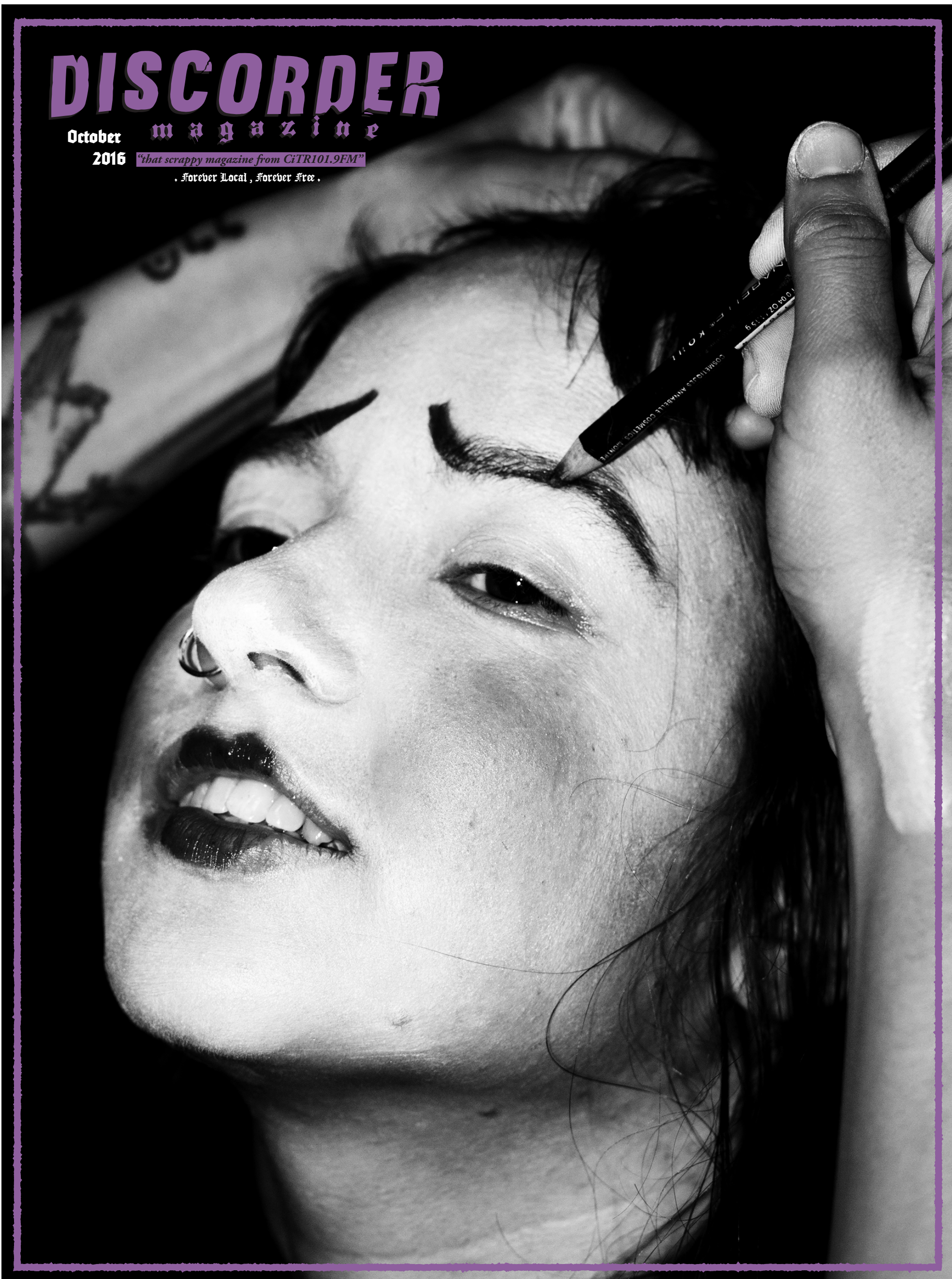


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October magazine

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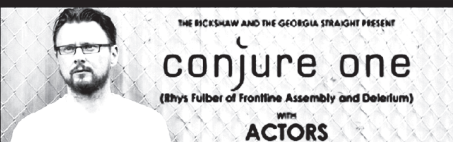
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INCITE & GUESTS

OCT 2 **DRIVE BY TRUCKERS**
LYDIA LOVELESS



OCT 4 **CONJURE ONE**
ACTORS

OCT 5 **DISCHARGE**
TOXIC HOLOCAUST, MASS
GRAVE, OLD DERELICTS,
WORLD VIEW



OCT 6 **ADAM GREEN'S ALADDIN
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OCT 12 **THE INTERRUPTERS**
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OCT 14 **GORGUTS**
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OCT 15 **CJ RAMONE**
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OCT 19 **UNION BINDING COMPANY**
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OCT 21 **PETER TOSH 9TH ANNUAL
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BOUNTY HUNTA & BKENYAN,
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OCT 22 **WISE PRO WRESTLING'S
HELL ON HASTINGS**
LEATHERFACE VS. KENNY
LUSH, JOEY RYAN, & MORE

OCT 24 **BONGZILLA**
WIZARD RIFLE, MENDOZZA,
KOMA

OCT 26 **FACE TO FACE**
WITH GUESTS

OCT 27 **FULL MOON SNOWBOARDING
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WITH LIVE MUSIC & MORE

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EDITOR'S NOTE



Why am I dedicating an editor's note to submission guidelines? Here are a couple reasons:

There is a good chance that the person reading this is doing something creative or radical, or knows someone who is, and will consider this note a nudge to tell us about it.

Perhaps the reader is one of the rare individuals who has sent rude emails or posted insults to social media because we couldn't mention their press release. Unapologetically, this note is for them, too.

To let *Discorder* know about upcoming exhibitions, gigs, collectives, or community initiatives, send us an email 4-6 weeks in advance. Full press releases aren't necessary, just a few sentences will do. The most important thing is that we have enough time to consider the topic for print. We plan articles one full month in advance. Because every feature and column is a collaboration between interviewees or artists, writers, illustrators and photographers — all graciously volunteering their time — we need a lot of notice.

For general submissions or questions, contact editor.discorder@cittr.ca.

To request a live show or performance review, send details to rla.discorder@cittr.ca. If the event is selected for review, we will respond requesting *two* media passes — one for a writer and one for a photographer.

Unlike other sections, *Discorder's* Under Review doesn't require 4-6 weeks notice for album reviews, but we prioritize new releases. Email digital download codes to underreview.discorder@cittr.ca, or send physical copies to:

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To submit albums or singles for airplay on CiTR 101.9FM, send copies addressed to the Music Department at CiTR, or email codes to music@cittr.ca.

Got something to say, positive or negative? We circulate 8,000 issues of *Discorder* each month... which is probably stronger than your Facebook reach. Our letters section is *Hot Head*, and submissions are accepted on an ongoing basis through editor.discorder@cittr.ca or snail mail to the address above.

Every announcement or update we receive is pitched to contributors during monthly meetings, and discussed together as a masthead. Thank you for your submissions!

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EDITOR'S NOTE 3

WRISTBAND

KARMIK

words by Alex Lenz // illustrations by Marita Michaelis

Harm reduction has arguably been a contemporary tenet within Vancouver's public health policy. Most of these programs have been targeted towards addressing chronic drug users and are based in the Downtown Eastside — programs such as InSite, which offers safe injection sites for intravenous drug users. However, the scope of harm reduction in Vancouver is being broadened thanks to Karmik, a local grassroots organization. Founded just over two years ago, Karmik is an initiative that works towards creating safer nightlife and festival communities within British Columbia and internationally. The organization has attended numerous music festivals, including Pemberton Music Festival, Electric Love, and Bamboo Bass Festival in Costa Rica.

Munroe Craig and Alex Betsos co-founded Karmik with the intent to fill a much-needed gap in Vancouver's public health system. As Torontonians, they had been exposed to Toronto's TRIP Project, a harm reduction

initiative that played a positive role within Toronto's rave scene. Vancouver lacked any sort of similar program that focused not only on chronic drug users, but also on casual or recreational users. Karmik's focus, therefore, is on promoting safe and healthy lifestyle practices across a broad range of communities.

Karmik's purpose at music festivals is to create sanctuary spaces that work in tandem with the medical and security team, by encouraging positive mental spaces for attendees — whether that be simply talking with a sober person, sleeping off a negative encounter with drugs or alcohol in a warm cot, or working through a challenging psychedelic experience. These spaces are equipped with Karmik party packs, which include straws for snorting drugs, condoms and lube, among other items that promote safer practices. The sanctuary spaces also have LEGO, colouring books and other creativity-enhancing items to help individuals work through difficult mental or drug-induced experiences.

During our interview, Alex, Munroe and Cameron Schwartz (administrative coordinator of Karmik) emphasized how different social norms within the festival and the urban nightlife communities, respectively, lead to different opinions towards harm reduction initiatives like Karmik. It is more or less acknowledged that drug use is common-place and unavoidable at festivals, which increases the need for organizers to utilize the services that Karmik offers. However, within the context of urban nightlife, harm reduction is often stigmatized due to the politicization of substance use. Promoters face increased licensing fees if the paramedics are called to their event, and it's often difficult for them to find safe and reliable after-hours venues to host events. This can limit the ability for promoters to offer harm reduction services, as it may be perceived that they are in fact encouraging substance use or other illegal practices.

Karmik is adamant that their organization does not promote drug use. As more people become educated about substances, they can make better decisions for themselves that safely suit their individual lifestyles. "We don't condemn or condone any substance use. We come from a completely neutral point where you

do what you want to do, and you make the choices you make in life. When people come to us, they often come having already made a decision. We exist as a neutral party to support whatever choice you make," says Munroe.

Within the Canadian sociopolitical landscape, attitudes are changing. On a federal level, the impending legalization of cannabis is a sign that opinions towards drugs are somewhat moving towards a less authoritative stance. Alex mentioned that on a municipal level, the City of Vancouver has made it easier (albeit, only somewhat) for arts-based venues to hold after-hours events. This reduces the number of unregulated parties that are held in the absence of safe and legal late-night spaces. Perhaps the City of Vancouver could take a cue from cities in Europe like Amsterdam and Groningen, which have night mayors* wholly dedicated to governing safe night-time communities in urban areas.

Whatever it may be, the City of Vancouver has a long way to go in terms of implementing harm reduction on a broader scope. Organizations like Karmik are here to help facilitate that process and reduce the burden associated with unsafe practices within all communities around the city. Munroe

explains, "We genuinely care about the people we help and we're really knowledgeable about what we're doing. We wouldn't be here if we were trying to fuck the system, because we're working with the system and we're doing it for the better good of everyone involved."

Karmik will be running 5 volunteer training sessions within the month of October, in addition to facilitating Naloxone training sessions for interested participants. Visit karmik.ca for more information.

*For more information on Night Mayors, refer to Brenda Grunau's article in the May issue of *Discorder*, "In Praise Of Night," with illustrations by Sharon Ko.



VENUEWS

THE WISE HALL

words by Natalie Dee // photo by Sara Baar
illustration by Simone Badonic



The WISE Hall is a dim but homely space, with dark wooden floors and lights strung into a canopy overhead. My voice echoes across the hall as I call out "Hello," and General Manager Jasmine Liddell emerges from her upstairs office.

A quick tour of the space shows that it's worn but sturdy. A mask mounted on the wall looks over the crowded but cozy greenroom, in contrast to the wide open space of the main room, with tables and chairs lining the walls. Liddell then leads me downstairs to The WISE Lounge, a collection of long

tables under a low-hanging ceiling and bar tucked away into the corner.

It's a space somewhat reminiscent of a church basement, as it should be. Before it was acquired by The W.I.S.E. (Welsh, Irish, Scottish, English) Club in 1958, The WISE Hall was built in 1925 to serve as a church gymnasium. Ever since, it has been used as a place to foster community, playing host to a variety of social and sports events. Over the past thirty years, the focus of the venue has shifted toward being a performance and cultural space. This was shown in the rebranding of 'The W.I.S.E. Club' to today's 'The WISE' in order to reflect the diversity of the community it serves.

There's no lack of variety in The WISE's programming — in a single month, they will host everything from burlesque to New Orleans funk bands to square dancing. They don't limit themselves to music either. They host their own WISE Hall Flea, featuring everything from artisans to family garage sales, as well as workshops and artist-in-residence programs.

The venue operates without government funding as a non-profit society, run by a board of directors, and supported by yearly membership fees of only \$10 that

grants members fifty cents off drinks. With Vancouver's notoriously unfriendly reputation toward venues, The WISE has had its own problems to overcome. One is the ever-changing nature of the area: "There was a study that found that people stay around this neighbourhood for about five years," explains Liddell. "There used to be a place called 'The Mansion' across the street that housed a bunch of different artists. Now that's all condos."

Many come into the East Vancouver neighbourhood unaware of what they're moving in next to. The WISE attempts to counteract this issue by inviting neighbours to attend the shows they host, as well as encouraging people to come to them directly with complaints, so they "can work with the neighbourhood, rather than against it," says Liddell. An additional challenge operating in a 90-year-old building is that things continually break down. The WISE is fortunate to have volunteers who donate their time to deal with these issues.

It's this kind of mutually beneficial relationship that sets The WISE apart from other venues in Vancouver. "It's important that the community and our neighbours participate, because we're able to have diverse programming based on the people who participate here," explains Liddell.

"What keeps our doors open is the regulars that occupy this lounge and that come to shows upstairs," she says of the community around the hall. Their lounge isn't packed when there's a major sporting event — it is, however, packed on election results night. "It's really a neighbourhood pub, where there aren't neighbourhood pubs in this city anymore. And the people who work here and the people who frequent here are integral parts of the musical and arts community," describes Liddell.

The WISE Hall is a survivor that embraces community in every sense of the word, making it their mandate to be accessible and affordable to anyone who needs the space. As Liddell explains: "For a city that is extremely transient and changes, I think The WISE is a community hub for people who have been working to make East Vancouver their home."

Visit wisehall.ca for a calendar of upcoming events, which include Joey Only and the OutLaw Band and more information on membership.



NUDGES, NODS, NOTES

WORDS BY JOSH GABERT-DOYON
ILLUSTRATIONS BY EMMA POTTER
PHOTO BY LUKAS ENGELHARDT

While biking to meet Steve Frost and Soramaru Takayama, I waited at a stoplight on the corner of Main and Powell, shoulder to shoulder with a white man on a moped who had picked a shouting match with the Asian driver of a sedan stopped to his left. The pasty moped driver hurled a last comment at the sedan: “Go back to being a fucking Asian.” Most of the time it’s hard to react quickly enough in situations like this, and I likely would have spent the rest of the afternoon rephrasing the perfect response in my head had I not looked at the moped driver and told him that I wasn’t happy with his racist comment, and I was ready to fuck him up. In a line only to be expected from a moped bully, he turned to me and replied: “You want a piece of this too?”

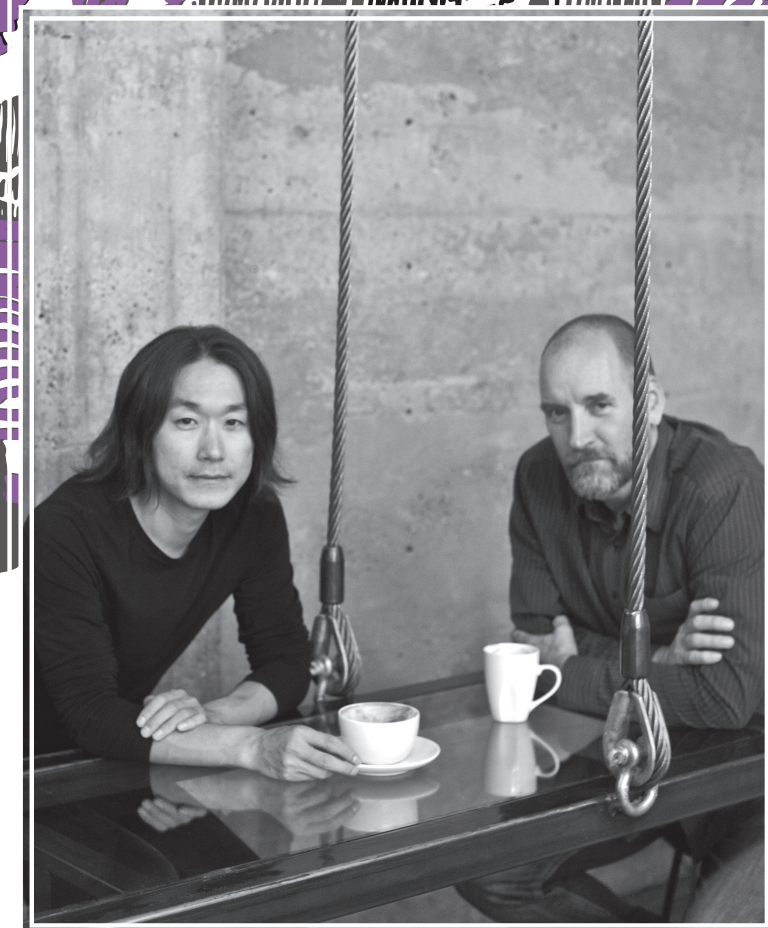
That might have been the end of it, but the light flashed green, and both the moped and me turned left onto Powell. We were about to hit another red light at the next intersection. Things were going to get hairy. But here’s the dilemma: I was on my way to interview Frost and Takayama about Japanese-Canadian poetry and the prospect

of cross-cultural production as a way of addressing the history of internment. Was throwing down my bike and fighting some racist on the side of the road the best use of my time? Did I really have such grandiose notions of journalism as to think a brief article could be more effective in combatting racism? I slowly started to reduce the speed of my peddling. A few seconds before I reached the intersection, the light changed green and the moped sped off.

The history of Powell Street for Asian Canadians, particularly Japanese Canadians, cuts deep. As a site of culture, community, and colonial violence, it’s worth considering what solidarity and reconciliation would really look like from street-level. Frost and Takayama are both poets and members of Tasai, a multidisciplinary group that fosters Japanese and Canadian artistic collaboration. “This area has a freedom [to it]” says Takayama. Frost, who volunteers at the Vancouver Japanese Language School and Japanese Hall and Takayama, who owns a vegan pudding company a few blocks from Powell Street, translate poetry together as a pair. “He can’t quite do it on his own, I can’t quite do it on my own, but together we make one translator,” Frost explains. “Us translating together is also a picture of what collaboration is. You can’t just talk about it, you have to actually do it.”

Theories of translation have long understood translation as a generative practice — the creation of a new text, rather than pure replication. Frost and Takayama see it this way, but they look to translation as part of a political project as well. As a collaboration, the translation *enacts* cultural understanding. Translation not as a means to an ends but as an ends in itself. The performance of that creative activity is its own form of synthesis. Translation becomes a way of thinking about the kind of processes that are necessary for meaningful and lasting cultural production that goes beyond critique, call-outs and corrective curbside behaviour.

Frost and Takayama are also co-hosts of Tasai’s latest project, *Japanese Poets North of the 49th* (JPN49), which engages with a similar model of cultural cross-pollination. The overall SPN49 project brings poets to Canada. Within that a project is an event called *Poems For Powell Street* for these poets to write about buildings along the 200-400 block of Powell Street which were formerly owned by Japanese Canadians before the community were displaced during World War II. The once thriving Japanese community along Powell Street was interned and dispossessed by the Canadian government from 1941 up until 1949, five years after the war had ended. Though they promised to return



the possessions, land, and the entire Japanese Canadian fishing fleet that was seized, the government eventually sold the property as a means to pay for internment itself.

JPN49 is an effort to explore Powell Street and the history of the space more thoroughly: “To hear the neighbourhood spoken back” says Frost. Tasai has spawned multi-media collaborations — performance pieces in the style of traditional Japanese theatre, calligraphy, and interactive workshops for kids. Speaking to Tasai as a whole, the tendency, Steve tells me, is for Japanese poets to write a new poem for every event, specifically for the context of that event — a kind of site-specific practice. The shared context for the poetry reading is worth considering in that it speaks to a land-based history, acting as a reinscription, or indeed a translation in its own right.

Despite a state apology and compensation package in 1988, it’s clear that there’s still work to be done in Vancouver. Frost notes the parallels between First Nations

and Japanese Canadian experiences in the Downtown Eastside, where the effects of colonial violence are yet to be fully addressed. How can the communities we build and the cultural spaces we occupy reflect on this task? What kind of model can Frost and Takayama’s translations offer? With an enduring racist fixation on Asian homebuyers, and The Soldiers of Odin (a Nordic-style anti-immigration group) patrolling not far from the 200-400 block earlier this month, the concern seems pressing. “It’s a really critical time in Canadian history, where the offer of reconciliation is in front of us, and we need to do the hard work of taking it” says Frost. “It’s not easy, the pieces don’t always fit snugly.”



The first Japanese poet to participate in the JPN49 residency, Takiya Kuwahara, will arrive October 1 and will be participating in five JPN49 events, workshops and readings. More information at tasai.ca/jpn49.



choreographies that are continually floating. When I'm improvising or when I'm in a dream space these things are existing. Sometimes if I choose to grasp them or look at them or acknowledge them then they become present."

Onstage, sun is an improviser. She may sketch out a setlist, but when her performance begins, she opens herself to chance and intuition. This improvisational work is sampled on *Shelter over Shelter* and reflects sun at her most raw and primal, making creative decisions based on her own urges and inclinations, moving from moment to moment. She does not suppress her instincts. After a dream that came to her while she was pregnant with Owl, sun began recording videos of herself interacting with a giant milk coloured weather balloon, an expensive and precarious prop, a symbol of her burgeoning relationship with the new life she carried inside and outside of her body. The theme of care-taking and parenthood imbued her work as she embarked on a Master's Degree in Applied Arts from Emily Carr University of Art + Design.

"I got accepted for my master's and found out I was pregnant [with Owl] in the same week," sun recalls. "It was automatically assumed that I was going to postpone [my master's] for a year and I was like 'Nope!' I was offered a scholarship to work with Moving Stories, an interdisciplinary, collaborative research project that's studying dance, move-

ment, performance, interaction and digital technologies. So when I was accepted, I decided I would motion capture [Owl] and she would be our mocap baby for two years — we would track her physical movement patterns and development."

for my own development as an artist."

This development is clear in her perpetual experimentation with sound and her growing presence in the Vancouver noise community. "I don't know what it is," she says, "but sounds can bring

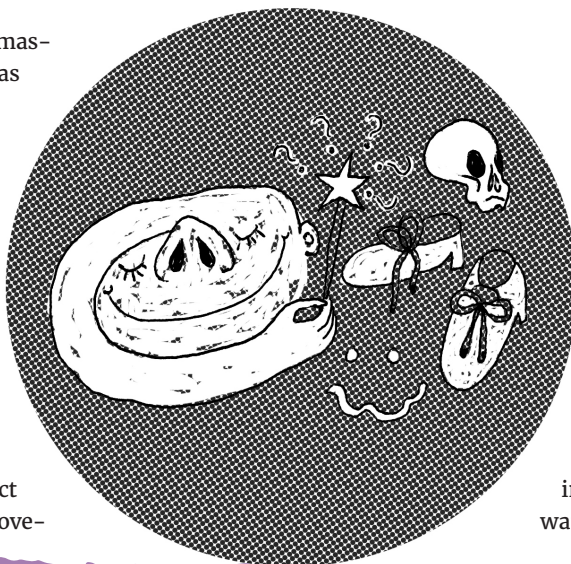
son I haven't explored, and I haven't wanted to put those on hold. Maybe that's selfish."

Haäkens' little old man face crunches, and he begins to squirm and cry. sun is nonchalant and lays down on the grass, trying to get the baby to nurse. She laughs when this doesn't work, stands

prOphecy sun

WORDS BY KEAGAN PERLETTE // ILLUSTRATIONS BY OLGA ABELEVA // PHOTOS BY EVAN BUGGLE

Just nine days after Haäkens was born, sun played a set at Destroy Vancouver. "I had to feed [Haäkens] every half hour, so I basically asked for a family room at VIVO. They were really accommodating. My partner Darren [stayed] with our toddler and the baby in another room." sun also chose to



up and straps him back into the baby carrier. With a bit of bouncing, Haäkens decides that lunch is served. Our time together ends when Haäkens begins to fall asleep against his mother's breast, we collect our picnic and head back out into the city.

"The title of my album, *Shelter over Shelter*, it's this idea that I'm sheltering my little ones, but they are also sheltering me," says sun. "There's this struggle of who has the umbrella."



Shelter over Shelter will be released on October 15 on Panospria Records. To view her newly released music videos for "Sleep Fever" and "You won't find me" visit vimeo.com/prophecysun

"WHEN YOU'RE UP NURSING IN THE MIDDLE OF THE NIGHT, WHY NOT WORK ON SOMETHING?"

city, but her eponymous solo project is what she considers to be her most vulnerable and honest work.

"I feel like [all the mediums I work in] feed each other. [It's like] if there were a bunch of parallel lines running in a field, each of these [ideas] kind of weave on top of each other. If you imagine me working, these things are flowing through me, sometimes I feel like I'm kind of grasping at one of them. The best way to put it is that they are these unconscious



sample audio snippets of her labor with both her children and tracks like "Silly Dad" and "Go to Sleep" feature the voice of a giggling Owl, who also played a part in her mother's performance at the debut Tidal~Signal Festival at Selectors' Records.

"All the work that I've been doing over the last three years, the album kind of highlights those primal moments for me," says sun. "There's lots of them, but I've chosen the ones that seem the most vulnerable. I feel challenged by putting [my kids] in the album, their births are milestones for me and milestones

That's one of the beautiful things about sound, there's something nostalgic about it [for me]." It's the past, present and future, all in one.

Sun is committed to her creative life, and is determined to continue to work on her own projects alongside her new responsibilities as a parent. "When you're up nursing in the middle of the night, why not work on something? I've been trying not to make everything too precious," she says. "I'm absolutely exhausted, but I'm not just a mom. I have this innate desire to perform, this desire to share, to create. I was born and raised to do this, like it feels really important that I have children, but there's so many aspects of still being a per-



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Kye Plant

Creating Catharsis

words by Claire Bailey
illustrations by R. Heister

“I like hearing the sound of the rain on your roof.” I am speaking to Kye Plant, an indie rock musician based in Victoria, B.C., over Skype from my bedroom in Vancouver. Kye’s first release, *Sober & Alone EP*, came out just eight months ago, and they haven’t slowed since; they released their second EP, *Thank You For Mental Illness*, on September 20. As I speak with Kye, I am struck by their modesty; despite their creative activity, they tell me they aren’t used to talking about themselves as a ‘real artist.’

Their music reflects the honesty and humility clearly present in their demeanor. Kye is remarkably open about their struggles with mental illness and their identity as a genderqueer person, both in their songs and elsewhere. “It’s very cathartic for me,” says Kye, “in the same way that going to a therapist is cathartic for me. It’s a way of expressing myself and touching on that energy inside of me that’s really overwhelming.”

Kye’s lyrics are intensely personal and often deal with loneliness, heart-break, and depression. The song “Long Sleep,” for example, speaks to the exhaustion that comes with depression: “I need a long sleep / Just trying to keep my head above the water / But these god damn

waves won’t let me be.” Kye’s lyrical introspectiveness by no means makes their music mellow or sleepy – *Thank You For Mental Illness* features driving guitar, bass and drums. Today’s recording technologies mean that Kye can get a full band effect, even while recording alone in their bedroom. “I’ve been kind of steering away from the singer-songwriter-person-with-a-guitar-in-front-of-a-mic thing,” Kye says. “I’ve thought about maybe taking it to a studio or something, but I don’t think I could – I just like the process by myself, and, yeah, I’m a control freak.”

While moving away from the singer-songwriter genre means adding more instrumentation during recording, for Kye it also means clearing instruments away for their live show. “I’ve always played with a guitar, and in the beginning I played with a band, and so I’ve slowly been stripping it all away. And now I’m just going to have a microphone and my ipod ... I find that the guitar is a real crutch for me and I hide behind it, so I’m trying to gently force myself out of my comfort zone.” They intend to play a character; make the show more performance art-spectacle, less person-playing-songs – “a show where weird things happen ... I wanna fuck with people

– but not in a mean or non-consensual way.” They want people to question things, in the same way people question things when they see someone who does not conform to societal norms of gender. “I see people kind of looking at me weird, and I know it’s forcing them to question things inside of themselves. I want to extend that into the way that I express myself through my music.”

Of course, performing as a queer person is not always easy – Kye says it’s been a process of finding the right spaces, and avoiding the wrong ones. “I’ve learned the spaces I don’t want to be in because I don’t feel safe. I am more aware of that now, so I’m not going to play at a bar, and I’m not going to play at a place where people don’t know what the word

anxiety, abuse, addiction, trauma and more – but listening to it gave me a feeling of relief and happiness. Kye has a song titled “The Gender Binary is a Jail Cell.” All stigma is a jail cell, and talking openly about stigmatized subjects is a way of being freed. Kye tells me that they got the idea for the podcast two and a half years ago, when they were recovering from a severe mental breakdown which left them in a psychiatric ward, and then living with their parents. Kye says that one of things that helped them recover was listening to podcasts. “It was really important in my recovery to hear people talking about things that were going on in my head. You know, I felt like, ‘Oh, I’m not crazy and I’m not alone.’”

When I ask Kye what they hope people will take away from their music, they are unsure, but eventually say that “maybe the

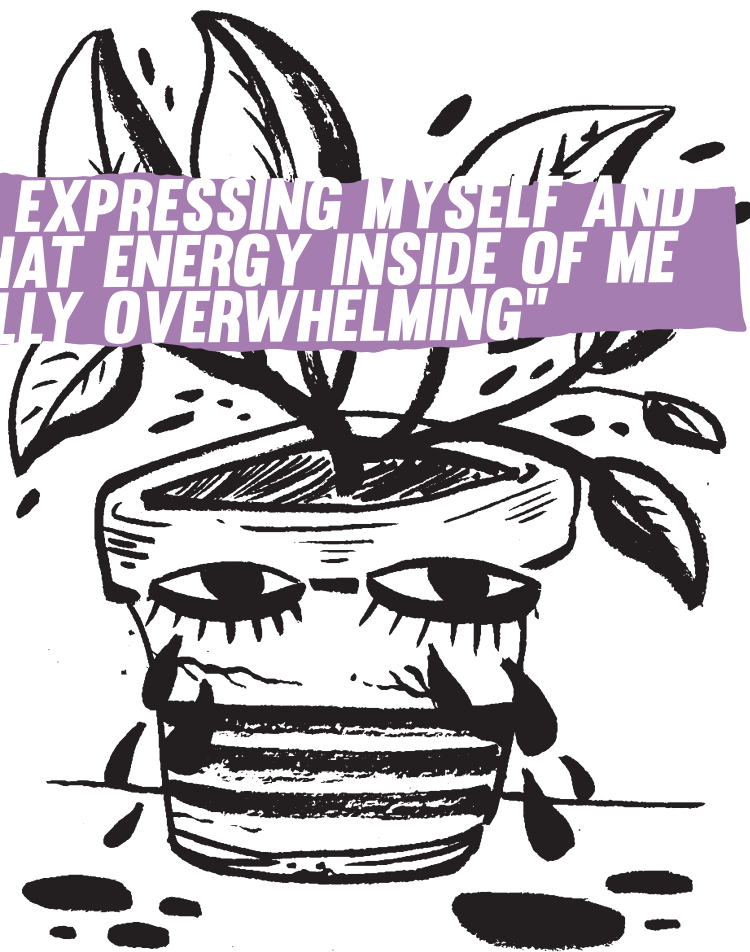
best thing [for people to take away] would be that it’s ok to feel things.” Kye isn’t afraid to talk about their feelings and personal struggles. Or maybe they are afraid, but they’re doing it anyways, and that’s important. In our society, where mental illness and non-normative identities are still so stigmatized, we need artists like Kye Plant telling us that even though we may feel bad, we don’t have to feel bad about it, and that we’re not alone.

Follow Kye Plant’s *Feelin Weird* podcast at feelinweird.com, and visit kyeplant.bandcamp.com for *Thank You for Mental Illness* and other releases.

"IT'S A WAY OF EXPRESSING MYSELF AND TOUCHING ON THAT ENERGY INSIDE OF ME THAT'S REALLY OVERWHELMING"

‘queer’ means, where I would feel like I had to censor myself ... That being said, Victoria has a great queer scene, and it’s fairly inclusive.” Performing songs with such personal subject matter also takes courage, and can feel futile in the wrong environment. “It’s like you’re up in front of a crowd of people who aren’t really listening, and you’re reading from your journal,” Kye says.

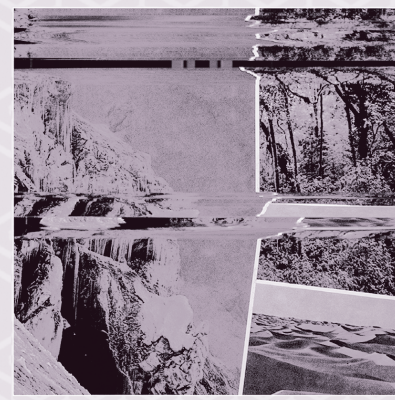
In addition to music, Kye creates a podcast called *Feelin Weird*, where they interview people on topics that have been stigmatized by society. The podcast deals with heavy subjects – there are episodes on suicide, depression,



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TRANS PACIFIC PARTNERSHIP UNDER THE BRUSH

words by **Blake Haarstad**

On February 4, 2016, Canada officials signed into the Trans-Pacific Partnership (TPP), the largest multilateral trade deal in world history, encompassing the majority of the Pacific Rim. The Trudeau government promised Canadians that Canada was a long way from ratifying it, however. Before negotiations are complete, the government has opened their inboxes to Canadian citizens to sound-off opinions about the TPP. The deadline to submit feedback is fast approaching: 23:59 EDT October 31, 2016. If you're a musician, like myself, or any other creative, be it filmmaker, writer, journalist, etc., there are a number of sections in the TPP that could affect you.

While the TPP will have a huge number of repercussion across all aspects of the economy, the provisions that will likely affect artists and consumers of art will include the extension of copyright terms to the author's life plus 70 years; digital locks and technological protection measures (TPMs) that control access to copyright-protected works; and the allowance of foreign corporations to take legal action against Canada for laws that may conflict with the TPP agreements.

So you may be asking yourself, "What do I think about the TPP?" To answer this question you may first confidently turn to the actual text of the TPP document, then, realizing it weighs in at approximately 6,000 pages, quickly lose morale and turn to the internet for a summary of the TPP. You will find that there is a strikingly small amount of research done on how the TPP will specifically affect cultural industry, as research tends to focus on the aggregates. It's somehow unsurprising that seemingly nobody at the bargaining table has asked, "But what about the artists!?" Even the executive summaries laid out on the Government of Canada's website are thin, and largely biased towards selling Canadians on the current TPP deal.

Opinions are split among policy experts, economists and public interest groups, and finding a decisive answer on the internet soon becomes a war of attrition, with continuously diverging

opinions ceaselessly adding points to either side of the score board. Do you give up your job as a diligent, informed citizen and pick a side in the absence of definitive judgment, hoping that you chose correctly? Or do you continue the endless cyber search, hoping for that one article that resonates like "checkmate" across the board?

Neither situation is ideal, but that's not to say that ignorance is our only option. Contradicting sources are sources nonetheless.

In a survey of anti-TPP arguments, sources tend to converge upon Michael Geist, leading academic and Canada research chair in Internet and E-Commerce law. Geist has been running an online blog covering the TPP since 2011, ever since early draft sections of the agreement were disseminated through Julian Assange's whistleblowing WikiLeaks. Geist has a number of apparently informed articles on his website, but has also summarized his views with regards to copyright extension in his published study, "The trouble with TPP's copyright rules."

Canada's copyright laws currently last the life of the author or creator plus 50 years. In ratifying the current TPP agreement, Canada would extend its copyright up to 70 years past the author's death, and would put Canada at the same standard as the United States and the European Union. According to Geist, extending copyright in Canada will keep many important works out of the public domain with no increase in creative output. It would be harder to access copyrighted works with this change and cost Canadian millions of dollars in royalties. Websites such as PlagiarismToday, Let's Talk TPP, Reject TPP and the Electronic Frontier Foundation also support Geist's view that extensions of copyright terms tend to have negative impacts for artists, and appear to only benefit big media conglomerates.

While it's easy to understand the argument being made here, and in some sense it seems intuitively true that "Big Business" could be bearing down on us at every opportunity, there doesn't seem to be much evidence to support this. In fact, most easily accessi-

ble articles against the current TPP copyright provisions don't appear to include hard evidence or sources to support their conclusions, and what evidence is given may be misleading —

Attempting to confirm Geist's arguments on his Work Cited page of sources for copyright extension, I discovered only three citations that led to academic studies, while the rest lead to poorly substantiated blogs and news articles. Citation (6) actually contradicts Geist's argument, and (13)'s abstract explicitly claims to be incomplete. Citation (8) leads to a New Zealand study for which no argument has been given showing its relevance to Canada, coming under strong criticism from another economist, George Barker. Not to mention, the inclusion of several academic studies that support increased copyright laws.¹

Regardless of its relevance, it is commendable that New Zealand has attempted to study copyright extension with regards to the TPP. As of the publication of this particular article, the Canadian government has yet to produce anything of the sort for Canadians, especially for artists. Creatives need to know what they could stand to gain and lose from the TPP, but the Canadian government has not been transparent with this information. Indeed, transparency has been a major issue since it was announced that Canada was joining the negotiations on October 9, 2012; Canadians have not been consulted during this process, which has occurred largely behind closed doors. We should also not mistake the fact that there have been concessions made by our government to other countries through this current agreement, particularly towards the United States. As is the case in multilateral trade deals, there are always costs and benefits. Should the Canadian government not adequately and realistically inform Canadians about the pros and cons of this partnership?

This is on top of the fact that there are many detailed critical responses to Geist's work.² While further problematized by the newly released study by the

Canadian Government indicating an overall \$4.3 billion projected boost to the economy, even that study has little to say about the impact the TPP would have on artists working in Canada, and the conditions around the international distributions of their works. The absence of academic studies in Geist's articles is not necessarily negligence, but rather an unfortunate result of inadequate source material in general. Bibliographical gaffs don't preclude accuracy on Geist's part, but they do make it harder to discern truth. When it comes to the TPP, Canadians are left at the mercy of speculations and educated guesses.

There is essentially a strong disagreement between academics and interest groups on what exactly the TPP would entail, let alone whether or not it would positively impact Canadians in all industries. If anything can be gleaned from this article and others circulating the internet, it's that there is a strong sense of uncertainty about what the TPP will mean for creatives, and Canadians on a broader scale.

It's well known that vagueness in law benefits lawyers, and the people that can afford to hire them. With corporations litigiously bearing down on creative property while artists scramble to defend themselves with "fair dealing," — a legal exception to a creator's exclusive right to copy a work — it's easy to predict that issues will arise around access to representation and justice for artists with already limited financial resources. While the fair dealing defense may ultimately acquit reporters, academics, satirists, and others of copyright infringement, it doesn't necessarily prevent extremely costly litigation.

In many ways the internet has made it easier to get informed about an issue. But with so many sites about the TPP lacking hard evidence and sources, relying on rhetoric, arguments for and against the partnership have become more constellatory than evidentiary. These scattered and at times misleading sources form the strongest argument for why the Canadian government should

show more leadership in providing solid and up-to-date facts about the TPP. What creatives, and Canadians in general need is greater transparency from the government explaining how the TPP will affect them, backed up by studies and hard evidence that cuts through the vast and unreliable ether of the worldwide web.

Artists should be concerned about the TPP, not necessarily because of what we know about it, but because of what we don't.



You may express your concerns by emailing TPP-PTP.consultations@international.gc.ca, or by finding your local MP at lop.parl.gc.ca.

Additional source links included on the online version of this article at discorder.ca

¹These sources were originally found through Barry Sookman's article "TPP Copyright, e-commerce and digital policy: a reply to Michael Geist: See EU Commission, "Impact Assessment on the Legal and Economic Situation of Performers and Record Producers in the European Union", SEC(2008) 2288; PwC Economics, "Impact of Copyright Extension for Sound Recordings in the UK" (28 April 2006); Richard A. Posner & William M. Landes, "Indefinitely Renewable Copyright" (John M. Olin Program in Law and Economics Working Paper No. 154, 2002); Prof. Barker, "Common Myths About the Economic Effect of Copyright Term Extensions for Sound Recordings"; Kamil Gérard Ahmed, "A Case for a Longer Term of Copyright in Canada – Implications of *Eldred v Ashcroft* Case" (2006) 37 R.D.U.S.

²A number sources are detailed at the beginning of this article and can also be found in the works cited section. <http://www.barrysookman.com/2015/12/15/tpp-copyright-e-commerce-and-digital-policy-a-reply-to-michael-geist/>

SWANS / BABY DEE

SEPTEMBER 6 / VENUE

I stood in a long line that snaked its way out of Venue nightclub and onto the Granville strip, shoulder to shoulder with fans anxious to see what could have been Swans' final performance in Vancouver. Promoting their latest two hour album, *The Glowing Man*, the seminal post-rock / industrial band will soon ride off into an uncertain future, with this incarnation of the band coming to a close.

The crepuscular air outside the venue was thick with mixed emotions. Eager new recruits waiting to see the legendary live band for their first time filled the sidewalk alongside disillusioned old fans there to bid a ceremonious goodbye.

Inching closer to the entrance I noticed a small gathering of people poised in a candlelight vigil around a sign: "We Believe Lark Grimm." These solemn demonstrators were there to show support for musician Larkin Grimm, who came out on Facebook earlier this year to accuse Swans founder and leader Michael Gira of sexually assaulting her during his time producing her 2008 album *Parplar*. Speaking to one of the demonstrators, they informed me that they were there not necessarily in outright protest, but to spread awareness and inspire dialogue. Indeed, they seemed to be doing just that as I overheard two fans discussing the deeply troubling allegations and how it should affect their experience of the music.

With this in mind, I wound my way into the busy nightclub floor and up to the balcony for a bird's eye view of the stage.

The evening's opening act was Cleveland musician / performance artist Baby Dee, who pranced on stage beaming in a tattered pink tutu and armed with an accordion. Baby Dee's twisted brand of twenty-first century vaudeville turned Venue into a veritable barroom

stepped back from the railing as it trembled under the weight of the bass.

The concussive blasts of noise Swans unleashed periodically came to jarring halts. Uncertainty and unease abounded, punctuated by the windswept epics of "Cloud of Unknowing" and "*The Glowing Man*" as Gira pleaded ad lib "I'm asking you / Who made us like this?"

The stunning two-and-a-half hour encore-less performance closed to near-ceaseless applause and a well-earned bow. Despite the ubiquitous earplugs, Swans' throbbing post-rock left spectators' ears ringing, but the unresolved dissonance embedded in the music coupled with the controversial demonstration outside the venue will ring for much longer. I can't help but feel that the closing track from *The Glowing Man*, "Finally, Peace," may well be a question instead of a declaration. —Blake Haarstad

DESTROY VANCOUVER XVIII

SEPTEMBER 9 / VIVO MEDIA ARTS

The moon was a ripe yellow crescent through the balding trees that surrounded VIVO Media Arts — it was as if the sky itself knew how magical Destroy Vancouver XVIII promised to be. Since 2012, curator John Brennan had been showcasing experimental music acts from Vancouver and beyond through DV, while co-curator Elisa Ferrari came on board in 2015 to produce a final year of performances. The evening was the eighteenth and final collection of acts presented by DV, and I was ecstatic to bear witness to such a unique piece of Vancouver music history.

The show was sold out, the venue precariously over-capacity. It was amazing to see such a diverse group — young adults, familiar faces from shows around town, and an older contingent of folks, up way past their kids' bedtime. Clearly, DV was doing something right to make the sometimes obscure genre of experimental electronic music accessible to a broad audience.

hazy, the solo project of Late Spring's KC Wei, was up first. Wei stood alone on a raised platform under a red spotlight with her guitar, a few pedals, and a microphone. She played one long waterfall

clear plastic mannequin head, mounted in the center of a piano. To the left was a shambled drum kit, to the right, an air compressor, a lit red candle, and the seat of a motorbike with another plastic head.

A few minutes in, the cross tipped forward towards the kneeling Leonard — a feature of the apparatus — and one of the audience members jumped up to stop it falling on the artist. The rest of us gasped audibly. It took a second to see that the lean was controlled and intentional. Tensions ran high after that and I could feel the whole audience fear the automaton's unforeseeable actions. I caught myself beginning to panic about the proximity of the lit candle to the air compressor. Unfortunately, parts of the machine failed during the performance: a mask broke as Leonard tried to put it on and a tape from one of the two reel-to-reel players fell to the floor and rolled off into the dark. However, this "breakage" opened up more speculation about the nature of the strange machine and its apostle.

The third performer was Christina Kubisch, and we were plunged into darkness, encouraged to sit on the floor and to close our eyes. Kubisch told us there would be nothing to see, that she was going to play only sounds that she had recorded. She sat at a mixing board under a single lamp, like a typist. If someone were to ask me what I thought the dark sounded like, I would tell them to listen to the sounds that Kubisch played for us. The sounds were a long meditation on what might be called white noise, but I want to call black noise: sounds she captured, muddled and restructured into indiscernibility.

After an intermission, Katharina Ernst sat down behind her golden, throne-like drum kit, surrounded by a collection of cymbals and brass bowls that carpeted the floor like chainmail. Ernst provided the percussive reply to hazy's guitar and vocal set. Ernst's movements were calculated and elegant. She wielded her drumsticks like aspergilla, christening the drums with sound. I felt like I was witnessing a mythological rite, some calling to or honouring of a god as she placed cymbals on top of the drums, spilled the cups on the ground, spun still more cymbals on the floor and caught them before they dropped. Each action produced a different noise yet the entire performance seemed to be one continuous sound.

The final two acts, Vancouver duo minimalviolence and renowned techno artist Adriana Lopez, changed the pace of the evening with danceable sets. minimalviolence played amidst harsh red light and the space was transformed into an edgy underground club. Lopez's set was accompanied by stormy visuals which gave the dancers' shadows a ghostly feel. VIVO became a kind of techno dungeon as Lopez's dark noises enveloped the crowd. Lopez moved like a sorceress over her equipment. She seemed to be insider of herself and her music, fully focused on the creation of the sound. I felt emotionally spent by the time Lopez took the stage and overwhelmed by the convoluted music and undulating crowd that remained. I left the dancers to complete the dark ritual that Lopez had initiated and let my oversteeped nerves recuperate after the incredibly sensory evening. —Keagan Perlette

SAWDUST COLLECTOR PRESENTS NOT YET YEDI AND MINE AGENTE

SEPTEMBER 14 / GOLD SAUCER

It was only the second installment of Sawdust Collector, a weekly interdisciplinary concert series at the Gold Saucer, but the venue was at no risk of being empty. That might have been because Lisa Simpson, Berlin-based musical sewing artist known as Agente Costura, was in the room and ready to perform alongside local drummer / improv extraordinaire Ben Brown — who doubled as performer and host for the evening — and other artists.

I found myself a seat up front as Simpson and Vancouver improv quintet Not Yet Yedi took the stage. Settled among a tangle of cables, instruments and electronics, — sewing machine included — the crowd went silent, and Brown counted them in. "One, two, three, four!"

Like a flick of a switch, glitchy, spasmodic, atonal, arrhythmic, yet entirely coordinated sounds poured out of every instrument. Every part of Brown's simple drum kit was probed and tapped by his hands and sticks; JP Carter's trumpet was modulated and distorted through a maze of effect pedals; Lee Hutzulak's oscillating and guttural bass synths rumbled beneath Dave Leith's static electronic drones; and the inner workings of John Mutter's guitar seemed to be pouring out of his amplifier. All the while at centre stage, Simpson's sewing machine chugged along, churning out garments.

When the shock from the initial blast of sound wore off, I began



Swans photo courtesy of Lucas Lund

as she dazzled with confidence and novelty. The fusion of whimsical aesthetic and thematic dour in her songs made for a darkly tragicomic drama, best summed up by her cackling lyric: "He's going to kill me when I get home / One sunny judgment day." After performing various cuts from her new album, she curtsied to the charmed crowd and disappeared backstage.

As 10 p.m. rolled around, the house lights went low. All six members of Swans took to the stage, looking tired as they tuned their instruments. But when lap steel guitarist Kristof Hahn began coaxing a looping drone from his strings, the lax façade faded to reveal a zen-like calm instead. With guitar in hand, Gira faced the drummer and signalled for the commencement of "The Knot." He conducted the band to add layers — cymbals crashed and gale force guitars screeched their way up the winding summit to deafening volume. I

of sound as I sat on the floor and closed my eyes. hazy sounded the way being underwater does: ears submerged in bathwater, the echoing, in-utero sway of delayed, overlapping splashes and scattered droplets.

Between sets, projections created by Emily Thacker flowed over three walls. Called "visual melodies," the visual soundscapes used colour, shape, speed, duration, and intensity to mimic the effects of music's rhythm and harmony. These visuals ranged from home-video-esque scenes overlaid with translucent coloured blocks, to TV static calculated into geometric lines.

Whatever level of relaxation that resulted from hazy's set dissipated when Friends+War took the stage with his crucifical instrument. Dan Leonard's musical idolatry was unsettling: he kneeled in front of a setup which featured a cross strung like a double bass bearing a

to notice the nuance with which all six musicians were playing off one another. From afar, it was a muddled sound collage, so busy and unfamiliar it verged on white noise. Yet the more attention I gave it, the more I saw its subtlety. All the sounds flowed together, rising to cacophony, and dipping to near silence. The musicians passed around the focus from one instrument to another, letting each sonic texture be explored in detail.

The improv set eased into silence, and after a round of applause from the fully occupied room, the band began to remove their instruments and equipment — all except Simpson's sewing machine. A heaping mound of clothing was pushed beside Simpson, an ironing board set up on her other side, and Mine Agente was ready to begin. Founded by Simpson, Brown and dance artist / choreographer Kelly McInnes in 2014, the installation performance also featured dance artist Rianne Svelnis and bassist Roxanne Nesbitt.

It would be tedious to describe all the elements of the performance, because, for the most part, nothing all that extravagant happened. Instead, the performance forced the audience to direct their attentions on the mundanity of daily chores, the vapid slogans of consumption and materialism, and the ways in which identities are formed through appearances. Over the course of the multidisciplinary performance, the pile of clothes were sifted, sorted, folded, worn, destroyed, and finally remade by Simpson into a dress that McInnes and Svelnis put on Nesbitt.

Neither Mine Agente, nor Not Yet Yedi were performances made to be grasped easily, and I can't say that I really understood either with any authority, but both succeeded in providing a wealth of artistic refinement and entertainment — as long as you were willing to pay close enough attention. — *Lucas Lund*

MALCOLM JACK / ICEBERG FERG

SEPTEMBER 16 / CHINA CLOUD

The door to the China Cloud opened only a few minutes before the show was set to begin, and the room filled up quickly. It's the nature of China Cloud to feel like a room of friends, and it felt particularly so on this night. The soft orange light of the stage was not at all conducive to smartphone photography and I wonder if, even subconsciously, this was intentional. The phones were away and people were excited to see the live, full band premiere of Malcolm Jack's *Inner Circles*, a 27-minute, unbroken piece of music with an eye towards the transcendental.

Iceberg Ferg opened the night with an understated and well received performance. With his distinctive high-pitched voice and assured finger picking, he played a number of songs from his album *In The Valley of the Purple Prince*. The audience proved that among certain people, these songs are already classics. They knew his catalog and joined in on much of his lyrics. It was an ideal opening set for the night.

Jack performed an earlier incarnation of *Inner Circles* a few months ago at the Khatsahlano Street Party. At that time, he performed alone with a guitar and a plethora of effects pedals — seeing the song cycle with a live band was an entirely new experience. Jenn Bojm provided vocals, Elisa Thorn played a colossal harp, and Ashleigh Ball on the flute made it a quartet. Amps and speakers were distributed around the room, creating a stereo sound experience and adding to the immersive nature of the song.

This was the night I learnt how much I like song cycles. When you accept that you are having one singular experience, unbroken by clapping, stage banter, or gear swaps, you don't need to worry about anticipating anything. You don't need to wonder what the next song will be, or how many songs are in the setlist, or what will be performed for the encore. The audience embraced the immeasurable aspect of the music — closed eyes and lethargic faces were testaments to the spacey nature of Jack's composition.

Coming from an artist who is already known in Vancouver as a psych rock guru, the whole thing could almost be seen as some sort of self-referential joke — but it was made all the more special by the fact that it wasn't. Jack took all the classic tropes of calming transcendental music — gentle flutes, plucked harp, soft accompanying vocals — and earnestly gave them added significance. If anything, it reminded me not to get hung up on the idea of genre. Jack wasn't doing this for the sake of aesthetic. *Inner Circles* sounds like a fully realized idea, and the live show was no different.

— *Sam Tudor*

SIGUR RÓS

SEPTEMBER 18 / QUEEN ELIZABETH THEATRE



The evening began outside, thirty minutes prior to Sigur Rós taking the stage, with me watching people fill the lobby of the Queen Elizabeth Theatre, illuminated like jewels in a glass case. While waiting for my friend to arrive, I witnessed a man propose to a woman — with the little velvet box, and everything — shortly after commenting on how beautiful this sight was. The intimacy of the moment, though indirect, brought me to tears. Was it foreshadowing?

Sigur Rós opened with “Á,” a soft and crackling song with a slow build. Visuals projected onto screens glistened with urgency like the sky during an electrical storm, pulsing and flashing before ending suddenly in a fiery red glow for the following song, “Ekki Múkk.” The performance of “E-Bow” was as much defined by the backlit green shapes as by drummer Orri Páll Dýrason's heavy beat or the cello bow against Jónsi Birgisson's guitar. The audience seemed to collapse under the weight of “Glósóli,” performed near the end of the first set. It began delicate and ended triumphant, with all artists — Birgisson, Dýrason, and Georg Hólm on bass — exhausting their instruments with incredible intensity.

The organic visuals of the first set — molecular shapes, abstract figures, rocks and trees — were replaced by geometry and algorithmic art for the final set. The setlist too, it seemed, was more technically deliberate in the second half, and included more ambient synthetic sounds and mathematical beats. “Sæglópur” was completely devastating, and songs like “Ný Batterí,” “Festival,” and the epic closer “Popplagið” featured percussion and vocals synchronized to elaborate etch-a-sketch stage lighting.

Sigur Rós performing at the Queen Elizabeth Theatre was itself an intentional statement, placing the concert within the setting of a symphony with parts, or a play with acts. After an intense opening, the intermission — which I had assumed would be an annoying interruption — was a necessary catharsis. The flow of the evening within a theatre context added to the drama of Sigur Rós. The standing ovation at the end of their second set was not met with an encore, but with the gracious bowing of humbled artists and the word ‘Takk’ (‘Thanks’ in Icelandic) projected on the screen behind them.

The performance was nothing short of spectacular in the most literal definition of the word — a combination of spectacle and oracular experience — leaving the audience with a fantastic reminder that we are not jewels, but floating particles of stardust.—*Paige Lecoeur*

WARPAINT / FACIAL / GOLDENSUNS

SEPTEMBER 20 / IMPERIAL

Castings was bustling as I waited outside the Imperial, eager to experience Warpaint. I felt like I was stepping into a fancy hotel as I walked inside: sofas were stacked with beautiful pillows across from the bar's glistening countertop — a stark difference to the street outside the venue's doors.

At nine, Goldensuns, a three-piece L.A. indie pop band and the night's first opener, started. During their mesmerizing peaks, the sound slowed and fuzzed until the vocals blended with the guitar. Goldensuns' smooth vibes and unpretentious presence made me feel like I was watching from a loveseat in a living room. Romance seemed to be in the air. I noticed people holding each other, kissing each other. Lights swam over the sea of heads, like a shoegaze high school prom — only with less exclusion and more love.

The second opener, Facial — another L.A. three-piece — unleashed a powerful combination of thrash and indie, building from hypnotic crooning to yelled choruses and flaming riffs. The atmosphere was still casual, though, with the band members constantly trading instruments between bass, guitar, and drums. Save for some headbangers, the floor was still — as if Facial was too heavy for the crowd.

After a stage reset that seemed like forever, Warpaint walked on to a flood of cheers and clapping. Stella Mozgawa, the drummer, started the show with the funky beat — a mix of samples and live drums — from “White Out,” *Head's Up's* first track. Hypnotic and melancholy guitar began to float over the crowd as intricate vocal harmonies formed sweet and shifting melodies. When the band started to play songs from their first LP, *The Fool*, the crowd really began to dance.

“If you're like, ‘I'm uncomfortable in my body,’ figure it out” said Emily Kokal — guitarist and vocalist — between songs. “We all go through the same shit.” Even though I already felt comfortable, this gesture made me feel even warmer and fully cared for.

After playing songs from all their records, they waved and walked off stage. Even before they had all left the stage, the crowd began cheering for an encore, holding it for an impressive five minutes. Warpaint returned and played “So Good,” another new song. This track stood out: it was as upbeat as it was long and snaking. The bittersweet chorus, “So good / Something / So good / Something,” melted into four minutes of hypnotic jamming. After one more song, the show was over. The casual but powerful love-burst of a set left me feeling accepted and content as I rode a river of people back onto the cold street. — *Cole Klassen*

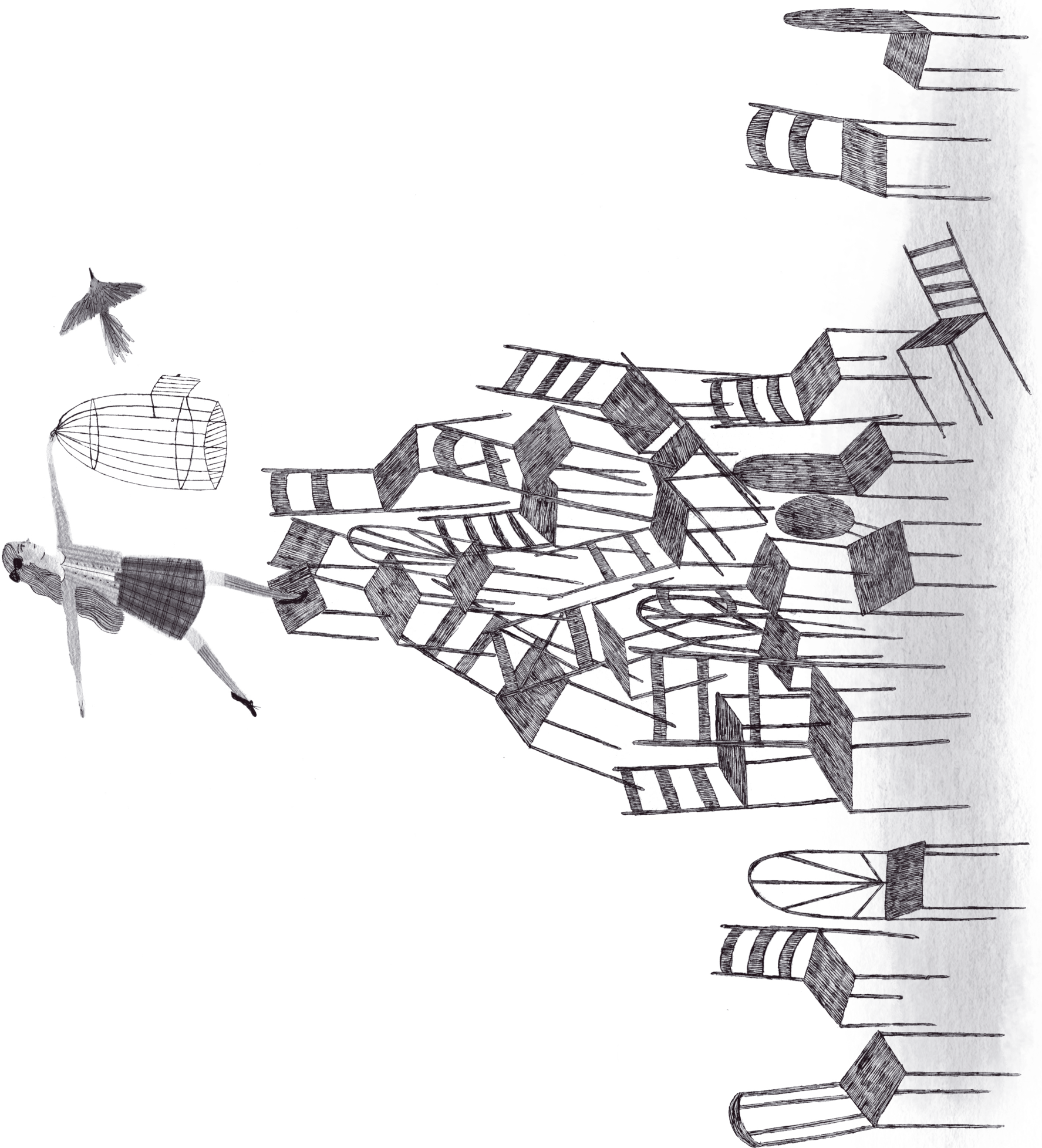
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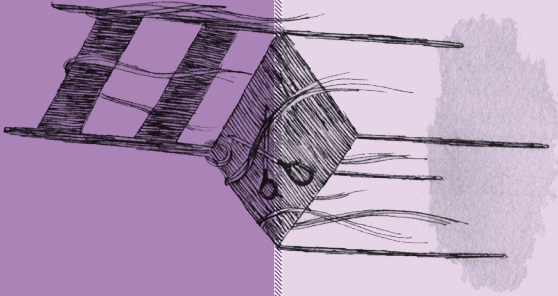

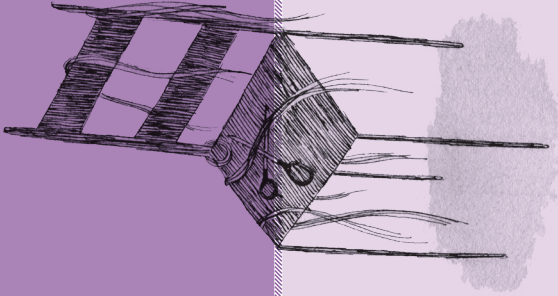

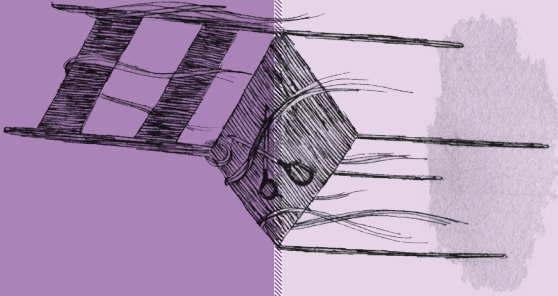

To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Jasper D. Wrinch, Real Live Action Editor at rla.discorder@cltr.ca.

Vancouver's Community-Driven Concert Calendar

Integrated with profiles taken from the
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Vancouver Band Directory
and the
Vancouver Music Service & Resource Directory

LiveVan.com: Maintained by thousands, because it works!
Part of the network that includes LiveVictoria.com, ArtsVictoria.ca, CowichanCulture.ca & more



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
October Art Project by CHELSEA O'BYRNE						
						
2	3	4	5	6	7	8
VIFF @ VARIOUS Haida Manga Mural @ Bill Reid Gallery	VIFF @ VARIOUS Big Evil Live @ CiTR 1pm	VIFF @ VARIOUS Jo Passed Residency Oct 4-7 @ Lido	VIFF @ VARIOUS Japandroids, Needles//Pins @ Cobalt Discharge, Toxic Holocaust @ Rickshaw Theatre Flight Facilities @ Vogue	VIFF @ VARIOUS -Go Op Live @ CiTR 7:30pm -Political Cinema: Our Voices, Our Stories @ Museum of Anthropology -Body Body Party Party Exhibition Opening @ Hatch Art Gallery -JPN49 Poetry Performance I @ VisualSpace -Sugar's Waste: Rebecca -Bruton, Guests @ SFU Woodward's -Andrea Taylor: Voices of Unknown Origin Exhibition Opening @ Back Gallery Project -Mr. Peanut Summit @ Or Gallery -Echo+Seashell, Fake Tears @ Selectors' Records	NEW FORMS @ OLD A&B SOUND -VIFF @ VARIOUS -Scenic Route To Alaska, Peach Pit @ Media Club -Psych Fest III @ Fortune Sound -JPN49 Poetry Performance II (Daytime) @ Vancouver Japanese Language School -Beach Fossils, Joyce Manor and Frankie Cosmos, *guests @ Rickshaw Theatre	NEW FORMS @ OLD A&B SOUND -VIFF @ VARIOUS -Scenic Route To Alaska, Peach Pit @ Media Club -Psych Fest III @ Fortune Sound -JPN49 Poetry Performance II (Daytime) @ Vancouver Japanese Language School -Beach Fossils, Joyce Manor and Frankie Cosmos, *guests @ Rickshaw Theatre
9	10	11	12	13	14	15
VIFF @ VARIOUS GoJira & Tessereet @ Vogue Babes On Babes @ Fortune Sound White Fang, No Parents, Birth Defects @ Cobalt East van 90's party @ Astoria	VIFF @ VARIOUS Only A Visitor, Skim Milk, Red Moon @ Fox Cabaret	VIFF @ VARIOUS Class Animals, Sam Gellaitry @ Queen Elizabeth Theatre	VIFF @ VARIOUS George, Julia Weitzer -DEWAC Vol. II @ Untitled -James Blake, Moses Sumney @ Orpheum -JPN49 Poetry Performance III @ Nikkei National Museum -Cold War Kids @ Commodore Ballroom -OBJECTS D'ARC @ VAL	VIFF @ VARIOUS -Scrivener's Monthly: Lynell -Western Front -DEWAC Vol. II @ Untitled -James Blake, Moses Sumney @ Orpheum -JPN49 Poetry Performance III @ Nikkei National Museum -Cold War Kids @ Commodore Ballroom -OBJECTS D'ARC @ VAL	VIFF @ VARIOUS -Gorguts w/ Intronaut, Brain Tentacles, Ancients -Rickshaw -Vancouver in the Seventies Launch @ Fox Cabaret -David Simard, James Lamb, Sam Tudor @ WISE Hall -Ringworm, Wormwitch, Exalt @ Astoria	VIFF @ VARIOUS -Gorguts w/ Intronaut, Brain Tentacles, Ancients -Rickshaw -Vancouver in the Seventies Launch @ Fox Cabaret -David Simard, James Lamb, Sam Tudor @ WISE Hall -Ringworm, Wormwitch, Exalt @ Astoria
16	17	18	19	20	21	22
-VANCOUVER ART BOOK FAIR @ VANCOUVER ART GALLERY King of Yeas Production & Chinatown Discussion @ Gateway Theatre Poster Children @ Cobalt	Digital Bakhtin: Online Discourses Between the Discordant and the Grotesque @ Or Gallery Boreal Sons, Layten Kramer, Sam Tudor @ Biltmore Cabaret Kanye West @ Rogers Arena Mike Dean DJ Set @ Alexander Gastown	SHINDIG @ PAT'S PUB: PAVEL VS. FUTURE STAR VS WIND-UP BIRDS Purity Ring, HANA @ Vogue Adele Barclay's Vancouver Book Launch @ Emerald	-SpaceMelt URC School of Music (Daytime) @ Roy Barnett Recital Hall -Celestial Terror @ Selectors' Records -Improv Against Humanity @ Rio Theatre -Kishi Bashi, Busman's Holiday @ Fox Cabaret -Zachary Lucky @ WISE Hall -Margo Price @ Imperial	Jeremy Enigk @ Cobalt Three Magic Circle, Tangles, The Rambling Derelicts @ LannLou's	-Brutes EP Release @ Hindenburg -What a City is For: Remaking the Politics of Displacement @ Djavad Mowafaghian World Art Centre -SAD Mag Launch: Mu, Ora Cogan, Pale Red @ Orpheum Annex	Jacuzzi Boys @ Cobalt Schoolboy Q @ PNE Forum Pillars of Expertise: 2-Day Documentary Workshop @ Cineworks Black Marble, Ritual Howls, Sur Une Plage @ Astoria
23	24	25	26	27	28	29
Demilich, Hooded Menace, Vastum, Temple of Abandonment @ Red Room Ultra Bar Bad Suns, COIN @ Imperial Pillars of Expertise: 2-Day Documentary Workshop @ Cineworks	Bongzilla w/ Wizard Rifle, Mendozza, Koma @ Rickshaw Theatre The Poetry and Science of Climate Change @ SFU Harbour Centre M83, Tennyson @ PNE Forum	SHINDIG @ PAT'S PUB: MARK MILLS VS. SHITLORD FUCKERMAN VS. LITTLE SPROUT	Opeth w/ The Sword @ Orpheum Face to Face @ Rickshaw Theatre Par Out @ Biltmore Cabaret	Safe Amp Haunted House @ Russian Hall The Sylvia Platters live @ CiTR 9pm	-Die Young Halloween Cover Show w/ Wake of Humanity @ 333 -Uncovered III: Halloween Cover Show @ Red Gate -Sunflower Bean, The Lemon Twigs @ Fox Cabaret -King Khan + BBQ Show @ Rickshaw Theatre -Truncate Techno Halloween Party @ Media Club	-Pacific Rhythm Session No. 14 w/ Andras @ Celebrities Basement -La Femme @ Cobalt -The Prison in Twelve Landscapes (Daytime Screening) @ SFU Woodward's -Dr Dusty's Forbidden Planet of the Tribute Bands @ WISE Hall -What's Up? Hot Dog! Becomes Bob's Burgers -Halloween Cover Night @ Astoria
30	31					
WISE HALL FLEA @ WISE HALL King Dude @ Astoria	Stranger Things Halloween @ Biltmore Cabaret Cover That Up @ Astoria					

Under Review

SEPTEMBER 2016



minimalviolence

Night Gym

(1080p)

You are walking down a dark corridor lit only by street lamp. The rain drizzles down, and as you glance at the cobblestone pathway, gasoline meets a puddle of water and a rainbow swirls about beneath you. The occasional truck speeds by on the overpass above you, but in front of you, a luminescent box buzzing with focused energy is luring you in. Its inescapable grasp is pulling you away from the dull 2 a.m. silence and into the hypnotic trance of the *Night Gym*.

Night Gym is the funky, fresh product of Vancouver's very own, minimalviolence, a collaboration between A. Luk and Lida P, whose self-proclaimed genre is "damp pounding rhythms." The first song on their album, "Night Gym," is clearly influenced by the crunchy drums and analogue synths of the current outsider movement, but incorporates a mode of acidity more like Aphex Twin than 808 State. I found that its pulsating rhythm is reminiscent of the soundtrack to the German film, *Run Lola Run*. *Night Gym* is full of tracks that emulate this echoey, thumping, eerie vibe making you just want to close your eyes and jump around to the beat.

What stands out most about these tracks is their complexity. Each and every song has so much depth, even more so than in their past albums. There is always at least five different things going on, yet *Night Gym* still has a sense of harmony and balance within. Swimming in a multitude of sounds and rhythms, accented by the synth beats and bass, the song "Authority" is a perfect example of this. Looking at *Night Gym* as a whole, it is a lyric-less yet beat-full glimpse into the creative minds of minimalviolence. Hopefully it will lead to further high energy, low tempo sounds that evoke powerful emotions.

— Inca Gunter



A TRIBE CALLED RED

We Are the Halluci Nation

(Pirates Blend)

We Are the Halluci Nation is the most ambitious and cohesive album from A Tribe Called Red (or, ATCR) to date. The album is also their most explicitly political. On previous releases, their medium was their message: ATCR amalgamated traditional and contemporary culture to force their audience to rethink their perceptions of Indigenous Canadians. On *We Are the Halluci Nation*, they explicitly address the damages caused by colonialism.

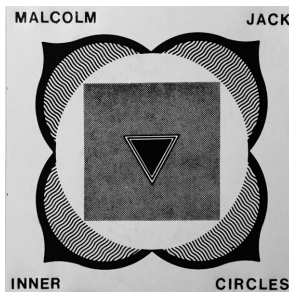
The album is centered upon the concept of the Halluci Nation, a concept which activist John Trudell explains during the album's titular and opening track. The Halluci Nation challenges the system into which Indigenous people have been forced. They oppose the Alie Nation, the system created by colonizers in attempts to force assimilation. The dichotomy between the two nations is reinforced by author Joseph Boyden's interludes. He speaks as a prisoner incarcerated in the Alie Nation Correctional Facility, ruminating on

the trauma caused by residential schools and colonial projects.

Halluci Nation is also a term for the collective of artists and activists ATCR brought together on their album. The DJ trio reunited with their frequent collaborators Northern Voice and Black Bear to create the fusion of electronic and contemporary powwow dance music for which they are renowned. Tanya Tagaq is featured on "Sila," in a track that melds electronic reverbs with Inuit throat singing. The Halluci Nation also includes Indigenous artists from around the world. Australian beatmakers OKA lend their reggae-infused didgeridoo to "Maima Koopi." Swedish-Sami artist Maxida Mäarak's joik-singing takes centre stage on laidback track "Eanan." Colombian artist Lido Pimienta's soaring vocals make "The Light" haunting, especially after the bass drops and her voice become dissonant.

With the support of the Halluci Nation, ATCR articulates their mission to eradicate the legacy of colonialism and the damages it has caused. On "The Virus," MC and poet Saul Williams speaks to the many shapes that the virus of colonialism takes, and the diverse people the virus impacts as colonialism attempts to impose divisions. The Halluci Nation, however, does not recognize the limitations of borders.

Album single "R.E.D." exemplifies the best of *We Are the Halluci Nation*. The track features Yasiin Bey, Narcy and Black Bear in a combination of hip hop, powwow-step and electronic dance music. With A Tribe Called Red as the producers, the Halluci Nation proposes a vision for a new society. Bey says of the shared vision, "[I]t was a dream / Now it's a living thing."— Courtney Heffernan



MALCOLM JACK

Inner Circles

(Self-Released)

Feelings of worth are rare. We desperately cling onto accomplishments and memories as markers of progress. Yet, this sentimental clutter remains only personally significant. The world turns perpetually in frantic disinterest. And ultimately you remain alone.

When dealing with these anxieties, a singer-songwriter is at their best. In moments of frank honesty, a connection is built between a performer and an audience. A shared understanding is established. When on "Soldier's Things," Tom Waits bellows "This one's for bravery / This one's for me / Everything's a dollar in this box," the listener is forced to confront something truly melancholic: sacrifice and a full life will be forgotten. A box of junk can encapsulate an existence. Waits wallows in this misery and bids us to meet it. But solace is found. At least we have the steady voice of Waits.

Not every artist can be so frank. But on his second solo outing, *Inner Circles*, Dada Plan's Malcolm Biddle as Malcolm Jack toys with this type of honesty. Throughout the album the listener is lead down corridors of self-doubt and reflection. Jack succeeds in taking his listener to these places through instrumental arrangements reminiscent of Joanna Newsom's *Ys* and Destroyer's *Kaputt*. In each of these releases, the singer seems ensconced by their backing arrangements, as if by a wreath or a bouquet of flowers. But while Newsom is accompanied by lush strings, and Destroyer backed by nostalgic synths, Jack is surrounded by the swell of new age harp and flute. *Inner Circles* is a ceaseless homage to the soft-spiritual music of new age prince Paul Horn. Influenced by this fascination, the song of Jack does not simply end. Instead, *Inner Circles* fades in and out of a constant whirring of zen based wind-instruments. Awash amongst this perpetual drone, Jack's presence is made more human and immediate.

As a result, his poetic ponderings land abruptly. When Jack crones, "Now you don't need me at all [...] will you even miss me at all?" the listener is thrown into startling intimacy with Jack. The significance of the surrounding clatter fades. Now, we are privy to private dread. Jack invites us to share in his fear of estrangement and isolation. And, as it was with Waits, the listener is bound to view an uncomfortable truth: most things crumble. Life guarantees isolation. But sometimes, we can wallow together.— Maximilian Anderson-Baier



ART D'ECCHO

Day Fevers

(Self-Released)

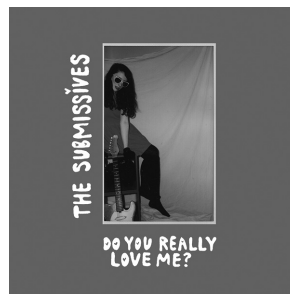
Day Fevers, the debut LP from Art d'Ecco, takes the listener from the opening "Sunrise" to closing "Sunset." But don't be fooled, you will not find a flowing album structure here. As Art asserted in his recent *Discorder* interview, the album is not meant to be a unified whole per se. Rather, like a playlist, each song should sound "drastically different ... not just lyrically or thematically, but sonically." Whether or not this is accomplished is the question with which we wend our way through Art d'Ecco's few hours of daylight.

Opener "Sunrise" confidently sets the stage with the sound and feel of a Tarantino soundtrack. It's an instrumental opener that feels like it's building to a sonic crash that doesn't entirely come with second track "The Deal." Telling a Robert Johnson soul-to-the-devil-for-rock n' roll story, Art's vocals enter the picture for the first time. His voice has a particular draw across the album, a through-line that gently morphs to each song's tone. Sounding here like a syrupy Matthew Bellamy, "The Deal" continues the spaghetti western feel through dark, echoing guitar lines, while the same effects later applied to the synth punctuation provide a futuristic contrast.

The cloying vocals on "She So Hot" are reminiscent of choice moments of *The Rocky Horror Picture Show* soundtrack, the strongest indicator to me of the sense of glam androgyny Art purports to play with. The song is a tight piece of pop with precise jangle and a great horn line. "I'll Never Give You Up" is synth-pop that wouldn't be out of place at a *Dark '80s* dance party, with Art drawling like Neil Tennant at his most sultry.

The almost 8-minute "Until It Is Over" is a high point of the album. A romantic, brooding, adventuresome track that takes a turn at the 4.5-minute mark. Descending into a multiply morphing musical breakdown, the track highlights Art's strength in creating cinematic soundscapes that have a visceral pull. Following this, "Sunset" offers a gentle but lackluster conclusion.

The intended difference between tracks is perhaps too subtle for the songs to avoid being homogenous at first listen. But the claim made on Art's Bandcamp that *Day Fevers* contains elements of "70's glamrock with analogue synthesizers and Motown rhythms; garage rock with Krautrock; and neo-psychedelia with... spaghetti western soundtracks" is not untrue. These myriad influences can be clearly identified throughout the album, and Art wends these elements together without being derivative. Fans of any of these will find much to enjoy in the polished way they are melded together on individual tracks. But as the sun sets on *Day Fevers*, the experience is, on the whole, inconclusive.— Elizabeth Holliday



THE SUBMISSIVES

Do You Really Love Me?

(Fixture Records)

If some artists are lovesick, poor Deb Edison is lovedead. The Submissives perform as a six piece, but Deb uses her yearning and heartache to write, play, and record every part. *Do You Really Love Me?* is pop testimony to what romance can do to a girl.

The instruments sound as pitiful as her exhausted, doubled drone. In "Listen to Them," she confirms all the rumors, saying, "It's true all the things that people say / All I do is cry all day." When she is nearly incapacitated by her feminine heartache, she lets her twangy, slow guitar do the crying for her.

And remember Betty, as in *the* Betty from “Betty Told Me”? The heroine of The Submissive’s last album? Well, back then we thought she was a kindred spirit, but it turns out that she’s actually a real low-life. Betty deserves the up-tempo, sure call-out she’s given. “I never had a friend named Betty / She took it all away / She took my baby.” She is dead to us. Bye-bye Betty.

At least you know where you stand with other girls. But when it comes to love, the world is a huge and confusing place. On “Forces,” Deb faces the overwhelming helplessness that has driven her wacky. “My head’s a couple inches from the telephone / I keep checking just to see that I have a tone.” This song will be especially relatable to lady-listeners, letting them think, “that’s just like the time I...”*

The boys in Deb’s life can only give love and the absence of love. And the absence of love is sadness. So poor Deb doesn’t even get to be mad at them, she has to go on loving them forever. All she can do is wait around and hope they change their minds. Deb doesn’t blame them — her pure heart is filled only with love. But I will! Screw you guys. At least tell a girl why why you won’t call anymore.

Do You Really Love Me is an album to listen to if you want to hear the real emotions of a real girl.

*For me, it was the time I mailed my ex’s new girlfriend a dead rat. What goes around comes around, Michelle!— *Christine Powell*



SO LOKI

V

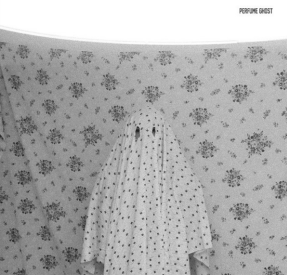
(Owake)

V starts with “Ninjas,” a tropical night soundscape as Sam Lucia falls in with a loud yet contemplative “Wonder if they’ll talk about us.” The song combines both pop beats and slower wading sounds and styles that match where So Loki is located in their music career. They have a ton of energy and drive which comes through in the production and lyrics from this song and the rest of the album. But, like the beginning of their first album *Supermanic* they start off the show with introspection and meditation. This pensive atmosphere is self-conscious yet also a demonstration of their meticulous planning for success — they want the most precise and flawless execution possible for their work. Like an aural thought cloud, the sound fades with the distortion of Lucia’s voice trailing off.

Geoffrey Millar, who handles the instrumentals, plays with sound distortion for a range of moods and grander sounds. Crickets, bird noises, guitar, horns — Geoffrey is not shy of anything. In “Birthday,” a sharp and well crafted beat punctuates an intentionally messy piano sample. Just a few wrong notes here and there lend to the intimate and light hearted song. As always, the So Loki sound draws a tension between playfulness and intensity, aggression and vulnerability. This album is begging to be performed live.

“Wild Kids” demonstrates these tensions with a stream of consciousness intro similar to their debut album’s song “Unhealthy,” which also eventually burst into spitting anger and frustration from Lucia. “I’ve been looking for comfort in chaos / I’ve been on one since my first crayons / I got problems with priorities like old white men got problems with minorities.” Lucia also warns, “I’ve got a closet full of skeletons let’s spring clean” and ends the song raggedly chanting “Bigger and bigger and bigger” which intones a clear premonition of a future So Loki will fight for.

The final song “Say Too Much” feels like a manifesto / statement of purpose. While Lucia asserts “A lot of our peers tryna play too much” he also says “Tryna shape the V / Mi casa Su casa / Grab a plate with me.” So Loki is all about “the team” and is competitive but also staunchly supportive of other artists. They are a vanguard for Vancouver hip hop but are not trying to edge other artists out. Chelsea Grimm, another Owake Records artist, gets a mention on the album and So Loki embraces the “a rising tide lifts all boats” mantra which is rare in the hyper-individualistic contemporary rap and hip hop scene. Lucia says “I can feel the cusp” and we can feel it too.— *Callie Hitchcock*



KIM GRAY

Perfume Ghost

(Resurrection / Lollipop)

Pim Gray began his exploration of textured synths and lo-fi vocals in his solo debut, *Backseat Bingo*. Released in 2014, the EP was a departure from Gray’s previous work with Skinny Kids, featuring songs largely concerning love and nostalgia packaged in a dream pop meets garage rock guise. Here, Gray returns with a more polished debut LP, giving the spotlight to drum machines, psychedelic bass rhythms, and of course, Gray’s own languid vocals.

The first track, “Perfume Ghost” is the catchiest track on the album, and arguably the most interesting. Gray brings it together with drum machines layered over a jangly guitar and a captivating hook. The lush textures pair with candid storytelling in Gray’s lyrics, coated in swooning sensitivity and playing with elements from slacker to fantastic.

“I Wish You Knew Me Well” is another highlight on the album and features well-mastered percussion and an infectious guitar riff. The song’s sparse lyrics are soft and Gray’s reverberating vocals glide in and out of the sugar-sweet production. Many songs on the album follow in a similar vein, in true slacker-surf pop style, simple and teetering on formulaic. Gray does take risks on songs such as “Tropical Low Life,” where sampling, background vocals, and layering create an earworm to the tune of surf-pop with psychedelic undertones.

However, moments such as those are few and far in between on *Perfume Ghost*. Clocking in at 25 minutes, the album could have been cut down into a more coherent, shorter EP in order to keep listeners intrigued. What it lacks in variety, the album makes up for in its sincere lyricism, melodious synthesizer riffs, and experimental production.

The tunes on *Perfume Ghost* are best reserved for inevitable late night drives and winding down at home in the wee hours of the morning. Time moves slowly while listening to this album, and life seems to float by as if in an otherworldly dream. Gray propels forward a sound that he began to forge in his earlier releases and paves the way for even more luxuriant and textured songs in future releases. With the mounting finesse from his first release to his second, whatever comes next from this project will absolutely be greeted with intrigue and anticipation.— *Tintin Yang*



lié

Truth or Consequence

(Monofonus Press)

Gothic, post-punk trio, lié, have already found their spot at the top of Vancouver’s dark and brooding music scene. In fact, they were one of the few bands I knew of before moving to this city. Their new full length LP, *Truth or Consequence*, is an excellent reminder that they deserve our full and undivided attention. With scalding social commentary on topics such as trauma and rape, coupled with the driving force of three seasoned musicians, the album is notoriously lié, and that’s a good thing.

The shadow cast over this album is much like their previous album *Consent*. However, they’re toying with a new angle. lié is often praised for their highly political lyrics and take no shit attitude, but they aren’t strictly here to stress what they stand for. There is a narrative in *Truth of Consequence* that adds layers of emotional turmoil and commentary on the destructive tendencies of which

humans are capable. This is apparent since the main topic focuses on the conflict between one’s identity and ego.

With eight tracks banged out in less than thirty minutes, *Truth or Consequence* is a quick shot but it deserves a little time to process. The opening track “Pride” begins with lié’s familiar and sobering bass tone that grinds into Brittany West’s (bass / vocals) signature, somber talk / sing voice. “He’s got his body wrapped in you / Now let me hear, now let me hear you scream his name,” sounds less like a genuine request than a combative plea. “He’s your man, let him take what he wants” she groans, in a tone that is too dismal to be sarcasm. The song shifts, however. Kati J (drums) stomps out an intense beat accompanied by Ashlee Luk’s (guitar / vocals) wailing and energetic strumming. It’s sharp turn that also leads the lyrics, which have done a 180. “You’ve got him pressed against the ground / Now push him down, and let me hear him say your name.” The visuals are poignant and jarring.

Elements of ‘80s speed-punk flow through the third track, “Watching.” It harbours that lo-fi sound that is recognizable in all of lié’s music and it works well for them especially in these shorter bursts of fury and aggression. “Failed Visions” marches on with West’s thumping bass and infectious, yet jarring sound that gets you to the nebula of the album. Vocally powerful, with Luk’s backing screams joining in, “Failed Visions” is a fistful of primal goodness. The following song, “White Mice” is an ode to white privilege, and is especially cutting considering recent news headlines.

In light of other recent headlines, “Big Enough” holds no bars, giving an unapologetic look at rape culture. West and Luk, who both co-write lyrics, have created a song that chastises rapists with provides a message that is loud and clear. There is no excuse. What ensues after, in “I am” is entrancing. The murmuring echoes of a distorted guitar fade into the background as West softly whispers sharply and drawls her seductively impassioned voice. It’s cut sort, replaced with the expected, but anticipated piercing of a post-punk delight.

— *Evangeline Hogg*



WINONA FOREVER

this is fine.

(Self-Released)

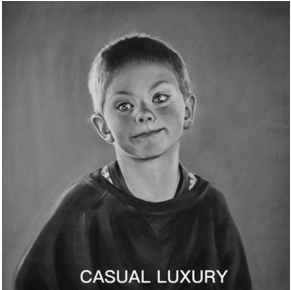
Having named their band after one of Johnny Depp’s tattoos, Winona Forever appear indebted to pop culture — not just cult trends either. On their debut LP they demonstrate a penchant for snapshotting current fashions eloquently and succinctly, with just the right amount of irony. Opening track “shrek ~ chic” has one of the clearest examples: “I use an excessive amount of emoticons in every text I send / Every night’s a good night and I never want them to end.”

this is fine. also covers the struggles and worries of teenage and early-twenties life with ease. On “fine” the breezy and bright guitar line almost detracts from the nature of the issues as they sing “There’s got to be more I can do than just wake up tired.” Lead single “#1 summer anthem to grind to” talks more clearly about anxiety throughout, with “I hold my beer / So I can hold a conversation,” being the boldest quote from a cutting rhetoric. Despite the nature of this content, the track has an instant groove to it that is the foundation for good pop music.

Throughout the record, in fact, the lyrics are all just as well crafted. They are brave and engaging to listen to. They come to the fore over intricate melodies, reminiscent of *Antidotes*-era Foals. “Headrush” has the stand-out riff of the record, a winding scale guitar line that is exactly the brand of indie rock and roll Brandon Flowers promised us back in 2005. This contrast of upbeat, almost joyous melodies and honest lyricism is what makes Winona Forever such a stand out band in Vancouver.

Sometimes, however, they do force the lyrics onto the melodies, giving the impression that two parts have been conceived separately and not married in the smoothest fashion. Both “Smoothie” and “Precarious” utilise a lot of over-elongated syllables to make their respective choruses fit, which doesn’t quite work.

this is fine. is far from a perfect record. It is a solid debut with slices of brilliance littered everywhere, but it could do with a coat of polish. In my mind, all they need is a producer to filter and refine the band's ideas. But it's still one of 2016's most promising Vancouver records. Winona Forever have a lot of potential, and it is exciting to think of what they could do in the future.— *Sachin Turakhia*



CASUAL LUXURY
Casual Luxury
(Self-Released)

Casual Luxury's self-titled EP might be labeled as an "EP." But its content is just as rich and fully realized as any great rock album in the recent past. Unlike many modern rock acts who incorporate elements of electronic and dance music, *Casual Luxury* favours unconventional song structures and still relies heavily on guitars.

From the start it's clear that Casual Luxury puts the music itself above the vocals and lyrics. Not that they are insignificant, as the lyrics express personal feelings and reflections, but the vocals are consistently layered slightly under the instruments — the music is what grabs the listener's attention from the beginning to the end.

What makes the EP so worth coming back to is the unconventional structure of most songs. The opener "From the Balcony" starts with a guitar melody that is soon accompanied by vocals. Then the bass and the distant drums are introduced and they gradually reappear throughout the track. The drum patterns are especially interesting as they constantly change but also repeat a motif from earlier in the track. The song then features a distorted guitar that transitions into a wall of melodies. All this happens in the span of five minutes yet none of it sounds out of place or illogical.

"Girl Grins," is another track that follows an unconventional song structure. For the first two minutes or so, it sounds like a conventional guitar-driven song, but then a guitar solo emerges leading the song to a new direction as the riffs and drums build up to a new guitar melody that is the foundation for the second half of the song and its heavy outro.

This sense of progression and constant surprises in each track makes *Casual Luxury* a rewarding listen. It is music that requires patience and attention. But after a few listens, it all sinks in, and becomes even more enjoyable as the listener is familiar with all the twists and directions in each song.— *Sam Mohseni*



PAVEL
[sic]
(scalarwav)

You just know that there's a perfect time to listen to some albums. Pavel's electronic, lo-fi mini LP *[sic]* is one of them. The opener, "Beginner's Mind" sounds like a come down after returning from a party, a lullaby just before sleep. My first impressions were wrong though, as *[sic]*'s spacious, hypnotic melodies made of keys and synths, its distortion, and superbly arranged lyrics, force the listener into contemplation, about the future, life, love or wherever their thoughts at that time take them to, making it harder to fall asleep.

Pavel, the stage name of Alex Cooper, incorporates chillwave, dream pop and ambient music in *[sic]*, but the project isn't unoriginal. Its bulk is made up of slow and mellow tracks like the stand-out, "True" with its soaring, layered keys, synths and emphatically worded and delivered lyrics. There are also a few upbeat tracks with

more energetic percussion scattered throughout, like the appropriately named "Alright."

The main theme of *[sic]* seems to be urging listeners to self reflect and value themselves. "I used to wonder about you / Lately I've been wondering about me" Pavel sings in "Syndochene, BC." Its music video also has him dancing with headphones on, seemingly lost within himself. *[sic]*'s main feature is the space created by the music's arrangements. They draw you into a contemplative state reminiscent of times gazing across an ocean with your mind captured in thoughts that are only made clearer by the expanse of the water, like a canvas. The vocals are few and very distorted, but the clearest lyrics in all the album are in the song "True": "I want to be more than I am / And I always will because I always can." This is not a sad album as it first appears from the mellow melodies and the lyrics in "Beginner's Mind." Past lovers that hurt him in "Laziness or Fear" turn into sources of happiness and optimism in "Pile of Smiles," where he whispers "I want to turn my pain into a pile of smiles for you." The message is one of empowerment despite the pain, in order to overcome it, whatever form it takes.

"Untitled" and "J" feel underdeveloped but overall *[sic]* is a coherent project with gorgeous melodies and harmonies, and strong rhyming lyrics. Let it grip you.— *Shelbi Khoury*



ninetyfour
It's Yours
(Self-Released)

With the end of summer finally upon us, the fictional lives we've led packed with travel, mystery, and new experience have mostly come to a close. The fall and winter months always come strapped with responsibilities, deadlines, and the stress of new connections.

So if you haven't already, now is the time to listen to Ontario-born singer / rapper ninetyfour's (AKA Tevin Douglas) debut album *It's Yours*. This 9-track R&B record (reminiscent of artists like Drake, Rae Sremmurd, and Jeremih) provides an answer to the trials and tribulations of being a young twenty-something working hard towards establishment in a Canadian metropolis — which often seems to have no time for anybody.

The album's mood is immediately set with the title track "It's Yours," as Douglas' dynamic and tastefully tuned voice glides over a dreamy beat, driven by affected vocal samples and delightfully satisfying drums. The clever double entendre "I know when the time's right / When you're giving me that look / You'll be screaming that it's yours" seems to temper the distinction between the two Freudian themes of love and work that guide the lyrical content of the album.

The next two tracks on the record elaborate on the subject of love. "Just Like That" takes a traditional approach to the subject, describing strong emotions for a prototypical love interest. The song earns its stripes, however, in its reference to popular Canadian venues (Republic Nightclub in Vancouver and the recently closed Barcode in Toronto) and to Douglas' own geographical history (claiming the track's love interest is from his hometown of Scarborough, Ontario as well as mentioning his lineage as a "young Canadian Jamaican").

The rest of the album focuses more on work, as Douglas describes his life as an up-and-coming Vancouver artist struggling against the doubt and criticism that surrounds him (like in the song "Happy"). The answer he proposes to the seemingly impenetrable scene is hard work and pride, apparent in his hyper confident lyrical style that describes his work ethic in songs like "Free" ("I'm young but I'm not moving reckless") or that self reflects on his successes like in "Just Like That" ("I only see defeat when I'm looking at these shoes").

For those of us finally acclimating to the routine we were so dreadfully used to before being set free by warm air and long days, ninetyfour's *It's Yours* serves us a recipe for continuing on in the face of misfortune, of seeking out the important things in our lives, and living and loving like we never left.—*Mat Wilkins*



INDUSTRIAL PRIEST OVERCOATS
Gone.Nativity
(Self-Released)

Nowadays, internet musicians do everything they can for attention, with satanic or extraterrestrial imagery, or non-sequitur titles in all caps. So when I saw these elements surrounding INDUSTRIAL PRIEST OVERCOATS, I felt jaded. Until I noticed the "release date" of their latest album, *Gone.Nativity* — the year 2000. Another one of their albums was 'released' in 1986, and another still on July 4, 2020. It seems that by exploiting Bandcamp's release date function, IPO have discovered the latest method in click-baiting those irony-hungry teens who lurk in the murky waters of the internet, and I have inevitably fallen prey.

The first track, "WHAT EVER HAPPENED TO THE COVENANT HOUSE KIDZ??" is captivating. The unrelenting guitar and heavy drums are a killer combo. The tempo slowing, and the introduction of the wavy synth, is seamless. And the vocals, which sound like the screechings of the mighty Furies themselves, is invigorating, albeit completely indecipherable.

Personally, I find this indecipherability alluring. Common among garage punk bands such as Teen Suicide and FIDLAR, it reminds me of a voice in the distance, demanding my full attention as I hope to understand it. As a by-product, I am attentive to the entirety of the music. Furthermore, it implies a prestigious club, of those who know exactly what the lyrics say, either through having listened to them hundreds of times, slowing them down and changing the pitch, or through the honour of having the lyrics explained by the band members themselves.

Though the rest of the album holds the elements which make the first track so outstanding — raw vitality and fearless experimentation with vocal approaches and tempos — it lacks a sense of cohesion and method between these elements. I could see how someone could find the lack of overarching chord progressions to lean upon alluring. But, to me, it feels like a series of chaotically heterogenous iterations of the first track. However, despite this top-heaviness, the pure energy that persists all the way through would make excellent sloshed-moshing material, and I mean that in the best way possible.— *Vlad Krakov*

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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 CTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though our contributors prioritize physical copies, you may email download codes to underreview.discorder@ctr.ca. We prioritize albums sent prior to their official release dates.

SWIM TEAM

"IN PHYSICAL SPACE"

words by Sam Tudor

illustrations by Kalena Mackiewicz

photos by Laura Harvey

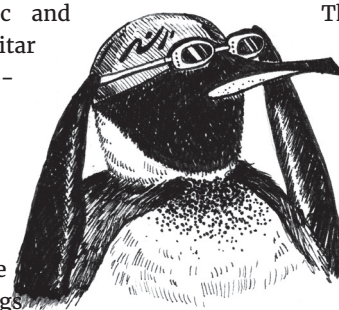
Their work reminds me of Family Band, a Montreal group that also combines playful instrumentation with existential dread. Where Family Band keeps it tropical (congas and surf guitars), Swim Team gets more grungy — guitars that sound bent, rhythms that turn on a dime, and vocals that sit somewhere between conversational and hysteric.

In their short time as a band Swim Team has been compared many times to Sonic Youth — punks playing art rock. There is an irony to this that isn't lost on the band members. "The Sonic Youth thing was funny, because I didn't actually start listening to Sonic Youth until people said that what we were doing sounds like them," says Short. "One of my biggest inspirations is Brian Eno, but I know that listening to the music on the surface it probably isn't very apparent." Ayfer's

to a few tracks from the upcoming record (to be released on October 31) and it's an exciting feeling. The music is less punk oriented, but somehow feels more intense than *Freedom/Constraint*. Ayfer's drums are frenetic and fast, and Short's guitar work drives the emotion of the songs. Neufeld's vocals remain frantic, but she also diversifies her singing style. On one of the most subdued songs from Swim Team, she briefly trades in her short, clipped stanzas for a soulful croon. The effect is disorienting, sad and powerful.

"My writing on the new album was very intentionally vulnerable," says Neufeld. "I think the first album was safer because I would approach things from a distance. This still isn't about one

album. The rolling hills, quiet orchards and lakeside setting of their Okanagan studio highly contrasts with the recording location of *Freedom/Constraint* — an urban jam space in Coal Harbour.



This shift is evident in the music, and listening closely

I can almost hear the rooms enclosing and shaping the different ideas.

"It wouldn't have been the same if it wasn't

that few days in that

physical space, and that was important," explains Short. "I like being driven by the limitations of a certain piece of equipment, or the limitations of a certain way of doing something. Being where we were and having what we had is what shaped the songs, and I really appreciate that."

"I WANTED IT TO BE KIND OF UGLY"

When I speak to Swim Team, the band is just back from a recording session in Oyama, a small town in the Okanagan. For the past three days they've been writing and recording the follow up to 2015's *Freedom/Constraint*; a dark, energetic album that introduced them to Vancouver's music scene. "I woke up at two PM today," guitarist Nick Short tells me, sitting in a quiet garden. "My sleep schedule has completely shifted since we started."

With Short on guitar, Dorothy Neufeld on bass and vocals, and Murat Ayfer on drums, Swim Team is a musically diverse trio. A relatively new band, they haven't settled into any comfortable routine or system. For Swim Team, this instability is a blessing, something to hold on to. "I wanted to be as uncomfortable as I could," says Neufeld, when asked about her intentions with the band. "I wanted it to be kind of ugly."

Trained as an opera singer, Neufeld spent years learning to control her voice, to practice discipline in the way she expressed herself. On *Freedom/Constraint* she takes a different approach, using a style that is in many ways a rejection of past training. Her voice is both playful and manic; speak-singing becomes anxious shouting over the course of a song. And unlike opera, Neufeld sees her vocals less as the main item and more as part of the greater whole. "The most important thing to me was that everyone was equal, and that I wasn't way 'in the front'



vocally. It's much more fun that way."

Short expresses a similar sentiment about his role in the band. "I play in another band called Dumb, which is more straight ahead. This was an outlet for weirder things." Weird is good, but Ayfer is quick to point out that it isn't just for the sake of being weird — "if we practice something strange and dissonant and develop out of that, we can build up a repertoire of work that is more than just the same chords in different orders. I think that's very important to us."

influences are equally disparate — "A lot of Turkish music that I grew up with has irregular time signatures, which are very different from Western music, which is often a 4/4 straight beat. I also listened to a lot of progressive metal like Dream Theater. In this band I can finally try that stuff out. That being said, I don't think there is one thing I'm particularly influenced by; it's just the sum of all the things I've ever tried to play."

About three or four drinks into our conversation, the trio asks if I want to hear some recordings from their Oyama trip. We listen

particular thing, but it's definitely a self-healing album. Or... maybe it isn't, maybe it's just a fantasy, this idea of self-healing. But whatever. If you can acknowledge that too, it's ok."

Throughout our conversation, each band member mentions the importance of physical space. Neufeld is drawn to objects and space as a source of her lyrics. Ayfer and Short talk about the physical spaces they rehearse and play in as formative to their instrumentation. Because of this mentality, Oyama itself becomes a significant player in the new

Spend time trying to unpack the dichotomy of *Freedom/Constraint* — the tension between control and chaos that the band is already becoming well known for. But as they speak about their music, I realize it's not as simple as addressing one tension. The things Swim Team sees as limitations (gear, time, techniques, etc.) are also the things that they use to experiment and grow. For them, both freedom and constraint are wrapped into one idea — held simultaneously, inseparable.



Swim Team's new album will be released October 31. Their next live show is the WISH fundraiser at Ask An Anarchist on October 15. Visit swim-team.bandcamp.com for more info.

We are X

Stephen Kijak
UK/USA/Japan

Watch this documentary and be rocketed into the outer realms of rock 'n' roll extravagance as you meet X, the Japanese band that's captivated audiences worldwide with their operatic musical stylings, outlandish costumes and over-the-top theatrics. The backstage story explores some darker territory, but Stephen Kijak's film remains a riveting, often inspiring movie. "Bound to become a favorite among fans and to persuade others to join the ranks of those under the loud spell of X." — *IndieWire*

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HASHTEROID
KOMA + HERON
FRI OCTOBER 7

RINGWORM
WORMWITCH + EXALT
FRI OCTOBER 14

BLACK MARBLE (LA)
RITUAL HOWLS (DETROIT)
SUR UNE PLAGE
SAT OCTOBER 22

HALLOWEEN
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TRIBUTE
THURS OCTOBER 13

THE DARK 80S
VERY EARLY
HALLOWEEN PARTY
SAT OCTOBER 15

DON'T KNOCK THE LAUGHING STOCKS

words by Elijah Teed // photo by Sara Baar
// illustration by Fiona Dunnnett

Crowns occupy an awkward space in the social strata. To some, they are a symbol of joy; for others, they're carnivalesque nuisances; for others still, they may be the cause of a horribly cliché phobia. In the case of Puzzlehead, however, the clown is a source of inspiration.

"I was writing a bunch of poems that were centred around this inquisitive idiot," explains Clarence, the founder and frontperson of the band. "The poems were written from a narrative of this bumbling fool that's really good hearted ... He's an idiot, but he's coming from a good place."

That loveable idiot was Puzzlehead, in his earliest form. As the character gestated and her writing progressed, Clarence attempted to set the poems to music, enlisting the help of her partner Dandôn, and their friends Purenia and Golyadkin. Soon after, Puzzlehead moved away from his humble beginnings as a poetic vehicle and morphed into a full blown band. If their curious origin story is anything to go by, it should come as no surprise that the group is taking an unconventional approach towards making music. Puzzlehead, loosely put, isn't interested in walking the tried-and-true path that most groups tend to follow.

"I have been in other bands where it's very much about being in a band, and

doing the band things — going on tour, taking photos, and stuff like that," Clarence says. That wasn't what she and Dandôn were after with Puzzlehead. Having both participated in and enjoyed traditional band experiences, the couple wanted something different. As Clarence puts it: "It was like 'Who could we be experimental with?' and not 'We're going to make a band, and play Music Waste, and then put out a tape, and a 7-inch, and then go on tour.' That whole trajectory."

That unconventional attitude, however, isn't without its challenges. By all accounts, Puzzlehead is still in its early days, but the group has definitely encountered some growing pains. Their third show sticks out in particular, a performance Clarence describes as "disastrous to the point of tears."

"We were the only band with a drum kit," Purenia notes in her recollection of how out of place the band looked and felt.

"[Purenia] didn't bring a kick pedal, so she was kicking the kick drum the whole time," Clarence recounts. "After we finished the first song nobody clapped, not one person ... I looked over at [Purenia] and was like 'Just anywhere else. I would like to be anywhere else in the world right now.' It made us reassess why we play shows."

Their reassessment was a constructive one. Helping to solidify their

reputation as a band that exists solely for themselves, that third performance, once considered an absolute flop, is looked upon now as a Puzzlehead team building exercise.



"I feel like we bonded so much from that," Clarence notes. "I just kept burping out of nervousness ... It's funny now, and I kind of like it. There was really experimental, layered, curated music — and then we came and were a crappy band that played for five minutes, maybe."

"That's part of why I don't mind resistance with an audience," Dandôn continues. "The idea of pleasing an audience kind of fits into that typical band attitude, and I just think it's more interesting not to play to that."

Dandôn's advocacy for a disaffected attitude is compelling, but it's not so simple. Much like the clown they've modelled themselves after, Puzzlehead are still

grappling with their role as entertainers in conjunction with their role as artists.

"When I think of a clown I think of someone that is trying to entertain by making themselves the joke, but then when people laugh at the joke they spiral deeper into the sadness that made them feel the need for validation in the first place," Clarence exclaims. It's a tricky space to navigate, with Puzzlehead making music that's unapologetically self-interested, but also pining for validation.

As Clarence says: "There are some things that definitely don't change no matter what efforts you make to point them into another direction. If people don't like me, I'm still going to be sad."

"THE IDEA OF PLEASING AN AUDIENCE KIND OF FITS INTO THAT TYPICAL BAND ATTITUDE, AND I JUST THINK IT'S MORE INTERESTING NOT TO PLAY TO THAT."

The production of their first release, a five-song tape entitled *Fred's Man Cave*, speaks to that dichotomy. Self-recorded in their rehearsal space, the tape in and of itself represents the intimacy and solidarity of the band, with no outside eyes or ears prying into their process. It was an insular experience, but one the members Puzzlehead seem to appreciate. Much like the growth the band felt after reexamining their third

show, Purenia notes the progress they made while working on *Frank's Man Cave*:

"I feel like [the songs] have changed so much from when we first started playing them," she says. "I'm most excited about the last song ... It's kind of cool that I can already see a chronological progression where things just make more sense now."

"I do feel like it's chronological," Clarence continues. "Like our first song versus our last song — maybe it's just because we were all involved with the process, but it definitely feels like some kind of journey."

Much like the character that inspired the band, it's that sense of journeying — complete with successes, pitfalls, and a fair share of clowning around — that drives Puzzlehead to keep experimenting.

Have these clowns piqued your interest? Get your hands on a physical copy of *Fred's Man Cave*, or check out deathtopuzzlehead.bandcamp.com for a digital version and more.



ON THE AIR

KEW IT UP

words by Dora Dubber

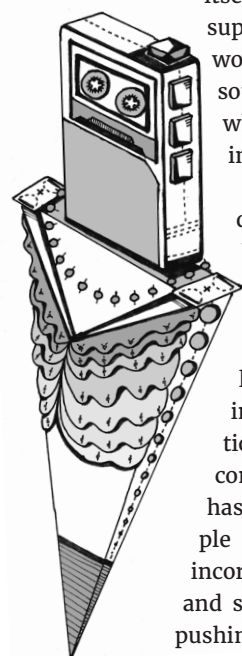
illustrations by Nicolette Lax

photos by Manny Sangha

EDITOR'S NOTE: This special On The Air column features a podcast audio component. You can find the link at the end of this article. - BB

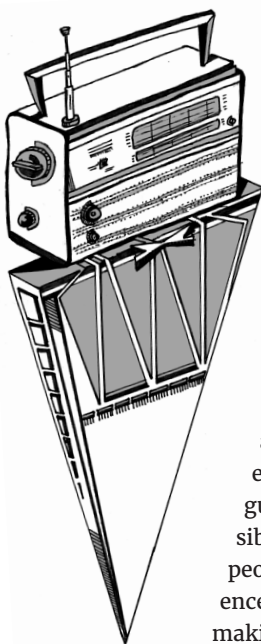
At its most basic level, Jonathan (Jon) Kew's show *Kew It Up* features experimental and electronic genres with sound collage and commentary interludes. But it's this surreal insertion into CiTR's Wednesday afternoons that allows listeners insight into contentious social issues and phenomena through Jon's unique understanding of the playlist. Jon had originally wanted to do this article anonymously and while the show's name has made that explicitly unrealistic, it's not just Jon's surname that labels the show as inherently his own. If you just briefly speak with Jon outside of the studio you know that he's expressing himself — his own thoughts and opinions — in every episode. I didn't include a lot of Jon's quotes in this article because there's an audio version of the interview that we conducted on-air that you, the reader, can listen to for the fuller experience.

Jon's been involved at CiTR in some capacity since 2012. He recently graduated from UBC with an English degree and currently works as the station's Productions Manager and *Discorder's* own Under Review Editor. *Kew It Up* has been on air since September 2013, but Jon has always seen the show as being in a "period of gestation." When it began, the show consisted mainly of a playlist format with song introductions and occasional thematic mini-monologues, but has since gotten more daring in its conceptual commentary. These commentaries are largely improvised and the content is drawn from pop culture, social attitudes and his pseudo-knowledge of philosophy. The show's ethereal music lends itself to Jon's soliloquies, supplementing the spoken word content as a background soundscape and thematic guide which both informs and is informed by the episode's subject.



Over this past summer, Jon produced a radio documentary for CiTR's UBC 100 Docs Series about the transformations in CiTR's PSA production and station culture since the '60s. The project was intense, and left Jon with an intimidating bank of information on how "weird" the station's programming used to be. Since completing the documentary, *Kew It Up* has been moving away from the simple playlist format, and has begun incorporating more commentary and sound collage. Jon is always pushing closer to his "conceptual narrative," finding new ways to focus *Kew It Up's* format and themes toward content he's interested in. As a programmer on CiTR with *The Reel Whirled*, I completely relate to the tension between creating content that's "weird" enough for the station while also being as timid as I am. Manipulating the format is a huge part of navigating that — not unlike this column, which has also been produced in prose with an on-air audio component this month.

It is difficult to reconcile professionalism and respect with artistry and rebellion, and that's definitely something Jon struggles with both personally and professionally, citing how self-conscious he is about self representation and

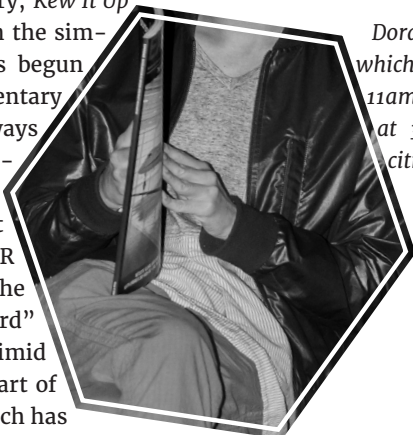


his show's quality. Part of taking the show "to the next level" is to potentially introduce an outrageous character host, but he wants to create meaningful content and knows that this might paint him as a "disrespectful asshole." In person, Jon is incredibly warm, but on air he can be lofty, frigid and taciturn, effectively alienating his occasional guests and limiting the show's accessibility. Himself unsure if this provides people with the stereotypical DJ experience or an Eric Andre-esque attempt at making the audience and odd interviewee as uncomfortable as possible; but it largely boils down to accentuating an interest in the evocatively fantastical. Although he's grateful for their participation, attempting to emulate CiTR's cheeky history can limit his engagement with the community. But where his interpersonal stiffness discourages engagement, his solo-narration is incredibly compelling.



Jon is thoughtful, in that he's full of comprehensive thoughts on an array of topics. CiTR's history is one that he finds particularly fascinating. He's very aware of the station's legacy and his place within it. All of his responses were framed in the context of the station's past and present, whether comparing his show to other similar hosts at the station or the complex sound art from the '80s. His expansive knowledge produces an unmappable maze of tangents which has the potential of being unintelligible, but, supported by the episode's playlist, Jon manages to escort listeners seamlessly through his discourse.

What Jon calls gestation I call maturation. *Kew It Up's* renaissance is slowly being realized every Wednesday in the CiTR studio. Its content and execution are constantly developing closer to Jon's proposed goal. He stresses the importance of the programmer's "responsibility to try and do more" whether it's "creating a culture of self-reflection, striving towards allyship and decolonization of media, or helping cultivate an anti-oppressive forum for non-mainstream voices." And speaking to that, *Kew It Up* definitely deserves recognition for its innovation and total weirdness.



Dora Dubber co-hosts *The Reel Whirled* which airs on CiTR101.9FM Fridays 11am-12pm. *Kew It Up* airs Wednesdays at 3-4pm. Listen to their interview at citr.ca/radio/special-broadcast/20160921

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CiTR 101.9FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CiTR EVERYDAY

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6 AM				CiTR GHOST MIX				6 AM
7 AM	CiTR GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CANADALAND (SYNDICATED)	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	7 AM
8 AM				OFF THE BEAT AND PATH	CITED!			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 FILL-IN			10 AM
11 AM	UNCEDED AIRWAVES	STUDENT FILL-IN	POP DRONES	ROCKET FROM RUSSIA	THE REEL WHIRLED		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		STUDENT FILL-IN	PERM-ANENT RAIN	STUDENT SPECIAL HOUR		FRESH SLICE		1 PM
2 PM	PARTS UNKNOWN			STUDENT FILL-IN		POWER CHORD	FRESH SLICE	2 PM
3 PM	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK				3 PM
4 PM	LITTLE BIT OF SOUL	CAMPUS CRASH COURSE	VIBES AND STUFF	SIMORGH	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	4 PM
5 PM	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	ALL ACCESS PASS	NEWS1 101	MANTRA	CHTHONIC BOOM!	5 PM
6 PM	STUDENT FILL-IN	STORY STORY LIE		SHARING SCIENCE	RIP RADIO			6 PM
7 PM	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	INNER SPACE	SAMS QUANTIC'S HIDEAWAY	ARE YOU AWARE	EL SONIDO	QUESTION EVERYTHING	7 PM
8 PM		INSIDE OUT	MIX CASSETTE	STUDENT FILL-IN	NEW ERA	AFRICAN RHYTHMS	SOCA STORM	8 PM
9 PM			WHITE NOISE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9 PM
10 PM	THE JAZZ SHOW	CRIMES & TREASONS	SCREEN GIRLS		CANADA POST ROCK			10 PM
11 PM		STRANDED: CAN/AUS MUSIC SHOW		COPY / PASTE	THE MEDICINE SHOW			11 PM
12 AM						RANDOPHONIC		12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	THE LATE NIGHT SHOW		CiTR GHOST MIX	1 AM
2 AM						THE ABSOLUTE VALUE OF INSOMNIA		2 AM
LATE NIGHT								LATE NIGHT

■ 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!!!!

■ 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.

■ 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.

■ DANCE / ELECTRONIC

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
Inside Out is a weekly radio show from 8-9pm (PST) every Tuesday night on 101.9FM in Vancouver, Canada that plays Dance music

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 TZM 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

MIX CASSETTE

WED. 8 PM
A panoply of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which harkens back to the days when we made mix cassettes for each other (cDs too), and relished in the possibilities of merging the best moments from our favourite albums.

TECHNO PROGRESSIVO

ALTERNATING SUN. 8 PM
A mix of the latest house music, tech-house, prog-house, and techno.

TRANCENDANCE

SUN. 9 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, Ovnmoom, 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.

■ 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.

LIVE FROM THUNDERBIRD RADIO HELL

THU. 9 PM
Oct 27: The Sylvia Platters, Nov 3: Phono Pony, Nov 10: Cloudhood, Nov 24: Gun Control, Dec 1: Jo Passed

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 doo!
Email: nardwuar@nardwuar.com

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.

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

WED. 1 PM
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.

NIGHTDRIVE 95

SAT. 7PM
Plug NIGHTDRIVE95 directly into your synapses and immediately receive your weekly dose of dreamy, ethereal, vaporwave tones fresh from the web. Ideal music for driving down the Pacific Coast Highway in your Geo Tracker, sipping a Crystal Pepsi by the pool, or shopping for bootleg Sega Saturn games at a Hong Kong night market. Experience yesterday's tomorrow, today!

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.

THE SCREEN GIRLS

WED. 10 PM
The Screen Girls on CiTR merges music and art together with discussions of trends and pop culture, and audio interviews with artists in contemporary art, fashion and music. We seek to play a variety of music, focusing on promoting Canadian hip hop and R&B.

VIBES AND STUFF

WED. 4PM
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey, DJ Bmatt will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every week!! SQUAAAA

■ 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
Oct 5: Drum master Max Roach and an incendiary performance by his quartet at San Francisco's legendary Jazz Workshop. Mr. Roach guides his band with pianist Mal Waldron, tenor saxophonist Clifford Jordan and bassist Eddie Khan through two lengthy suites of music with overtones of Mr. Roach's commitment to the US Civil Rights Movement. The album title is "Speak, Brother, Speak"

Oct 10: Coinciding with two important Birthday anniversaries we present pianist and Jazz pioneer Thelonious Monk and his pal and favourite drummer Art Blakey together in three settings led by Monk, a trio, quintet and a quartet. Monk was born on Oct 10 and Blakey on Oct 11. Classic music!

Oct 17: Canadian born pianist/composer/arranger and musical magician Gil Evans leads his big all-star band on a recording that went down in Jazz History as one of his most important dates. "Out of the Cool" is like no other big band recording and stands as a beacon of orchestral creativity.

Oct.24: Alto and occasionally soprano saxophonist Sonny Criss was one of the most compelling and powerful players ever. An underrated musician sadly but fortunately he did many fine albums. This one features a small and short-lived band playing six compositions designed to feature Sonny all written and arranged by his friend Horace Tapscott. The album is called "Sonny's Dream (The Birth of the New Cool)-The Sonny Criss Orchestra". Do not miss this one!

Oct 31: It's Halloween and what could be more appropriate than a famous album by drum great Philly Joe Jones and his sextet. On the title track called "Blues For Dracula", Philly Joe overdubs his best Bela Lugosi impression. The album is a smoker with tenor saxophonist Johnny Griffin and trombonist Julian Priester and stealing the show, cornetist Nat Adderley.

LITTLE BIT OF SOUL

MON. 4 PM
Old recordings of jazz, swing, big band, blues, oldies, and motown.

■ LATIN AMERICAN

EL SONIDO

ALTERNATING THU. 6 PM

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 storyline; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

■ **PUNK**

ROCKET FROM RUSSIA

THU. 11 AM
Hello 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: rocketfromrussiacitr@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/](https://www.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.

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.

DISCORDER 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@citr.ca

DUNCAN'S DONUTS

THU. 12 PM
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

FRESH SLICE

FRI. 1 PM
Fresh Slice, where tunes are hot, and talk is cheeseey. Pop, rock, DIY, pop-punk.

MUZAK FOR THE OBSERVANT

WED. 2 PM
A program focusing on the week's highlights from CiTR's Music Department. Plus: live in-studio performances and artist interviews!

PARTICLES AND WAVES

TUES. 2 PM
Much like the quantum theory which inspired its name, the content of *Particles and Waves* defies definition until directly observed, and can produce unexpected results—local indie, sci-fi prog rock, classic soul, obscure soundtracks, Toto's deep cuts, and everything in between. Join Mia every Tuesday at 2pm for a quirky journey through music that will delight and intrigue.

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.

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-yer-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: stevedge3@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. 5PM
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

■ **SPORTS**

THUNDERBIRD EYE

THU. 3:30PM
The inside edge on the latest UBC Thunderbirds varsity teams' news and results.

■ **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.

ARTS REPORT

WED. 5 PM
The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Christine) are on the airwaves on CiTR Radio 101.9FM, Wednesdays from 5-6pm. The Arts Report also uploads special broadcasts in the form of web podcasts on their Mixcloud (https://www.mixcloud.com/ArtsReport_CiTR/) and blog (<http://www.citr.ca>)

[ca/radio/arts-report/](http://citr.ca/radio/arts-report/)). Get your daily dose of the latest in the arts and culture scene in Vancouver by tuning in to the Arts Report!

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...

CANADALAND (SYNDICATED)

THU. 8 AM

CITED!

FRI. 8 AM

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.

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. Tune in to hear an independent perspective of what's going on in the world how it affects you. News 101 covers current affairs ranging from the local to the international.

NOW WE'RE TALKING

SUN. 6 PM

Now We're Talking features interviews that will capture your imagination (or at least prevent you from frantically changing the frequency on your radio).

OFF THE BEAT AND PATH

THU. 7 AM

Spend your morning with Washington DC expat Issa Arian. Thoughts on culture, politics, and football, all right here on CiTR.

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. queerfmvancouver@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

FRI. 11 AM

The Reel Whirled is a half-hour long adventure through the world of film focused around the UBC Film Society's scheduled programming where we connect with campus organizations and local cinematic events to talk about films and stuff. Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a lil dash of

silly. Featuring music from our cinematic themes, we'll focus up your Thursday mornings from blurred to super sharp.

RIP RADIO

ALTERNATING WED. 6 PM

On RIP Radio, each episode will feature the story of a deceased artist highlighting the influence their art still has on music today. Tune in every two weeks for interviews, music, and talk on the stories of late great musicians.

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.

STORY STORY LIE

ALTERNATING MON. 6PM

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 MON. 6:30 PM

Listen to UBC's top writers, philosophers, researchers, singers and actors in the Humanities, Social Sciences and Creative and Performing Arts. Provocative interviews, expert commentary and the latest updates from the Faculty of Arts make for an informative and entertaining segment

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.

WHITE NOISE

WED. 9 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



CiTR 101.9FM SEPTEMBER MONTHLY CHARTS
IN THE REAL VALLEY OF THE PURPLE PRINCE

	Artist	Album	Label
1	lié*+	Truth Or Consequences	MONOFONUS PRESS
2	hazy*+	x.o. Virgo Ox	AGONY KLUB
3	JPNSGRLS*+	Divorce	LIGHT ORGAN
4	Angel Olsen	My Woman	JAGJAGUWAR
5	The Pack A.D.*+	Positive Thinking	CADENCE MUSIC GROUP
6	No Aloha*	Deluxe	SELF-RELEASED
7	The Avalanches	Wildflower	ASTRALWERKS
8	The Submissives*	Do You Really Love Me?	FIXTURE
9	Graftician*+	Wander/Weave	SELF-RELEASED
10	TUNS*	Tuns	ROYAL MOUNTAIN
11	Twin River*+	Passing Shade	LIGHT ORGAN
12	Koban*+	Abject Obsessions	AVANT!
13	Ashley Shadow*+	Ashley Shadow	FELTE
14	BADBADNOTGOOD*	IV	ARTS & CRAFTS
15	Preoccupations*	Preoccupations	FLEMISH EYE
16	The Archaics*	Soft Focus	SWEETY PIE
17	Old Cabin*	Saturn Return	LABEL FANTASTIC
18	Mitski	Puberty 2	DEAD OCEANS
19	case/lang/veirs*	case/lang/veirs	ANTI-
20	Kaia Kater*	Nine Pin	SELF-RELEASED
21	Petunia & The Vipers*	Dead Bird On The Highway	SELF-RELEASED
22	Weaves*	Weaves	BUZZ
23	Consilience*	Under Our Beds	SELF-RELEASED
24	Weird Lines*	Weird Lines	SAPPY FUTURES LTD.
25	Old Girl*	Objet a	GARY CASSETTES
26	Dinosaur Jr.	Give A Glimpse of What Yer Not	JAGJAGUWAR
27	E.S.L.*	Heart Contact	COAX
28	Kristine Schmitt*	Good Dirt	SELF-RELEASED
29	Khari Wendell McClelland*+	Fleeting Is The Time	SELF-RELEASED
30	Snake River*	Sun Will Rise	PRAIRIE SHAG
31	Art d'Ecco*+	Day Fevers	YOUR FACE
32	Holy Fuck*	Congrats	LAST GANG
33	No Sinner*+	Old Habits Die Hard	PROVOGUE
34	Complete Walkthru	Complete Walkthru	1080P
35	Blood Orange	Freetown Sound	DOMINO
36	Babel*	This Is The Sacred Fire	ARACHNIDISCS
37	Brave Radar*	Lion Head	FIXTURE
38	Valiska*	Healer	BOW BOTTOM
39	The Julie Ruin	Hit Reset	HARDLY ART
40	The Zolas*+	Swooner	LIGHT ORGAN
41	Fuzzy P*+	On A Lawn	SELF-RELEASED
42	Nick Cave & The Bad Seeds	Skeleton Tree	BAD SEED LTD.
43	DJ Shadow	The Mountain Will Fall	MASS APPEAL
44	Advertisement*	Advertisement	SELF-RELEASED
45	Sneaks	Gymnastics	MERGE
46	Jay Arner*+	Jay II	MINT
47	Jason Sharp*	A Boat Upon Its Blood	CONSTELLATION
48	Tough Customer*+	The Worst Demo	SELF-RELEASED
49	Sex With Strangers*+	Discourse	NORTHERN LIGHT
50	Adrian Teacher and The Subs*+	Terminal City	YOU'VE CHANGED

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@ctr.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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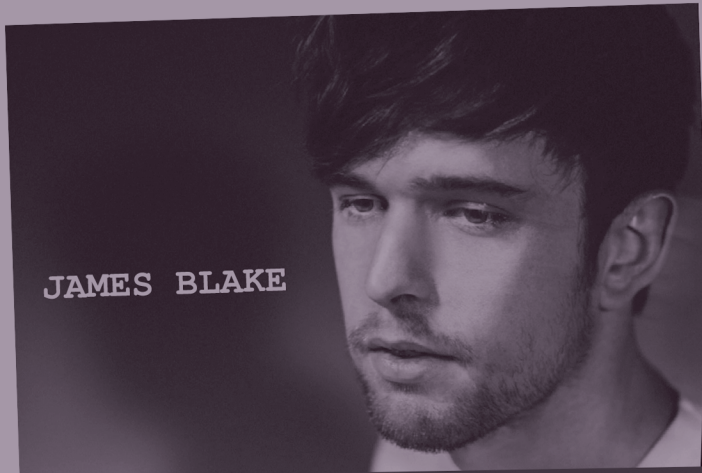
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UPCOMING SHOWS IN VANCOUVER!

Oct 6 KING Alexander Gastown	Oct 6 DANNY BROWN Vogue Theatre	Oct 7 MARLON WILLIAMS & THE YARRA BENDERS The Biltmore		
Oct 7 RYLEY WALKER Fox Cabaret	Oct 7 THE JULIE RUIN Rickshaw Theatre	Oct 8 BEACH FOSSILS Rickshaw Theatre	Oct 9 WHITE FANG AND NO PARENTS The Cobalt	
Oct 10 GROUPLOVE Commodore Ballroom		Oct 12 PANTHA DU PRINCE LIVE The Biltmore	Oct 13 JAMES BLAKE The Orpheum Theatre	
Oct 13 COLD WAR KIDS Commodore Ballroom	Oct 13 TAL WILKENFELD The Biltmore	Oct 14 THE FELICE BROTHERS The Cobalt	Oct 15 CHIXDIGGIT The Cobalt	
Oct 15 QUANTIC LIVE Imperial	Oct 16 POSTER CHILDREN The Cobalt	Oct 18 PURITY RING Vogue Theatre	Oct 19 KISHI BASHI Fox Cabaret	
Oct 20 HOW TO DRESS WELL The Biltmore	Oct 20 JEREMY ENIGK The Cobalt	Oct 21 BLIND PILOT The Biltmore	Oct 22 JACUZZI BOYS The Cobalt	
Oct 23 BAD SUNS Imperial	Oct 23 THE BOXER REBELLION The Biltmore	Oct 24 M83 PNE Forum	Oct 26 FACE TO FACE Rickshaw Theatre	
Oct 28 SUNFLOWER BEAN Fox Cabaret	Oct 28 THE KING KHAN & BBQ SHOW Rickshaw Theatre		Oct 28 THE NAKED AND FAMOUS Vogue Theatre	
Oct 29 K.FLAY Biltmore Cabaret	Oct 29 LA FEMME The Cobalt	Nov 1 NICOLAS JAAR LIVE Commodore Ballroom	Nov 1 NIYKEE HEATON Biltmore Cabaret	



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