

JUNE 2016

DISCORDER

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"that scrappy magazine from CiTRIO1.9FM"



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HELLCHAMBER, KREISE, MEDEVIL

JUN 11 **GOING TO NEPAL WITH A CAMERA ON MY FOREHEAD** FILM SCREENING, AFTER PARTY
WITH DJ KLEO KINETIC, & FUNDRAISER

JUN 12 **YA HELWA V**
BELLYDANCE STUDENT SHOWCASE

JUN 13 **VOIVOD** KING PARROT, CHILD BITE,
THE HALLOWED CATHARSIS, EXPAIN

JUN 15 **ILL NIÑO**
BOBAFLEX, TERROR UNIVERSAL

JUN 16 **LEVITATION FESTIVAL LAUNCH PARTY**
RUSSIAN CIRCLES, SUMAC, WAINGRO,
AQUANAUT, SEVEN NINES AND TENS

JUN 17 **LEVITATION FESTIVAL**
HOLY FUCK, SUUNS, SUMMERING

JUN 18 **LEVITATION FESTIVAL** DEAD MEADOW,
MORGAN DELT, HOLY WAVE, FROTH

JUN 19 **PALE DIAN**
PASSIVE, THE INTELLIGENCE SERVICE

JUN 24 **THE BLACK SEEDS**
LOS FURIOS, DJ DUBCONSCIOUS

JUN 25 **CALM LIKE A BOMB: A TRIBUTE TO RAGE AGAINST THE MACHINE** THE KOMBUCHA
MUSHROOM PEOPLE (SYSTEM OF A DOWN TRIBUTE),
FEEL GOOD HITS (QUEENS OF THE STONE AGE TRIBUTE)

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SAT 4.....THE DARK 80S: THE CURE TRIBUTE
SUN 5.....SHADOW OF JAGUAR with
MAN THE WOLF + JERICHO
TUES 7.....BLANKETFORT

WEDS 8...RECORD RAFFLE KARAOKE PARTY
THURS 9...HAGL FEST with PARANOID/NARCOLEPTICS/
SUSS LAW/ALLERGY/VIOLENT PARTY/CLOACA/
FRI 10.....POWER/CHEAP APPEAL/ACQUITTED
SAT 11.....HAGL FEST
ABSOLUT/MASSGRAVE/ISOTOPE/GENEX/
/LANGUID/BEDBUGS/VILAINS/

TUES 14.....ART ROCK?
FRI 17.....BURNING HEARTS SOUL CLUB
SAT 18.....THE MOUNTAIN MAN RELEASE
with MERIDIUS, EXTERMINATUS &
THE SCHOENBERG AUTOMATON
TUES 21.....CYBER SPA: ELECTRONIC NIGHT
FRI 24.....GIGANTIC: EAST VAN 90S PARTY
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I LEFT YOUR HOUSE THIS MORNING, 'BOUT A QUARTER AFTER 9

Summer is the best season here, when you can drink park sangria on dry grass, and bike without rain gear, but aren't you still itching to get out of Vancouver? Either you have the money to go visit your friend in Berlin for a couple weeks, or you splurge on a ferry and get your vacation photos with marine life in the Georgia Straight. Or you're *Discorder* and you have a magazine to produce, and you're not going anywhere.

It is with a stir-crazy mindset that we planned the June issue, to feed that travel bug — Eleanor Wearing interviews Chris Long, one of the organizers of Pretty Good Not Bad in Victoria June 17-19. Fountain is just back from a reunion tour of France, and we talk to them about it. Montréal-based Sebastian Cowan shares Arbutus Records' Vancouver origin story. Also from Montréal, Wider Smile talks ideology leading up to a Vancouver album release at a masonic temple June 16. Travelling northeast a couple hours and 35 years, Erica Leiren recounts Heatwave '80 in Québec City. We also review the albums of Nixxon (Toronto) and Boreal Network (Seattle), and a live show review of Cate Le Bon (Wales). So I guess you can call this, the travel issue.

But the title of this note is something different. It is the opening lyrics of "Bobcaygeon" by the Tragically Hip, a song that references the Christie Pits riot in 1933. In May, the Tragically Hip released a statement that Gord Downie has terminal brain cancer. For those who love the Tragically Hip, that was a hard pill. 2016 has already seen the sudden death of so many artists, but I can't help but see this announcement by the Tragically Hip as something of a gift. It isn't often that you have a chance to say goodbye to your heros. While I strongly doubt Gord reads *Discorder*, I would like to thank him anyway — Thank you for joining every road trip with my parents. For me, your voice is crystallized in the landscape outside the passenger window of a car speeding along the Trans-Canada Highway.

A+

BB



FOUNTAIN

FRENCH CONNECTION

**"AFTER YOU'RE A
BAND FOR A BIT,
YOU'RE TRYING TO
GO AFTER A FEEL-
ING MORE THAN A
SOUND, JUST TRYING
TO MAKE IT MORE
ECLECTIC."**

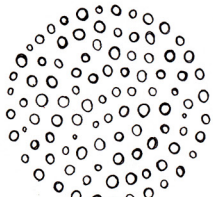
words by Jasper D. Wrinch // illustrations by Jules Galbraith // photos courtesy of Fountain

"It was eye-opening to go to France and see a whole other music community that was just as exciting — to go all the way across the world, and find completely kindred spirits," explains Evan Jeffery, guitarist, vocalist, and one quarter of Victoria's Fountain. "I always thought so locally, but [travelling] totally changed the way I look at the global music community."


Having recently returned from a tour in France, Jeffery, along with his bandmate Robert Coslett, sit down for a Skype interview with *Discorder* to discuss how they

maintain musical connections across cities, countries, and continents.

"The band has been a little slower lately," says Jeffery, explaining that half of Fountain have been living in France since September 2015. Laura Jeffery and Declan Hughes — Fountain's drummer and bassist, respectively — found themselves teaching English in the cities of Strasbourg and Angers. "They had amazing opportunities to go and live there for a long period of time. It was pretty hard to turn down," says Coslett. Fractured for only a few months, the members of Foun-




tain still stayed involved and active in their geographically varied music scenes.



"Laura got really involved in the music scene [in Strasbourg]," explains Jeffery. She carved out a space for Fountain to expand abroad by making connections with the like-minded music-makers in France, and enabling the band to go on tour throughout the country, from Strasbourg to Brussels, alongside French no wave act Zad Kokar.

Fountain was drawn to something inexplicable and whole-heartedly unique about Zad Kokar. "[Laura] was like 'I don't know if people understand Zad Kokar in France, but they're my favourite band in Strasbourg,' and seeing them, I totally got what she was saying," relates Jeffery. "They're one of the most exciting bands I've ever played with. They're incredible."



Despite parting ways at the end of their May tour, Fountain and Zad Kokar have not lost contact. "Actually," says Coslett, "they'll be coming over to Canada for a couple shows pretty soon. They'll be playing Sled Island [in Calgary, Alberta] this year ... Luckily, we get the chance to play with them again in Kamloops on our way to Sled, too."

The two bands will also meet up in Fountain's hometown of Victoria this June for Pretty Good Not Bad, the city's newest music festival. "It's being put on by people in Victoria who have done show booking for years before, so it's pretty exciting to see they've got a new project on the go," says Coslett. "PGNB knows a lot of great bands that kind of slips through the cracks — it's kind of tricky to get bands over to the island, so it's nice when there are more festivals like this one to give

them a little incentive." In addition to drawing both domestic and international acts across the Georgia Straight, Pretty Good Not Bad is a showcase of talent already within the city of Victoria, like Fountain.

"It's a cool, really insular scene here," says Jeffery. "As soon as you get to bigger cities, you feel more of an energy of competition." It could be the relative isolation of the city, the modest population, or even the cost of travel to get there, but everyone in Victoria "sort of does their own thing." As Jeffery explains, "it's not like there are tastemakers, putting out their feelers all the time in Victoria, and I think that's cooler in a way. You get people making the music they want to make."

And with the relative freedom from competition between bands, "you end up having really eclectic bills, because there are only so many bands." Jeffery continues, "It's more exciting to have shows like that, rather than all the top four punk bands all playing together, all sounding the same." The diversity of talent is one of the main aspects of Victoria that keeps Fountain so satisfied in their hometown.

Despite thriving on the island, Fountain still makes their way to Vancouver from time to time, but they come with a distinctly outsider's perspective. "I think Vancouver's really cool too, but it's just a totally different energy," explains Jeffery. "I still feel like a stranger every time I go, but that's kind of exciting, you know? It's always different venues, and it seems like there are a lot of bands that are always changing."

"It's definitely pretty relaxed here," says Coslett, "whereas when you go to Vancouver,

I don't know if it's just being confronted with the realities of the city that brings out a lot of anxiety and tension in the music. But yeah, I like it."

Of course Fountain's music isn't fully devoid of anxiety or tension, despite their island home. Owing to their sharp and wonderfully distorted guitar tones, quick-paced drumming, and at times chant-like vocal delivery, Fountain have sounded far from cheery and relaxed on their releases so far. "I guess the first tape we did [2014's *Fountain*] was more post-punk. Listening to it now it sounds a lot more scrappy," explains Jeffery. "But as we've gone on, [the sound has] kind of opened up. After you're a band for a bit, you're trying to go after a feeling more than a sound, just trying to make it more eclectic."

Starting work on their next project even in the midst of the band's inter-continental separation, they're trying to develop Fountain's sound into something that's still exciting for them. "So far, the songs are going in a bit of a different direction," says Coslett. "I think they still fit in with the sound and feel of *Fountain*, but it'll be a fresher document of where we're at now."

Working within, and taking inspiration from the music scenes in Victoria, Vancouver, and now Strasbourg, Fountain are gathering the raw materials together for a truly global record. As Jeffery says, traveling abroad "makes me think more about broadening the horizons of the band. Especially in France, there's this crazy DIY punk community that we tapped into, and hopefully we can get some of that on the record."



Visit fountain.bandcamp.com for more music, and stay tuned for new Fountain releases. Flip to page 13 to read more about Pretty Good Not Bad from June 17-19 in Victoria.



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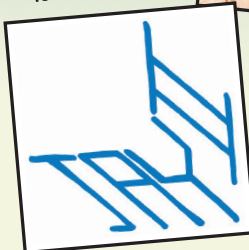
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DISORDER REVISITED

GIRLS TALK

words by Erica Leiren

illustrations by Sofia Shamsunahar

The thing to remember is that at the time, there were only two kinds of beer: Labatt's Blue and Molson Canadian, both in cans. As university students without any money, beer was the cheapest alcohol, but try as I might, I just couldn't learn to like it, so my friends and I ended up drinking water and dancing instead.

That year I spent in Québec City was preceded by a huge concert we'd been hearing about in Vancouver all summer: Heatwave '80. It was supposed to be headlined by The Clash, but there were lots of other great acts on the bill. I bought tickets on Granville Street, and packed my new wave shirts and pants from Foofaraw, a local shop with clothes that were very striking, to the extent that when worn on the street you would get a lot of double-takes.

I'd convinced Colleen and Marianne to come along for a school-year-long adventure to study French at Laval University in Québec City, and we met up at Marianne's folks' in Burlington, where I soon found out that the two of them weren't at all interested in the weird kind of music I liked, nor in going to the concert. Luckily, Terry, a game-for-anything Vancouver friend showed up in Burlington ready to brave the bus ride there, and sleeping out in a field to see the concert. The two of us hit the road with sleeping bags and food packed by Marianne's Mum, and I sold my extra concert tickets on the bus on the way to the show.

The venue was a massive stage set up in fields surrounding the Mosport speedway, and the concert was amazing. Opening act Toronto punk band, Teenage Head sucked,

but everything else was unbelievable (except for The Clash cancelling, which also sucked). The Pretenders still had their original line up, and it was one hit after another from all the bands, which included Talking Heads, Tom Petty and the Heartbreakers, and Elvis Costello. Tom Tom Club stole the show, but every band was in their prime and playing fabulous sets, excited by the beautiful summer day and the huge crowd of kids cheering from the grass fields that were banked like an amphitheatre for perfect viewing. The B-52s were my favourites for their girl-group harmonies, crazy style and danceability. I also loved Rockpile, who were not punk, new wave or art bands like the others, but an un-categorizable talent whose playing and songs I loved.



SOFS DOODLES



Once we got to Québec City to start school, I found a group of friends who liked the same kind of music I did — we found each other when I used the tapes I had made of my records from home to give an oral presentation in class on Vancouver bands. I proudly played songs from bands I liked, like Pointed Sticks, Maurice & the Cliches, Young Canadians and others. Vancouver was exotic, remote and glamorous and everyone enjoyed the presentation (en Français).

Dancing and music brought us together in many ways; I met Senegalese students on the dance floor who were charming, beautiful and loved to dance as much as I did. My roommates and I visited L'Après Onze in

Québec City's vieux quartier and paid the \$1 entry fee to dance all night, pester the DJ and drink only water since we hadn't been able to develop a taste for beer. We saved a lot of money that way.

Live music in the small clubs in Québec City was mostly Les Blues, but one night, from far away Belgium, came something different — Plastic Bertrand...



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WRISTBAND

PRETTY GOOD NOT BAD FESTIVAL

words by Eleanor Wearing

illustrations by Eugenia Viti

Picture yourself in an indoor climbing gym. A fancy, state of the art one, with walls forming angles you didn't think possible for the human body to manoeuvre. Now imagine the space is dark, and instead of people dangling off the walls, there are projections, and the ambient sonics of Michael Red, a.k.a. Souns, are bouncing throughout the space. If this sounds strange, it should — it was planned that way. And if it sound enticing, you should probably make arrangements to head to Victoria on June 18 for the festival

this show is part of — the first annual Pretty Good Not Bad Festival.

"Victoria has a very robust local community of experimental and weird music going on, and a cool visual arts scene and multimedia scene as well," says Chris Long, one of the festival organizers. "And while Victoria has a pretty robust ecosystem of events, not a lot of them are really tailoring to that [community]."

This gap in programming is what led Long and the rest of the PGNB organizing team to imagine new possibilities for shows in Victoria. The small but talented team consists of Long, Phoenix Bain, Dan Godlovitch, Toni Hall, and Alyssa Hrenyk, all of whom

"BEING WEIRD IS pretty GOOD"

have strong backgrounds in the local music community. Following a restructuring of the non-profit society Animal Productions (previously run by Bain and CFUV Music Director Ali Lopez) into the Pretty Good Society in December 2015, the team dove headfirst into programming their brand new festival — which Long says has been one of the best parts so far.

"There's a stereotypical Vancouver Island programming stream, that is very, very common, very familiar, and totally fine, it totally represents the interests of a lot of people. But Pretty Good Not Bad is really trying to dig several layers below that, and showcase not only the local but international talent as well, that is a little bit weirder, and a little bit more experimental."

And dig below it they have. There is the aforementioned show at the Crag X climbing gym, where attendees are encouraged to bring pillows and lie on the floor to take everything in. There is the "Ambient Picnic" — an afternoon of free ambient music in the heart of downtown Victoria, where artists from all over the province will swath Centen-

nial Square with experimental sounds. There are three nights of free noise music shows, programmed by the Cavity Curiosity Shop. And beyond music, there will be smaller but compelling visual arts and dance components to the festival as well.

"Visual art, along with dance, is one thing that we want to see grow as the festival moves forward, and integrate that in a more meaningful way so it's a little more embedded," says Long. "Music will always be the anchor, because we have such a strong musical background ... but as the organization and event grows, we will definitely be bolstering different parts of the programming."

One of the mission statements of the Pretty Good Society is to "reframe our collective concept of 'a performance,'" an idea that the organizers are excited about, as it marks a significant shift away from the framework they have used to put on shows in the past.

"Bigger festivals are all interested in selling tickets, and while we obviously want to sell tickets to our shows, our programming is the most important thing," says Long, when I ask him about how the festival seeks to



bring its mission statement to fruition. “We all have to be comfortable with a show that isn’t packed. Because we all come from that background where you promote the shit out of your shows and do whatever you can to sell it out, and the reality in a market like Victoria is, some people just aren’t interested in modern dance and electronic music, but that’s totally okay — it’s still valid to make space for it.”

When I ask Long what he is most excited for, he looks as if I’m asking him to pick his favourite child. He ultimately settles on the Laurel Halo show on at the Alix Goolden Hall on June 17, which will also feature projections by local artist Corey Arnold, a.k.a. *Comp_zit*, on a massive 30-foot screen. The show marks Halo’s Western Canada debut, and as the festival opener, it looks like it may also mark the beginning of a new chapter in the musical landscape of Victoria.



Pretty Good Not Bad Festival runs from June 17 - 19 in downtown Victoria. You should check out the full schedule at prettygoodnotbad.ca because in our opinions, it’s pretty good.



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WIDER



SMILE

WIDER SMILE

OPEN UP

words by Callie Hitchcock // photos by Jon Vincent // illustrations by Aaron Read

Welcome to Wider Smile. Dave Biddle on saxophone and keys, Andrew Woods on guitar and vocals, and a styrofoam mannequin with a wig called Andrew comprise Wider Smile. One of those is an honorary member but who's into labels? Biddle and Woods met in 2012 when both of them were shopping for producers in New York.

DB: "There were a lot of prophecies in the Mayan calendar for 2012. None of them mentioned that two young men would become best friends. Two young entrepreneurs with bright hearts and cold eyes would single each other out amongst 20-million other entrepreneurs in the big bright beautiful apple."

AW: "New York, where record mogul David Musial is based."

DB: "It's a dazzling center of the inter-human community."

AW: "If you live there it's important to not pay attention to the rest of the world."

This is how most of the conversations flow with Biddle and Woods. Their rapport is upbeat and infectious. Talking to them, jokes flying, the world takes on a more relaxed glow.

From Woods and Biddle's side of production, the music goes untouched by software. "We don't use computers, it's not part of our process," says Woods. "We recorded our first EP on a cassette and used a Tascam Portastudio for our second." Hardware only, folks.

The executive producer Chance Corp™,

arguably the actual third member / branch of the band, takes all the music they send to the company and produces the songs in their final form. Woods tells me with an ominous lilt: "Chance is the only dictator in the band."

After Wider Smile first signed the contract to make music together, they met up at a studio in Montréal and "just started making noises," explains Biddle. "At the time you were a professional musician and I had zero experience with music."

"I should have asked Dave about his musical experience. He hadn't even bought his first saxophone yet," says Woods. "[It was] less jazz more *jass*. We were not syncing up in the way that two professional musicians typically do. I did eventually meet [Dave] in the middle and I think that's how we invented our signature Wider Smile sound, by chance. All our songs are written by Chance Corp™. I could tell he was a talented individual, and I could tell that he had a lot of passion. I persevered through some of those more hectic moments. I thought maybe there's some genius behind all of these clumsy notes."

"Chance Corp™ did a fabulous job converting those mashes of sound into really streamlined, digested sounds," Biddle agrees. "They translate it into something that's usable."

After the formation of their creative relationship with Chance Corp™, they are on to their next album, *User Illusion* — a self-help cassette on one side and the other side features what Wider Smile describes as "ballads of self destruction."

Biddle settling into the main Wider Smile



"AND IF YOU COMPLAIN ABOUT THE WEATHER THEN YOU ARE JUST CONFUSED ABOUT WHAT YOU'RE EVEN COMPLAINING ABOUT."

philosophy starts to speak very rhythmically and calmly, laying out a dense web of patterning. "Being greedy and rich is the ideal that we call success but people don't realize that that's random. So not being greedy and rich but thinking that you could work your way to get there, is causing a lot of people anxiety and stress." Biddle and Woods hope to reveal and relieve this stress through this tape. "The whole tape negates itself. The times when you feel like what you're saying is in complete contradiction with how you live then you have an emotional breakdown and an identity crisis."

"Partly we feel like we are learning, but the other part is frustration," says Woods.

Biddle continues: "To accept advice people want an unblemished persona. The other side is to admit your own hypocrisy. That contradiction creates a collapse of logic. And then from that collapse, a client or listener gains a certain kind of stark clarity from the chaos of the collapse when you think you have this one ideological framework to work with. And then all of a sudden, from the same source you are presented with an opposing ideological framework.

Essentially, Wider Smile breaks down the binary of didactic instruction as correct, while feeling or doing the opposite of what is instructed as wrong. Wider Smile presents both of these phenomenon as essential to achieving a third phenomenon:

"From that collapse you are left with no ideological framework which leads you with a clear mind to perceive the world anew, and you can realize nothing is fixed and everything is just the weather. And if you complain about the weather then you are just confused about what you're even complaining about," says Biddle.

Their show featuring this ideology in musical form will be held at a masonic temple in Vancouver June 16.

"Architecture and the spaces that we inhabit dictate our mental states. For example, condos are constructed with an underlying philosophy that dictates subtle things, and they seep into you subconsciously, but they determine how you act when you're inside of these spaces. They were built in such a way to keep their inhabitants from leaving. They suppress spontaneity," Biddle warns.

"The underlying philosophy in a masonic temple is an acceptance of things as they are, and putting aside illusory concepts like free will and individual agency. So you perceive with an open mind and a clear heart. You submit to the spiritual presence or message."

Wider Smile is in the business of an "altering state of consciousness." Transcendence you can count on.



Visit widersmile.bandcamp.com for past recordings, or track them at facebook.com/widersmile.

KEVIN “SIPREANO” HOWES

BECOMING VOLUNTARY

words by Brit Bachmann // photos by Matthew Power // illustration by Amelia Garvin




Where to start?

I pick up Kevin “Sipreano” Howes in Mount Pleasant to drive to Third Beach. His choice of location. We talk about defunct venues and media arts. Then the conversation breaks for a moment while stopped in traffic, and it suddenly occurs to me that we are getting farther and farther away from the huge collection of vinyl records that seem to define Howes’ public image. Is this distance purely physical, or is it psychic as well? How essential is his association with vinyl? I decide not to bring it up. Once at Third Beach, the backtrack of our interview is a percussion of waves and crow calls, and that’s all the rhythm we need.

“The most meaningful music to me is something where the vibrations are a lot

stronger ... It is a holy experience being able to connect with music, and connect with art, and connect with nature,” shares Howes. As if addressing my initial thoughts, he adds, “I want to keep digging, as deep as I can, to learn more about the roots of it all ... It’s mostly about the music, not really about the format, though vinyl is what I work with.” The music that Howes appreciates is from the initial vinyl era between the 1950-90s.

Howes began DJing as Sipreano in the mid ‘90s, merging interests in reggae, r&b, hip hop, jazz, jungle, folk and psych to host open genre parties at venues long-gone. Most notable among these regular nights was “The Soulcial” at the Chameleon Urban Lounge with Neil Frost, a.k.a. Kamandi. “I feel like open format was something that came out



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TO THE PAST."**

later with the internet,” explains Howes. “Everyone was in their camps before — the metal heads, and this and that — but [Kamandi and I] always appreciated stuff that resonated with us regardless of the background, or whether it had commercial success.”

Throughout the '90s and early '00s, what started as an interest in open genre music and record collecting grew into an obsession with sound heritage and archiving. Howes expanded upon his appreciation for the music, and began researching historical context and social significance. With the guidance of mentors and collaborators he met while travelling the United States, Japan and the U.K., Howes leveraged his knowledge to present eclectic live performances locally and internationally, record mixes for companies and art collectives, and bring research to music projects. In 2003, Howes met Light In The Attic Records co-owner Matt Sullivan, and began working with the label as a consultant, researcher, and liner notes contributor. Their collaboration resulted in the influential *Jamaica to Toronto: Soul Funk & Reggae 1967-1974* released in 2006, and more recently, *Native North America Compilation (Vol. 1): Aboriginal Folk, Rock, and Country 1966-1985* released in 2014.

Howes estimates that he has given close to 65 interviews about *Native North America*. I try to avoid discussing it, but it's impossible; *Native North America* is Howes' most high-profile project to date, earning him and his collaborators a Grammy nomination and international praise. In addition to three records, the box-set compilation includes a booklet of interviews with the featured artists, none of whom found commercial success among their contemporaries. Though the music is 20-40 years old, the themes expressed ring true today — hard feelings over the loss of nature to industry, and the loss of family to government. In an era of accelerated environmental destruction and the first attempts at reconciliation, *Native North America* is a timely project. Yet, there is a lightness and

beauty to the music —

“*Native North America* raises a lot of issues, a lot of concerns, but it is also love. And hope. And caring. And compassion. And humanity,” says Howes. “It covers the gamut of human expression, and specifically indigenous expression. It's easy to latch onto the bigger themes, but there are love songs, too.”

Howes wrote the introduction to *Native North America*, signing it with his full name and the title, Voluntary In Nature. When I ask about the meaning of this term, Howes describes it as his “cultural umbrella.” It is a phrase borrowed from Jerry Garcia — In 1970, Grateful Dead performed a free outdoor concert in Toronto after protests that their scheduled festival appearance was too expensive. Garcia described the efforts of the organizers, performers, and staff as being “voluntary in nature.” It wasn't just about the money. This concept resonated with Howes, inspiring the name of a soundscape mix for Sandinista Clothing & Apparel in 2006, and later, Howes personal blog at voluntaryinnature.blogspot.com in 2010 that is still updated today.

On the topic of blogging and web presence, Howes says that he likes to keep it “pop and in-the-moment.” He continues, “Everyone in the digital age collects information about themselves, whether it's photos or Word Documents or Excel spreadsheets, or any number of ways you can save imagery, data, thoughts. Some people share it, some people keep it personal the way you would a photo album back in the day.” I ask Howes if he considers his blog posts as contributing to an archive of sorts, and somehow our conversation shifts to a question of physical versus digital, and consumerism —

“I question the physical product today, in the modern age, when we're surrounded by so much waste. In a digital world we don't need to create all that waste” laments Howes. “I'm evolving in my career so that I would like to put out some records and work on archival projects of my own, but I only want to put out

something that I feel merits the waste, merits the materials that they would be printed on.”

Touching on the craze for vinyl as nostalgic gimmick, Howes continues: “The reissue market today is so over-saturated. People are putting out everything, thinking, ‘Oh, it’s from the past, it must be good.’ I don’t think that everything from the past is worthy of re-appraisal. In fact, I think a lot of things are best left to the past.”

Our dialogue is interrupted suddenly when we spot a crane on the beach. The focus of the interview shifts back to our immediate environment. Howes attributes his appreciation of Third Beach to Chris Frey (Radio Berlin, Destroyer) and Steven Balogh (Pink Mountaintops, Anemones) in the mid ‘90s: “They encouraged me to come down to the beach, even on grey days, to come down here and have a beer, smoke a little grass, and go swimming.” But Howes’ friendships with Frey and Balogh had an impact that extended beyond physical activity —

“Their influence to reconnect with nature and the ocean was really important. I was making music at the time, a lot of sample-based collage music. I was connecting with all these things, and going back to na-

ture and friends. It was voluntary, really. I was surrendering to it and reconnecting to it. When I came to these places, I would really start listening to the environmental sounds, listening to these rhythms. It was so affecting. I would go to the woods and take walks. I was listening to a lot of folk, French Canadian and psych music, too,” explains Howes. “Voluntary In Nature is a reflection of my reconnection with nature and how I’d like to approach the business which I find myself working in.”

In everything he does, Howes is a collaborator. In partnering with other researchers, musicians or like-minded labels, or seeking out natural rhythms, Howes establishes himself as curator and archivist. Howes knows what people want, even before they do. Through sound and setting, he creates the perfect mood.



Read more about Howes’ past and upcoming projects at voluntaryinnature.blogspot.com, or listen to some mixes at soundcloud.com/sipreano. And keep an eye out for his next DJ night at The Lido.



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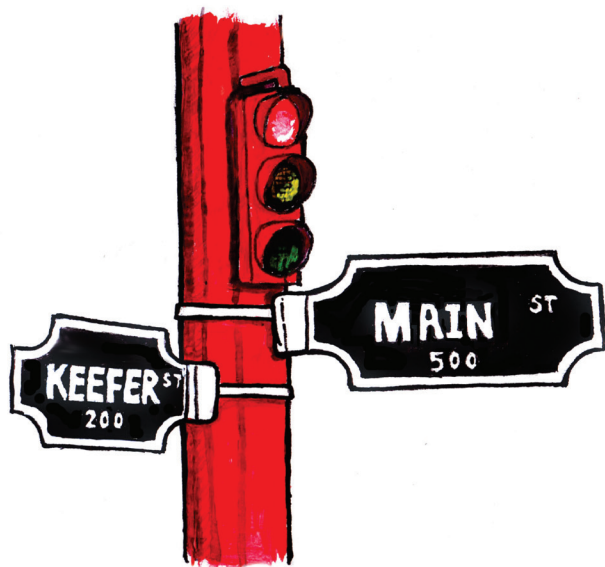
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VENEWS

STUDIO VOSTOK

words by Elijah Teed // photos by Jaqueline Manoukian

illustrations by Alison Sadler



After three years in business, hundreds of shows, and a hard-earned reputation, Mitch Ray and Taya Fraser have undertaken their next great endeavour: a venue of their very own. For the duo behind Art Signified, Studio Vostok is not only the culmination of endless blood, sweat, and beers, but a haven for the community they've helped to foster. At the time of this interview the Chinatown art space is still early in its infancy, but has already produced an outpouring of support. Friends and cohorts have come by every night to assist with converting the former meat shop into Studio Vostok, staying until the wee hours of the morning to scrub floors, paint walls, and whatever else Ray and Fraser need — all free of charge.

"There's people that help us out that Taya's known for way longer than three years and I've known for way longer than three years," Ray says. "It's just kind of cool that

we've all come up together, and we now have a home base."

With huge windows facing out onto Keefer Street, Vostok is widely visible to the public eye, and the work hasn't gone unnoticed. Pop-ins from neighbouring business owners, parking attendants, and the community at large are frequent, but Ray and Fraser are more than happy to oblige their questions and curiosities.

"We're very much the new kids on the block in a decades-old neighbourhood. We're conscious of that, and we need other people to be conscious of that, too," Ray acknowledges. "The stuff that buries venues is people who can't figure their shit out. If everyone makes little sacrifices we have a home for a long time that we can share with a lot of people."

It's a philosophy very much in line with what Art Signified has always branded itself as: a truly by-artists, for-artists organization.

Studio Vostok looks to be an extension of that same credo, and with the benefit of complete control over their space, Ray and Fraser are free to experiment with the venue as they see fit. Their ideas are outweighed only by their passion, though the two have a seemingly limitless supply of both.

“The goal is we want something to be going on here every single day and every single night,” Ray says. “Whether its jams, or people sitting down on couches and collaborating on ideas, or art shows... we want it to just become a hub and an outlet for creativity.”

“As we get more established in the neighbourhood and people know us a little more, we’ll probably try and bend the rules as much as we can, and see what we can get away with,” adds Fraser.

While there’s no denying theirs are audacious goals to undertake, there’s also no question that Ray and Fraser are the two most likely to accom-

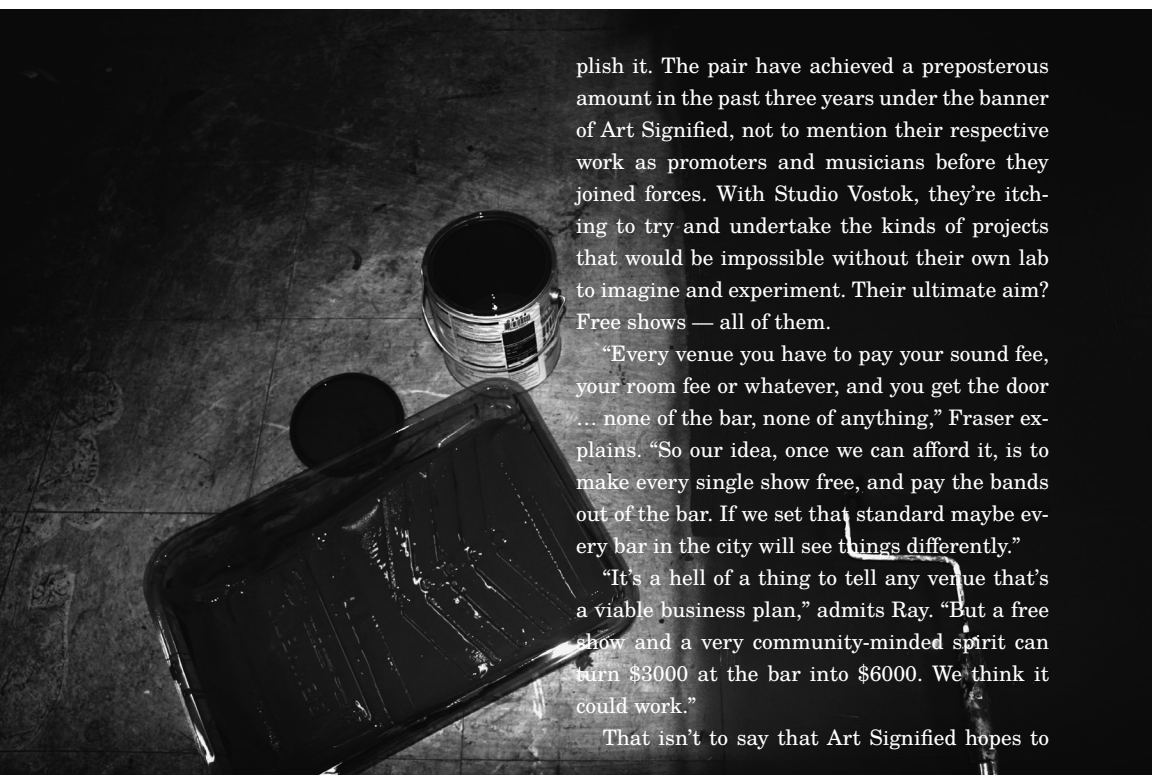


plish it. The pair have achieved a preposterous amount in the past three years under the banner of Art Signified, not to mention their respective work as promoters and musicians before they joined forces. With Studio Vostok, they’re itching to try and undertake the kinds of projects that would be impossible without their own lab to imagine and experiment. Their ultimate aim? Free shows — all of them.

“Every venue you have to pay your sound fee, your room fee or whatever, and you get the door ... none of the bar, none of anything,” Fraser explains. “So our idea, once we can afford it, is to make every single show free, and pay the bands out of the bar. If we set that standard maybe every bar in the city will see things differently.”

“It’s a hell of a thing to tell any venue that’s a viable business plan,” admits Ray. “But a free show and a very community-minded spirit can turn \$3000 at the bar into \$6000. We think it could work.”

That isn’t to say that Art Signified hopes to



stop booking elsewhere in the city. As Fraser explains, her and Ray love getting to put on great shows and drawing crowds at the venues where they've built up their community. Rather, the Studio serves as a testing ground, a blank canvas open to any harebrained idea or clever creation.

As Ray puts it: "If someone presents an idea to us, we're never going to say 'No, you can't do that here,' because it drove us crazy when we'd go to venues and say we have this idea for an event and they'd tell us it's not doable. So our approach is 'Let's see how we can make that happen ...' We're going to do shows here that are the insane ideas that we can't do anywhere else."

Years of experience have led the Art Signified duo to a mutual dream of creating a hub

for arts and culture in the city that simply can't be ignored. Even though Studio Vostok is still in its earliest stages, Ray and Fraser are more than hopeful for the future — and they've got a whole community ready to support them.



Don't miss the chance to come to Studio Vostok's grand opening on June 4. Live performances from WTCHDR, Eric Campbell & The Dirt, Tempest, PASSIVE, and more throughout the day. Keep your eyes peeled and your ears open.



Real Live Action

MAY 2016

VANCOUVER NOISE FEST VI MAY 7 / RED GATE

On May 7, I was to have my first experience with “unlistenable” sounds in a musical context, and for seven hours, no less. While at first I was intimidated by Vancouver Noise Fest VI, I was comforted by the artist talk given by Scott Reber in the front room of the Red Gate, Reber being the man behind noise project Work / Death. He explained the links between noise and its artistic ancestors — including musique concrète, and Dadaism — over a backdrop of various field recordings. What struck me most about Reber’s talk was his ruminations on the narrative that noise music can create — how ambient sounds and field recordings allow one to share someone else’s lived experience. With this narrative in mind, I plunged headlong into the noise.

Local act Maskara began the show with desperate vocal drones delivered from behind a pink veil wrapped around his head, under hollow lights that grew dimmer as the night drew on. This was followed by Vancouverites The Flood, FCRSAC, and Hectocotyli, all providing a compliment of huge synths and relentless, oscillating percussion through various rickety setups. Next, Seattle’s Ox Hunger screamed wretchedly through the clang of industrial machinery, preceding Crotch, who hunted down phone users in the crowd with a make-shift theremin, and punctuated putrid spoken word with massive, blood-curdling blasts of sound.

JS Aurelius delivered an intellectually fascinating set, applying computer algorithms to

vibrations received from a sheet of glass, leaving it shattered by the end of the piece. Then, the animal aggression of Seattle’s Antinferno was contrasted by cerebral and measured sets from Vancouver’s Mass Marriage and Nervous Operator. Next, violent object manipulations by local duo Molena, and the rhythmic industrial sounds of Sunstroke Militia bookended the pummelling, yet pretty compositions of Ritter Leinahtan, which were built around a pitched-down vocal sample that repeated throughout the piece: “The garbage of my life fills up / Every dirty, stinking sin falls into my foul and bitter cup.”

The crowd began to pack in as John Brennan served up a visceral and exciting offering of spasmodic jazz drumming, winding around huge blasts of noise, hooked up to an antique TV set that glowed with ominous, faded colours. Griefer from Victoria attacked his invented instruments over a set of oddly funky loops and samples, interspersed with aggressive, didactic shouts. This was followed by an undeniably beautiful piece by Portland’s Gordon Ashworth, mixing field recordings and acoustic samples into a satisfying mélange.

Worker started his set proclaiming, “I hate all of you!” before intently spraying the crowd with sparks from his angle grinder, which also provided sound for his music. Vancouver noise veterans Sam McKinlay (The Rita) and Gabriel Saloman (Sade Sade / Yellow Swans / Chambers) were up next, combining incomprehensible and kinetic guitar shredding with careful synth work for an overwhelmingly dissonant sound.

It had become apparent to me that these artists were telling stories; some of pain, labour,

malaise, exploitation, and perhaps some kind of hopefulness. Some clearly acknowledged a narrative, while others preferred chaos. But this idea of noise music creating a narrative was no more apparent to me than in the set by Work / Death, from Providence, Rhode Island. He took the crowd on an urban journey, through train tunnels and warehouses, factories and highways, while pieces of metal bounced around hypnotically in the speaker cones he had set up on his desk.

Reber very clearly had an emotional connection to his music, with the ambient swells of noise from his gear evoking a visible response from him. It was also clear to me by the end of the night that the sounds that had been created were not “unlistenable” at all, but could in fact be used to achieve something of emotional depth, coherence and power. After seven hours of noise, I was reminded of a quote from Reber’s opening lecture by American composer Robert Erickson on the nature of noise and the “disposable” sounds in our environment: “I strongly resist the idea that it’s garbage ... the more one listens, the more one finds that it’s all jewels.” — Daniel Stone

THE PACK A.D. / DEAD SOFT / GLAD RAGS

MAY 12 / THE COBALT

Promoting their upcoming album *Positive Thinking*, The Pack A.D. took to The Cobalt May 12 and 13 to play back to back hometown shows. Combined with the opening bands on the bill, Glad Rags and Dead Soft, the first night played out like a mixtape found in a teenager’s bedroom of perfect punk anthems.

In true Riot Grrrl fashion, Glad Rags, kicked off the night with a show full of politically charged lyricism and unapologetically loud guitars. With a delivery that was reminiscent of early Sleater-Kinney, Selina Koop and Sarah Jane Taylor’s call-and-response vocals twisted and convulsed throughout their set. Making their way through nine tunes at a blistering

pace, Glad Rags powered through their performance, even if at times they were sonically repetitive. Even so, the scathing chant of “I don’t wear a skirt / so you can control me” in “Meat Legs,” along with the undeniably catchy chorus of “Popsicles” were enough to win over an engaged, if modest, crowd.

Next up, Dead Soft took to the stage with a selection of newer tunes, and proved they hadn’t lost their ability to construct fuzzed out, grunge tinged soundscapes. Even though much of the material performed was new, it didn’t stop The Cobalt from jamming out alongside the band. Throughout their set, Nathaniel Epp’s vocals stretched between soaring well above the crowd to dropping low into a gnarled out growl, adding another layer of punk sensibility to Keeley Rochon’s girthy bass and Graeme McDonald’s kinetic drumming. The trio didn’t forgo a few older fan favourites, including the infectious “Phase,” as well as the heavier, frantic drawl of “Never Forever.” By the end of Dead Soft’s show, the floor of The Cobalt had grown dense with people eagerly awaiting The Pack A.D.

Only comprised of a guitar and drums, The Pack A.D. were still unquestionably the fullest sounding band of the night, easily droning out the pre-show music that continued to play three-songs deep into their set. Though the first few tunes were tinged with feedback, the Pack found their groove before launching into “Cellophane.” It was here where Becky Black, with her wailing vocals, chugging guitar, and undeniable swagger, alongside Maya Miller’s pounding drums that refused to take a backseat, made it abundantly clear we were in for a treat.

Though much of the material performed was coming off of their upcoming LP, *Positive Thinking*, the crowd had no issue moshing to the new tunes, even with a few brave, if comical, attempts at stage diving. Standout songs of the night included the driving guitar behind “B.C. Is On Fire,” and the bluesy, smoky rendition of “Creepin’ Jenny.” Though the band is known for turning the dial up to eleven while



performing, the duo proved that quiet can be just as intense in the distorted murmurs found in the tune “Loser.”

As the clock ticked on and the crowd had just begun to thin out, Miller hinted at an encore, imploring the crowd to “just make a lot of noise and pretend we’re not here.” Judging by the yelps of adoration that followed, The Pack A.D.’s first of two hometown shows was a raging success. — Missy Martin

CATE LE BON / MEGA BOG

MAY 12 / BILTMORE CABARET

Arriving at the Biltmore into an already-crowded room, the sound of simultaneous conversations washed over me. It was clear that Cate Le Bon, Welsh singer-songwriter and the night’s headliner, had a strong following in the city. As I moved further into the venue towards the stage, I realized that Mega Bog, the opening band from Seattle, had already begun.

Moving through the talkative crowd, it was only within 10 feet of the stage that I could hear the music clearly. A strange ensemble of a singer / guitarist, keyboard player, bassist,

and clarinetist occupied the stage, performing pared-down, pastoral soundscapes. While I was taken by their intricate and unique sound, I was in the minority. Mega Bog finished their quick set to applause from the few listening to them, and the stage crew began to rearrange for the main act.

Accompanied by her three-piece band, all donning Le Bon’s eye makeup from the cover of her latest release *Crab Day*, Cate Le Bon arrived on stage to audience applause. As the crowd pushed forward and packed tighter, Le Bon offered a direct and simple “Hello” as introduction, before diving directly into the music.

While her music has been attributed to a plethora of musical genres — from neo-psychedelic-art-pop to simply folk — the only word that came to my mind to describe her music was *janky*. I don’t know if this is a real word, but in my mind, it captures everything there is to love about Cate Le Bon’s sound. It’s all over the place, it’s scrappy, it sounds thrown together, but it’s actually carefully constructed to be that way.

After the first flurry of songs, Le Bon stopped to more fully greet the eager crowd. “Thanks for being here,” she said as the backing band

began trading instruments. “We drove 27 hours straight to be with you. I think this might be the best crowd yet. I also think I might be delirious.”

With all the guitars and basses in the new configuration, they played “Wonderful,” one of *Crab Day*’s first singles. It was during this song that janky appeared in my head. The drums spasmodically counted out a quick tempo, the bass line jumped all around, the two guitars traded off jerky bursts of dissonant chords, and Le Bon’s voice twirled above it all. Darting through its verses, “Wonderful” decayed into a (dare I say) wonderful pile-up of noise in its chorus, in which every part seemed to move at a different tempo. The harmonies slid away into discordant mash-ups of notes, and Le Bon’s voice wailed out over the chaos a simple declaration: “Wonderful, wonderful, wonderful!” — Jasper D. Wrinch

PLAZAS / PRISON HAIR / PAVEL / GRAN AM MAY 13 / TOAST COLLECTIVE

After consuming a full bottle of Les Fleurs du Mal Rosé to myself, I, accompanied by two stone-cold sober friends, strode unevenly through the shadowy alley just off of Kingsway to the Toast Collective’s back entrance. I found myself pulled inexorably through the doorway and into the show space as if I were being beamed up into the belly of a space ship.

Amanda Anderson’s dark head was bent over her control panel and she was surrounded by stars, some visual magic that I had a hard time separating from the music as the night went on. She was part way through her debut set as Gran Am, and I was mesmerized. I can’t help but compare her sound to Ridley Scott’s iconic *Alien*. Like the movie’s visual and aural atmosphere, the soundscape was both terrifying and intoxicating. It sounded as if we were moving through the organs of the *Nostromo*: fans clanked and whirled, ducts crashed, with insidious alien blood leaking through the hull

and the cold scream of space assaulting our eardrums. The sheer sublimity of sound sent shudders through my soft, tipsy body and when the music subsided, I felt as if I’d just come out the other side of hyper drive, in a different solar system entirely.

The memory of Gran Am slid away into the next act: Pavel. Again, a single occupancy set up, this time with Alex Cooper, instead of Anderson, manning the electronics while half whispering vocals into a microphone that he held to his lips. I couldn’t quite make out his lyrics, but there was a moodiness to them. Coupled with his bowed head, it reminded me of the emo acts of my early adolescence.

I closed my eyes and let myself dance, a tormented jolt, my limbs missing beats, following the wrong sonic rabbit. The sounds I made note of, those that set Pavel apart from other dancy electronic acts I’ve heard, were the expertly used cowbell and that sound cop cars make before they go full siren.

I’m not sure how cognizant I was of the third act, Prison Hair. At this point in the night I entered a dream state. Looking back, there is no doubt that Prison Hair’s ambient echo chamber music facilitated this degraded lucidity. I floated on synth and reverberating guitar — it was like a noisy lullaby. The three-piece kept making eye contact with one another, like they were weaving something ethereal and had to keep passing the shuttle to one another. No one dropped a stitch.

Full disclosure: I went for Plazas. Savana Salloom’s performance was intense and reminded me of both Lorde and Grimes. She looked out into the audience with a single-eyed stare, half her face obscured by a lock of black hair. Inside Plazas’ bedroom electro-pop, there is something a little disco, a little Cindy Lauper, a little techno — all of this washed with shrouded vocals, sometimes reaching an eerily low register.

When the set was over I clumsily introduced myself like a drunk girl in a bathroom. That was beautiful, you are beautiful. I tumbled back out onto the street, ravenous and exhausted. The

show had taken all of my energy and it was time to climb back into my sleep pod. — Keagan Perlette

BODIES / CROATIA / SUPERFASHION

MAY 13 / LUCKY BAR (VICTORIA)



Hitting a golden mark for HOLY SMOKES, a young but accelerating music-promotion project based in Victoria, Lucky Bar saw the introduction of a new band, Superfashion, the release of a new single by Croatia, and the long-awaited debut of Bodies' self-titled album.

Superfashion made a strong first impression, as evinced in the bobbing and swaying of keen listeners and the ensuing howls of support. Their instruments burst with repressed energy and guitar notes pierced through the resounding mushroom clouds. Hoarse, heavy

vocals were neutralized by DIIV-like riffs, challenging the audience's flexibility and winning their approval. The triumviral setup soon cleared the stage for Croatia, but not before deftly dropping the mic for their budding fans.

I was caught off guard with the expectant crowd Croatia had amassed. The scuffed floor disappeared under a wave of friends saturating the air with shouts and hollers. The band's synth-heavy electronica coupled with Tashiina Buswa's half-whispered, half-moaned croons diffused an enigmatic atmosphere which grew as Buswa's eyes intensely searched the crowd. She occasionally ducked out and sang into the dark corner where the brick wall and back door met, highlighting Steve Mitchell on the synthesizer, Matt Dell on guitar and Ben Erikson on drums.

After a stimulating cover of MØ's "Fire Rides," Croatia sped up the tempo with their new release, "Backseat." However, they best engaged the audience with their plutonic vibe — Buswa perched on the edge of the stage, making telepathic connections with those who dared to hold her gaze, or writhing in the tunes released by her band mates. Croatia was indeed an all-consuming force of music and movement. And yet the end of their set — perhaps seen as a herald for Bodies — only restored the energy lost throughout the night.

Comprised of Jacob Bentley, Calvin Paterson, Paul Shenton and Tyler Paterson, the math pop / bedroom rock band was drawing in all the love with their acute notes and heart-tugging lyrics. Especially laid out in the song "Weak," Bodies is more of a personal enterprise for Tyler Paterson. About "the dawn after a breakup," the album is basically the result of sucking the poison out of a relationship gone awry and ensuing disillusionment. "It's been a bit of a therapeutic thing for me," Tyler Paterson reflected.

Still, the album is a product of the 4-piece band and a token of the house (and bedroom) they recorded in before they got kicked out. (The video for "Weak," released late April, also directed Calvin Paterson out from behind the

drum kit — it was his “time to shine for real.”)

“Thumbwar Armistice,” led by Paul’s earthy voice, rang in familiar pulsating melodies, while “Lips” — apparently inspired by Chris Brown’s “Wet The Bed” — had the crowd dissolve in Bodies’ talent for angular riffs. Cued by Calvin Paterson’s brief drum solo, Bodies completed their high-energy set with covers of The Strokes’ “Last Nite” and Tom Petty & The Heartbreakers’ “American Girl.” But the majority of the band had barely left the stage when calls for an encore broke out. Much obliged, Bodies capped the night off with “Mylove,” a track incidentally omitted from the final album. By doing so, they sewed their hearts right back on their sleeves, unleashing an echo of the last line of “Weak”: Tyler Paterson singing, “Maybe I’m relieved.” — KVV

BLACK MOUNTAIN / ASHLEY SHADOW

MAY 21 / COMMODORE

The first time I saw Black Mountain was in their infancy. In a crowded bar in Calgary, with Blood Meridian and Pink Mountaintops opening, it was an incestuous affair with all three bands swapping members. It was a dizzying night of gritty, sweaty, raw music. And it was fantastic.

A dozen or so years later at the Commodore Ballroom the question is: does Black Mountain still have “it?” One thing they are still doing is keeping the opening band in the family. Ashley Shadow, sister of Black Mountain’s Amanda Webber, opened with a solid set and her genetic connection to Amanda was evident in the timbre of her voice. The sound was pleasantly familiar, and while Ashley Shadow’s music lacked the monumentality of Black Mountain, it had a maturity to it informed by years in the industry, working with the likes of Will Oldham and Pink Mountaintops. It’s a shame it has taken this long to get the first solo effort from



Shadow since musical talent obviously runs deep in the family.

And then came Black Mountain, playing to a friendly crowd of loyal fans that, based on age, were probably all at the same or similar show I was at a decade ago. Recently releasing their fourth album, aptly titled *IV*, Black Mountain had some new material to present and appropriately played the first song off the new album, “Mothers of the Sun,” as the first of the show. A subtle but heavy track, not dissimilar to the theme to *Jaws*, it was threatening without being overt about it. Nevertheless, it was a song that promised to build to something big. It was the perfect way to open the show.

They followed it up with “Florian Saucer Attack,” not coincidentally the second track on the new album. It was a perfect segue for both the show and the album. They broke from the new record’s track listing with the third song,



"Stormy High" off of 2008's album *In The Future*, but it became clear as the show progressed that Black Mountain wasn't going to rely on the old standards of their first album. They were there to play new and representative material.






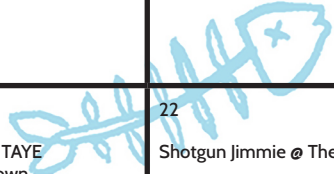

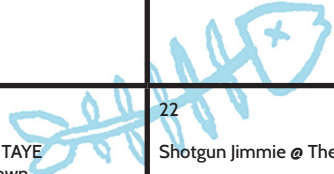

Black Mountain sounds big. That's a testament to their skill as musicians and performers. They make every note, every lyric, count for something, and they brought this to the Commodore stage.

But, if I'm allowed to be critical of Vancouver's darlings, the show was just too loud. It didn't start off that way, but as the show progressed it got louder and louder to the point where it sounded washed out, which was detrimental to the richness of their music. Louder isn't always better, especially in the case of Black Mountain. In talking to a number of people afterwards, the sentiment was mostly the same: "It was great, but the sound sucked." It's a shame, really,

because Black Mountain played with passion and energy, and their new music is as good as or better than their old stuff. Still, I'll (hopefully) go see them again in another decade or so, and invest in some better earplugs.
— Craig Sinclair

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To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Jasper D. Wrinch, Real Live Action Editor at rla.discorder@ctvr.ca.

SUN.	MON.	TUES.	WED.
<p>Illustrations by Emma Potter</p> 			<p>1</p> <p>Only A Visitor, Iceberg Ferg, Rabbit Fighter @ Biltmore Cabaret</p> <p>Wreckless Eric, Tranzmitors, Sore Points @ Astoria</p> <p>Discharge, Toxic Holocaust, Mass Grave, Old Derelicts, World View @ Rickshaw Theatre</p>
<p>5</p> <p>Music Waste @ What's Up? Hot Dog!, Wise Hall</p> <p>Never Young, Lié @ Red G8</p> <p>Man The Wolf, A Shadow Of Jaguar, Jericho @ Astoria</p> <p>Dr. Sketchy's Artist On Artist @ The Emerald</p> 	<p>6</p>	<p>7</p> <p>At The Drive-In, Le Butcherettes @ Commodore Ballroom</p> <p>Kevin Morby, Jaye Bartell @ Media Club</p> 	<p>8</p> <p>New Additions #11: Fresh Feminism (screening) @ VIVO Media Arts</p>
<p>12</p> <p>Taiwanese Film Festival @ Vancity Theatre</p> <p>Have a Good Laugh @ Redgate, 333</p> 	<p>13</p> <p>Voivod, King Parrot, Child Bite, The Hallowed Catharsis, Expain @ Rickshaw Theatre</p> 	<p>14</p> <p>art rock? @ Astoria (Discorder back issue sale)</p>	<p>15</p> <p>Sexual Assault on Trial: Ghomeshi, survivors, media & the law @ Robert H. Lee Alumni Centre</p> 
<p>19</p> <p>Father's Day Fundraiser: Dadweed, Dad Thighs, Illacuda, Tim The Mute @ Lana Lou's</p> <p>Pale Dian, Passive, The Intelligence Service @ Rickshaw Theatre</p>	<p>20</p> <p>Darto, Fountain, Tough Customer, Hick @ Red G8</p> 	<p>21</p> <p>Jessy Lanza w/ DJ TAYE @ Alexander Gastown</p> 	<p>22</p> <p>Shotgun Jimmie @ The Lido</p> <p>Dil Brito, Freddie Esther, Family Columbaria @ The Caverns</p>
<p>26</p> <p>Skye Wallace & David Newberry, Wishkicker @ Rickshaw Theatre</p> <p>Chastity, Bent Knee, Big Evil @ Franklin Studios</p> <p>You Won't, Bombadill, Jocelyn Mackenzie @ Cobalt</p>			

THUR.	FRI.	SAT.
<p>2</p> <p>Music Waste @ Fortune Sound, The Lido (For the full schedule go check out Pg. 50)</p> <p>Naomi Punk, TransFX, Crazy Bugs, Gretchen Snakes @ Antisocial</p> <p>One Take Super 8 @ Western Front</p>	<p>3</p> <p>Music Waste @ Selectors' Records, The Toast Collective, Pat's Pub, The Hindenburg, The Astoria, The Lido, Red Gate</p> <p>Eat Yo Self Opening Reception @ Hot Art Wet City</p> <p>The Sadies, Shadowy Men on a Shadowy Planet @ Rickshaw Theatre</p> <p>Rae Spoon, LAL, ESL @ Wise Hall</p> <p>Greys, NEEDS, Casual Luxury @ Cobalt</p> <p>Ch'tite fille @ Slickity Jim's</p>	<p>4</p> <p>Music Waste @ Red Cat Records, Neptoon Records, Guys and Dolls Billiards, The Toast Collective, SBC, The Lido, The Hindenburg, Redbell Pepper</p> <p>Islands, Honus Honus @ Biltmore Cabaret</p> <p>Quiet City #27 w/ Eschatons, Pulse Emitter, Sisters of Seance, X41 @ Red Gate</p> <p>Fader, Crooked Mouth, C. Diab, DJ Pop Drones @ Selector's Records (Accepts Music Waste Passes)</p> <p>Miens, Curse League, Lambsbreath @ The Heatley</p>
<p>9</p> <p>Gang Signs, Mu, Left Fall @ Fortune Sound</p> <p>Have a Good Laugh @ The Astoria, Franklin Studios</p>	<p>10</p> <p>Taiwanese Film Festival @ Vancity Theatre</p> <p>Have a Good Laugh @ Redbell Pepper, Ask Around, Franklin Studios</p> <p>Black: The Black Metal Art and Photography Exhibition @ Evergreen Cannabis Society</p> <p>SUSPIRA, Late Night Movie @ Rio Theatre</p> <p>Book Launch + Reading: Juliane Okot Bitek, Cecily Nicholson, Jordan Abel @ Selector's Records</p> <p>BA Johnston, What's Wrong Tohei?, Low Levels @ Pat's Pub</p> <p>The Jins, Dodgers, No, Boy @ Askaround</p>	<p>11</p> <p>Taiwanese Film Festival @ Vancity Theatre</p> <p>Have a Good Laugh @ 333, The Astoria, Redbell Pepper</p> <p>Music Melt @ Franklin Studios</p> <p>Frog Eyes, Strength of Materials @ The Emerald</p> <p>Petunia @ Skinny Fat Jack's</p>
<p>16</p> <p>Levitation Festival @ Rickshaw Theatre, Cobalt</p> <p>Wider Smile @ Masonic Temple</p>	<p>17</p> <p>Levitation Festival @ Malkin Bowl, Rickshaw Theatre, Imperial, Cobalt</p> <p>Pretty Good Not Bad Festival Opening: Laurel Halo, Loscil @ Alix Goolden Performance Hall (Victoria)</p> <p>Foolish: Flipout, Shy Daughter, Cam Crillz, DJ Seko, Wobangs, Sailor Gerry @ Biltmore Cabaret</p> <p>The Burning Hearts Soul Club @ Astoria</p> <p>Marina and the Specks @ Slickity Jim's</p>	<p>18</p> <p>Levitation Festival @ Malkin Bowl, Rickshaw Theatre, Imperial, Cobalt</p> <p>Great Grandview Garage Sale @ Grandview-Woodland</p> <p>The Furies, The Prettys, Fashionism, Pill Squad @ SBC</p> <p>AJ Suede, Vials, Hermit*ACdatayoung-nigga, Lil Halo @ Franklin Studios</p>
<p>23</p>	<p>24</p> <p>UPPERS/DOWNERS Fest w/ Hot Lunch Program, Solitaire, Slippery Jibberish, Nascar, Eshe Nkiru, FVDE, Ridylan, BBNO\$, Masherman @ ASK A HOST</p> <p>Sam Binga (Bristol, UK), Taal Mala, Greazus, Levrige @ Vancouver Art & Leisure</p> <p>Chicken Like Birds @ Slickity Jim's</p>	<p>25</p> <p>Destroy Vancouver: Chris Corsano, Erin Sexton, Evan Parker, Scant Intone @ Ironworks</p> <p>UPPERS/DOWNERS Fest w/ Kantaro, Deanus, Jaya: Neon Annex, Dyzphoria, Shelby, DJ Bloody Sunday, Vials, Wobangs @ ASK A HOST</p> <p>Kathryn Calder, The Burning Hell @ Biltmore Cabaret</p>
<p>30</p> <p>Twin River, Highest Order @ Cobalt</p>		

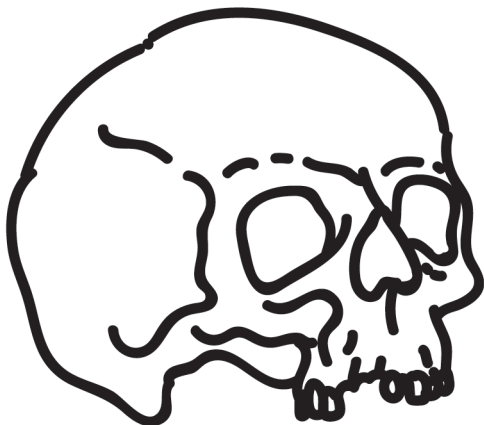
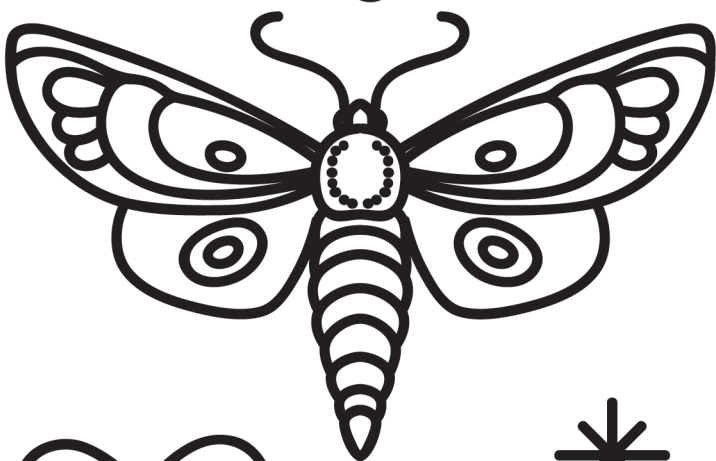
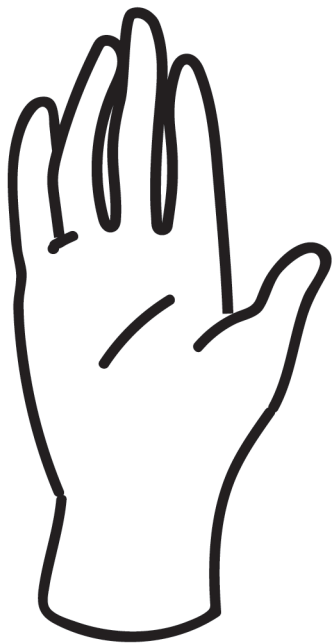
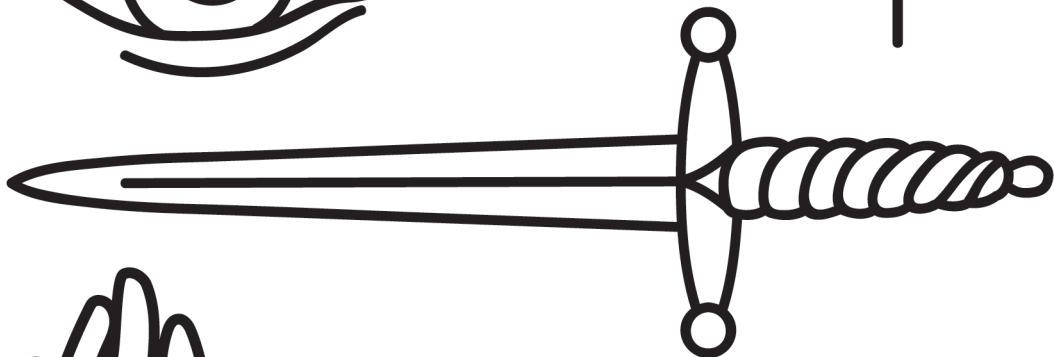
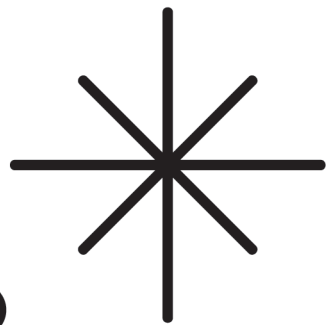


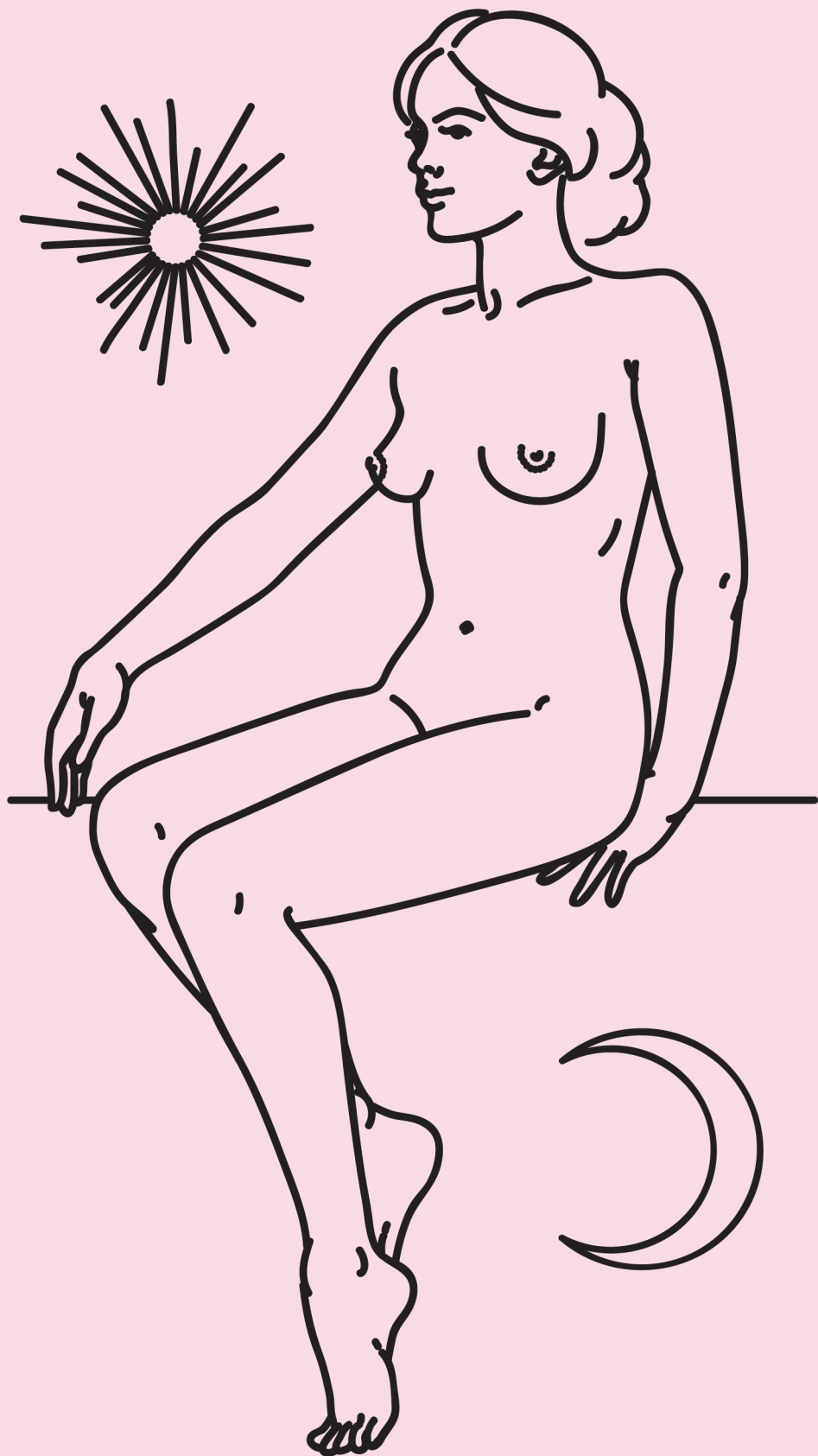
KNOWING & NOT KNOWING

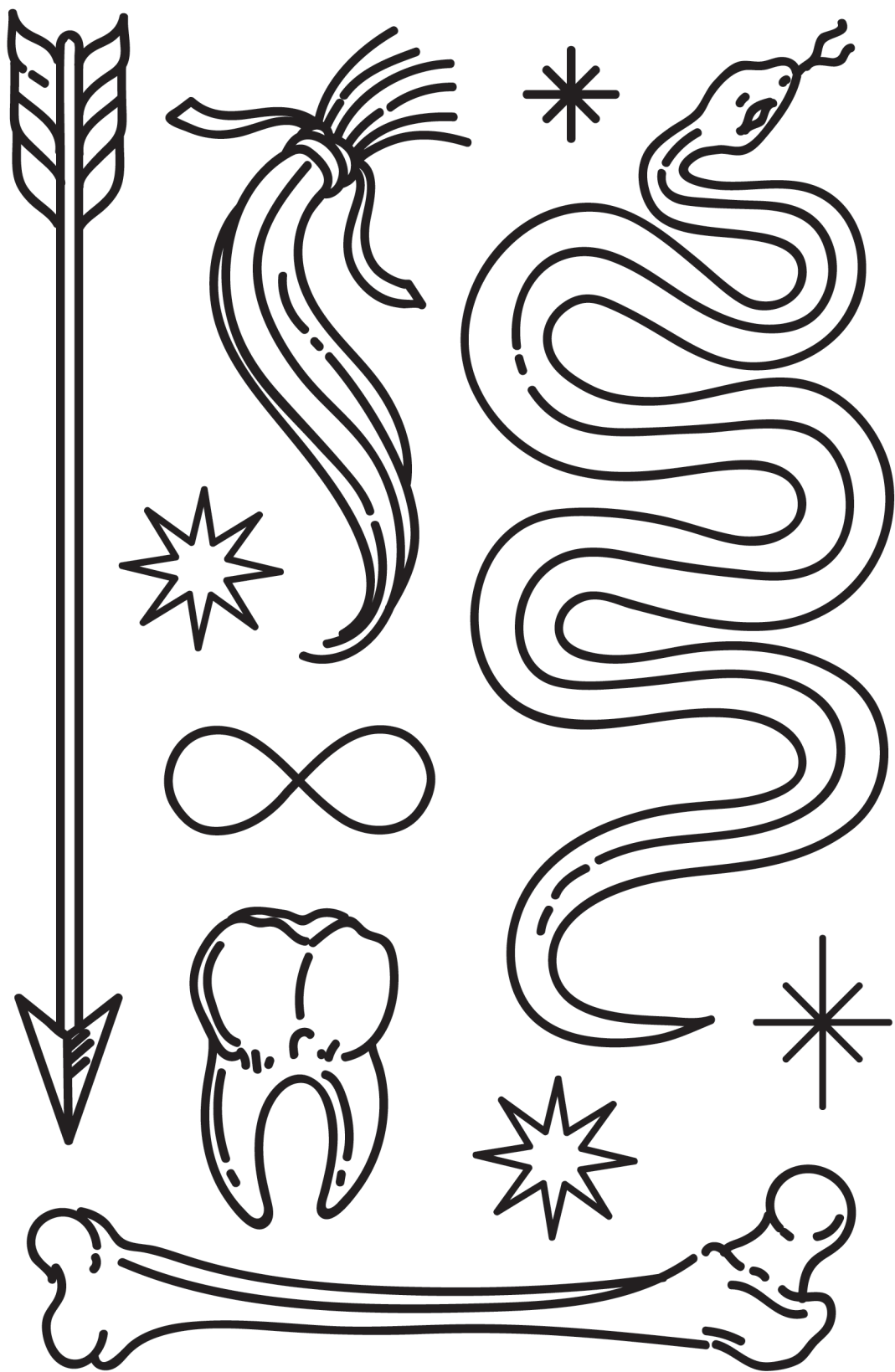
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By Aimee Young

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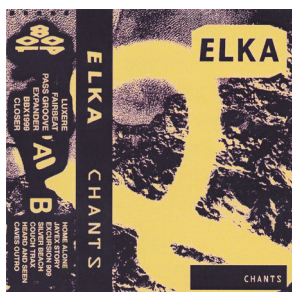






Under Review

JUNE 2016



ELKA

Chants

(1080p)

Sometimes it's what you don't do that ends up being important. In the case of Elan Benroch's debut under the moniker Elka, the decision to resist adding and dropping musical elements at a hyperactive pace is refreshing. *Chants* ranges from classic house to '80s inspired nu-disco and makes good use of Elka's apparent love of retro sounds and tape echoes, while staying disciplined with a minimal design ethos.

The majority of the tracks on *Chants* begin how they end; the compositions quickly introduce elements that remain relevant throughout the tracks. This is a very patient exercise in musical sequencing because it is all too easy to hit the panic button and change the entire flow of a piece. With *Chants*, the listener is allowed to loiter blissfully with the established beats and basslines. The minimal changes that occur awash the soundscape with subtle variations, likening to to a slow incoming tide complete with sand, grit and everything else. "Closer" is perhaps the most hypnotic subtle change-up in the mix. The initial beat is a purposeful flurry of electronic percussion that messes with the timing in your head the more you listen to it. When the slightly crusty snare finally drops at the 3 minute mark, there is this fantastic realignment with the primal rhythm of the piece, giving off the imagined impression that the beat has somehow previously jumped off

of it's own time signature. Meanwhile, the harmonics deviate little from their opening presentation, maintaining a comfortable vibe with the whole affair.

While the concept of slowly manipulating only a few musical phrases seems to work well for most tracks, "Fairbeat" in particular sounds unfinished, as Elka plays with some cool drum sequences that never really go anywhere. It sort of feels like the moment when you find that old analog drum machine at a swap meet and fiddle with it for the first time. Still, the track is highly danceable and the beat is ultra cool — an aesthetic it shares with the rest of its cousins on the album.

Chants is a gratifying electronica record with big retro bass lines, sweeping synths, and gritty beats, all woven together with a less-is-more ideology. It's destined to be placed on repeat at a house party, or if you are lucky enough to get the cassette, *Chants* will happily drain the batteries off your walkman.— Slavko Bucifal



USD.

Kola Dubs

(Isla)

Vancouver ambient electronic artist Spencer Davis has moved away from his Nervous Operator pseudonym to record under a new name. Usd.'s genre is self-described as industrial dub techno, though *Exclaim!*'s take, "damaged dub techno," is just as apt.

Kola Dubs is the first EP released as Usd. On it, Usd. melds electronic melody with disconcerting dis-

sonance. The songs are composed of layers of juxtaposing sound, with tonal shifts throughout the tracks as each layer comes into prominence... — Courtney Heffernan **Find the full the review on discorder.ca*



SUPERMOON

Playland

(Mint Records)

In 2014, Supermoon were riding a wave of adulation as they played live shows — similar to the anticipation surrounding their namesake phenomenon. This excitement grew and culminated in 2015 with their stellar EP, *Comet Lovejoy*, just before the supermoon coincided with a total lunar eclipse.

Come 2016 the supermoon eclipse has dropped out of public consciousness. But the challenge is for Supermoon to carry on strong. *Playland*, Supermoon's new double 7", is another bold statement for the band, and an excellent record, ensuring the Vancouver four-piece won't face a similar fate as their namesake curiosity.

The record opens with two of Supermoon's more mellow melodies. "Night Division" has almost sinister undertones, bemoaning unrequited love: "And I saw myself divide / As I watched you just walk by." "Witching Hour" opens with the verse "I guess that I messaged you first / But I can't really recall / I don't like eating alone / But I kind of like sleeping alone." Supermoon's lyrics are a highlight throughout, leveling each former egotistical relation, one breathy verse at a time.

The darker tone that defines these two opening tracks continues throughout *Playland*, setting it apart from their wistful debut tape. The band have grown into their craft. Adding in Tom Prilesky's excellent production, Supermoon now sound fine-tuned. They

appear fearless in their songwriting approach, translating raw emotions rather than sticking to an indie-pop recipe. *Playland* gives off a confidence that is instantly likable.

There is a brighter guitar line on "If You Say So," but the refrain, "You were right / You were right / You were always right" has the same lyrical bite. The song culminates with a verse that sums up many people's hidden battles: "I could have looked the other way / I could have just walked home / But I didn't." It articulates the voice inside that debates whether it's worth sharing one's true feelings.

The second 7" is no less impressive. "Stories We Tell Ourselves About Ourselves" displays the band's musicianship, where the guitars of Allie Lynch and Katie Gravestock combine to create a bona fide dancefloor filler. However, this musicianship almost plays second-fiddle, as the lyricism is stand-out good. With each listen you will discover a new favourite couplet. A verse that shines through features on "Unsaid": "I'll write you a letter / But I'm not a sender / Some things are better left unsaid."

As a whole record, *Playland* is a brilliant listen. Supermoon have crafted a distinctive sound that is hard not to fall in love with. I'd do anything to be part of the gang.— Sachin Turakhia



PLANTS AND ANIMALS

Waltzed in from the Rumbling

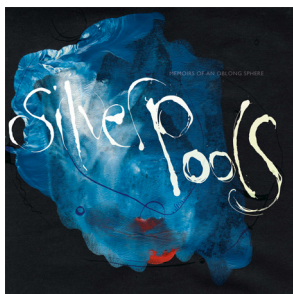
(Secret City)

Montréal trio, Plants and Animals excel in crafting songs that are complex yet never overproduced or overwhelming, and mellow songs that are dreamy yet never boring. Their music is interesting while being easy to digest. And altogether, *Waltzed in from the Rumbling* is an enjoyable and cohesive mix of upbeat

and mellow indie rock songs.

The opening track, "We Were One" is a perfect example of how the band creates a sense of space that evolves throughout a song's duration. "No Worries Gonna Find Us" is an upbeat track, representative of the album's lighter side, with playful guitar melodies that give the song a sense of movement. The drum beat makes the song danceable, fitting Spicer's optimistic lyrics as he repeats the titular refrain "No worries gonna find us."

"So Many Nights" highlights the mellow side of the album. With a slower tempo, the band makes the song more detailed as it progresses, adding smooth backup vocals, distorted flute, gospel-influenced synth; achieving the sense of space that makes all the songs of the album dynamic and enjoyable... — Sam Mohseni **Find the full the review on discorder.ca*



SILVER POOLS

Memoirs of an Oblong Sphere

(Self-Released)

Unlocked memories, unlocked desires act like thousand sharp arrows shot from rusted bows in strange angles — the sky is bleeding again, don't you see? A tiny drop of celestial blood lands on the fresh skin of Silver Pools' debut album. Do not be afraid. The ambient, dream-pop entity, led by the Toronto-based mandolinist, Todd Macdonald, bathes its fingers in the liquid stain and stirs it — a few peels of sunset light it finds and thin fibers of clouds which it pulls along the album's paper surface drawing *Memoirs of an Oblong Sphere*.

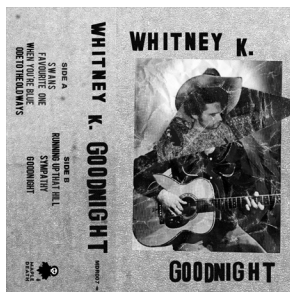
The opening song, "Spesku Strings," has the texture of a '30s movie soundtrack. Todd Macdonald's prolific sampling techniques and brilliant exploitation of the Roland SP 404 create a retro micro-biosphere

where the full, mellow, blurry melodies of an old gramophone, sounds of slippery guitar strings, and a wooden loop like the wind-up of an antique music box are kept alive.

These calm winds of computerized nostalgia provide a smooth transition to the next song "Carbon Cadence," and to a modern-romantic, post-impressionistic mood which remains until the end of the album. A low-key but uplifting symphony of magical beats, electronic signals, subtle trip-hop tones and elastic sonic layers that expand and contract underwater. Chill-out vocals coming from an ocean cave, a simple but addictive bassline, and the delicate mandolin complete its distinctive, avant-garde sonic-scape.

Silver Pools keep up this abstract and unconventional approach until the fifth song "Falling Embers." Bringing forth the mandolin, intensifying the colours of frequencies which resemble dolphin or whale whistles, Silver Pools produce musical compositions which evoke an atmospheric quality. It is a captivating series of relaxation and contemplation... — Theano Pavlidou

**Find the full the review on discorder.ca*



WHITNEY K

Goodnight

(Maple Death Records)

With just seven songs, Whitney K makes us feel like we've lived a full day, but without the "same shit, different day" attitude. *Goodnight*, Konner Whitney's third album as Whitney K, is uplifting and sad, and other times romantic. The album recognizes the uncertainties of life in a manner that is comforting and undoubtedly pleasing to the ear. I'm tempted to say it's an album for everyone.

Genre wise, *Goodnight* falls in the bluesy, outsider folk realm. There's an element of organized chaos

to the album, achieved through disjointed sounds; low vocals paralleled with sharp instrumentals. The lack of smooth cohesion is reminiscent of old-timey country blues, clad with the proverbial twang. With deep and at times eerie leading vocals, I can't help but be reminded of Timber Timbre. A resounding voice is not easily forgotten — and that's a good thing.

The opening track "Swans" is a multi-faceted composition. For imaginative ears, it may feel like a bird taking flight. One could start the day easily with this hopeful tune, accompanied by an array of string instruments and folky background vocals. The music is extremely relatable, bringing listeners on a human path. Lines like "But the last welfare cheque won't come in time for the rent / That's alright, my sugar pie" resonate.

The title track, "Goodnight," ends things with a wonderful completeness; the end of long, satisfying day. I could imagine swaying to this song as the sun sets (or begins to rise — depending what a good night means to you).— Alexandra Livsey



SIGHTLINES

"North"

(Alarum / Big Smoke)

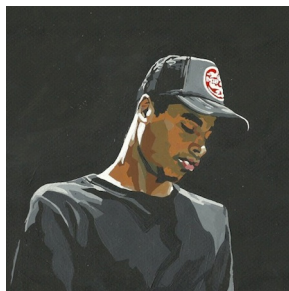
There is something to be said about the simple satisfaction of a good garage-rock album. Sightlines have been delivering upbeat, unhinged lo-fi goodness for the past few years, but oddly enough, have managed to put out every form of tangible music except a full-length album — until now. From 7 inches to floppy discs, they've experimented with it all. Now, with their first LP, "North," they've gone ahead and stacked it full of pop-punk excellence.

"North" feels highly personal, despite its upbeat energy and enlivening tempo. Its pleasant quirkiness

is attached to tales of nights spent gagging over hospital food, and even touches on rape-culture. That whole, "a spoonful of sugar helps the medicine go down" comes to mind when an artist combines politics with catchy melodies.

"The Idea of North," the opening track grinds out quickly and sets the pace nicely for what's to come. It's a classic pairing of distorted guitars layered sweetly with vulnerable lyrics. Speaking with Eric Axen (vocalist / guitarist), he explains the album's title as influenced by his upbringing in Northern B.C.. "The Idea of North" is less about the North as a physical space, but emotional ties to an old home.

Little-minute moments of Vancouver life are scattered throughout the album. It's a nice touch to please local music fans. "Commiseration" begins with the drawl of the skytrain lady's voice flatly announcing the approaching platform, and one can't help but smirk at the reference to a lot of our daily routines... — Evangeline Hogg **Find the full the review on discorder.ca*



NIXXON

No Good Reason

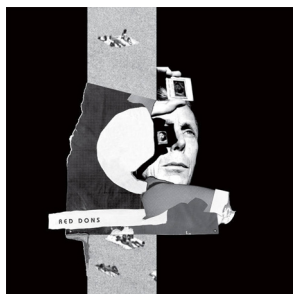
(Spinnup)

No Good Reason, with its monotonous sound, features heavily autotuned, feathery vocals over pop-y beats and is a deviation from Nixon's previous style which favored a starker sound and more structure variation within the songs. This transition is an imitation of the style popularized by other Toronto artists and Nixon achieves it in a thinly veiled formulaic effort.

The first song on the EP, "Reason," was entirely freestyled, but it doesn't seem it. Nixon explains his return to the industry and concludes that it is for "No good reason," setting the thematic tone for the EP.

The track is methodical, maintaining the same tempo throughout. But it's never boring. The wordplay and fluid transitions between verses and refrains impress Nixon's technical control, and create a narrative of his current reality. But this does not compensate for the lack of evolution on this EP. Each track is interchangeable and fails to develop Nixon's message beyond its establishment.

Nixon's technical skill is overshadowed by his archaic themes. He has described this release as an anthem for people chasing their dreams while living paycheck to paycheck, but the lyrics don't reflect this. Every song is only skin deep, highlighting sexual conquests and economic gain. The hypermasculine content is juxtaposed with the airbrushed production style, leaving the listener confused... — Dora Dubber
*Find the full the review on [discorder.ca](#)



RED DONS

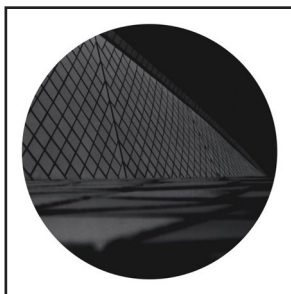
The Dead Hand of Tradition

(Deranged Records)

Released in Europe through Taken By Surprise Records in August, 2015, *The Dead Hand of Tradition* has been made available to North American audiences, courtesy of B.C.'s Deranged Records. Red Dons compile themes and experiences of the continental distance between band members, backed by melodic punk. The new album breaks through the stifling canopy that has been weighing down much punk music in recent times. And breaking through is what Red Dons have been doing throughout their career of periodic 7-inch releases.

The Dead Hand of Tradition is a driven start-stop ride, without much of the stop. Where the guitars go silent at a moment, the bass rolls on. "Together Apart" transitions back and forth between a four chord cho-

rus line and a dance rhythm that draws a parallel to the Arctic Monkey's "I Bet You Look Good On The Dancefloor" days. The album matures into this trend for a few more tracks until it steers into the heavy, bass driven "Weakness." The title track follows as another non-stop ride up to the break after the second chorus, which breathes in a collection of noise for half a minute, and bursts back into anthemic vocals over the ceaseless rhythm... — Harsh Trivedi
*Find the full the review on [discorder.ca](#)



AJ CORNELL & TIM DARCY

Too Significant To Ignore

(NNA Tapes)

Released in mid-March, *Too Significant To Ignore* is the collaboration between Montréal sound artist Andrea-Jane Cornell, who creates churning soundscapes, and Ought-frontman Tim Darcy, known for freewheeling and surreal poetics. In its most simplistic terms, the record is spoken word over electronic drones. But the connection between Cornell's sounds and Darcy's voice transforms both elements into a cohesive and atmospheric entity, unsettling to its core. Separate from one another, the sound and the voice would fall flat.

Cornell's anxious and ominous synth-swells, her waves of noise, the crackling and popping of electronic sounds form a backdrop, a tone, a mood, yet possess nothing the listener can grasp. Any handhold melts away with another sweep of dissonance. Darcy's nasal, repetitive, and sharp voice is a gentle attack on the ear above the dark blur of noise. It's both urgent and preoccupied with the supremely mundane, notably in his opening lines of "The Space Between Everything": "It isn't worth it anymore / But it is."

Together, Cornell and Darcy merge their two disparate sonic elements to create an experience entirely

new, and entirely unnerving. It's easy to lose focus of Darcy's words, as the sound of his voice can be heard as an instrument in itself, playing intricate and cyclical melodies over Cornell's steady, unwavering synth tones. Occasionally, but very seldom, their paths sync together, meeting in a strange harmony — Darcy extends a vowel sound as Cornell pushes a sonic wave to its peak, and together they create an unsettling euphony before diving back into labyrinthine soundscapes... — Jasper D. Wrinch **Find the full the review on discorder.ca*



HUMANS

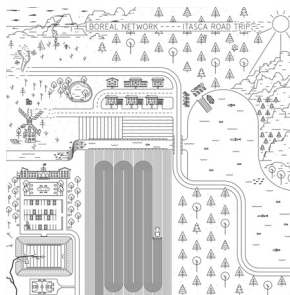
Water Water EP

(Mom + Pop / Haven Sounds)

Since their 2009 debut, the duo of Peter Ricq and Robbie Slade, a.k.a. Humans, has delivered electronica that is as meaningful as it is danceable. On their new EP *Water Water*, Humans seldom speak. When they do, their voices ring out from a static-saturated otherside, rippling across a sea of drum patterns and trickles of synth that make the 15 minutes of *Water Water* pass in an instant of refreshing electronic bliss. But *Water Water* is sometimes a bit too smooth for its own good. Even as an EP, *Water Water* is less of a musical main course and more of an ambient *hors d'oeuvre*, and we're left hungry for more of what we know Humans can put on the table.

The EP opens with a 9-minute sprawling title track. Despite the length, it's a surprisingly regular chunk of sound. The song opens with a clapping, steady drum pattern that is only interrupted by the wobbling of a baseline and an ethereal sing-song chant. There's a lot to be said for the simplistic perfection, musically and lyrically, of a track like "Water Water"—but there's not much to be said for why the track sprawls on for a whopping 9 minutes. After the first set of bass-

heavy trembles and a few minutes of that undying drum pattern, we're ready to move on. If anything, the radio edit, attached to the end of the EP, better shows Humans' gift for delivering both quality and concision... — Zak Vescera **Find the full the review on discorder.ca*



BOREAL NETWORK

Itasca Road Trip

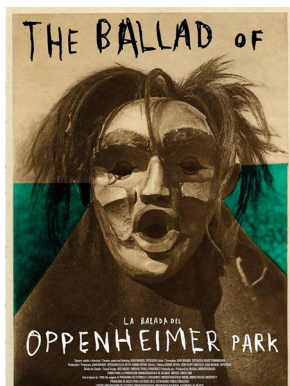
(More Than Human)

The music of *Road Trip* floats in a vague space: often peppy and insistent, the feel is offset by a subtle ambience, and accompanied by lo-fi, shuffling drum beats. This ambiguity can be felt clearly on a track like "Badlands." The song features a mischievous synth riff that, while undeniably digital, seems to contain a distant memory of an outro segment from some '60s southern rock ballad. It's accompanied only by cyclical drums fading in and out, and the inconsequential, easy chatter of a group of friends, that can't really be understood clearly no matter how one tries.

This combination of pop pastiche with a somewhat detached perspective gives the album a close kinship with many vaporwave artists, such as ECO VIRTUAL, Macintosh Plus, and ESPRIT. These links are further emphasised in Johnson's incorporation of interludes and muzak into the album, with the short song "The Couch" making me feel like I'm watching the weather channel or the 10 o'clock news on a tiny '80s CRT television set. Unlike these producers however, Johnson seems to be turning these textures and all-too-familiar sounds away from the ironic cynicism of vaporwave, and towards something more bright and optimistic.

Itasca Road Trip works very well as a piece of ambient music. But for the attentive listener it might outstay its welcome — Johnson's palette of sounds doesn't

vary massively throughout the album. While this might be wearisome at times, this coherence serves to reinforce the industrial-cum-pastoral mood of the music, and creates the perfect soundtrack to a drive through the prairies under purple skies, watching oil derricks and power plants crest the horizon and fade away into the distance. — Daniel Stone * *Find the full the review on discorder.ca*



THE BALLAD OF OPPENHEIMER PARK

Directed by Juan Manuel Sepúlveda

Sung of a park and its denizens — *The Ballad of Oppenheimer Park* can be heard in two key scales at once. The first scale tells the story of derelicts, not unlike Steinbeck's cast in *Cannery Row*. Far from the Palace Flophouse, *Ballad's* park-goers are indigenous residents of Vancouver's Downtown Eastside. Bear, Harley and their crew of friends, hang out and sometimes sleep in Oppenheimer Park. Similar to Mack and his boys in *Cannery Row*, they remain resilient to hardship through moments of generosity and friendship.

Heard in another key, *Ballad* is an ethical conversation about the film and its filmmaker. Director and SFU Film School graduate Juan Manuel Sepúlveda is considered a settler in Canada, meaning he is not an indigenous person. As a settler, his depiction of indigenous people in Oppenheimer Park — particularly those who face chronic mental health and substance abuse issues — is controversial. As a Western-themed documentary, Sepúlveda's settler status adds the first layer of colonialism to the film;

one that operates outside the screen, adding threat to the Oppenheimer Park "frontier."

As Sepúlveda observes a variety of amiable and antagonistic moments between members of the Oppenheimer Park community, he experiments with the documentary genre. Using props, character placement and landscape, Sepúlveda fashions his film as a Western. *Ballad's* opening scene shows a stagecoach burning in the middle of Oppenheimer Park. Flames peel back its canvas covering as the stagecoach sits ominous. This is the first of many props the audience may assume are inserted in the film by its filmmaker. These insertions become creative infusions in the unfolding relationships between the people of Oppenheimer Park: they are filmed wearing cowboy hats, playing cards and carrying a coffin solemnly into the park. Props place the film's characters in a stylized setting.

Challenging the Western paradigm of "cowboys and Indians," *Ballad's* indigenous park-goers play both roles. Riding through the park on a stagecoach — presumably the same stagecoach that is burned in the opening shot — some chant, drum and dance. They are the park's cowboys. Cowboys who fight for their honor and the Oppenheimer Park frontier, but remain simultaneously as indigenous people living within Canadian colonialism.

Two lifesize cutouts of indigenous people dressed in traditional clothing appear midway through the film. One is a chief in headdress, one a warrior holding a gun. The cutouts are addressed briefly by an indigenous man named Bear, but are generally ignored by people in the park, as if invisible. In one scene Bear and a woman sit on two separate benches with the warrior cutout between them. More than a reminder of the past, this cutout is a symbol of how identity is assigned and assumed. The presence of this familiar image of an "Indian warrior" challenges the audience to accept their indigenous cowboys also as "Indians."

The film's placement of characters and cinematic style builds on this theme of dualism. A number of shots show characters with visible faces and others with shadowed faces or heads turned away from the camera. This is, in part, due to the documentary's single camera limitation, but this also functions to mystify individuals. The contrast of visible and unseen faces suggests that there are agents of good and evil at

work. It also symbolizes the presence of “dark forces” inching mysteriously into the park frontier.

Long shots of the park at sunrise and sunset establish Oppenheimer as a desolate and flat landscape: another homage to the Western genre Sepúlveda consistently draws from. Where he deviates from this genre, is in the park’s unusual designation as “frontier.” Like a traditional Western frontier, it is a place of freedom, a place where mainstream colonial law and order is rejected, but, as the first words heard in the film assert: “You’re standing on stolen native land.” Once an indigenous cemetery, Oppenheimer Park now belongs to the Government of Canada. Defending Oppenheimer park as a “frontier” means allowing *Ballad*’s indigenous cowboys to redefine the standard Western notion of a “frontier” as something more nuanced.

In the film’s final scene, the camera takes us away from the park for the first time. It follows a person walking through some bush. The metallic sizzle of hot train tracks is audible. As the man exits the frame (possibly to catch a train), out-of-focus trees are all that remain in view. It is a blurry image. As Sepúlveda’s controversial role in the making of *Ballad* enhances the film’s trope of colonial threat — threat to honor, threat to freedom and threat to this newly imagined “frontier” — the audience is left with a ballad sung in two key tones, complex, but clear.— Alex de Boer

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To submit music for review consideration in *Discorder Magazine* and online, please send a physical copy to the station addressed to Jon Kew, Under Review Editor at C1TR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though our contributors prioritize physical copies, you may email download codes to underreview.discorder@citr.ca. We prioritize albums sent prior to their official release dates.

RIO

THEATRE

1660 EAST BROADWAY

JUNE HIGHLIGHTS

WWW.RIOTHEATRETICKETS.CA

JUNE 2	PAUL ANTHONY'S TALENT TIME Summer Trip 2!
JUNE 3	<small>HOLD OVER!!!</small> Geekenders Theatrical Co. Presents THE FORCE IS SHAKIN' A SCI-FI BURLESQUE ADVENTURE Also on Saturday, June 4 GOOD BURGER Friday Late Night Movie
JUNE 4	MAMORU HOSODA'S THE BOY AND THE BEAST
JUNE 5	EAST VAN SHORT FILM SHOWCASE THE LOBSTER
JUNE 7	A LEGACY OF WHINING TOM HIDDLESTON, JEREMY IRONS, SIENNA MILLER & LUKE EVANS in HIGH-RISE
JUNE 8	HIGH-RISE THE GENTLEMEN HECKLERS PRESENT NICOLAS CAGE IN THE WICKER MAN So Many Bees.
JUNE 10	DARIO ARGENTO'S SUSPIRIA Friday Late Night Movie
JUNE 11	CINEMA PARADISO THE ROCKY HORROR PICTURE SHOW
JUNE 14	Michelangelo Antonioni Double Bill! L'AVVENTURA BLOW-UP
JUNE 15	The Fictions Comedy Co. Presents IMPROV AGAINST HUMANITY #IAHATRIO
JUNE 19	<small>BURLESQUE DOCUMENTARY</small> TEMPEST STORM TEMPEST STORM & FILMMAKERS IN ATTENDANCE JUNE 19 - 20! <small>SEE WWW.RIOTHEATRE.COM FOR ADDITIONAL DATES</small>
JUNE 21	Russell Crowe & Ryan Gielgud in THE NICE GUYS <small>SEE WWW.RIOTHEATRE.COM FOR ADDITIONAL DATES</small>
JUNE 29	THE CRITICAL HIT SHOW A #ONDLive Comedy Adventure
JUNE 30	PRINCE DOUBLE BILL ♀ <i>Purple Rain</i> ♂ UNDER THE CHERRY MOON
JULY 1	MARTIN SCORSESE'S THE LAST WALTZ THE TALKING HEADS STOP MAKING SENSE

CHECK WWW.RIOTHEATRE.CA
FOR OUR COMPLETE CALENDAR OF EVENTS

Music Waste

2 0 1 6

JUNE 2
FORTUNE SOUND CLUB

ART WASTE STAGE

Art Waste

7 PM - "Strange Magic" Group Show

Music Waste

10:00 PM- Booker T On Acid

11:00 PM- Jo Passed

12:00 AM - Rec Centre

LIVESTOCK ROOM

9:00 PM- Brutes

10:00 PM - Shitlord Fuckerman

11:00 PM - Plazas

12:00 AM - So Loki

JUNE 3

RED GATE

Art Waste

9 PM - Light Show

Music Waste

11:45 PM - Pavel

12:30 AM - ATSEA

1:15 AM - Late Spring

2:00 AM - TV Ugly

TOAST COLLECTIVE

9:45 PM - Maskara

10:30 PM - Mourning Coup

11:15 PM - Supermoon

12:00 AM- Adrian Teacher and
the Subs

ASTORIA

10:30 PM - Skyote

11:15 PM - Sleuth

12:00 AM - Wire Spire

12:45 AM - Mark Mills

1:30 AM - Devours

HINDENBURG

10:30 PM - School Girl

11:15 PM - Non La

12: 00 AM - Doppelganger

12:45 AM - Glad Rags

1:30 AM - Did You Die

PAT'S PUB

9:45 PM - Softess

10:30 PM - Teeth Dreams

11:15 PM - Spring Breaks

12:00 AM - Mary

SELECTORS' RECORDS

8:30 PM - Same Same

9:15 PM - Dream Cars

10:00 PM - R23X

THE LIDO

10:30 PM - The Orange Kyte

11:15 PM- Black Magique

12:00 AM- Les Chaussettes

NO WAY CAFE

Art Waste

7 PM - Group Print Show
Presented by Deetch Prints



RED CAT RECORDS*(ALL AGES - FREE)*

3:15 PM - Future Star

4:00 PM - Mirepoix

4:45 PM - Shame Spiral

NEPTOON RECORDS*(ALL AGES - FREE)*

3:45 PM - Tender Hearts

4:30 PM - Puritans

5:15 PM - Red Circle

**GUYS & DOLLS**

8:30 PM - Tesstopia

9:15 PM - Total Ed

10:00 PM - Little Sprout

10:45 PM - Tuna Melt

SBC

9:45 PM - Gun Control

10:30 PM - Durban Poison

11:15 PM - Dumb

12:00 AM - Mosfett

TOAST**COLLECTIVE**

9:45 PM - Gesture

10:30 PM - Hazy

11:15 PM - Ace Martens

12:00 AM - Ruby Karinto

REDBELL PEPPER

11:30 PM - Aquarius

12:15 AM - Maneater

1:00 AM - Milk

1:45 AM - Pale Red

THE LIDO

10:30 PM - Meteoric

11:15 PM - Sexy Merlin

12:00 AM - Skim Milk

THE HEATLEY*Go Your Own Waste*

8:45 PM - Lambsbreath

9:45 PM - Mi'ens

10:45 PM - Curse Leage

LUCKY'S COMICS*Art Waste*

4-7PM - Zine Fair

**SELECTORS'
RECORDS***Go Your Own Waste*

8:00PM - C.Diab

9:00 PM - Crooked Mouth

10:00 PM - Fader

JUNE 4**JUNE 5****THE WISE HALL***Art Waste*

7:45 PM - Zine Fair

Music Waste

7:45 PM - Jock Tears

8:30 PM - Stefana Fratila

9:15 PM - Kiso Island

10:00 PM - Poor Baby

10:45 PM - Swim Team

11:30 PM - Jay Arner

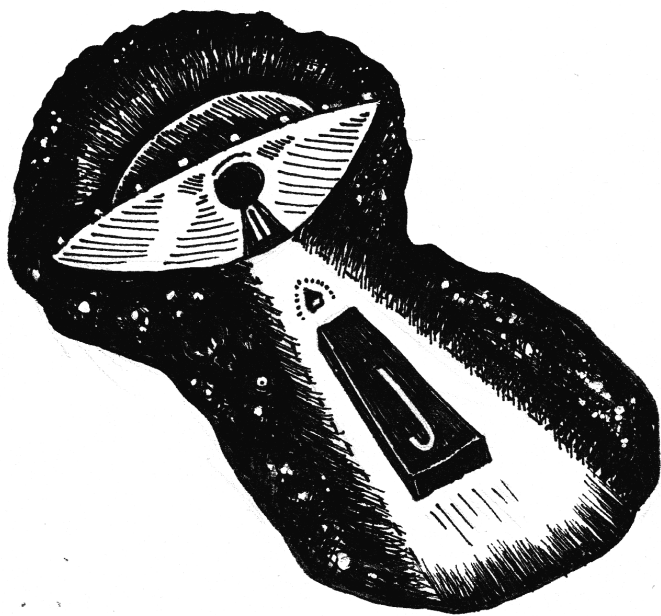
WHATS UP? HOT DOG!*(ALL AGES)*

8:00 PM - Cindy Vortex

8:45 PM - Echuta

9:30 PM - View Master

All Shows \$5 - Festival Pass - \$15**→ www.musicwaste.ca ←**



JAY ARNER

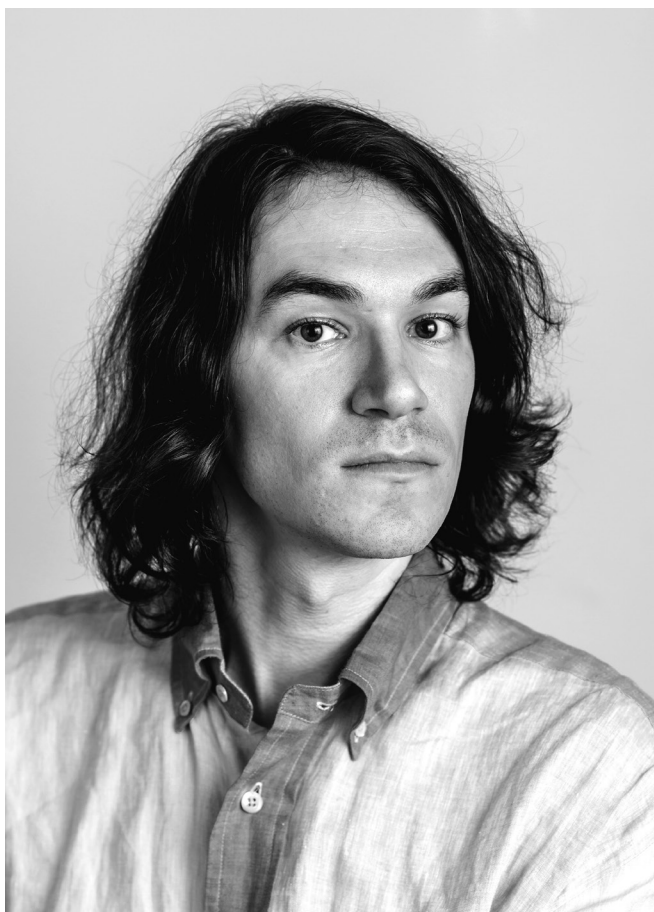
SURVEILLING SQUIRRELS FROM THE KEYBOARD

words by Keagan Perlette // photos by Nolan Sage // illustrations by Kalena Mackiewicz

It's early afternoon when I arrive at the little apartment Arner shares with his partner and Energy Slime bandmate Jessica Delisle. We've all just woken up, and Arner and Delisle offer me coffee as soon as I cross the threshold. Arner calls coffee "bean juice," a joke I already know because I've been prowling his Twitter account, which literally had me laughing until I cried. The musicians are putting peanuts on the patio railing for the Stellar's jays flitting their plump bodies from fence post to fence post. Across from the record player spinning something dance-y, there is an upright piano garnished with a

baby blue synthesizer, the only type of instrument Arner covets the way some musicians do guitars. "Each one is its own precious thing," he jokes. And if Arner is full of one thing, it's jokes. Clearly an animal lover, Arner keeps watch over the local squirrels from his seat at the computer where he works on his music, coining such activity "squirrelveillance."

But I haven't invaded the couple's personal space just to make light of their relationship to urban wildlife. Arner is about to release his second solo album, aptly called *Jay II*, on Mint Records. Three years, two tours and another band — Energy Slime — separate



**"IT SEEMS LIKE WE'RE REALLY RAMPING
UP TO THE APOCALYPSE."**

this record from his debut, *Jay Arner*. The nine-track album is the product of on and off songwriting, and a long stint of international travel touring *Jay Arner* and, later, Energy Slime's *New Dimensional*.

The musician and producer has been living in what he calls "music world" since he was a teenager. It has officially been twenty years since Arner began his own record label with a couple of high school friends called Probably Records. Even though Arner later studied at the University of British Columbia and went on to work a carpentry job, his at-

tention was always firmly focused on making music.

"I didn't really have the guts to admit that I didn't want a normal job and I just wanted to do music," he says, "but I regret nothing because I wouldn't be where I am now. I've always had jobs where you don't have to think too much so I'd just write songs in my head, and I would write songs down on pieces of scrap wood."

Delisle giggles and shows me a piece of scrap paper stacked under the computer keyboard. Arner doesn't read music, so he jots

down a notation that is incomprehensible to me but is clear as day to Arner who tells me it is the guitar part for the track “Personal Line.” The quickly jotted notes are part and parcel with Arner’s quick creative process.

“Sometimes I say ‘I feel like a song’s coming’ and I haven’t played it on any instruments or anything. I feel like a song’s coming, and then I’ll write it down and I write a lot in the middle of the night. I don’t even feel like I wrote it, I just feel like it came to me and I have to record it that way.” Arner is pretty staunch about staying true to this original impulse, and it’s one of the reasons he likes working on this project solo. On the recording, Arner plays all of the instruments, save a couple of tracks on which Delisle sings and plays keyboard. His live band consists of himself, Delisle, Adrienne LaBelle, and Adam Fink.

Jay II is sonically consistent with *Jay Arner*: synth heavy with catchy drums and groovy bass fills. However, *Jay II* is dreamier, more liquid, a little bit closer to the soundtrack to a vintage alien flick. What shines in the album (even brighter than the ever-present laser noises) are the self-aware lyrics.

“It was kind of a reaction to touring so much,” says Arner. “I hadn’t left North America [before touring *Jay Arner*] and I was getting a sense of the bigness of the world, and how unimportant I am. A lot of my songs are personal songs and the albums are about stuff going on inside my own mind and seeing the world gave everything a context. Singing about your problems when the planet is dying is kind of absurd, but I’m not skilled enough to write a beautiful political song, so I’m just stuck writing what I’m writing.” In “World of Suffering” Arner sings, “I’ve got the perfect life blues again,” an example of the dialectic he apprehends: the relationship between one’s personal woes and larger social issues.

“I have a few songs about the idea of moving away as a way to solve your problems, but

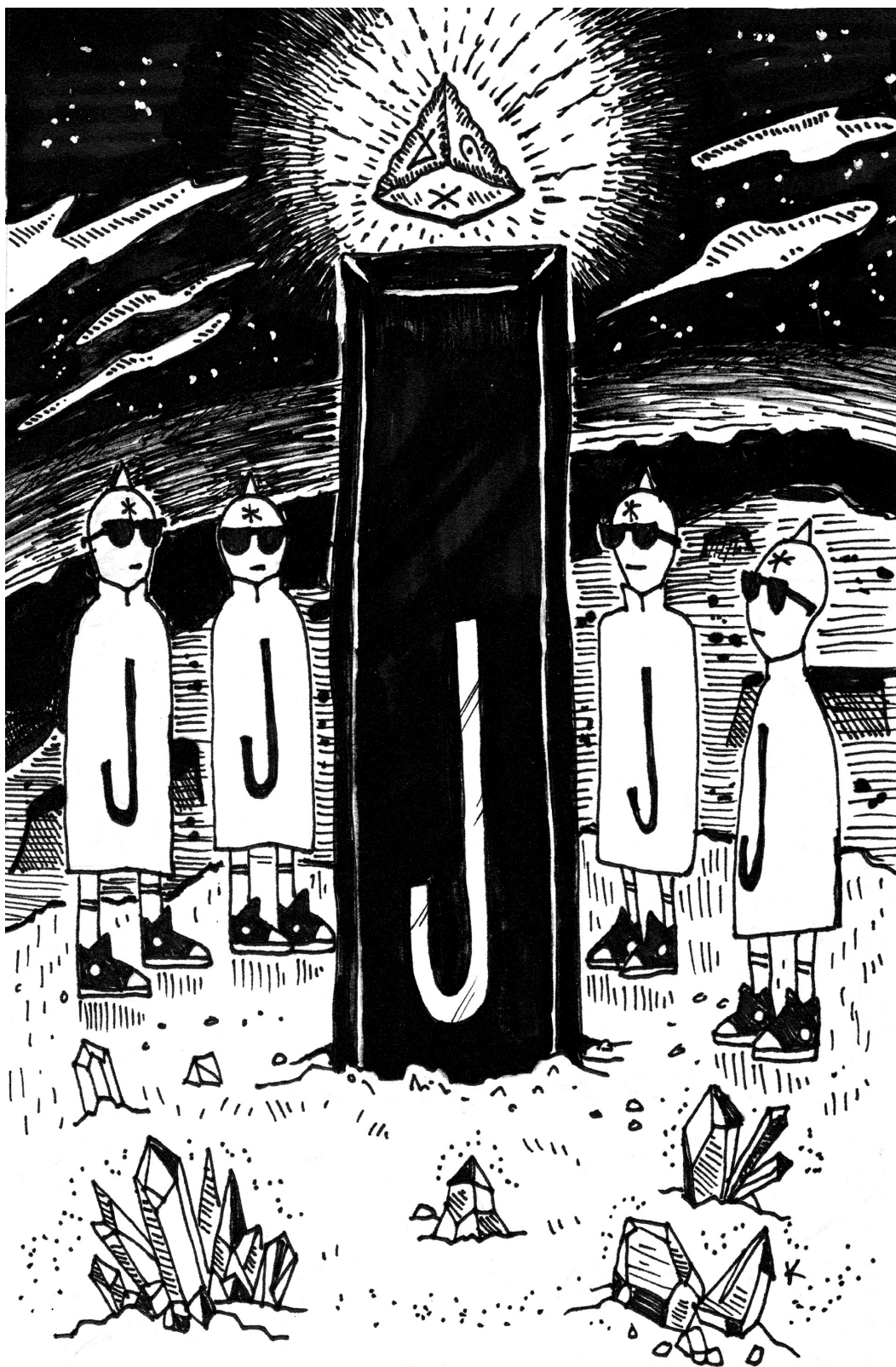
then everything just comes with you, you’re still the same person,” says Arner. “Crystal Ball” is about the idea that “even if you knew what was going to happen you’d still make the same decisions or mistakes” while the track “Wannabe,” a blatant and intentional reference to the Spice Girls, is a reflection on the single-minded pursuit of a fruitless goal. There’s even something existential about the song “Street Freaks,” which, on the surface seems to be about walking past some weirdos at the park, but echoing vocals and the final line, “Summer is gonna be over again and everybody’s gonna need a new place to go” leave the listener misty-eyed.

Jay II is both a revelation of Arner’s inner anxieties and a kind of remedy. “It seems like we’re really ramping up to the apocalypse,” says Arner. “I think we’ll see some really fucked things in our lifetime. If I knew what else to do I would do it, but I’m just that dumb music guy, so I’m just gonna keep playing my guitar even though there’s all this stuff going on.”

But Arner has a heart of gold and an aptitude for care. As we walk to Arner’s practice space, he spots a feisty cat picking a fight with a squirrel and promptly breaks up the action before blood is shed. Keeping the peace between neighborhood critters and creating thoughtful synth-pop, refusing to eschew creativity for the security of normalcy, seems to me a beautiful way to keep the apocalypse at bay.



Jay II comes out June 17 on Mint Records. Check out jayarner.bandcamp.com for more information and past releases.



HOT ART WET CITY

WHAT'S UP HOT DO'OHOO MY GOD!!!

words by Jonathan Kew // illustrations by Michael Shantz

I used to take a lot of strolls down Granville. This was when Dougie Dog, the hot dog cart franchise, had a brick & mortar store; I always relished their chicagoo dog facsimiles. Outside, there was the reliable parting glance from an anthropomorphic hot dog statue, set to his cosmetic task, tongue squished out in concentration, squeezing out ketchup to create a hairline above his pert sausage body. For an instant it all goes away — the throngs of tourist and suburbanite, the neon district tinge of human waste and cologne — I am implicated in the perverse, yet populist realm of anthropomorphic (auto)cannibal death drive. This hot dog wants you to eat him.

We have entered a peculiar universe. Later this year, Seth Rogen's parody of CGI fare, *Sausage Party*, will depict anthropomorphic foodstuffs who gush with desire over being "chosen," until they learn what being chosen entails. It's an acerbic take on the genre of visual design where anthropomorphic creatures are happy to offer themselves for our consumption; or cooking up their kin; or, most disturbingly, rapt in gluttonous pleasure as they slice off pieces of themselves for our delectation. You've seen it on BBQs, butchers, storefronts, advertisement: we're culturally indicted.

Chris Bentzen knows. In June, his Hot Art Wet City gallery on Main Street will present *Eat Yo Self*, a show about anthropomorphic animals and foodstuffs devouring themselves and their compatriots. It was in the

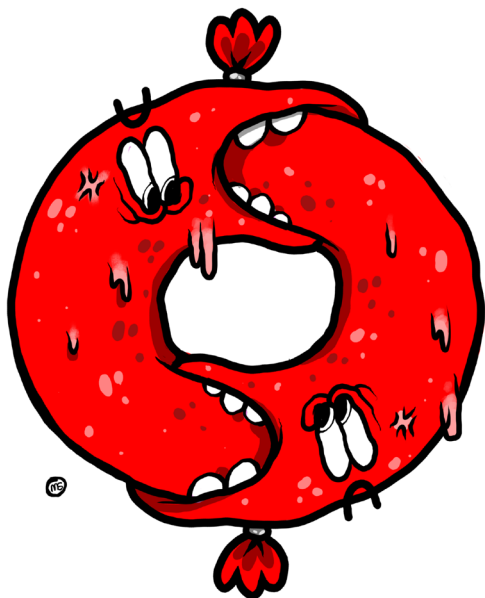
interest of exploring this sick, yet compelling phenomenon, that I initially sat down with Bentzen. While *Eat Yo Self* is perhaps one of Bentzen's more disturbing ideas, the Main Street space has been striking psychic nerves for three years through open calls-for-submission: with subjects like David Suzuki, John Hughes, cartoon nudity, pizza, internet memes, and more. Additionally serving as a yoga space and comedy venue, Hot Art Wet City has made a name on its accessible and unpretentious experience.

After graduating from Emily Carr in graphic design, Bentzen found himself more interested in organizing than heavily practicing his own art. He tells me, "I had come out of punk rock culture. A lot of other galleries feel ivory tower. You're not sure if you can walk in. The audience I'm looking for are not necessarily interested in going to galleries, or buying art. Often a lot of people feel like they need to be initiated. Here, what you see is what you get: fun stuff, weird stuff."

Besides welcoming newcomers to the art world, Hot Art Wet City has helped open up the field in a repressed artistic culture. Born and raised in the Lower Mainland, Bentzen notes that "there's a lot of illustrators, animators, comic artists [here]. I think those artists often don't recognize themselves as people who could be in a gallery. Commercial versus fine art — those lines are blurring in the U.S., especially in the pop surrealist galleries. There's a lot of artists doing that here,

would u
eat me?
Id eat
me...





**"I'M ABLE TO
SHOW THE ART,
EXPOSE IT, BUT
THE ARTISTS
HAVE TO PUSH
THEMSELVES."**

but it's not getting recognition ... If you go to a Granville Street gallery you'll see paintings of flowers, abstract landscapes. It's just a function of buyers. Maybe Vancouver's more conservative that way."

Pop surrealism, a.k.a. *lowbrow*, with roots in L.A. comic and hot-rod culture, seems appropriate in this city given Vancouver's '80s hardcore heritage. Bentzen has featured artists such as Andrea Hooge, Ali Bruce, Scott Sueme, and even occasional higher art incursions from artists like Caroline Weaver, Jeremiah Birnbaum, and the Phantoms in the Front Yard group. Altogether, the gallery's offerings channel an alternative Vancouver art. In a return to Bentzen's punk origins, the gallery has also been able to feature Jim Cummins, a.k.a. I, Braineater, whose pop surrealism has coloured Vancouver since the '70s.

Bentzen wonders about taking this Vancouver art to other cities; making connections beyond the Lower Mainland. To digress, if Vancouver eats itself, it's through the a program of gentrification, recolonization, and the dislocation of its people and history. "I wanted to provide a gallery where artists I like could show, where I would want to go to myself. The closest in Vancouver was Ayden Gallery, now they're closed."

As it maintains, Hot Art Wet City is a refuge on Main Street; a space besides. More events may be on the way, perhaps "performative dance, because the space is so compact, there's intimacy between performers and the audience." Bentzen is thinking about using the back room as a studio. Still, as valuable as it is, Bentzen is modest about HAWC when it comes to getting artists exposure. "I think it's up to the artist. I'm able to show the art, expose it, but the artists have to push themselves. And because there's not many opportunities to show, just being available is helpful. But it's always up to the artist."

So there will be art that touches common nerves. And there will be people who want to see it. The alternative is more frightening that a pig eating its own rump.

Actually never mind. That's way more twisted.



Hot Art Wet City is located at 2206 Main Street, and is open Wednesday-Saturday 12 - 5pm. Eat Yo Self runs from June 2-25, with an opening reception June 3 at 7pm. For upcoming events and full submission guidelines, visit hotartwetcity.com.

HOMEGROWN LABELS

ARBUTUS RECORDS



words by Natalie Dee // photos by Pat Valade // illustrations by Alicia Lawrence

'Arbutus' is a name that may not mean much to anyone in Montréal, but it is a name familiar to many who've grown up in Kitsilano. Though Arbutus Records is based out of Montréal, founder and owner Sebastian Cowan grew up alongside the street. Sitting down with *Discorder*, he's quick to reminiscence about the now-defunct Ridge bowling alley, and summers spent on the Gulf Islands surrounded by the peeling bark of arbutus trees.

To those in Montréal, however, Arbutus is synonymous with the record label that emerged from Lab Synthèse. The warehouse live-performance space transformed into Arbutus Records in 2009 — however, only in the past couple of years has Arbutus become a "real record label," according to Cowan, incorporating and opening up a proper office space.

The turning point for the label was with the release of Grimes' 2012 smash album, *Visions*. At the time, Cowan was also her man-

ager, and so Grimes' departure from her label made room for the changes that occurred.

The label still functions like a collective — "We still rely and identify very strongly with the people around us and the people that help us, and it wouldn't be possible otherwise," says Cowan. Contracts are now used to create a distinction between the personal and professional relationships Cowan has with the artists on his label, which include the likes of Braids, TOPS, Blue Hawaii, and Sean Nicholas Savage.

Another integral aspect of Arbutus is its DIY aspect, which goes hand-in-hand with artists being given the freedom to create as they please. "We accomplish a lot with very little ... I've never believed that there's a correlation between money and good art," Cowan says.

Being friends with the musicians has contributed to Arbutus' unusually small roster of artists, but it's one of the label's distinguish-

ing features. Instead of relying on a certain sound or aesthetic to bring cohesion to the label, Arbutus functions on friendships and giving new artists the time to develop. Cowan was once deciding whether or not he was going to put out an album when a friend asked him: "If no one buys a single copy, would you still do it?" Cowan responded yes — this kind of passion summarizes the approach of Arbutus Records.

Arbutus has been expanding, with the recent announcement of Sounds of Beaubien Ouest (SOBO), a new label dedicated to releasing electronic music. Named after the street that Arbutus Records is located in on Montréal. Cowan has had a longstanding interest in the genre, and "would love to be able to put it under Arbutus as well, but it doesn't always work like that." Cowan makes no secret of his excitement to be collaborating with Patrick Holland (a former Vancouver and Bowen Island resident) of Project Pablo — "The opportunity to work and learn from him is such a pleasure."

Another project launched in 2016 was n10.as radio (pronounced like 'antennas'). Broadcasting out of Arbutus' offices, the online radio station "fills a huge gap," says Cowan. He had always been interested in some kind of radio project, but lacked the technological knowledge to do so. He was then approached by friends of a friend who had the technology, but not the industry know-how. "Everyone is on board and ready to do it. That, coupled with how many different presenters there are, put so much goodwill toward [the project]."

"The office space is really doing something socially and culturally and professional, it's been amazing," Cowan notes, not only referring to n10.as radio. In recent years, the space has been hosting parties regularly. "We evolved out of a warehouse venue. Throwing parties is very intrinsically linked to where we've come from ... it's a huge part of what

we do," explains Cowan. Arbutus has even begun to throw parties in DIY venues in other cities, bringing their brand to places such as Los Angeles, Detroit, London and Toronto.

Arbutus Records has changed, but remains true to their origins of working closely with their artists, and providing creative and social spaces. "If I'm doing what I'm doing, I want to do it in a way that is congruent with our message and what I believe in."



Check out arbutusrecords.com for more.



ON THE AIR

ROCKET FROM RUSSIA

words by Bryce Warnes // photos by Sara Baar

illustrations by Dana Kearley

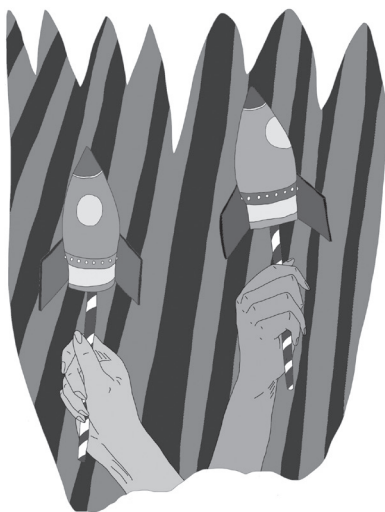
It's impossible to talk to Tim Bogdachev for more than two minutes without becoming convinced that punk rock is the human race's greatest achievement. Bogdachev has spent his entire adult life organizing shows, playing in bands and — since 2012 — the spreading the Gospel of Punk through his show on CiTR 101.9FM, *Rocket From Russia*. His enthusiasm is infectious. He traces its origins back to 1994, in his hometown of Novosibirsk, Siberia.

An uncle had just returned from studying abroad in the USA, bringing home a boombox. He made his nephew two tapes.

"One was Green Day, *Dookie*. The other was Offspring, *Smash*," says Bogdachev. He pauses. "Holy shit."

Before long, he was going to shows. A lack of age limits in Russia meant that a 13-year old Bogdachev could make it into any club he liked. Punk music wasn't big in Novosibirsk, but eventually he found sympathizers, and they began establishing a local scene. They'd bring in bands from St. Petersburg and Moscow. Attendance started off small, but grew. Bogdachev played in Siberian bands as well, touring towns by rail. He made it as far south as Kazakhstan, where the show he was playing, billed as "hardcore," turned out to feature a lineup consisting of Limp Bizkit cover bands.

In 2004, Bogdachev's mother immigrated to Vancouver. At the time, he was attending university in Siberia. Visiting Vancouver, he got in touch with members of the local scene online, and ended up appearing multiple times of CiTR's *Flex Your Head* to discuss Russian punk. In 2006, he moved to Vancouver to be with his mother.



Two weeks later, he was at a D.O.A. show. Before long, Bogdachev was immersed in Vancouver's punk scene.

In 2010, he began co-hosting the show *We All Fall Down*, eventually taking over full-time duties when the original host left. By 2012, he'd left for a new timeslot and a new show — *Rocket From Russia*, currently airing Tuesdays from 10:30-11:30am.

While he was well-versed in punk rock, Bogdachev faced a learning curve when it came to English. After first arriving in Vancouver, he attended Pacific Audio Institute's music business program. He says he learned a lot about the music business, as well as organizing shows and booking interviews, but he struggled with the language.

"So, I went and worked for three years at the music store HMV," he says. The experience helped with his conversation skills, and gave him a chance to spend all day talking about music. Today, *Rocket From Russia* —



pronounced with long, rolling R's — bills itself as being "Broadcast in broken-ish English."

Off the air, Bogdachev daylights as a financial advisor. While he's the first to admit that his career doesn't fit the typical punk image, he notes that he has a mother and a grandmother to support, and that his first duty is to them. Also, he's genuinely enthusiastic about the work.

"Wearing a suit to work, talking about retirement plans, talking about things that punk rockers don't talk about — I love that shit," he says, without irony.

Rocket From Russia features Bogdachev's musical selections, plus interviews with bands visiting Vancouver. He says that his primary goal is to have fun and share his passion for the music. Over the past four years, he's honed his skills as an interviewer, bowling over members of Anti-Flag, for instance, with Nardwuar-style deep research and surprise gifts, and generally impressing anyone he shares a mic with.

And, having crossed half the globe to get to Vancouver, Bogdachev has internationalist tastes when it comes to music.

"People message me and they're like, 'Hey, you're crazy, you play bands from Paraguay, from South Korea, and then from Luxembourg in one show,'" he says. To Bogdachev, part of the joy of discovering new music comes from crossing borders.

"If I have the option to download a band from New York or to download a band from Chile, I'm going for Chile," he says. "No disrespect to New York people."

Bogdachev is constantly on the search for bands from far-flung locales to feature on his show, and himself has played a part in music scenes not even close to being on most Canadians' radars. (How many of us can claim to have experienced Kazakhstan's Limp Bizkit fandom?) All the same, he calls Vancouver home; Bogdachev's a huge supporter of Terminal City punk rock, frequently organizing *Rocket From Russia*-sponsored live shows, and evangelizing Vancouver bands to anyone who will listen.

"I believe that Vancouver has a special scene," he says. "I think I'm lucky to be here."



On June 25, Tim Bogdachev is celebrating his ten-year anniversary in Canada with a Rocket From Russia live show at the Media Club featuring Vancouver bands the Greatest Sons, You Big Idiot, Ellesmere, Dried Out and Corpse.



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CiTR 101.9FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO
CiTR EVERYDAY

	MON	TUES	WED	THUR	FRI	SAT	SUN	
6 AM								6 AM
7 AM	CiTR GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	7 AM
8 AM				VANCOUVER, RIGHT?			BEPI CRESPIAN PRESENTS...	8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	WIZE MEN	THE SATURDAY EDGE	CLASSICAL CHAOS	9 AM
10 AM				A FACE FOR RADIO	STUDENT SPECIAL HOUR			10 AM
11 AM	UNCEDDED AIRWAVES	ROCKET FROM RUSSIA	POP DRONES	THE REEL WHIRLED	SUMMER JAMS		SHOOKSHOOKTA	11 AM
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM
1 PM		SHINE ON	PERMANENT RAIN	STUDENT FILL-IN	FEMCONCEPT		THE ROCKERS SHOW	1 PM
2 PM	PARTS UNKNOWN					POWER CHORD		2 PM
3 PM		SUMMER MIX	EXTRAENVIRONMENTALIST	MUZAK FOR THE OBSERVANT	RADIO ZERO			3 PM
4 PM	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK				4 PM
5 PM	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	SIMORGH	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	5 PM
6 PM	THE LEO RAMIREZ SHOW	DISORDER RADIO		ALL ACCESS PASS	NEWS 101	MANTRA	CHTHONIC BOOM!	6 PM
7 PM	SUMMER MIX		SHARING SCIENCE	ARE YOU AWARE	LADY RADIO	NASHA VOLNA	CRESCENDO	7 PM
8 PM		FLEX YOUR HEAD	SAMSQUANTON'S HIDE-AWAY	INNER SPACE	PEANUT BUTTER 'N' JAMS	UBC INSIDERS	FILL-IN	8 PM
9 PM	EXPLODING HEAD MOVIES			TICK TALK			MORE THAN HUMAN	9 PM
10 PM		INSIDE OUT	SOUL SANDWICH	THE SPICE OF LIFE	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	10 PM
11 PM		CRIMES & TREASONS	ALL EARS	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO	11 PM
12 AM	THE JAZZ SHOW		THE SCREEN GIRLS	CANADA POST ROCK			BOOTLEGS & B-SIDES	12 AM
1 AM		STRANDED: CAN/AUS MUSIC SHOW	WHITE NOISE	COPY / PASTE	THE MEDICINE SHOW		TRANSCENDANCE	1 AM
2 AM						RANDOPHONIC		2 AM
3 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	THE LATE NIGHT SHOW		CiTR GHOST MIX	3 AM
4 AM						THE ABSOLUTE VALUE OF INSOMNIA		4 AM
5 AM								5 AM

■ CARIBBEAN

SOCA STORM

SAT. 8 PM

DJ SOCA Conductor delivers the latest SOCA music tracks out of the Caribbean. This party music will make you jump out of your seat. This show is the first of its kind here on CiTR and is the perfect music to get you in the mood to go out partying! It's Saturday, watch out STORM COMING!!!!

■ CHINESE / KOREAN

ASIAN WAVE

WED. 4 PM

Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, debuting rookies, independent artists and classic songs from both industries can all be heard on Asian Wave 101 as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

■ CINEMATIC

EXPLODING HEAD MOVIES

MON. 7 PM

Join Gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting-edge new tracks and strange old goodies that could be used in a soundtrack to be.

■ CLASSICAL

CLASSICAL CHAOS

SUN. 9 AM

From the ancient world to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

■ DANCE / ELECTRONIC

BOOTLEGS & B-SIDES

SUN. 9 PM

Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep, ghetto funk to electro swing. Nominated finalist for Canadian college radio show of the year, 2012 Pioneer DJ Stylus Awards. soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

COPY/PASTE

THU. 11 PM

If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Tune in every week for a full hour DJ mix by Autonomy, running the gamut from cloud rap to new jack techno and everything in between.

INNER SPACE

ALTERNATING WED. 6:30 PM

Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

INSIDE OUT

TUE. 8 PM

THE LATE NIGHT SHOW

FRI. 12:30 AM

The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise, and Alternative No Beat into the early morning. Following the music, we play TQM broadcasts, beginning at 6 a.m.

RADIO ZERO

FRI. 2 PM

An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

SYNAPTIC SANDWICH

SAT. 9 PM

If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

TECHNO PROGRESSIVO

ALTERNATING SUN. 8 PM

A mix of the latest house music, tech-house, prog-house, and techno.

TRANCENDANCE

SUN. 1 PM

Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul, and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records, and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

■ DIFFICULT

BEPI CRESPIAN PRESENTS...

SUN. 7 AM

Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan@ weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

■ DRAMA / POETRY

SKALD'S HALL

FRI. 9 PM

Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

■ ECLECTIC

A FACE FOR RADIO

THU. 10 AM

A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

ARE YOU AWARE

ALTERNATING THU. 6 PM

Celebrating the message behind the music: profiling music and musicians that take the route of positive action over apathy.

AURAL TENTACLES

THU. 12 AM

It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. Email: auraltentacles@hotmail.com

BREAKFAST WITH THE BROWNS

MON. 8 AM

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. Email: breakfastwiththebrowns@hotmail.com.

CHTHONIC BOOM!

SUN. 5 PM

A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

FEMCONCEPT

FRI. 1 PM

Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie rock, electronic and punk, with an emphasis on local and Canadian artists.

LIVE FROM THU.NDERBIRD RADIO HELL

THU. 9 PM

Featuring live bands every week performing in the CiTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

THE MEDICINE SHOW

FRI. 11 PM

A variety show, featuring musicians, poets, and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music, and art.

THE MORNING AFTER SHOW

TUE. 11:30 AM

The Morning After Show every Tuesday at 11:30(am). Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

NARDWUAR PRESENTS

FRI. 3:30 PM

Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doot! Email: nardwuar@nardwuar.com

PEANUT BUTTER 'N' JAMS

ALTERNATING THU. 6:30-7:30 PM

Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood and a weekly pairing for your date calendar.

RANDOPHONIC

SAT. 11 PM

Randophonic has no concept of genre, style, political boundaries or even space-time relevance. Though we have been known to play pretty much anything by anybody (as long as it's good), we do often fix our focus on a long running series, the latest of which (due to premiere in April-2016) is The Solid Time of Change (aka the 661 Greatest Records of the Progressive Rock Era -- 1965-79) And we're not afraid of noise.

THE SHAKESPEARE SHOW

WED. 12 PM

Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

SHINE ON

ALTERNATING TUE. 1 PM

An eclectic mix of the latest, greatest tunes from the Vancouver underground and beyond, connected through a different theme each week. Join your host Shea every Tuesday for a groovy musical experience!

SOUL SANDWICH

WED. 8 PM

A myriad of your favourite music tastes all cooked into one show, from Hip Hop to Indie Rock to African jams. Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. It beats Subway.

STUDENT SPECIAL HOUR

FRI. 10 AM

Tune in to learn about on-campus events and initiatives in-between sweet tunes.

SUBURBAN JUNGLE

WED. 8 AM

Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Email: dj@jackvelvet.net.

■ ETHIOPIAN

SHOOKSHOOKTA

SUN. 10 AM

A program targeted to Ethiopian people that encourages education and personal development.

■ EXPERIMENTAL

KEW IT UP

WED. 3 PM

Fight-or-flight music. Radio essays and travesties: Sonic Cateschism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

MORE THAN HUMAN

SUN. 7 PM

Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

POP DRONES

WED. 10 AM

Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

■ GENERATIVE

THE ABSOLUTE VALUE OF INSOMNIA

SAT. 2 AM

Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

■ HIP HOP

CRIMES & TREASONS

TUE. 9 PM

Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, LuckyRich & horsepowar. Website: www.crimesandtreasons.com Email: dj@crimesandtreasons.com

NEW ERA

ALTERNATING THU. 7:30 PM

Showcases up and coming artists who are considered "underdogs" in the music industry. The show will provide a platform for new artists who are looking to get radio play. Hip-Hop music from all over the world along with features of multi-genre artists.

■ INDIAN

RHYTHMS INDIA

ALTERNATING SUN. 8 PM

Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

■ JAZZ

THE JAZZ SHOW

MON. 9 PM

June 6: Tonight is The Jazz Show's annual Jazz Festival show where the ebullient media director and radio personality John Orysik takes over the show with host Gavin Walker for a preview of the 2016 Vancouver Jazz Festival.

June 13: A latter day classic tonight with vibe genius Bobby Hutcherson and co leader tenor saxophonist Harold Land with the amazing Chick Corea on piano, Reggie Johnson on bass and Joe Chambers on drums. "Total Eclipse" was one of this band's best recordings.

June 20: One of the great living masters of the alto saxophone is in the spotlight tonight. Charles McPherson with pianist Barry Harris, bassist Buster Williams and drummer Roy Brooks. "McPherson's Mood". An unforgettable sound!

June 27: We close the month with a great live set by trumpeter Nat Adderley away from his brother Cannonball Adderley and on his own with tenor saxophone great Smokin' Joe Henderson, pianist Joe Zawinul, bassist Victor Gaskin and drummer Roy McCurdy. Live at Memory Lane in deepest Los Angeles. A killer set!

LITTLE BIT OF SOUL

MON. 4 PM

Old recordings of jazz, swing, big band, blues, oldies, and motown.

■ LATIN AMERICAN

LA FIESTA

ALTERNATING SUN. 3 PM

Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

THE LEO RAMIREZ SHOW

MON. 5 PM

The best mix of Latin American music
Email: leoramirez@canada.com

■ LOUD

FLEX YOUR HEAD

TUE. 6 PM

Punk rock and hardcore since 1989. Bands and guests from around the world.

POWERCHORD

SAT. 1 PM

Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

■ PERSIAN

SIMORGH

Thur. 4 pm

Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

■ PUNK

ROCKET FROM RUSSIA

TUE. 10:30 AM

Hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiactr@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

GENERATION ANNIHILATION

SAT. 12 PM

On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft.

Website: generationannihilation.com.

Facebook: facebook.com/generationannihilation/

■ REGGAE

THE ROCKERS SHOW

SUN. 12 PM

Reggae inna all styles and fashion.

■ ROCK / POP / INDIE

THE BURROW

MON. 3 PM

Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances.

CANADA POST-ROCK

FRI. 10 PM

Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

CRESCENDO

SUN. 6 PM

Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIME, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

DAVE RADIO WITH RADIO DAVE

FRI. 12 PM

Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

DISORDER RADIO

TUE. 5 PM

Named after CiTR's sister magazine, *Discorder*, this show covers content in the magazine and beyond. Produced by Jordan Wade, Matt Meuse, and Claire Bailey. Email: discorder.radio@ci-tr.ca

DUNCAN'S DONUTS

THU. 12 PM

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
<http://duncansdonuts.wordpress.com>.

MUZAK FOR THE OBSERVANT

THU. 2 PM

A program focusing on the week's highlights from CiTR's Music Department. Plus: live in-studio performances and artist interviews!

PARTS UNKNOWN

MON. 1 PM

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

THE PERMANENT RAIN RADIO

ALTERNATING TUES. 1 PM

Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. thepermanentrainpress.com

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED. 6:30 PM
All-Canadian music with a focus on indie-rock/pop.
Email: anitabinder@hotmail.com.

SPICE OF LIFE

ALTERNATING THU. 7:30 PM
The spice extends life. The spice expands consciousness. The Spice of Life brings you a variety of Post-Rock, Shoegaze, Math Rock and anything that else that progresses. Join host Ben Life as he meanders whimsically through whatever comes to mind on the walk to CITR.

STRANDED: THE AUSTRALIAN-CANADIAN MUSIC SHOW

TUE 11 PM

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

■ ROOTS / FOLK / BLUES

BLOOD ON THE SADDLE

ALTERNATING SUN. 3 PM
Real cowshit-caught-in-her-boots country.

CODE BLUE

SAT. 3 PM
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul. Email: codeblue@paulnorton.ca

PACIFIC PICKIN'

TUE. 6 AM
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
Email: pacificpickin@yahoo.com

THE SATURDAY EDGE

SAT. 8 AM
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits!
Email: steveedge3@mac.com/

■ RUSSIAN

NASHA VOLNA

SAT. 6 PM
News, arts, entertainment and music for the Russian community, local and abroad.
Website: nashavolna.ca/

■ SACRED

MANTRA

SAT. 5 PM
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

■ SOUL / R&B

AFRICAN RHYTHMS

FRI. 7:30 PM
Website: www.africanrhythmsradio.com

■ TALK

ALL ACCESS PASS

THU. 5 PM
CITR Accessibility Collective's new radio show. We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events, and awesome dialogue.

ALL EARS

WED. 9 PM
Looking for advice? Hosts Brandon and Morme think they can help you with that. All Ears is an advice radio program where the hosts read real questions from the UBC community and answer them live. Other content includes interviewing students, consulting experts, and giving campus life advice. Submit your question at <http://ask.fm/allearsubc>

ASTROTALK

THU. 3 PM
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

CITED!

FRI. 8:30 AM
This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways.

THE COMMUNITY LIVING SHOW

THU. 9 AM
This show is produced by the disabled community and showcases special guests and artists. The focus is on a positive outlook on programs and events for the entire community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Reaburn, Michael Rubbin Clogs and Friends.

EXTRAENVIRONMENTALIST

WED. 2 PM
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

LADY RADIO

FRI. 6 PM
CITR Women's Collective's new radio show! Rad women talking about things they like. Tune in weekly for interviews, music, events, commentary, and such.

NEWS 101

FRI. 5 PM
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

PETE'S PICKS

THU. 11:30 PM
From the CITR Archives! Our Digital Library Coordinator Peter Doolan shares selected gems of CITR history, digitized from the original audiotape reels!

QUEER FM VANCOUVER: RELOADED

TUE. 8 AM
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

RADIO FREE THINKER

TUE. 3 PM
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE REEL WHIRLED

THU. 11-11:30 AM
The Reel Whirled is a half hour long escapade through the world of cinema, focused around UBC Film Society's program; be it contemporary or classic, local or global. From our perspective as the UBC Film Society, we talk about film intellectually, passionately, and goofily. With select music from our cinematic subjects, we pull your Thursday mornings into focus, from bleary eyed to sharp and worthy of the silver screen.

SHARING SCIENCE

WED. 6 PM

A show by the members of UBC Sharing Science, a group of students dedicated to making science interesting and accessible to all members of the community. We discuss current research and news about a different topic each week, providing vastly different perspectives based on the science backgrounds of a rotating set of hosts.

SYNCHRONICITY

MON. 12 PM

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

UBC ARTS ON AIR

ALTERNATING WED. 6 PM

Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in art

UNCEDDED AIRWAVES

MON. 11 AM

Unceded Airwaves is a radio show produced by CiTR's Indigenous Collective. The team is comprised of both Indigenous and non-Indigenous people who are passionate about radio, alternative media and Indigenous topics and issues. We are committed to centering the voices of Native people and offering alternative narratives that empower Native people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate native voices and we are committed to not replicating these dynamics.

VANCOUVER, RIGHT?

THU. 8 AM

Hangout with Alex Biron and Simon Armstrong as they share personal stories of gigantic embarrassment and accidental success.

WHITE NOISE

SAT. 8 PM

Need some comic relief? Join Richard Blackmore for half an hour of weird and wonderful radio every week, as he delves in to the most eccentric corners of radio for your listening pleasure. Then stay tuned for the after show featuring a Q and A with the creator, actors and a guest comic every week.
Email: whitenoiseUBC@gmail.com

MAY MONTHLY CHARTS: A TWO-CAR FUNERAL

ARTIST ALBUM LABEL			ARTIST ALBUM LABEL				
1	ASHLEY SHADOW	ASHLEY SHADOW	FELTE	26	SUUNS*	HOLD / STILL	SECRET CITY
2	SIGHTLINES*+	"NORTH"	ALARUM / BIG SMOKE	27	LAL	FIND SAFTEY	COAX
3	LATE SPRING*+	INVISIBLE	AGONY KLUB	28	MATTHEW BARBER & JILL BARBER*	THE FAMILY ALBUM	OUTSIDE MUSIC
4	TIM HECKER*	LOVE STREAMS	PAPER BAG	29	ESSAIE PAS*	DEMAIN EST UNE AUTRE NUIT	DFA
5	BLACK MOUNTAIN*+	IV	DINE ALONE	30	CHRIS COOLE*	THE TUMBLING RIVER AND OTHER STORIES	SELF-RELEASED
6	ACE MARTENS*+	PALM SPRINGS	SELF-RELEASED	31	WHITE LUNG*	PARADISE	DOMINO
7	YOU'RE ME*+	PLANT CELL DIVISION	1080P	31	BIG JOHN BATES*	FROM THE BESTIARY TO THE LEATHERING ROOM	FRONTMAN
8	SUPERMOON*+	PLAYLAND	MINT RECORDS	33	DUMB*+	BEACH CHURCH	SELF-RELEASED
9	WISHKICKER*	POR QUE, Y?	SELF-RELEASED	34	NENNEN*	TWO MOUNTAINS	SELF-RELEASED
10	SOFTESS*+	ABSOLUTE TRUTH	THANKLESS	35	UNDERWORLD*	BARBARA BARBARA, WE FACE A SHINING FUTURE	CAROLINE INTERNATIONAL
11	HOODED FANG*	VENUS ON EDGE	DAPS			36	MODERAT
12	DJ ZOZI*+	MELLOW VIBE	1080P	37	THE ZOLAS*+	SWOONER	LIGHT ORGAN
13	LES CHAUSSETTES*+	WHO WILL READ YOUR MIND	SELF-RELEASED	38	OPERATORS*	BLUE WAVE	LAST GANG
14	CATE LE BON	CRAB DAY	DRAG CITY	39	JO PASSED*+	OUT EP	CRAFT SINGLES
15	BASIA BULAT*	GOOD ADVICE	SECRET CITY	40	BOREAL NETWORK*	ITASCA ROAD TRIP	MORE THAN HUMAN
16	ROCOCODE*+	DON'T WORRY IT WILL BE DARK SOON	MARQUIS	41	YOU SAY PARTY*+	YOU SAY PARTY	PAPER BAG
17	ART BERGMANN*	THE APOSTATE	WEEWERK	42	ANTWOOD*	VIRTUOUS.SCR	PLANET MU
18	DOOMSQUAD*	TOTAL TIME	HAND DRAWN DRACULA	43	JERK IN THE CAN*+	BIG CRIME BABY	SOMETIMES MUSIC
19	WE FOUND A LOVEBIRD*+	LOBBY	SELF-RELEASED	44	SMASH BOOM POW*+	HIGHER POWER OF DESIRE	SELF-RELEASED
20	SHOTGUN JIMMIE*	FIELD OF TRAMPOLINES	YOU'VE CHANGED	45	ANIMALIA*	DISSONANCE	CULVERT
21	ORA COGAN*+	SHADOWLAND	HIDDEN CITY RECORDS	46	DAMIEN JURADO	VISIONS OF US ON THE LAND	SECRETLY CANADIAN
22	RED MASS*	E.P. ROUGE N. 2	SLOVENLY	47	RYAN HUBER	RULE FROM SHADOWS	INAM
23	CHRIS ABRAHAMS	FLUID TO THE INFLUENCE	ROOM40	48	WINTERSLEEP*	THE GREAT DETACHMENT	DINE ALONE
24	LOW LEVELS*	S/T	SHAKE!	49	THE BURDOCKS*	AIRPLANE TRACKS (REISSUE)	OUT OF TOUCH
25	KAROLINE LEBLANC*	VELVET ODDITIES	ATRITO-AFEITO	50	HOLGANS*	HOLGANS ARE DEAD	SHAKING BOX

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are canadian, and those marked plus (+) are local. To submit music for air-play on CITR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CITR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.



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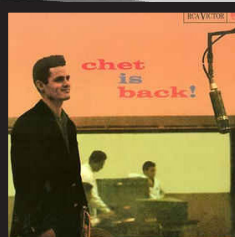
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CHECK OUT DAVID LOVE JONES' AFRICAN RHYTHMS RADIO
EVERY FRIDAY ON CiTR 101.9FM 7:30-9PM
www.africanrhythmsradio.com

African Rhythms Radio

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180 GRM 2LP



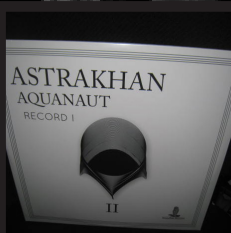
ANDERSON PAAK -
MALIBU - 2016 NEO
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PARQUET COURTS -
HUMAN PERFORMANCE
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