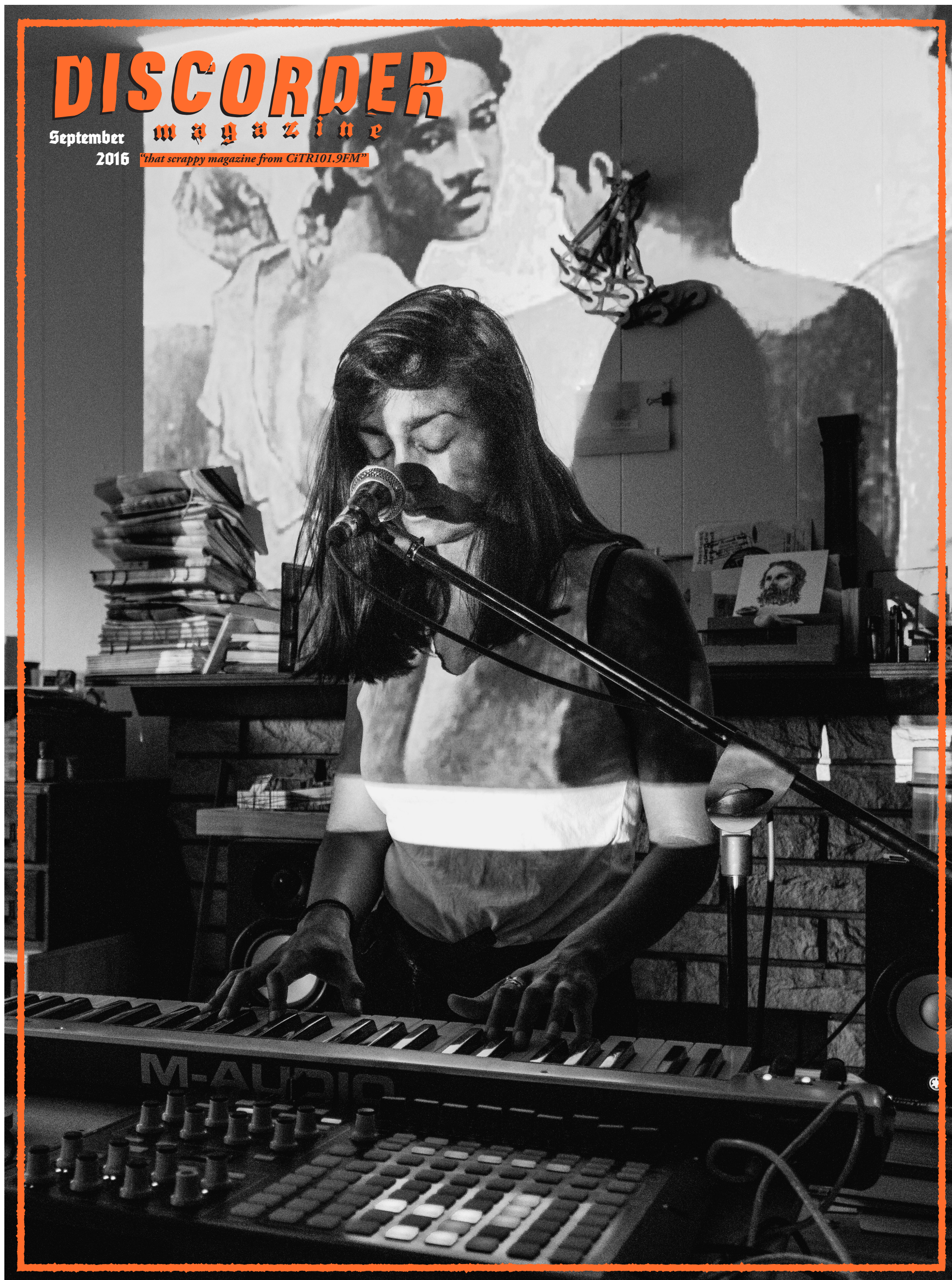


DISCORDER

September
2016

m a g a z i n e

"that scrappy magazine from CiTR101.9FM"



RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

SEP
2

THE TRAGIC TRIBUTE
(9 BANDS PLAYING 30 TRAGICALLY
HIP SONGS) PROCEEDS TO THE
GORD DOWNIE FUND FOR
BRAIN CANCER RESEARCH

SEP
24



PETUNIA AND THE VIPERS
THE CROW QUILL NIGHT
OWLS

SEP
6



**MAIAH MANSER &
SHAPRECE**
MU

SEP
28

PREOCCUPATIONS
WITH GUESTS

SEP
29



DAVID LIEBE HART
(ADULT SWIM/TIM & ERIC)
BABOON TORTURE DIVISION,
VICTOR BARKAR, NO CARE.
HOSTED BY MC DAVE FLAIL

SEP
9

STICK TO YOUR GUNS
STRAY FROM THE PATH,
EXPIRE, KNOCKED LOOSE

SEP
10

**ART D'ECCO 'DAY FEVERS'
RECORD RELEASE**
SHITLORD FUCKERMAN,
DIRTY SPELLS & ELIZABETH

SEP
30

**REBELS SING: A TRIBUTE
TO TODD SERIOUS**
THE REBEL SPELL ALBUM
RELEASE

SEP
15

+ DOPE +
SAINTS OF DEATH, THE
SCHOENBERG AUTOMATON,
CELESTIAL RUIN

OCT
1

**EARLY SHOW: 7PM
COMEDY SHOCKER-
DECALOGUE OF DEATH**
SEAN PROUDLOVE, MARK
HUGHES, KYLE JONES, MARK
NESBITT, SAM TONNING, MARK
O'KEEFFE, OLLIE MAUGHAN

SEP
16

**TRAILERHAWK & WEST
OF MEMPHIS**
LAWLESS

OCT
1

**LATE SHOW: 10PM
TENGGER CAVALRY**
INCITE & GUESTS

SEP
17
18

**BOTH SHOWS SOLD OUT!
PROZZAK**
CHRISTA BELLE

OCT
2

DRIVE BY TRUCKERS
LYDIA LOVELESS

SEP
21

**HEAVY MENTAL COMEDY
FUNDRAISER** FEATRING
MIKE MACDONALD, MELANIE
ROSE, MARK HUGHES AND
JERRI JERRI (MC)

OCT
3

CARAMELOS DE CIANURO
CARACAS

OCT
4

**CONJURE ONE (RHYS FULBER
OF FRONT LINE ASSEMBLY &
DELERIUM) ACTORS**

Additional show listings, ticket info, videos & more:

WWW.RICKSHAWTHEATRE.COM

ADVERTISE WITH DISCORDER MAGAZINE

**PRINT
RADIO
WEB SPOTS
BRAIN WAVES
ETC.
AVAILABLE!**

**LET'S SWEETEN THE DEAL
AND MAKE IT A COMBO.**

**JUST TALK TO
ADVERTISING@CITR.CA**



☐ I would like an
annual Subscription
(That's \$20 for Canada,
\$25 for U.S.A.)

☐ I would like to support
Discorder Magazine with a
donation! (Hey, thanks!)

(How much would you like to donate?)

TOTAL: _____

Send this form and
cash or cheque to:
Discorder Magazine,
LL500-6133 University
Boulevard,
Vancouver BC, V6T 1Z1

**SUBSCRIBE
TO DISCORDER**

*"Vancouver's Longest running
independent magazine"*

TABLE of CONTENTS

SEPTEMBER 2016

COVER: GRAFTICIAN BY NOLAN SAGE.

Features

06 - Destroy Vancouver XVIII

VIVO's sound series concludes September 8

07 - Art d'Ecco

Day Fevers and the transformative power of a new hairstyle

08- Wishkicker

(Trying to come up with a Wishbone pun, but can't think of one. Sigh.)

16 - Graftician

Architecture and finding time for Wander / Weave

17 - Hick

Moving on and meeting people

Columns + More

05 - Generation Gap:

The Mainstream between lié and The Fall

09 - Discorder Revisited:

Zippy and The Debs riot

10 - Real Live Action

12 - Art Project + Calendar

by Juli Majer

14 - Under Review

19 - Venews:

Must-Visit Music venues, music shops, and art galleries in Vancouver!

20 - On The Air:

copy/paste

21 - Program Guide

23 - Charts

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-4342 or emailing advertising@cittr.ca. Rates available upon request.

CONTRIBUTE: To submit words to *Discorder*, please contact: editor.discorder@cittr.ca. To submit images, contact: artdirector.discorder@cittr.ca.

SUBSCRIBE: Send in a cheque for \$20 to LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC with your address, and we will mail each issue of *Discorder* right to your doorstep for a year.

DISTRIBUTE: To distribute *Discorder* in your business, email advertising@cittr.ca. We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.

!!!

To inform *Discorder* of an upcoming album release, art show or significant happening, please email all relevant details 4-6 weeks in advance to Brit Bachmann, Editor-In-Chief at editor.discorder@cittr.ca. You may also direct comments, complaints and corrections via email, or visit during office hours at CiTR Tuesdays 4-6pm.

FOUNDATION
SOCAN
FOUNDATION

Publisher: Student Radio Society of UBC // **CiTR Station Manager:** Hugo Noriega // **Advertising Coordinator:** Katayoon Yousefbigloo // **Discorder Student Liason:** Claire Bailey // **Editor-in-Chief:** Brit Bachmann // **Under Review Editor:** Jonathan Kew // **Real Live Action Editor:** Jasper D. Wrinch // **Art Director:** Ricky Castanedo-Laredo // **Production Assistant:** Jules Galbraith // **Web Content Coordinator:** Katrina Wong // **Accounts Manager:** Eleanor Wearing // **Charts:** Andy Resto // **Discorder Radio Producers:** Claire Bailey, Matt Meuse, Jordan Wade // **Online Communications Coordinator:** Keagan Perlette // **Writers:** Maximilian Anderson-Baier, Josh Gabert-Doyon, Bridget Gallagher, Daniel Geddes, Blake Haarstad, Courtney Heffernan, Evangeline Hogg, Jonathan Kew, Kat Kott, Erica Leiren, Alex Lenz, Charmaine Li, Lucas Lund, Missy Martin, Sam Mohseni, Keagan Perlette, Christine Powell, Elijah Teed, Sachin Turakhia, Jasper D. Wrinch // **Photographers & Illustrators:** Olga Abeleva, Sara Baar, Evan Buggle, Bev Davies, Fiona Dunnett, Dana Kearley, Lucas Lund, Sharon Ko, Zad Kokar, Missy Martin, Nolan Sage, Manny Sangha, Emma Potter, Karl Ventura, Declan Wileman-Hopkins, Daniel Witnicki // **Proofreaders:** Brit Bachmann, Ricky Castanedo-Laredo, Erica Leiren, Jonathan Kew, Andy Resto, Jasper D. Wrinch, Chris Yee, Katayoon Yousefbigloo

©Discorder 2015 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. *Discorder* is published almost monthly by CiTR, located on the lower level of the UBC Nest, situated on the traditional unceded territory of the hənq̓əmiṇəm speaking Musqueam peoples. CiTR can be heard at 101.9 FM, online at cittr.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at (604) 822-2487, CiTR's office at (604) 822 1242, email CiTR@stationmanager@cittr.ca, or pick up a pen and write LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC, Canada.

STRANGE FASCINATION

EDITOR'S NOTE

For me, what makes change so unsettling is not having to adapt to the new or mourn for what's gone, but the way time itself suddenly feels more real when things change. Normally time is an abstract concept that we as humans attempt to interpret through clocks or moon cycles, but time doesn't actually have shape or substance... Unless something changes, and then two separate timelines are created in our minds: the before-change, and the after-change. These periods of time are no longer abstract concepts, rather, they become pockets of memories or ambitions — memories to reminisce over, or ambitions to look forward to.

September is a time of change. Either you're a student or faculty returning to studies, or you're outside a seasonal institution and feeling the actual change of season — crisp air, and all that. And maybe you've been reading *Discorder* for a couple years and you've realized that we have changed, too:

The new format you are holding in your hands or admiring online is the result of spirited masthead discussions around the nature of independent publishing and distinguished design, and lovingly produced by our Art Director, Ricky Castanedo. This reformat is not a rebrand; it's more like a really good dye job. *Discorder* has changed its style many times since 1983, but our content and overall aesthetic stays the same: passionately and provocatively representative of the local DIY arts community.

There is also new staff! The Station Manager of CiTR and *Discorder*'s new publisher is Hugo Noriega, whose creative projects have been featured. (Hugo is actually close to acquiring the most mentions in *Discorder*, second only to D.O.A., and tailed closely by War Baby.) We also want to welcome CiTR's new Program Manager, former Spoken Word Coordinator Madeline Taylor. Finally, shout out to the new Student Executive for the 2016 / 17 year led by Shea McConkey and Christine Powell, and our new *Discorder* Student Liaison Claire Bailey.

Change is an inadvertent theme in this issue: Art d'Ecco discusses the cosmetic change that brought him closer to his creativity; Wishkicker becomes a 5-piece for the release of *Wider Vision*; Andrea Lukic grows Hick's presence on stage, but not in the studio; Erica Leiren's *Discorder Revisited* is inspired by the sighting of an old bandmate; and Destroy Vancouver concludes with a series finale on September 8. Everything changes.

A+
BB

PS. New to town or just wanting to crawl out of your shell? Flip to page 19 for a list of local venues and galleries, and page 13 for upcoming events. And see you at Sweet Pup Studios September 16 for The Micro Mac-rodeo in the Sky!

PPS. Thank you Web exPress for the really good dye job.



101.9FM | CITR.CA
/ DISCORDER.CA

WE HAVE AWESOME VOLUNTEER OPPORTUNITIES!

AT CiTR101.9FM, UBC's Community radio station, you can be trained and participate in:

+ Sports broadcasting + Independent news journalism + The music industry + Arts journalism + On-air show hosting + Live sound and live audio broadcasting + Digitization and archiving + Production for radio + Promotions and outreach

You can also volunteer for *Discorder*, CiTR's own magazine:

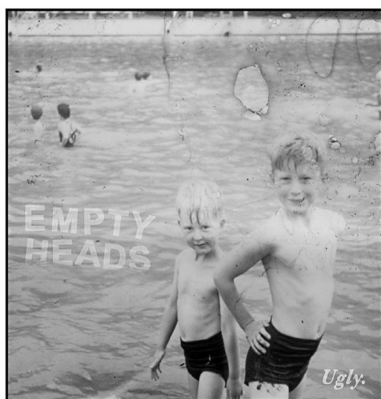
+ Contribute live show and album reviews + Write about Vancouver's thriving music scene + Contribute art, illustrations, photography + much more!

And if that wasn't enough for you, CiTR offers work-study opportunities and practicum placements for students (at UBC and beyond) interested in a multitude of fields



PRE NUP 7"

Twee/pop/punk from Josiah & Sara of Grown-Ups. Co-release with Kingfisher Bluez



EMPTY HEADS ugly 7"

Featuring members of Unfun, PMMA, and Sabertooth.



UNFUN waterboarding LP

The final Unfun recordings. One time pressing on blue vinyl.

DEBT OFFENSIVE RECS

order at debtoffensiverecs.com

September

Joseph Staples Garden of Paradise

Sep 9 - Oct 22

Opening reception

Sept 9, 7 - 10 pm

SWARM After party / Fundraiser

w/ Zen Finger
& hazy Sept 9

10 pm- 1 am \$5

UNIT / PITT 236 E Pender St Chinatown

Tue - Sat noon to 5 pm

UPCOMING EVENTS



GET INVOLVED AT CITR

Come to our open house!
Friday September 9 from 11am-5pm rm LL 500 in the AMS Nest.

We will be having a cd/vinyl garage sale the inside station from 11am-2pm Sept 6-9 + will be doing membership sign-ups. Come out and say hi!

STOP IN FOR A STATION TOUR weekdays at noon. Email volunteer@citr.ca or visit www.citr.ca to book a tour.

CiTR and AMS Events Present

Live at Lunch, bringing Vancouver bands to UBC
12-1PM from Sept 6-9, 12-14

Bands will include: Ashley Shadow, Devours, hazy, Marin Petenaude and more!
We Live Broadcast every performance! So come out and talk on the radio

SHINDIG!

CiTR's 13-week battle of the bands is starting once again this October!
You can still submit until September 10, 2016! For more info, visit www.citr.ca/shindig

Workshops

Join CiTR! You get access to our weekly broadcast training and our workshops!

Upcoming Live Broad- casts

Come say hi!

September 2
Graduate Student Society Orientation

September 4
Victory Square Block Party

September 6-14
Live at Lunch UBC

September 26
Highline Live Broadcast

Writing for Discorder

Every Tuesday in September from 3pm-5pm to learn the ins and outs of writing for Discorder Magazine with Editor Brit Bachmann

Become a DJ

Sign up for our free digital mixing and beatmatching program, DJ 101.9. Classes start in Oct. Email volunteer@citr.ca for more information

101.9FM | CITR.CA
/ DISORDER.CA

AMS FIRST WEEK

THERE'S NOTHING LIKE YOUR FIRSTWEEK.

Featuring daily events including a massive all-ages paint party, a scenic shopping trip, comedy show, and a huge outdoor concert, AMS Firstweek is the official start-of-the-year celebration at UBC.

For more information visit www.amsfirstweek.com or find us on social media

- AMS Events
- AMS Events
- AMS UBC

SUBMIT TO SHINDIG 2016

SEND US:

1 - A MINIMUM OF 3 SONGS OF ORIGINAL MATERIAL. ROUGH DEMOS ARE A-O-KAY! WE'LL GET THE IDEA.

2 - CONTACT INFO! PHONE # + E-MAIL ADDRESS.

THAT'S IT! BIO AND PHOTOS ARE NICE, BUT WE DO NOT REQUIRE THEM.

PLEASE SEND ALL SUBMISSIONS TO: SHINDIG.SUBMISSIONS@GMAIL.COM

OR, IF YOU'RE OLD SCHOOL, PUT EVERYTHING IN AN ENVELOPE AND EITHER SEND IT OR DROP IT OFF AT:
LL500-6133 UNIVERSITY BOULEVARD.
VANCOUVER BC, V6T 1Z1

SUBMISSIONS DEADLINE IS SEPTEMBER 10!



BY STUDENTS FOR STUDENTS



GENERATION GAP

THE MAINSTREAM BETWEEN LIÉ AND THE FALL

words by Daniel Geddes // illustration by Olga Abeleva



the kind that tell us that our collective consciousness may actually be evolving for the better. That can be very encouraging. And yet I still feel frustrated as a music fan, and I think I always will. Part of what I like about music and art is actually disliking the stuff I don't like and defining it against what I do. And what I can't seem to let go of is that, even when popular music contains messages, production values or melodies that I find appealing, it still just isn't as open to directly confrontational or radical messages as less popular music. You still have to go to the underground to hear something that is free to speak openly about the world.

Listening to lié's new album *Truth Or Consequences* reminds me of why I consider pop music to be slightly inferior in terms of its capacity to feel urgent and real. The album isn't even particularly inaccessible: it's fun to listen to. As somebody who has seen the band many times over the years, I feel confident in saying that Jordan Koop's production suits these songs perfectly, and that the music is full of a powerful musicality with its pulsing rhythms and glowing, nuclear melodies. It just feels subterranean and vital, and gives you the sensation that perhaps you are being confronted

with both the truth AND the consequences. To me, being able to grab hold of a bit of truth, even if it's a dark or ugly one, is a good feeling. I won't go into any lyrical analysis here. I'm talking more about a feeling that what you are hearing hasn't been calculated for mass appeal, but rather speaks to you in a more specific, personal way should you be open to it.

The atmosphere of lié's record reminds me of one of my favourite albums, and one that I definitely consider to be a triumph of rawness and truth-telling over smooth professionalism. The Fall's second album, *Dragnet* is a much more sonically eccentric record, but that sense of absolute commitment to the genuine realization of the music is similar. Recorded in 1978, when making a record like this would have been much harder on a practical level, it sounds like it exists against the odds. In a way, the recording quality of the record actually kind of sounds like the forces of mainstream music attempting to snuff it out in real time. And yet, Mark E. Smith's insistent, incisive jabbering persists through the tape hiss. Just as lié does, the band plays with an awe-inspiring energy and originality, not knowing whether there

is an audience, but knowing that these things need to be said and done.

In 2016, it sometimes appears that the underground has succumbed to the same rat-race mentality that marred the mainstream music industry in the first place. New musicians grasp at the blog posts, 'likes,' and instant appreciation that appear just out of reach. But there is still a portion of the underground that is going about the business of saying and doing the things that need to be done against the odds, and to me this is still the truly important and enjoyable work, and the reason that, although I do find myself occasionally tapping on the steering wheel, I will always gravitate back towards the things that I have to seek out.



Recently people have been telling me that pop music is in a pretty good place right now. They say that the songs are good or that the produc-

tion is amazing — and every now and then when I hear music on the radio while I'm driving, I grudgingly have to agree. Additionally, some of these confections even have clever subversive messages,

preoccupations

In stores everywhere
September 16 - 2016

<p>Tour</p> <p>September 28</p> <p>October 1</p> <p>October 3</p>	<p>The Rickshaw Theatre, Vancouver, BC</p> <p>Mac Hall Ballroom, Calgary, AB</p> <p>WECC, Winnipeg, MB</p>
-------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------

flemisheye.com/preoccupations

alionspreoccupatio
occupationspreocc
reoccupationspreo
cupationspreoccupa
pationspreoccupati
cupationspreoccup
npreoccupationspr
upationspreoccupat
cupationspreoccup

FACTOR Canada

Foundation
for the Arts



DESTROY VANCOUVER XVIII SERIES FINALE

words by Jonathan Kew //
illustration by Sharon Ko //
photo by Manny Sangha



Names and gestures reverberate throughout my interview with Elisa Ferrari and John Brennan, co-curators of Destroy Vancouver. These are the names of Vancouver's artists and sonic neighbours, the gestures they send into the world. But our conversation also returns to the name of that ostensibly punk prerogative itself — Destroy Vancouver — and its productive gesturing at a network of artistic production. The experimental music series, which now in its fifth and final year, concludes with volume XVIII this September 8 at VIVO Media Arts. If there is a trace that Destroy Vancouver draws out with the myriad of local and international artists, the present seems like a time for reflection.

First, a brief history. Years ago Brennan, who worked as Technical Coordinator at VIVO, was using the performance space for Destroy Vancouver. The series' conception was to provide a space for eclectic experimental music, with a focus on improvisation and deconstructed stage / audience binaries. Brennan says, "I've always been interested in programming different genres, in the field of experimental improvisation, all within one event. The set lengths are usually short, between 15–25 minutes with break periods to allow people to mingle and get beverages." Ferrari adds, "It was very much about going into all these different genres without creating a hierarchy." Destroy Vancouver would eventually go on to partner with VIVO, increasing the series' funding. Ferrari began co-curating Destroy Vancouver in 2015.

BRENNAN: In the spring of 2015 we applied for funding through the Canada Council for the Arts. We programmed the whole year in advance, and the application was successful. But it was January 2016 when we felt this would be the last year. Four years is a good amount of time for a series to run.

FERRARI: There is another reason. I think it's important to think about how this project started — the name "Destroy Vancouver" was about "protesting" what was happening in the city, the closing down of spaces where you could really experiment with noise or other genres. Since 2012, the series has gone from being very independent to more institutional. At some point this year, we felt as if the name "Destroy Vancouver" had run its course.

Back to the trace. What does Destroy Vancouver gesture towards? With its dedication to eclecticism and local partnerships, Destroy Vancouver has been a lightning rod of political dynamics bound to Vancouver. As Ferrari notes, instead of taking 'Destroy Vancouver' at face value, "we were thinking in terms of building relationships. Not building condos, but the relationship between different organizations in the city, local and international artists and the individuals who attend these events."

Destroy Vancouver, which links international artists to hometown favourites, is also contingent on a rich network of allied Vancouver artists. Brennan and Ferrari are quick to cite their partners and supporters in Vancouver: JP Doucet and Shaun Watt (Big Joy), Constantine Katsiris (Quiet City), Alexandra Spence and Rebecca Bruton (Tidal-Signal), Brady Cranfield and Josh Rose (Selectors' Records), KC Wei (art rock?), and Rainbow Robert (Coastal Jazz and Blues Society). Giorgio Magnanensi of Vancouver New Music is cited as a particular

supporter, who has done much to make Destroy Vancouver's successes possible.

BRENNAN: The freedom of experimentation is a part of what I've found [in Vancouver]. I feel that people aren't afraid to just try. Even artists that focus on a specific genre and are very good at it, are not afraid to move outside of their comfort zones. You might have harsh sound artists who also experiment with techno or weird punk music.

FERRARI: And I also think that in Vancouver it is fairly easy to start a new experimental sound project and have the right support to present it: there are many entry points, with series like Quiet City, Big Joy or art rock?, and places like Selectors' Records.

If Destroy Vancouver has done anything, it has pointed towards these various intersections and meetings of artists, and at an undercurrent network of collaboration and experimentation which girds against an antagonistic municipal presence. That is the improvisational quality and charge of possibility in Destroy Vancouver. The final edition references this charge, with Barcelona-based techno artist Adriana Lopez, German artist Christina Kubisch, Dan Leonard's Friends + War, Emily Thacker, KC Wei's hazy, Austrian drummer Katharina Ernst, minimalviolence. It'll be a series of roiling dynamics. To quote Brennan, "One of our favourite techno producers, Adriana Lopez will perform a 1.5–2-hour techno set at the end of the evening. We're hoping this will set the atmosphere for yet a different embodied listening experience."

Improvisation and possibility have marked Destroy Vancouver's run — Brennan and Ferrari hope it will mark its conclusion. In the evening of September 7, Christina Kubisch will host an artist talk. On September 9 she will lead three Electrical Walks. The Electrical Walks, beginning at the end of the 1970s, allow individuals to use special headphones designed by Kubisch to amplify the acoustics of electromagnetic fields. As such, they allow participants to wander throughout a city, discovering the ubiquity and heterogeneity of electromagnetic frequency. The city becomes a generative machine, with the user its conductor.

The trace may be non-visible, but Vancouver is a city with many currents. Destroy Vancouver has been an invitation to exciting moments of reinterpretation and revelation. Ending the series with Kubisch's upcoming Electrical Walks is an ending in the spirit

of exploration with an open and extended hand.

BRENNAN: [Kubisch] will extend Thursday evening even further, especially the Electrical Walks which are definitely rooted in the spirit of Destroy Vancouver and Vancouver itself.

The series' closure also makes it possible for Ferrari and Brennan to re-engage with their own projects. Ferrari, who sees her practice "as an artist and curator and researcher as something that shifts and is interrelated," will continue focusing on projects that "manifest through installation, performance, sound, and photography." Her focus is "archival fragments of text, image and videography, considering the act and implications of retrieval." Brennan will be working on a sound sculpture / installation that examines the relationship between improvisation and a musical instrument's sonic memory of musical instruments, in this case a drum kit and involves acclaimed drummers from across the world.

FERRARI: We also DJ together.

BRENNAN: We also DJ together!

The name of their DJ project — still undecided.



Destroy Vancouver XVIII will take place Thursday, September 8 at VIVO Media Arts Centre, featuring performances by Adriana Lopez, Christina Kubisch, Friends + War, Emily Thacker, hazy, Katharina Ernst, and minimalviolence. Tickets \$18 in advance, or \$20 at the door. There will also be artist talks and sound walks in the days before and after the event — visit vivomediaarts.com or VIVO's social media for more information. Destroy Vancouver XVIII is also part of SWARM17, a two-day festival celebrating artist-run culture. Details at paarc.ca/swarm17.



Art d'Ecco

words by Alex Lenz //
illustration by Daniel Witnicki
photo by Jaqueline Manoukian

"The day that I was born, the number one song on the charts was David Bowie's 'Let's Dance.' That

throughout our afternoon in Dude Chillin' Park, but he has also stylized his new persona in avant-garde fashion, akin to Bowie circa *Hunky Dory*. However, Art's new album *Day Fevers* is a miasma of genres, combining everything from spaghetti western to Motown to glam rock. The essence of *Day Fevers* is rock with a modern, inclusive twist. While Art has been playing in Vancouver bands for the past decade, this new album is his first solo project.

it was only a couple of months ago when Art found himself in a wig store in Victoria that he decided to change his appearance.

"It wasn't cheap, but I thought, I'll get a lot of miles on it. Just to fuck with people and get a reaction. People said, 'You played that show differently tonight.' I probably played differently because I felt larger than life. It felt badass, it felt more real and raw and more creative. The look — it's a cape and I'm a super-



"IF PEOPLE CALL MY LOOK GAY, THEN IT IS. THAT'S FUCKING FINE BY ME. THE POINT IS THAT GENDER EQUALITY IS WHAT'S MISSING IN A LOT OF THE ROCK 'N' ROLL THAT I'M TRYING TO BRING INTO MY SOUND."

was a weird star chart; kind of an indicator of my musical tastes."

This is a fact that Art d'Ecco is staunchly proud of. Bowie's influence is overt, to say the least, in Art d'Ecco's outward and inward identity. Not only did Art mention Bowie's name on a routine basis

The name "Art d'Ecco" is somewhat of an inside joke with his good friend, actor Jared Keeso. There was a wall in Keeso's old apartment dedicated to scribbling down hypothetical DJ names. Art's was, naturally, Art d'Ecco, and the name has stuck. As for the look,

hero. It's all meant for art, and to be expressive, this concept of gender fluidity."

Day Fevers is Art's answer to the question: is rock 'n' roll dead? In Art's view, perhaps it is. In order to save rock, what the genre needs is revitalization. Namely, by seeking to expand the traditional patriarchal notion of rock 'n' roll.

"If people call my look gay, then it is. That's fucking fine by me. The point is that gender equality is what's missing in a lot of the rock 'n' roll that I'm trying to bring into my sound. I could just as easily rock a leather jacket and Doc Martens and have stubble on my face, but that's boring. Being in touch with the feminine side and being more androgynous is a direct rip from my idols, and it also makes the music sexier."

Art's male idols include Bowie, of course, but also Lou Reed, Iggy Pop and Bradford Cox, all of whom have embraced drag at different stages in their careers. Of course, Art also cited many women who have greatly influenced him, including Grimes, Karen O and St. Vincent. All of these talents have had a huge impact on Art, and his androgynous identity is an ode to their combined influence.

The album cover for *Day Fevers* is a contrast to Art's new identity, as the photo shoot for the cover took place before the transformation of his look. However, the album cover does

symbolize a transition — one from urban to rural. Art's urban exodus to the Gulf Islands was lonely but inspiring, leading him to write the tracks for *Day Fevers* in his grandmother's empty house. Art channeled his isolation into creativity, fueled off of his new environment and treating the process of writing the album as "musical therapy." Living on the Gulf Islands also provided Art with a fresh audience. Namely, this meant debuting his glam rock demos at hippie drum circles, "where no one wears shoes and everyone's drinking kombucha. It was straight out of a *Portlandia* sketch."

Day Fevers is an album that encompasses a breadth of genres and emotions. In doing so, the album does not necessarily have a distinctly unifying sound. Rather, Art's vision was for the album to play out like an iPod shuffle playlist. Art wanted to build around the instantaneity of music in the modern age, in order to design an album that embodies different characters across songs.

"Musically, we're so spoiled now. We can listen to whatever we want whenever we want. People might not buy this album, and if they do they might just stream the one song they like. But if they bought the 12-inch record, I want to take them on a little bit of a journey. Not just lyrically or thematically, but

sonically I want it to sound drastically different."

Art really does personify his inclusive Art d'Ecco identity. He is incredibly friendly and looks you in the eyes when you speak. As we were walking around Mount Pleasant hunting for photo shoot locations, a young girl asked Art if he was wearing a costume. Without hesitation he replied, "No, are you?" In this sense, Art truly is Art d'Ecco, confirming that identity can be porous.

The release party for Day Fevers is September 10 at the Rickshaw Theatre, featuring performances by Art d'Ecco, shitlord fuckerman, Dirty Spells and Elizabeth, and DJ sets by ACTORS. The first 50 people with valid Student ID get free admission. Otherwise, \$10 in advance or \$12 at the door. 19+



If you've seen the name Wishkicker pop up on seemingly every poster, handbill and event page in the last little while, you're not alone. With the exception of August (when they stopped performing to record their second EP in five months), the band has been playing non-stop. It's not because of long-standing connections, or by any stroke of dumb luck — they just work really hard, and aren't afraid to show it.

Kyle Schick started the project as an outlet for songs he had been writing that didn't quite gel with his previous band, MALK, morphing into Wishkicker proper with the recruitment of his partner Megan Magdalena on bass, and Alex Smith on drums. The trio released their first EP, *Por Que, Y?* in the spring — a wicked 15 minutes of power pop that was largely the brainchild of Schick's independent writing and composing. In the months that followed, however, Wishkicker did a lot of growing up. By turning over guitar duties to Kaeden Teindl and Felix Fung, the band turned into a five-piece, which helped make their second EP (the aptly titled *Wider Vision*) a serious step forward.

As Schick puts it: "I think this EP is the first step onto the road of what the band is going to go on to



ful skinny dipping in your neighbour's pool.

Returning to Little Red Sounds, where their first EP was recorded, has also been a boon for the band. With Fung once again heading production, it has made the process of crafting *Wider Vision*

aspect of Wishkicker's evolution has been the freeing up of Schick's hands. Even though Teindl has played guitar for the group since their second live show, it's only now with the release of *Wider Vision* and the addition of Fung playing rhythm that Wishkicker

site. I want to see some flash and some excitement — something I haven't seen in awhile, or something new."

That idea of having a face and a focal point is something the group sees as a lost art, a missing connection amidst a sea of acts

become this [personality] ... then I can make those interactions a lot more exciting, for myself and the person in front of me."

It's an interesting juxtaposition, as Wishkicker appear so loose and lively on stage, they are serious about their music and their devotion as a band. As Schick, Fung and Magdalena all confess, taking things seriously is the only way making music becomes a cathartic experience.

"There's a lot of work that goes into it, but every minute is a fucking joy," Fung elaborates. "It's such a privilege that we get to do these things. I want every fucking rock 'n' roll experience that I can get — I've read about it my whole life, I've watched it on YouTube, I've seen documentaries, and every single one of those people I see I think 'Why not me?'"

Luckily for Fung, Wishkicker's work ethic is clearly earning them the rock 'n' roll experiences he covets. From opening for Parquet Courts at the Vogue last month, to an EP release show at The Fox early this month, the band is building momentum — and they don't intend to slow down anytime soon.

"We will be going somewhere in 2017 for sure," says Magdalena. "Either the U.S., or the U.K., or Mexico — or all of them. Something will happen ... We all have the bug; we want to get out of here and see other places."

Future plans aside, Wishkicker is openly enthusiastic about the reception and recognition they've managed to accrue in the span of only a few months. As Schick divulges, this is the first project in his musical career where he's comfortable feeling proud about the product.

"Just to know there's other people that at least say they like [Wishkicker], or come to our shows or buy our tapes, it's just really validating," he concludes. "It's exciting, and I just can't thank anybody who likes it enough for liking it."



If you need some more Wishkicker in your life, you're in luck. Check them out at The Fox on September 3, or the Biltmore on September 17. Don't like leaving the house? Their new EP, *Wider Vision*, will be available for download on their Bandcamp in early September.



be. I feel like the first record was really me, and my songs, and my friends playing on it, whereas this feels more like a band."

The changes have done a lot for Wishkicker creatively, with *Wider Vision* being more collaborative than the band's previous work. The difference is audible, too. Where *Por Que, Y?* feels appropriate at a beach side hangout, *Wider Vision* was made for unlaw-

both a comfortable and kinetic experience.

"When you're playing in the room and Felix is guiding to you towards the best possible take of a song, it really does feel like there's a genuine reaction between the band and what he's doing," says Schick with enthusiasm. "It's really cool. It's a really fun way to work."

Perhaps the most important

has been able to solidify a true frontperson in Schick.

"Now that I'm just singing I can really focus on putting a face to the music and having something for people to grab onto, rather than a bunch of guys with their hair in their faces looking at their guitars," he explains. "I'm really tired of seeing four dudes on stage who look like people I would be at work with at the construction

who choose to hide behind mops of unkempt hair and fuzzy guitar tones. Wishkicker's playfulness and buoyant stage presence help to separate them from a lot of other local talent, and those aspects are ones they're very much committed to.

"Where are the personalities?" Fung posits. "Even if it's made up... that's what we use to interact with each other. When I

DISORDER REVISITED

ZIPPY AND THE DEBS RIOT

words by Erica Leiren // illustrations by Declan Wileman-Hopkins

photo courtesy of Bev Davies



While watching Pill Squad at Khatsahlano in July, I saw Zippy Pinhead. He was at the front, like he always was when not on the stage, looking like he was still 23. Distracted, I heeled to the opposite side of the stage and missed my chance to say hi. But seeing Zippy, handsome-as-ever and tastefully tattooed in all his present glory, took me right back to the time he drummed with us in 1983...

"Hey! The bullets are missing from my gun clip!" the VPD officer cried out over the heaving, dancing audience. "ATTENTION PLEASE. THIS DANCE IS NOW OVER. Please leave immediately through the rear doors. Exit in a calm and orderly manner."

The party atmosphere, mistaken for a riot, evaporated quickly as the packed crowd ebbed through the exits onto the Hellenic Centre courtyard. A breeze zephyred fitfully, turning up the corners of the posters pasted to the windows:

**Tonight All Ages
THE DEBUTANTES!
Tickets \$6**

In ten minutes, the place was totally empty.



Zippy was an Immortal in our pantheon of rock gods. He was in The Dils with Chip and Tony Kinman, whose song, "Sound of the Rain" is like a Vancouver lullabye. Blonde and great-looking with a sexy, gravelly voice and a smile that seemed to take up half his face, Zippy's eyes crinkled right up until you could hardly see them when he smiled.

Zippy lived in the house next to Mary and Buck from the Modernettes, and travelled up and down the West Coast as far as California, kind of like Vancouver's own punk rock David Lee Roth. His full time gig at the time was in the Vancouver supergroup, Los Popularos. We were also impressed to hear that he was the son of the Police Chief in Prince George, or so the story went.

Zippy charmed us thoroughly at our practices before the Hellenic Centre gig, with drumstick tricks and goofy faces. He was so nice to all of us, and just a lot of fun to be around. I guess he didn't mind being in a band with five pretty girls either.

The Hellenic Centre gig was on a Friday night, with sound check after classes. I arrived before the show as Gord Badanic, Steve Quinn and our celebrity-guest-drummer, Zippy, were setting up the gear. Gord was helping Zippy with his drums near the back of the stage, but he strolled over to meet me when I arrived. "Here, talk into this," Gord said, moving a mic in front of me:

"One two three, testing, testing — Hey, I see Sheilagh." Sheilagh Badanic climbed up onto the stage to join us. Zippy winked and smiled at us both. His smile was irresistible.

"All ready to go," called out Gord, and Zippy counted us in, clicking his drum sticks together: "One, two, three..."

We played the song and ran though a couple more to make sure all the levels were good. Gord and Steve cracked jokes and showed off. The comic interplay was even better than usual with Zippy's zany sense of humour to play off.

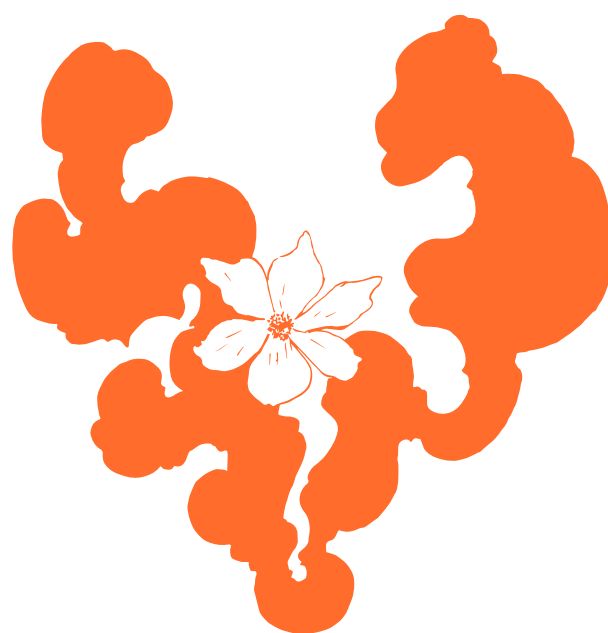
He kept cracking jokes and winking at us. Cute. Yes, this was going to be fun...

Looking back, it seems pretty obvious that the promoters advertising the dance as a "city-wide grad party" was an invitation to a riot. Five songs into our set, multiple fights broke out in the audience, an outright melee erupted and the police arrived to shut it down. The gig ended differently than we had expected, what with the riot, but what an adventure, and Zippy played with us!

We probably set a land speed record. In under seven minutes, our equipment, including drumkit, was broken down, and we were ready to leave.

I looked over at Roxanne Heichert to see how she was taking the sudden upheaval. This evening had been her first performance as our new lead singer.

"Fuck!" was all she said before stalking off the stage without another word to any of us.



BIG ROCK BREWERY FRINGE BAR

and the Barefoot Wine & Bubbly Stage

FREE LIVE MUSIC

EVERY NIGHT OF THE FESTIVAL

KARAOKE + FOOD TRUCKS + PHOTO BOOTH + DJs

SEPT. 8-18

**AT OCEAN ART WORKS
ON GRANVILLE ISLAND**

Sorry, no minors. You must be 19 or older.

VANCOUVERFRINGE.COM/FRINGE-BAR

vancouver
FRINGE
festival - 2016

**big Rock
BREWERY**

**DISCOT
WINE & BUBBLY**

Granville
Island

straight

**OLD
TYME**

**MY
CITY
PHOTOS**

BEATROUTE

Canadian
Heritage

BRITISH
COLUMBIA
The Best Place on Earth

CITY OF
VANCOUVER

BRITISH COLUMBIA
ARTS COUNCIL

Canada

RBC

RBC Foundation

LOCHMADDY
FOUNDATION

BC
CULTURAL
COUNCIL

WHITNEY / MICHAEL RAULT

AUGUST 1 / COBALT

Cruising down Main Street with an old friend on a summer night was perhaps the most fitting way to arrive at Whitney's August 1 concert. After all, Whitney is composed of childhood friends whose debut album embodies the spirit of whimsical summer nights. Unsurprisingly, the show sold out at the last minute, leaving the Cobalt packed and steamy.

Michael Rault, an Edmontonian, kicked off the show with a powerful rock set. It was evident that Rault and his thoroughly mustachioed band cared deeply about the quality of their show — they took their time doing their soundcheck, ensuring that each instrument possessed the right finesse. Donning a rainbow gradient t-shirt with shaggy dark hair falling over his face, Rault looked like a grungier version of Anthony Kiedis.

Musically speaking, Rault was strong but somewhat forgettable. His song-style was greatly reminiscent of 1970s classic rock, with heavy guitar and lots of instrumental interludes. In combination with the retro ambience of the venue, it really felt as if it could have been 1978, despite Rault's failure to exude a distinct musical imprint. Having said that, Rault and his band put on a solid live performance. He and his guitarist fed off of each other's energies, and towards the end of his set, Rault invited Whitney's piano player onstage, which served to increase the audience's excitement for the main act.

Julien Ehrlich, lead singer of Whitney, is also the drummer, so the drum kit was placed front and centre. The Cobalt's small stage made for a crowded performance, since the band is composed of six relatively tall young men with a variety of instruments. Huddled onstage, they had to fit themselves awkwardly together to accommodate for the lack of space.

Whitney opened with "Dave's Song," an ode to Ehrlich's grandfather, whose name is tattooed onto the singer. Hearing the song live had me wanting to hang out with my own grandpa and get his name as a tattoo, but I responsibly resisted the impulse.

The band charismatically interacted with the audience, kindly asking for drinks throughout their set. Fulfilling their request, a round of tequila shots arrived onstage, accompanied by a handwritten sign from the audience that read "Tequila Shots, From Chris." In a full-circle kind of way, Whitney invited Rault back onstage to play their album's instrumental, "Red Moon." Rault was back to shredding the guitar and Whitney was back to cheekily drinking cheap pinot grigio between songs.

The band really shone when they played their hit "No Woman" to close the night. Towards the end of the song, they took a pause to embrace the audience's energetic love before continuing on to finish the song. The control they had over their instruments was on point, leaving the audience mesmerized by the performance — if my Grandpa's reading this, I'm still considering that tattoo. — Alex Lenz

PITRE / NATHAN SHUBERT

AUGUST 5 / MERGE

On the evening of August 5, I cycled North on Clarke Drive and found myself at the nexus of urban development and the Vancouver dockyards looking for Merge, a venue to which I had never been. Nestled discreetly beneath the overpass to the harbourage and windy corridor of Powell Street, this interdisciplinary artist-run venue is tucked away on the second floor of a nondescript building. After locking my bike to a rather precarious railing, I walked up the stairs into a warm apartment-like room with the soft light of red paper lanterns blooming down from the ceiling onto the red drapes that lined the back wall of the stage — a welcome foil to the cold phosphorous lights of the seaport just across the train tracks.

About two dozen people lounged about the room on homely couches and tables casually chatting. The evening's performers were Nathan Shubert and Pitre, who sat amongst friends kindly nodding to entering guests.

At 9:30pm, without introduction, Nathan Shubert sat at the upright piano and drifted into a delicate collection of minimal, classically tinged piano pieces. Shubert's fleet-fingered playing danced along

the keyboard with such grace it took me a while to notice the green felt draped across the strings, dampening the sound. This rendered the notes whisper quiet and highlighted the mechanical sounds of the instrument.

The rooftop door was left open and the industrial thrum of the shipping yards leaked into the room. Rather than distract from Shubert's playing, the din from outside blended with the cyclical music, heightening its effect as it wandered through the urban spaces and sounds. Pieces like "Foals" and "Crest" lulled along with their temporal and harmonic consistency but Shubert was still able to create powerful tension with a well placed pause. It seemed like these songs had always been playing somewhere and had just then surfaced into earshot.

In a similarly peaceful fashion, Pitre followed shortly accompanied by a clarinet and violin. In contrast to Shubert's phonometric repetition, Pitre's dirge-like songs swelled as her voice carried sedate melodies with remarkable precision at a low register. Her voice was punctuated by the melodic lines of the clarinet and violin, which although adding depth to the timbre never seemed to take away from the impression that Pitre was the only one on stage.

While Pitre's playing invoked a sense of quietude, her music nonetheless emitted somber emotional pain like the red lamps glowing above her. Her lyrics flowed thematically through the restless isolation of insomnia, the absence of direction, and loneliness. If I hadn't heard a faint train whistle blow from the tracks outside, I probably would have heard it in my head.

When the show ended and I left the humid red of Merge, I found myself once again in the blue-grey dust of Powell Street beneath the overpass. The contrast was jarring at first, but then the music I had just heard faded back into my head and I breathed a sigh of relief that my bike hadn't been stolen. — Blake Haarstad

ARTSWELLS: GABRIEL PALATCHI TRIO / JASPER SLOAN YIP / DOUG KOYAMA / ANDREW JUDAH / BLOCKTREAT

JULY 30-AUGUST 2 / WELLS, B.C.

Ten hours north of Vancouver, situated along a stretch of thickly forested highway that leads to British Columbia's historic town of Barkerville, sits Wells. With a population of 200, Wells is a quiet and isolated Cariboo town for fifty-one weeks of the year. I arrived on the fifty-second week. It was ArtsWells.

Every inch of the town was populated with the tents of artists and spectators alike, moving in and making Wells their home for those few days of relentless artistic energy and encouragement. A com-

fortable frenzy settled over the town. With over one hundred musical acts performing across twelve stages over four days, it was entirely impossible to see it all — I didn't even come close. Lighting my way from venue to venue, the program guide forced me to make calculated choices between the acts I wanted to see and acts I could not afford to miss. Even still, I have neither the print space nor time to properly address all the incredible music I saw, so I'll only mention a few.

Stepping over the threshold of the Sunset Theatre on Friday night was like stepping into a different country. From the stray twanging of banjos outside the venue to the steamy and pulsating latin jazz within, the music of the Gabriel Palatchi Trio transported me far away from that northern town. Palatchi, the Argentinian-born composer and pianist, led the trio — filled out by Jose "Chema" Gonzalez on drums and Kerry Galloway on bass — through a flurry of world music. While it was easy to be hypnotized by their grooves, all three of them possessed an uncanny skill for their respective instruments.

The next evening, on the same stage, Vancouver-based alt-folker Jasper Sloan Yip, backed by a sextet of some of the city's best, offered the festival a sample of his upcoming third album *Post Meridiem*. The album's first three songs all flowed together in an unbroken torrent of lush strings, intricate drumming, and Sloan Yip's signature soft and stellar voice.

It would a travesty not to pay homage to Doug Koyama, considering his benevolent and boisterous personality is a defining feature of nearly all music festivals in Northern B.C.. On Sunday morning, I was treated not only to one of his world famous hugs, but also a mesmerizing set of improvised a capella that highlighted both the low end of his nearly subsonic vocal range and his knack for distilling music to its bare bones.

Later Sunday, in the basement of the community hall, I caught a few songs from Kelowna's Andrew Judah. Performing alongside drummer Zac Gauthier, Judah filled the cramped space with robust and challenging indie-prog music. Encircling simple vocal melodies with bursts of heavily effected guitar and vigorous rhythms, the duo never settled with any instrumentation short of unpredictable.

Several hours later, in the wee hours of Monday morning, I went back to the Sunset Theatre to see Blocktreat. Despite manning the venue's soundboard for the majority of the weekend, Brandon Hoffman moved to the stage to showcase his distinct brand of experimental electronic music. Joined by two live drummers — Brent Morton and Graham Serl — as well as projection artist David Jacob Harder, Blocktreat churned the crowd into a lively dance party.

Though I'm utterly unsatisfied with the amount I've left out in this review, I have to stop. All I can say to sum up the weekend is this: There was a certain spirit to the festival, a resounding reverence to the art and the atmosphere that compelled every person in attendance — spectator, volunteer and artist alike — to make ArtsWells the best it could possibly be. — Lucas Lund

JULIEN BAKER

AUGUST 9 / COBALT

The crowd at the Cobalt fell silent the moment Julien Baker stepped on stage. Unintroduced and unaccompanied, she kept her face turned to her guitar and began to play in the silent room.

That silence remained unbroken through the minimalism of "Blacktop," the opening track on 2015's *Sprained Ankle* and the

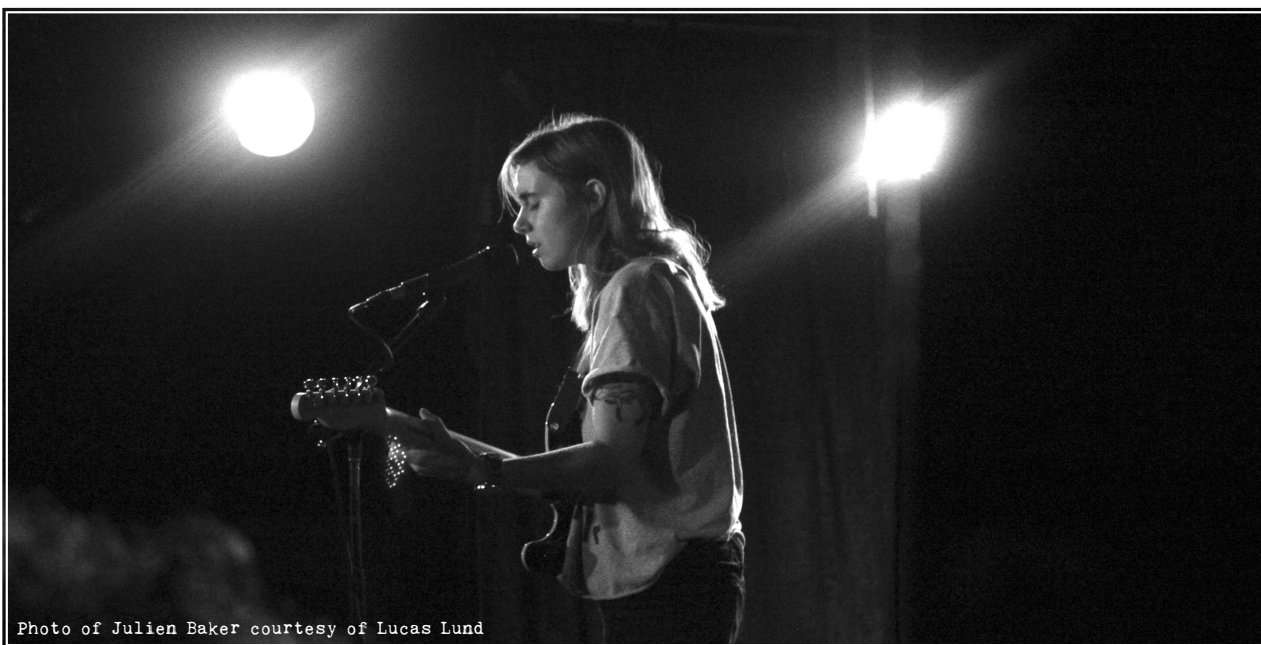


Photo of Julien Baker courtesy of Lucas Lund

show. Baker gave quiet thanks for the applause before diving into the notes of her album's title track. When applause erupted from the otherwise soundless audience, Baker said, "You're so quiet!" With talent so worthy of reverent and a body of work so solemn, I had felt like we needed Baker's permission before we could have fun at the show. With permission granted, the atmosphere became warm with Baker's gracious interactions with the audience.

Between songs, Baker quipped, "I came all the way here just to make you sad." While the audience laughed, she added, "But sad songs make me feel better," — a phrase printed on her t-shirt. At that, she began "Everybody Does," the most upbeat track on *Sprained Ankle*, despite its devastating lyrics; it is the epitome of a sad song that makes you feel better.

Next, she played her cover of Elliot Smith's "Ballad of Big Nothing" that was released in April 2016, followed by a few tracks of new material. Baker's new material was in keeping with the emotion and sound of the final tracks she recorded for *Sprained Ankle*, "Brittle Boned" and "Vessels." The songs' minimal acoustics mounted to ardent final choruses.

The sparseness of Baker's songs made the richness of her vocals all the more powerful. I was astounded at the range of sounds Baker created with a single guitar and a few sparse effects, from the acoustic sounds of "Sprained Ankle" to the crescendo of chords on "Rejoice." A person yipped in appreciation as Baker reached the height of "Rejoice." I wouldn't have dared to disrupt the moment but I shared his appreciation of her vocal power; that moment was one of the most poignant of the show.

For all the immense loneliness her songs express, Baker was inviting and funny. Her onstage demeanor and confessional lyrics fostered a feeling of intimacy with the audience. She closed with "Something," as the people around me whispered that the song was their favourite on the album. Baker left the stage to chant of "JB! JB!," returning a few moments later with grateful laughter at the football-like chant. She played "Go Home," her album's closing track, as a fitting finale to her show.

To call the show cathartic would be to underplay the beauty and emotion of Baker's music. While I experienced the lightness of catharsis achieved as I walked out of the Cobalt, to have shared in the emotions Baker expressed so sincerely was even more significant. — Courtney Heffernan

RAILTOWN SESSION: ROB BUTTERFIELD

AUGUST 12 / LIGHT ORGAN STUDIOS

The street was deserted as I walked up to a plain, two-storey office building in Railtown. A sheet of paper was taped to the door with, "Rob Butterfield: Go around back" scrawled in Sharpie. Around back, I pulled open a heavy, unmarked door and went inside. The room was sparsely decorated with acoustic baffling, save the carpeted, homely and exquisitely lit stage set up in one corner. The rest of the space was populated by groups of amicably conversing, well-dressed young people, sipping slowly at their complimentary beers. I had found the right place.

I was there for the second installment of Light Organ Records' Railtown Sessions, a four-part live-streamed concert series featuring some of B.C.'s most talented folk and roots artists.

After a brief introduction by Light Organ's Andy Bishop, mastermind behind the Railtown Sessions, Rob Butterfield and his band — bassist Colin Cowan, keyboardist Chris Kelly, and singers Debra-Jean Creelman and Jenn Bojm — emerged from the crowd, and settled into their places on stage. They plunged into the first song, "Good People."

Butterfield's twangy and intricate guitar parts seemed effortless, as he sang in harmony with Creelman and Bojm. Despite playing on an electric bass, Cowan's bass lines resounded with the depth of a double bass. And Kelly's keyboard turned into a B-3 organ as he added soulful fills throughout the arrangement. The song, with its blend of country, bluegrass and rock, would have easily fit in on The Band's 1968 *Music From Big Pink*.

As the song finished, the crowd kept quiet, unsure about the applause protocol during a recorded performance. At Butterfield's tentative "thank you," the room's tentative claps rose. "This next song's abo — am I supposed to talk for this?" asked Butterfield. "I've never done one of these live-streaming things before."

Deciding to go on talking, Butterfield continued to question the logistics of the session's format. "How do we know if the people watching the stream are enjoying this?" Butterfield asked, before arriving at the answer himself: "Oh, the tweets."

As they drifted through the rest of their rootsy set, the crowd gradually sunk to the ground. Squatting on haunches, sitting cross-legged, or even lying on the studio floor, the music influenced every person in attendance to find a little extra comfort.

Just as the audience had settled in, Butterfield announced that the session was over. After only five songs, the house lights came up, and like a nap cut short, I squinted against the sudden brightness to watch the band begin to tear down. — Lucas Lund

!!!

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. Winch, Real Live Action Editor at rla.discorder@cltr.ca.

HOCKEY DAD / MUUY BIEN / KIM GRAY

AUGUST 16 / COBALT

August is a weird month for live music: half of the people you know are leaving for vacation (does everyone but me have a cabin on Hornby Island?), and the other half are too burnt out from the onslaught of festivals and shows in July to bother coming out to the Cobalt on a Tuesday. Those who did show up, however, were wise to do so, as the trio of performances from Kim Gray, Muuy Bienen, and Hockey Dad were worth the late summer excursion.

Local shoegazers Kim Gray opened up the night to a modest crowd of dudes in five panel hats and oversized tees. Between the hazy vocals and the reverb-soaked guitar, it's hard not to picture Kim Gray as a bootleg version of King Tuff. Nonetheless, with the exception of a false start at the end of their set, the band pulled off a very fluid performance.

"Frank Sinatra" had the audience politely swaying back and forth, and "Why is Red?" even garnered a little dancing. The set would have benefitted from some more interaction with the audience, though. A little stage banter might have helped liven up the dreamy atmosphere Kim Gray had created by the time they'd hopped off stage.

It wasn't until Georgia natives Muuy Bienen plugged in that the burgeoning Cobalt crowd genuinely snapped to attention. After an immediate demand for all the lights off from frontman Joshua Evans (most likely so we could better see his glow-in-the-dark t-shirt), the group wasted no time in completely turning the night on its head. Muuy Bienen's undeniable energy quickly got the venue pulsing, with one song after another replete with the kind of blues-meets-punk sound that only comes out of the southern States.

Where Kim Gray was shy and subdued, Evans turned Muuy Bienen's set into a genuine spectacle, peppered with scissor kicks, pelvic thrusting and convulsions fit for a Hollywood exorcism. Despite not being able to understand much of what they were saying, Evans and company undoubtedly won the crowd over with their audacious attitude and jangly guitar riffs — a perfect musical segue into the final act of the evening.

At this point, the Cobalt had become heavy with sweat, and stepping outside before the top billed Aussie duo took to the stage became a necessity. Upon re-entry, Hockey Dad wasted no time in establishing their musical motif, with Zach Stephenson's sugar-sweet vocals contrasted against Billy Fleming's raucous drumming. Despite having been out for less than a week, all of the band's material off of their newest effort, *Boronia*, were met with seriously enthused dancing and jumping — a clear indication that the Australian surfers had found fame across the Pacific. With Fleming's outrageous mop of bleach blonde hair invoking head-bang envy, and Stephenson's guitar ripping from song to song, Hockey Dad breezed through what the latter dubbed "the best show of the tour so far." — Elijah Teed

SPACEMELT @ VANCOUVER QUEER FILM FESTIVAL

AUGUST 17 / TELUS GARDENS

"Is this the Q&A for the film?" asked the woman behind me in line. I honestly didn't have a clue. As I made my way up the steps to the Telus Gardens, all I knew was that I was here to review SpaceMelt, a self-described "happening" hosted as part of the Vancouver Queer Film Fest, and that I should be prepared for a "one-time-only magical, musical, dance, and visual art experience." Vague.

The mystery continued with masks being doled out to guests in the lobby, and we were instructed to have them securely fastened before entering the masquerade. We were also given sheets of assorted stickers not only meant to decorate our masks, but to be put anywhere on our bodies, or, after gaining consent, on somebody else's. By the time the lights had dimmed and I had found a seat facing what I assumed to be the stage, staring somewhat bemused at the masked faces around



me. I was ready for SpaceMelt, whatever it turned out to be.

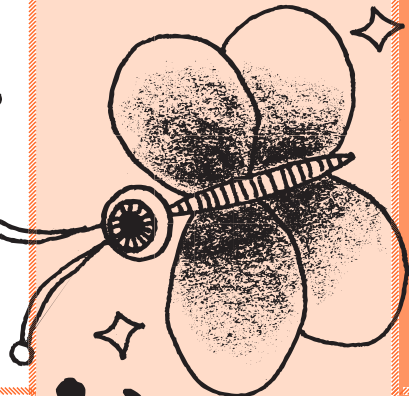

Then the Melt began. Using a variety of instruments — from clarinet to trombone, piano to recorder — the SpaceMelt collaborators worked to create a dissonant, harrowing soundscape. Adding sparse guitar, punchy drums, and discordant keys to the mix, the instrumentals of SpaceMelt constructed haunting, oblique textures that fell somewhere between avant-garde jazz and psychedelic rock. Combined with the talents of renowned guest dancers Jose Gutierrez Xtravaganza and Kevin Stea, who furthered the mood with emotive, kinetic movements, the night conjured up an atmosphere that evoked collaboration.

So many shows in Vancouver are traditional, in that an artist will be on stage, play their set for an audience that consumes their performance, and then call it a night. SpaceMelt played with this seemingly static framework, blurring the lines between performer and audience. Everyone — artists and audience alike — wandered around the room, alternating between idling among the seats, sitting in the aisles, or grabbing drinks from the bar. Others were given various cardboard cutouts and marked, ripped or destroyed them to the backdrop of the music. SpaceMelt went beyond mere audience participation, seemingly eradicating the idea that a divide existed at all.

As the performance neared its end, the space was abuzz with inhabitants chanting, "Melt, Melt, Melt." I'm still not sure if I could properly convey the experience of SpaceMelt — all I know is that I left feeling invigorated. — Missy Martin





Sunday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<div>September</div> <div>Art Project by</div> <div>JULI MAJER</div> <div></div>						
5	6	7	8	9	10	11
<div><div>- Peach Pit, Groove Saloon, Mouth Breather, Twist @ Matador</div></div>	<div><div>- Swans, Baby Dee @ Venue</div><div>- Maiah Manser, Shaprece, Mu @ Rickshaw Theatre</div><div>- Live @ Lunch: Artist TBC @ The Nest 12-lpm</div><div>- Write For Disorder! Free drop-in @ Cifr 3-5pm</div></div>	<div><div>- Psychic Pollution, V. Vecker, Pink Licorice, Shelby @ Astoria</div><div>- Far Out: Psych & Garage @ Baltimore Cabaret</div><div>- Live @ Lunch: Artist TBC @ The Nest 12-lpm</div></div>	<div><div>- SWARM17 @ various art-ist-run centres</div><div>- DESTROY VANCOUVER XVIII: ADRIANA LOPEZ, CHRISTINA KUBISCH, FRIENDS+WAR, KATHARINA ERNST, HAZY, MINIMALVIOLENCE @ VIVO</div><div>- Live @ Lunch: Ashley Shadow @ The Nest 12-lpm</div></div>	<div><div>- SWARM17 @ various art-ist-run centres</div><div>- Asymmetrical Response (performance) @ Western Front</div><div>- Live @ Lunch: Artist TBC @ The Nest 12-lpm</div><div>- Cifr Open House 11am-5pm</div></div>	<div><div>- Art d'Ecco, shitlord fuckerman, Dirty Spells, Elizabeth @ Rickshaw Theatre</div><div>- Plastic Acid Orchestra w/ Yeda Hille and Friends @ Vancouver Playhouse</div><div>- Discuss Death & Dying at the Dinner Table @ Capilano Tea House</div><div>- Octo Octa, D. Tiffany, Myte @ Open Studios</div><div>- American Nudism, Kid Chrome, Crumb @ askaround</div><div>- REGGAE FESTIVAL (SURREY)</div></div>	<div><div>- REGGAE FESTIVAL (SURREY)</div></div>
12	13	14	15	16	17	18
<div><div>- Live @ Lunch: Hazy @ The Nest 12-lpm</div><div>- REGGAE FESTIVAL (SURREY)</div></div>	<div><div>- Live @ Lunch: Artist TBC @ The Nest 12-lpm</div><div>- Write For Disorder! Free drop-in @ Cifr 3-5pm</div><div>- Mark Mills LIVE on Disorder Radio 5-6pm</div><div>- Luke Wallace, The Racket @ St. James Community Square</div></div>	<div><div>- Live @ Lunch: Artist TBC @ The Nest 12-lpm</div><div>- ATMOSPHERE @ COMMODORE BALLROOM</div></div>	<div><div>- RIFFLANDIA FESTIVAL (VICTORIA)</div><div>- Lee "Scratch" Perry, Mad Riddim @ Commodore Ballroom</div><div>- Craig Cardiff @ St. James Hall</div><div>- Salò, or the 120 Days of Sodom @ Cinéma-thèque</div><div>- SFU's Media Democracy Days Co-Lab @ VIVO</div></div>	<div><div>- Leah Barley, Shiloh Lindsay, Chicken-Like Birds @ Wise Hall</div><div>- Joseph Arthur, Reuben Hollebon @ Cobalt</div><div>- PINHOLE PRINTING: THE MICRO MAC-RODEO IN THE SKY @ SWEETPUP</div><div>- Daniel Caesar @ Baltimore</div><div>- Listening Party @ Cifr 4pm</div><div>- RIFFLANDIA FESTIVAL (VICTORIA)</div></div>	<div><div>- Fauna Shade, Wishkicker, Nothingness @ Baltimore Cabaret</div><div>- Vancouver Cheese and Meat Festival @ Terminal City Club</div><div>- RIFFLANDIA FESTIVAL (VICTORIA)</div></div>	<div><div>- RIFFLANDIA FESTIVAL (VICTORIA)</div></div>
19	20	21	22	23	24	25
<div><div>- Dolly Parton @ Rogers Arena</div><div>- Students Against Pipelines: ISKRA, shitlord fuckerman, Pale Red, Mental Health @ Robson + Beatty 10am</div></div>	<div><div>- Warpaint, Facial, Goldensuns @ Imperial</div><div>- Beatty Heart, Beach Baby @ Cobalt</div><div>- Coco Love Alcorn @ Rio Theatre</div><div>- Write For Disorder! Free drop-in @ Cifr 3-5pm</div></div>	<div><div>- Improv Against Humanity @ Rio Theatre</div><div>- Chrome Sparks, Roland Tings @ Baltimore Cabaret</div></div>	<div><div>- Highland Eyeway, The Intelligence Service, Thee Magic Circle @ Biltmore Cabaret</div><div>- Gal Gracen @ Lido</div></div>	<div><div>- Huun Huur Tu, Ryuzen Trio @ Vancouver Playhouse</div><div>- Zelda: Symphony of the Goddesses @ Queen Elizabeth Theatre</div><div>- Snowblink @ China Cloud</div><div>- Pat Girl @ Cinéma-thèque</div><div>- Laura Marling @ Imperial</div></div>	<div><div>- NAO @ Biltmore Cabaret</div><div>- Petunia & the Vipers, The Crow Quill Night Owls @ Rickshaw Theatre</div><div>- SSC: Beneath, Rosen, Usd., Opponent Processes @ the colour of cherries</div><div>- Jesse and the Dandelions, Sam Tudor @ Emerald</div></div>	<div><div>- St. Paul & the Broken Bones, The Seratones @ Commodore Ballroom</div><div>- "VANCOUVER, RIGHT?" @ THE WOODS STUDIO</div></div>
26	27	28	29	30	<div>Get it right:</div> <div><div>- Happening around town</div><div>- Cifr SPONSORED EVENT</div><div>- Happening at Cifr</div></div> <div></div>	

Under Review

JULY/AUGUST 2016



COMPLETE WALKTHRU

Complete Walkthru
(1080p)

The digital age is defined by transformative speed. Content is whirled about. Context is lost. Things are repurposed and reshaped. Access is universal. In the windswept world of the Internet, privacy is an antiquated accessory.

Vancouver-based label 1080p embraces and resists this whirling online world. While many contemporary underground electronic labels such as Moodhut, Going Good and PPU concentrate purely on physical releases, 1080p shies away from committing to a single medium. Releasing music both digitally and physically (cassette and vinyl), 1080p occupies a space both progressive and oddly traditional. They approach the decentralizing forces of the Internet with an understanding that music can be both public and private, easily accessible and yet personally exclusive (ie. a possession).

Falling within this 1080p ethos, Brooklyn-based Max Mcferren's newest outing Complete Walkthru (released under the same name) straddles a line of public joviality and isolated melancholy. Upon first listen, each song appears programmed to illicit movement: drums beat, snares sputter and synthesizers fill the gaps in between. On tracks like "RN ATM," Mcferren channels the energy of his house forebears. Reverb laden vocal samples akin to those used by Adonis and Frankie Knuckles weave in and out of the song while pulsing synths push along with abandon. These are the inviting sounds of a communal experience — the build up to a shared moment on some contorting dance floor.

Yet, underneath this party oriented accessibility lurks something somber. On tracks like "Performative Grief," for instance, things are at risk of being washed away. The periodic swell of a few dark notes blot out the otherwise upbeat jangle. Similarly, on "Come to Chill," the climatic drop is sparse, isolated and removed from the song's proceedings. These moments are closer to the dark electronica of Demdike Stare, rather than Mcferren's usual woozy house. As a result of this subtle sonic dissonance, the listener slides into a torn headspace, one that is celebratory but somehow introspective. People swirl all around to the pounding of a synthetic drum, but at any moment things can rupture. The balance can be thrown off. The song can end or be fully overwhelmed by a chorus of minor notes. And once again people will sink into isolation. Can one really dance in the face of such anxiety? Mcferren understands that accessible public music has merit. Yet, like 1080p, he acknowledges the far more substantial and lasting connection that comes with something intimate and personal.— Maximilian Anderson-Baier



JPNSGRRLS

Divorce
(Light Organ)

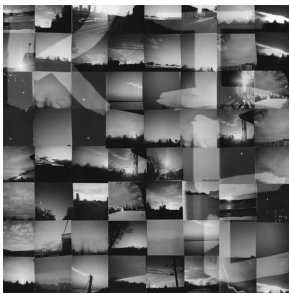
As the album's title suggests, *Divorce* is a saga about failed relationships. Soundwise, it is a continuation of the band's 2014 album *Circulation*: bold, memorable rock riffs combined with tight, heavy rhythms and unashamedly anxious lyrics. In other

words, fans who prefer consistency will definitely enjoy a listen of JPNSGRRLS, take two.

The central theme of *Divorce* is introduced with the first track, "Oh My God." Its lines "I was conceived in New York / Two strangers planted a seed / That was four years before the *divorce* / I think it had an effect on me" have a clarity that sets the tone for the entire album. From this first track to the anthemic "Holding Back," disillusionment haunts the record in the form of an angst that appeals to our inner teenagers, our quarter-life crises, and beyond. JPNSGRRLS isn't just about our insides though. In an interview with *Clash*, the band points out that "Bully For You" is "essentially a protest song about the lack of gender equality in the world."

On the other hand, "A Comprehensive List of Things I Love" is a unique, rambling track, but its sound is out-of-place from the album's uniform sound due to its experimentation with female backing vocals. The track's dynamism and fun gives way to one of the few slower songs, "Circus," which has varying rhythms and reflective lyrics.

"Holding Back" is the most emotional and expressive of the tracks. It begins pensively with a sense of loneliness before building and exploding into an obsessive frenzy, only to recede to nothing but drum beats. The album then closes with the exciting ender "19 Pound Baby," establishing JPNSGRRLS as a moshable, party-ready weekend band both in the concert hall and on your stereo. In summary, *Divorce* is an intense listen — don't expect to let it give you a break — that proves the Vancouver rock group isn't running out of things to deliver with its unique sound.— Charmaine Li



HEAVEN FOR REAL

Kill Your Memory
(Mint Records)

Halifax, Nova Scotia: not the most exciting region of the world. Beautiful yes, but not famed for a lively atmosphere. This is probably a terrible assumption to make about the region, but I'm not saying this in a bad way. In fact, I feel that the nature of the region has had a direct hand in shaping one of this year's best Canadian releases.

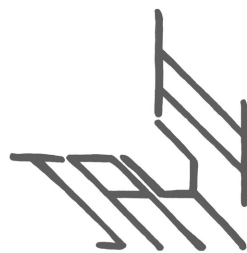
Heaven For Real is led by twins Mark and Scott Grundy, whose voices and guitars melt together so naturally on *Kill Your Memory*, it's hard not to imagine them fine-tuning this unspoken musical understanding for years. The album has an introspective sound, one that is unified with a natural swing, deep-rooted in jazz. The sound, to me, seems to be indebted to getting lost in your private musical bubble and not being influenced by ever-changing music trends. Playing in Halifax's smaller, more condensed scene would remove the urge to jump on the bandwagon, so to speak, and obviously made it possible for Heaven For Real to produce their simply wonderful debut.

I would describe the album as post-punk at its most tender. Taking influences from math-rock, but focused on perfecting a song over countless jam sessions. See the jumping chord progression that blends effortlessly into walking scales, on the title track, for a prime example. Or try soaking in the delicate and soothing "Allan," which is one of the stand out tracks. It blends a spoken vocal over a simple acoustic guitar line, creating something so relaxing it's therapeutic.

Along with the music, the lyrics are shrouded in mystery and poetic license that makes the album even more of an engrossing listen. The lamenting wallow of "*Kill Your Memory*" features a beautiful knife in the back: "Hello high school lover flame / Bad news there's nothing there / Here's an ancient photograph / You signed it when you didn't care." Whilst "Oasis Melting" features the metaphor "But when you stand through me, I'm beside myself," expressing a feeling of desperation I've never heard expressed so succinctly. Even the more direct bite of "I'm sick of being sorry / It's always such a boring thing to be" on "I'm sick," pinpoints a specific sense of dissatisfaction that relationships are littered with.

None of the words are in your face, the album as a whole is not like that. But after a few listens they worm their way into your consciousness to leave you intrigued and wanting nothing more than to find a quiet place to don your headphones, return, and lose yourself in *Kill Your Memory*.

In short, Heaven For Real have produced a record that will certainly be one of the best of 2016.— Sachin Turakhia



JAY ARNER

Jay II
(Mint Records)

An ode to self-actualization in a confusing and frightening world, *Jay II* is a commemoration for the sensitive ones with a flare for glam rock. With echoes of Roxy Music and Brian Eno, Arner delivers a satisfying blend of humorously self-aware lyrics with laid-back synth grooves. It's a masterful pop creation, and a stellar representation of Arner's ability to channel himself coherently through his songs.

The album is hook-laden, and drenched in tight guitar lines mashed up with sunburnt synths, courtesy of Arner's Energy Slime partner, Jessica Delisle. It's the approachable side of indie rock. The problems are relatable and the music hits all the right spots, despite its self-deprecating nature.

Although the album only being around 30 minutes, Arner has managed to cram it full of uplifting, confessional songs. The opener, "Back to School," is an infectious, chanty song that seems to describe Arner reassociating himself back into reality. "I'm looking for a place to stay in the universe," he laments. It's a little amusing, and this is hardly an uncommon thought. But Arner's honest voice seems to have us nodding in agreement. Futuristic, Bowie-esque songs like "Earth to Jay," where Arner sings "Earth to Jay, you're not the first / One to get your ego hurt," add another level of relatability to this self-actualizing album.

Jay II is a blissed out version of Jay Arner, its precursor, which was slower and less jovial. There is a sugary-sweet aspect to Arner's latest work. He seems more at ease with his previous anxieties, or at least has accepted that they exist. Despite his reputation of being a bit shy, he's even gone as far as to include his personal cellphone number in "Personal Line," a driving, dramatic song that channels classic guitar sounds with classic rock piano and heavy synths. It's a bold move. But at least if you're in the midst of an existential crisis, you can hit him up.— Evangeline Hogg



GLAD RAGS

Smile
(Raincity Records)

Smile is the furious, guttural snarl of the woman perpetually looked at and touched. At times, it is the battle cry of the malice that results when one is mistreated in romantic relationships or at the day job.

Smile is Glad Rags' first full-length release and one of the most cohesive albums I've heard in awhile. The band has one volume and that's loud. The drums are fast, the bass, chugging, the vocals are screams. Each song is fast and short. I listened to this album for the first time while getting ready to go out dancing and my makeup has never been more on fleek.

The first track "Popsicles," which begins with the bold give-no-fucks statement: "We're in this bitch" and ends in the lyric "It's okay / It's alright / You're gonna die," opens the listener to the world of Glad Rags. For those who have experienced misogyny, the album gives voice to almost every irritating aspect of patriarchal living, from body shaming to assumed incompetence. The lyrics center around the everyday violences a misogynistic culture wreaks on women, and for Glad Rags, this violence seems to hit the psyche hardest. Tracks like "5HTP" (named for the antidepressant amino acid supplement)

and “Anorexia” discuss the mental heaviness that accompanies social pressures to appear happy, to be nice, to be in control of one’s life and one’s body. “Something in the air / Makes her wanna be / A little less herself” sings Taylor on “Anorexia.” The song “Bullshit” invokes the idea of the “bullshit meter,” the intuitive knowledge that someone is lying, that manipulation is occurring. This gives way to Glad Rags fighting against the gaslighting-induced feelings of craziness that lead to self-doubt, and, ultimately, compliance with the status quo. The band calls bullshit.

It’s hard to talk about *Smile* without acknowledging Glad Rags’ roots as a Hole and Bikini Kill cover band. Koop and Taylor’s combined vocal power recalls the projectile volatility of the emerging Kathleen Hanna and Courtney Love. Crammed with the rage of generations, their anger just waiting to be unleashed, Glad Rags approach punk with a modern a feminist sensibility, which is the acknowledgement of vulnerability and that emotional pain can be the root of female rage. In “My mind” the lyrics “Gotta slam the bedroom door to my mind” repeat like an anxious mantra, a chant that wards off thoughts of a beloved who won’t say the right things or provide the necessary care. The subtle revelation is that tough girls get their hearts broken, too.

As I listened to the album for the second time and applied a final coat of lipchap before leaving the house, I was reminded of actress Charlize Theron’s advice for how to walk like a queen: “Just think ‘murder,’ and walk.” I would augment this suggestion: just listen to *Smile*.— Keagan Perlette



PUP
The Dream Is Over
(SideOneDummy Records)

After their debut, self-titled album, *PUP* pursued the lofty goal of playing 200 shows in one year. They reached their goal, and surpassed it by 50+. Spending nights on a cramped tour bus, driving days on end, and ending up at some shows with an audience of eight people, an album like *The Dream Is Over* is bound to be born. The album focuses on failed relationships and trying your hand at maturity — and the anger, frustration, and exhaustion that can amount from that.

The first song “If This Tour Doesn’t Kill You, I Will” is pretty explicit in the mounting tension felt during touring and being constantly in such close quarters with the same people. As with many of the songs on the album, the track, despite dark lyrics, is accompanied by playful, jovial rhythms. Steve Sladkowski provides unconventional guitar riffs that both add complexity to the simple, rousing beats and make the harsh (though often joking) lyrics easier to digest.

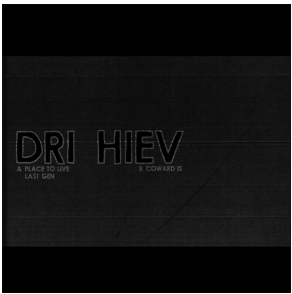
The context of the track is very specific, but the feelings are painfully relatable. It’ll be instantly familiar to anyone who’s ever been in an intimate — maybe utilitarian, maybe domestic — relationship that obviously is not working, and the frustration that builds from feeling trapped, despite tireless effort to make things right.

Many of the tracks also feature attempts at maturity. “DVP” features the lyric of, after making some drunken phone calls to an unamused recipient, Babcock yelping, “She says I need to grow up!” The song “Sleep in the Heat” is a ballad detailing how Babcock “was feeling lonely so he brought [a person] in.” It was his attempt at domestication, and demonstrates how forcing intimacy and maturity like that can be strainful, and even damaging. “You started falling apart / Six months after you moved in.” The second person eventually cracks under the pressures of Babcock’s expectations, which leads to another, subtler theme in the album — death.

Death is featured in 3 songs (“Sleep in The Heat,” “The Coast,” “Pine Point”) and it’s usually brought up as just another plot point within the rest of the song, as opposed to being the true focus. “Pine Point” is a profile of an abandoned town, riddled with metaphors, and in the beginning, Babcock mentions, “In Pine Point, ’86 / My older brother died when we were kids.” The song is sobering, yet buoyant and rousing. It’s about the uncertainty of the future, and how the potential of what could be, with no actual substance or certainty, can seem bleak. Of the song, Babcock says to *The FADER*, “When you’re a kid, you kind of assume you’re going to have your

shit figured out by the time you’re 28. And I’m so far from having my shit figured out.”

Pup will be in town November 21, if their tour doesn’t kill them.
— Kat Kott



DRI HIEV
A Place to Live
(Craft Singles)

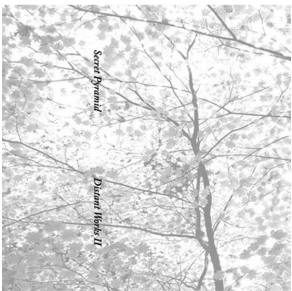
A Place to Live is similar to Dri Hiev’s sophomore EP *Contravirtual* in that it generates a chaotic, swirling cloud of sound and disorientation. However, *A Place to Live* has added a post-punk quality to their noise. The result is emotionally evocative and highly experimental.

One of my favourite elements of Dri Hiev’s sound is Crough’s screeching vocals. On this release, however, his vocals evoke emotion through dissonant tone and melody rather than harshness. This change generates a refined type of cloudy angst reminiscent of Joy Division.

Dri Hiev does have a tendency to overpower the vocals with drums and samples. While I can respect this as an artistic choice, it makes listening to the music exhausting at times.

Where *A Place to Live* excels is in the composition. Individual tracks have interesting changes in melody and pace. Pacing is a huge part of listenability on heavily chaotic albums and Dri Hiev have a great grasp of this. For example, the first two tracks come in heavy on noise and chaos but the third track comes in softer. This change in momentum gives listeners a chance to regain their footing after all the intensity.

Overall, *A Place to Live* shows that Dri Hiev is not afraid to explore new sounds and directions. Their passion for exploration will continue to drive them closer to unique sound. In the future I hope to see more experimentation with sampling and synths. I will be keeping an eye on Dri Hiev’s journey through genre and advise you to do the same.— Bridget Gallagher



SECRET PYRAMID
Distant Works II
(Self-Released)

Secret Pyramid has a minimalist approach to ambient music. Their minimalism is also progressive. The music sounds like a narrative that can be different based on the listener’s experience with the music. For that reason, Secret Pyramid’s *Distant Works II* is a unique ambient record that evolves with each listen according to different situations and times of the year. At only 31 minutes across seven cohesive tracks, Secret Pyramid creates music that is equally warm and eerie, a mix that not many recent ambient records have managed to achieve.

Other than three interludes consisting of field recordings from the Pacific Northwest, there are four full songs ranging from four to nine minutes. Secret Pyramid takes their time and carefully introduces the elements of each track, as if each element is a character with their role, until they all come together in the end to close the narrative and fade into the next song. For instance, in the record’s 8-minute centerpiece, “IV,” we first hear a distant, slow synth melody that gradually becomes more prominent. Then we notice the equally distant strings are gradually added to the synth melody while the original drone section from the end of the previous track still remains.

What further emphasizes Secret Pyramid’s music sound like a narrative, is their ability to create expectations for the listener. We keep guessing and anticipating the next element. Again, this can

be noticed in “IV,” where the drone becomes more layered halfway through and we notice the sound of the synth and the strings becoming distorted, as opposed to their clean sound in the beginning. A similar sense of narrative can also be heard in “V,” a more subtle and haunting track, which begins with a recording of winds. This is seamlessly joined by a distant synth line that becomes prominent for a few moments, while the field recording fades out as a distorted piano melody fades in and remains the only sound for moments. Then an equally distorted synth line appears that occasionally reflects the piano melody, as if it is creating a dialog, before fading out to another field-recording that leads to the next track.

This sense of narrative in each track is what makes Secret Pyramid’s music unique. *Distant Works II* is a cohesive album that only gets better and more valuable depending on where and when it’s listened to. It is haunting music that is equally warm as it is cold.— Sam Mohseni



RAMZI
For Haku
(RVNG Intl.)

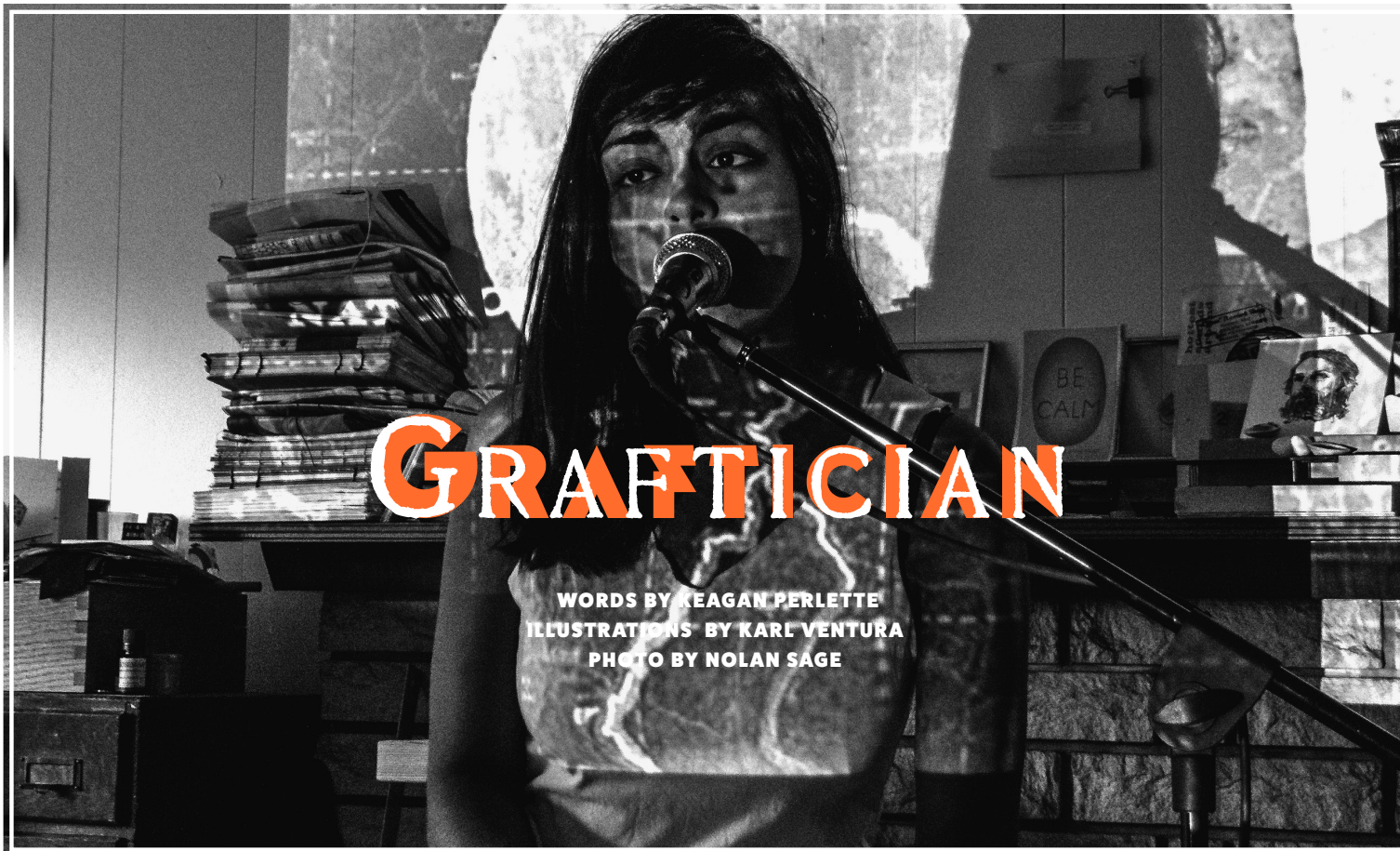
Ramzi’s music deserves deep listening — it’s intricately layered, serene/disorienting, and highly detailed. As per last month’s feature on the genre in *Fact Magazine* (which included, as it were, a Ramzi track in it’s accompanying playlist), Ramzi invites a reappraisal of new age music as a complex and potentially subversive genre.

On *For Haku*, the latest release from Ramzi, a.k.a. Phoebé Guillemot, the acupuncture clinic’s background noise drifts towards horror and anxiety. There are murmurs from the *Upsidedown*. It’s a specific kind of technological horror — fragmentary, and automated, with porous borders. There’s a disturbing immediacy to noise, even more so than the computationally rendered images which we so readily associate with the digital turn. That said, while *For Haku*’s sonic palate may be full of groaning and distortion, there’s still enough mugginess and groove here to smoke a joint to. “Haku” feels like walking into a music shop possessed by spirits, although the listener receives little more than a snippet of what lurks inside. “Houti Beni” is a smooth, jazzy track, exquisitely textured — an organic structure, like an overgrown vine, with melody growing slowly outwards, 8 bit electronic tones reaching out towards the sun.

The statement released with this album stressed its narrativity. It makes the most sense to think of *For Haku* as an internal journey. The a narrative probes moods and memories, digging into the crates of the subconscious. In interviews, Guillemot has talked about the persona of Ramzi as a double in itself — already doubled, always involved in exploration and discovery, both male and female, fighting and fucking, truthful and contrived — with a dial turning between them, as if tuning for a radio channel. *For Haku*’s new age horror is personal and intense, but also oddly liberating.
— Josh Gabert-Doyon

!!!

To submit music for review consideration in *Dis-corder 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.dis-corder@ctr.ca. We prioritize albums sent prior to their official release dates.



It's nighttime on a road leading out of the University Endowment Lands, the forest leans over the road and Roxanne Nesbitt is riding her bike through the shadows cast by foliage caught in intermittent streetlights. She's singing softly as the wind catches her dark hair.

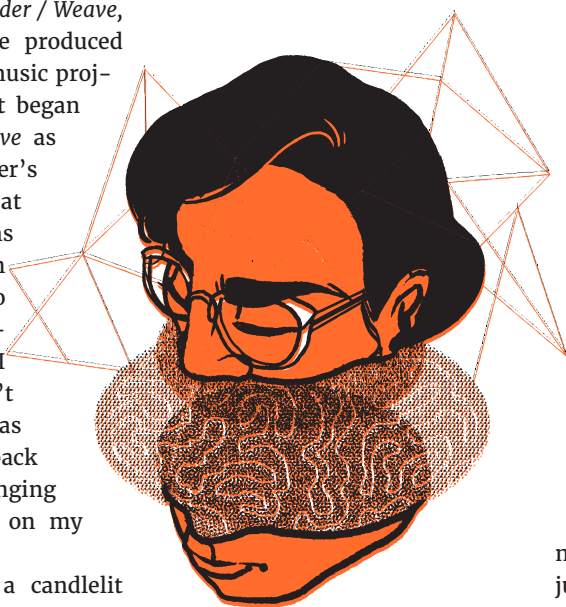
This is how I imagine Nesbitt writing songs for *Wander / Weave*, the second album she produced for her experimental music project, Graftician. Nesbitt began writing *Wander / Weave* as she completed a master's thesis in architecture at UBC. With intentions of focusing solely on design entering into the architecture program, Nesbitt says, "I found that I couldn't quit [music], and I was writing songs on the back of my drawings and singing in the bathroom and on my bike ride home."

I meet Nesbitt in a candlelit bar on Commercial Drive, and it's hard not to be intimidated by the musician's talent and wide-ranging accomplishments. On top of her impressive architecture thesis (which Nesbitt later tells me she will begin to build during a residency in Berlin next year), she is also trained as an orchestral double bass player, has participated in an artist residency at the lauded Banff Center, and is already a notable performance and multimedia artist. When I sit down with her, I realize she's really silly, and really committed to her work.

"I shot a music video at New Brighton pool recently," she tells me. "I was at home editing it and

I was thinking, like, high-school-Roxanne would be pretty impressed with adult-Roxanne."

Graftician's eponymous debut was released two summers ago, a collection of songs that she produced entirely on her own. Nesbitt's technical skill is evident in her masterfully produced tracks, though Graftician is anything but



classical. Nesbitt's music is ambient, with elements of musique concrete featuring samples she records from her environment, infused with Nesbitt's jazzy vocals and spoken-word-poetry-esque

lyricism. Graftician pushes aural boundaries, the beats leading the mind through a maze of unexpected sounds.

"In music school you learn that you can do whatever you want," Nesbitt says, laughing. "My hierarchy is kind of like: sound and



texture, then emotional reactions to the sound, and then lyrics. I don't care that much about [stuff like] harmony! I was thinking that I should just sit down with all of my favourite songs and kind of pull them apart and ask what they're made of instead of just doing whatever I want all the time."

Graftician's second album, *Wander / Weave*, released in July, features guitar by Craig Aalders

and percussion by Ben Brown. "I wanted it to be more collaborative as a way for it to be less of me being obsessed in my bedroom by myself, and more of a social [thing]. And in a way, that didn't work. [*Wander / Weave*] took longer than I wanted it to [because] I had

Wander / Weave is Graftician with experience. Nesbitt's clear vision for her sound becomes more precise and her skills sharpen in this second album. "It's a response to the cleanliness of architecture," she says of writing the music

while studying. "[A response to] how restrictive and logical I kind of had to be in school. I just realized that [Graftician] had to be about design and music. It made everything more difficult, but it also made it richer and more worthwhile."

"I've always been kind of a weirdo, I guess. I've always made a lot of stuff," says Nesbitt of her prolific creative life as an architect, musician, multidisciplinary artist and filmmaker. "I feel like some people are made to make things, and if you don't, then you get artistically constipated. I didn't feel good when I didn't make things."

"I've gone through a lot of phases of making. I made books for a long time. I made paintings and collage, but I don't really anymore. But all those investigations inform videos [for Graftician], I feel better having them be videos than about them being art objects." Her drive to continue to have a creative outlet is what led Nesbitt away from architecture and into the more flexible schedule of the film world. "While I'm waiting at work, I'll work on a video or something," she says with a big grin.

Nesbitt has incorporated visuals into her live performances since November 2015, and has already created videos for many of her songs, including one for "modern girls" which is a recorded kaleidoscope of lipstick, keys, cigarettes and vitamins. "I always meant Graftician to be visual and sonic, but when I started I wasn't sure how that would happen," Nesbitt says.

Making visuals for her music project was a defense mechanism for Nesbitt as much as it was a natural progression. "In November of last year I was procrastinating applying for architecture jobs," she recalls, "I made 10 music videos because I was scared of working 9-to-5 for the rest of my life, and scared of making condos, and scared of selling out. I was scared of being boring and doing something boring."

Going forward, Nesbitt doesn't plan on slowing her steady drip of creativity. Having found a kind of rhythm to her own desire to make and challenge herself, Nesbitt is planning the next iterations of Graftician. "I'm really excited to make new stuff," says Nesbitt. "I think for the next album, I'm gonna challenge myself to try making images first or try making them simultaneously. I want to push my own boundaries and my own process," she says. "I have been making music for dancers, and I've been joking with myself that I would just hire dancers as my band, but that they wouldn't make sounds."



Wander/Weave was released July 22, 2016. Listen to Graftician and see Nesbitt's other work at roxannenesbitt.com/graftician.

HICK

CONTROL VS.
COLLABORATION VS
CURSE

WORDS BY JASPER D. WRINCH

ILLUSTRATIONS BY DANA KEARLEY

PHOTO BY EVAN BUGGLE

"I thought it was kind of pretentious to go by my name," says Andrea Lukic, multi-disciplinary Vancouver artist and musician. "I don't know, it took the fun away from performing if I had to just be the regular me." So she became Hick.

Sitting down with *Discorder*, Lukic discusses the dynamic nature of her experimental music project, and how she manages to maintain control over Hick despite extensive collaboration and a curse.

"I'll look for sounds that are otherworldly," explains Lukic. With Hick, she tries to create soundscapes that are eerily close to the world around us. "There's something off with everything there, but it still seems like it could be here. I like music that gives you that feeling."

A year ago, having slowly tested out those otherworldly sounds in various live settings, Lukic recorded her first tape, *Travelers*, "in one day, sort of on a whim." With production and technical assistance from Sam Risser, of

industrial electronic act Sunstroke Militia, Lukic laid down what seemed to her to be a perfect representation of what she wanted Hick to be.

"I was in the right place at the right time," says Lukic, "and I really went for it. I pushed myself vocally, almost to total absurdity. I was confident enough to make sounds that felt really humiliating to make, but sounded just right."

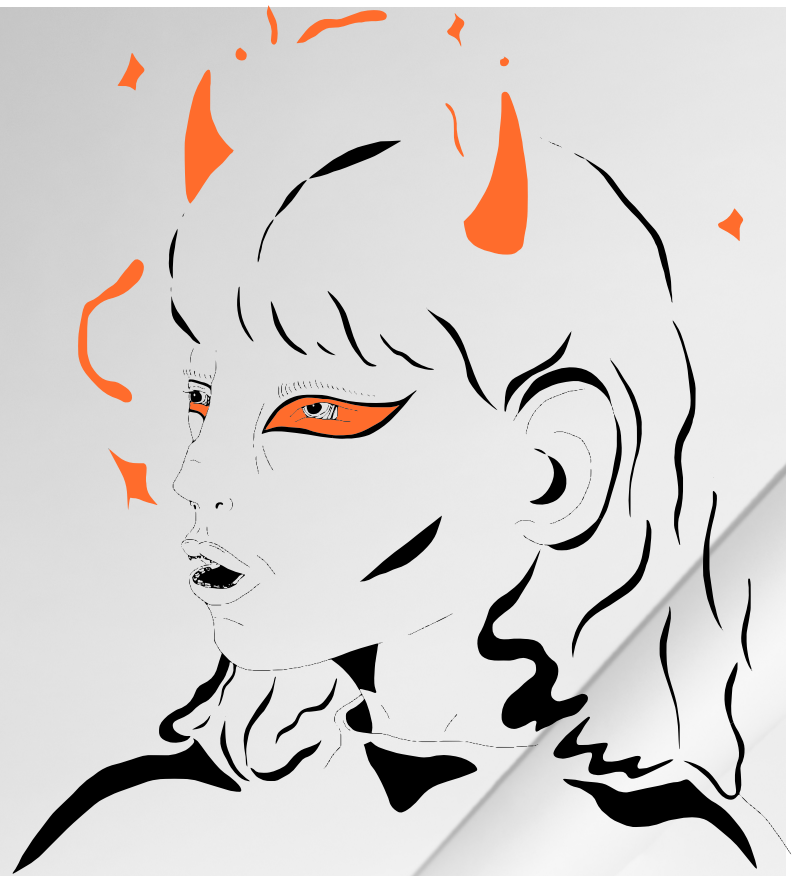
Being at ease with her voice while recording isn't something Lukic has always enjoyed. She explains, "It used to take me a long time to record vocals. It's a hard stage to get through." Having sung and played bass in Nü Sensae, a Vancouver based grunge-punk band, Lukic admits that the pressure of recording took its toll on her well-being.

"I'd contract an illness every time," she says. "I'd go to the doctor, and they would tell me it was strep throat and that it was stress induced. My body would not let me record vocals." So, in a physical sense, the recording of *Travelers* was a feat, which made its loss all the more impactful. "It got corrupted in the transfer," explains Lukic. "I don't even know what that means, but that's what happened."

Ever since, Hick has been presented almost exclusively in the live setting, in a multitude of incarnations. With a revolving roster of musicians that join Lukic at Hick performances — including Morgan Cook of Sister Blanche, Claire Newton of Cave Girl, Katayoon

Yousefbigloo of Tough Customer and Other Jesus, Chandra Melting Tallow of Mourning Coup, and Sam Risser, among others — the very nature of her project is altered depending on who is involved.

From ambient tape-loop based performances, to aggressive full band shows, Hick is practically a different band at every turn, and it's that unpredictability that keeps Lukic so engaged. "When you play with another person, you can kind of let go for a minute, and let them take the reins," she says. "They might take it somewhere you're not expecting — it's just this chain of chance and consequence that's a lot more interesting."



Despite Lukic herself being the only constant element within Hick, she admits that she can't maintain the project completely by herself. "I just don't think playing alone is that fun," she explains. "It's missing a component of music that makes music so special. The spontaneity isn't there — there's a disconnect for me." Lukic gives her last Hick performance as an example of the way in which the unexpected can alter and improve her experience.

"I played with Sam [Risser] and he was really drunk," she relates. "It was fine, but it definitely didn't go according to how we rehearsed it. I didn't know what was coming next, and it was so much more interesting to me. I was listening to it just as much as the audience was."

While she thrives off the collaborative energy of live performance, Lukic still uses her solitary time as a way to fuel her music. "I feel my visual art and music are pretty interconnected," she says. "The thing about drawing is that it takes so much alone time, so much time in your own head. You have to make music after, just to release some tension."

For Lukic, her visual and musical practices come from the same creative source, despite manifesting in different artistic products. "With drawing and

music, it's all channeling the same information from the same place, just in a different way," she says. "For Hick, it's important to keep certain aspects of my drawing really present in the music — certain colours that control how you can receive my message."

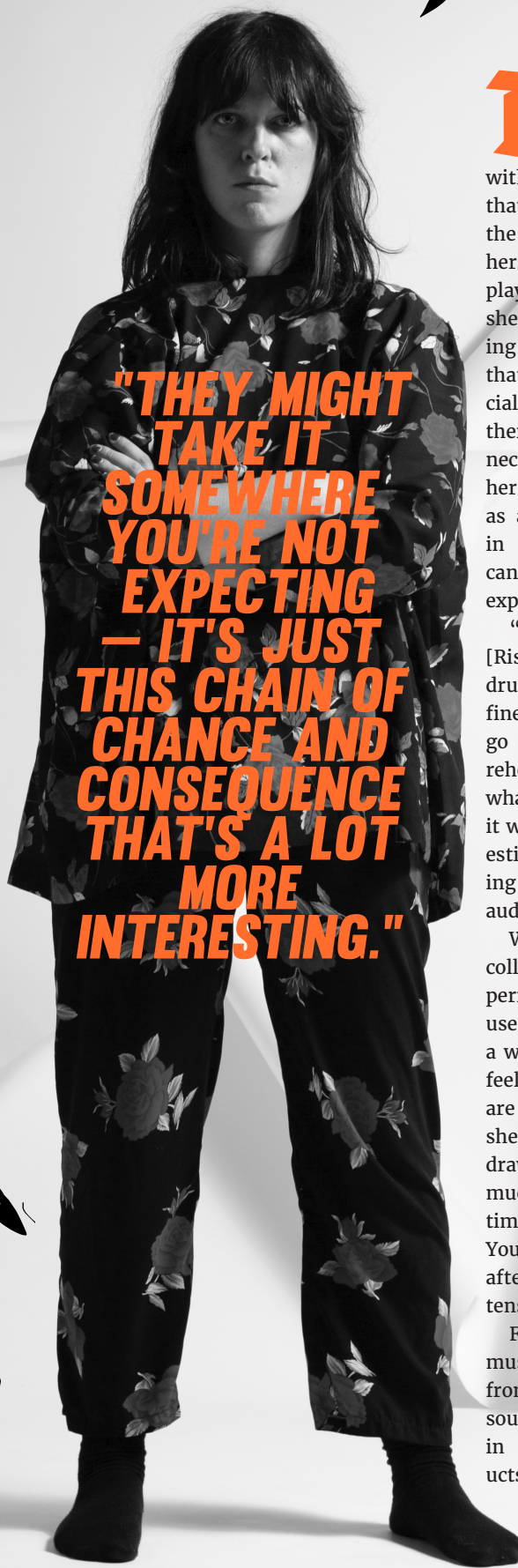
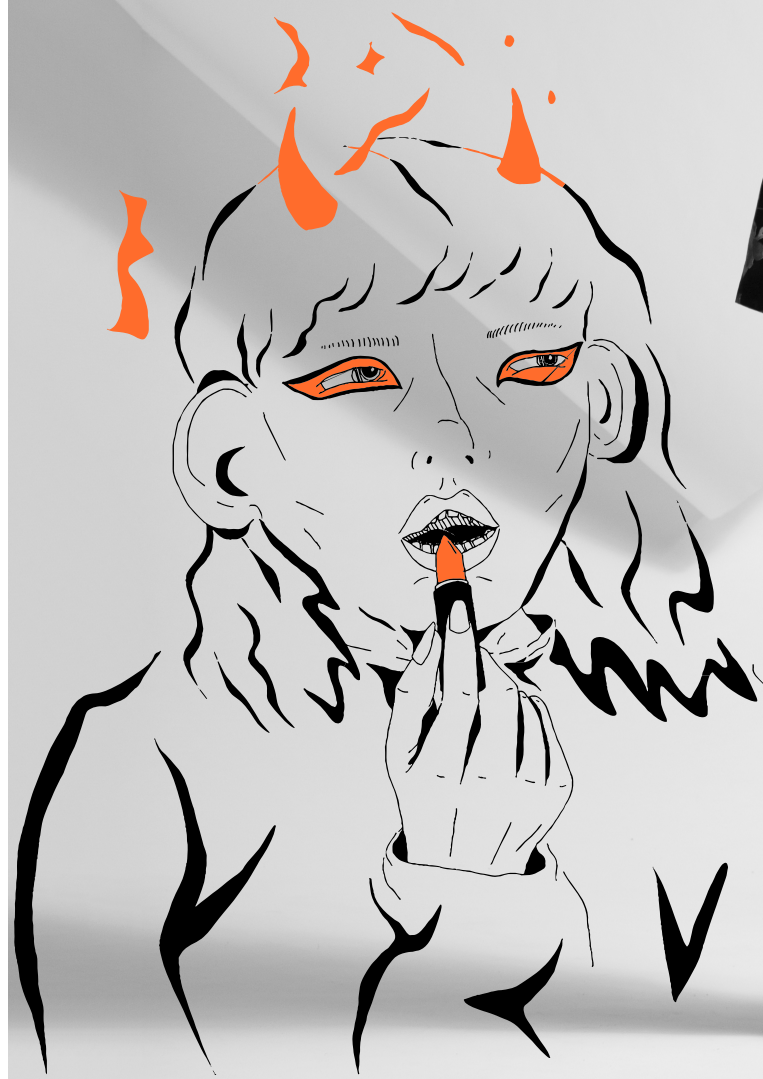
And that control is integral for Lukic to maintain in Hick, despite the unpredictability of her live shows. "I thought it would be so satisfying to control every aspect of it," explains Lukic on why she started Hick. "And it is. It's just not that satisfying to play. I think the solution is to record by yourself, and find people you connect with to play with."

After a year of adapting after the loss of her tape, experimenting with lineup configurations, and walking the line between collaboration and solitary creation, Lukic is about to embark on another venture into the world of recording. "I thought about recreating the last record, but I don't see the point," she explains. "It was a very true and real expression, so it'll always be close. I'm just approaching it superstitiously this time. I feel a bit cursed."



Hick performs September 1 with John Wiese, Rusalka, Mass Marriage and Fracture at the Remington Gallery. For more info, visit thehick.bandcamp.com.

"THEY MIGHT TAKE IT SOMEWHERE YOU'RE NOT EXPECTING — IT'S JUST THIS CHAIN OF CHANCE AND CONSEQUENCE THAT'S A LOT MORE INTERESTING."



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*

Proudly sponsored by 

VIFF Vancouver International Film Festival

September 29 to October 14

Discover viff.org

Premier Partner



Premier Supporters







VANCOUVERARTBOOKFAIR.COM

5TH ANNUAL

VA/BF



BOOKS
MAGAZINES
ZINES
PRINT EPHEMERA
TALKS
PERFORMANCES
ARTIST'S PROJECTS

14 — 16.10.16

VANCOUVER ART GALLERY
750 HORNBY ST



























12XU

-presents-

THE DARK EIGHTIES DANCE PARTY

-THE ASTORIA-

\$5

FRIDAY

SEPT 16

\$10/12

SATURDAY

OCTOBER 22

FEATURING BANDS

BLACK MARBLE

+

RITUAL HOWLS

GIGANTIC!

EAST VAN

90S PARTY

-THE ASTORIA-

\$5

SUNDAY

SEPT. 4

\$5-10

SATURDAY

SEPT. 24

VENUE NEWS SPECIAL

MUST-VISIT MUSIC VENUES, MUSIC SHOPS AND ART GALLERIES IN VANCOUVER

collected by the Discorder Masthead // illustrations by Fiona Dunnett

Discorder has compiled a broad list of our favourite Vancouver venues. Within this list there are music venues, art galleries, music shops, and a couple surprises. We don't give details, for many of these spaces are interchangeable between media, and best experienced rather than described.

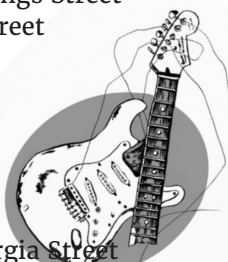
You'll notice that we have organized them by area: our designations are a little unconventional, but you'll get the point. Many of these places are all-ages, but some are 19+. If that is relevant to you, do your research before heading out.

Go forth and explore!



East and Easter Vancouver

ASTORIA — 769 East Hastings Street
AUDIOPILE RECORDS — 2016 Commercial Drive
BACK GALLERY PROJECT — 602 East Hastings Street
BIG JOY BARBER & SALON — 203-2132 East Hastings Street
CAFÉ DEUX SOLEILS — 2096 Commercial Drive
FRANKLIN STUDIOS — 1622 Franklin Street
IRIS COLLECTIVE FIELD HOUSE — 3434 Falaise Avenue
MERGE — Northeast corner of Powell Street and Clark Drive
RED GATE — 855 East Hastings Street
THE RIO — 1660 East Broadway Street
SPARTACUS BOOKS — 3378 Findlay Street
STORM CROW TAVERN — 1305 Commercial Drive
SUNSET TERRACE — 2028 Clark Drive
VIVO MEDIA ARTS CENTRE — 2625 Kaslo Street
THE WALDORF — 1489 East Hastings Street
THE WISE HALL — 1882 Adanac Street

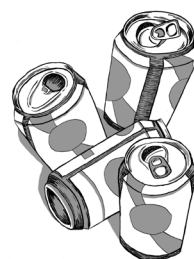


Chinatown and Gastown

221A — 221A East Georgia Street
ACCESS GALLERY — 222 East Georgia Street
ALEXANDER GASTOWN — 91 Powell Street
AUDAIN GALLERY — 149 West Hastings Street
BEAT STREET RECORDS — 439 West Hastings Street
BESTWAY STUDIOS — 21 East Pender Street
THE BOXCAR — 917 Main Street
CENTRE A — 229 East Georgia Street
CHINA CLOUD — 524 Main Street
CINEWORKS ANNEX — 235 Alexander Street
COBALT — 917 Main Street
ELLIS BUILDING — 1240 Main Street
THE EMERALD — 555 Gore Avenue
FORTUNE SOUND CLUB — 147 East Pender Street
GALLERY GACHET — 88 East Cordova Street
GAM GALLERY — 110 East Hastings Street
GOLD SAUCER — 207 West Hastings Street
GROUND SWELL — 566 Powell Street
LOST & FOUND — 33 West Hastings Street
IMPERIAL — 319 Main Street
PUB 340 — 340 Cambie Street
PUBLICATION STUDIO — 8 East Pender Street
REMINGTON GALLERY — 108 East Hastings Street
RICKSHAW THEATRE — 254 East Hastings Street
SELECTORS RECORDS — 8 East Pender Street
SPARE ROOM — 2F-222 East Georgia Street
STUDIO VOSTOK — 246 Keefer Street
SWEET PUP STUDIOS — 19 East Pender Street
UNIT/PITT PROJECTS — 236 East Pender Street
UNTITLED ART SPACE — 436 Columbia Street
VINYL RECORDS — 321 West Hastings Street
WAAP — 688 East Hastings Street

Mount Pleasant

ANTISOCIAL SKATE SHOP — 2337 Main Street
ANZA CLUB — 3 West 8 Avenue
THE BILTMORE CABARET — 2755 Prince Edward Street
BUDGIES BURRITOS — 44 Kingsway
BURRARD ARTS FOUNDATION — 108 East Broadway
CATRIONA JEFFRIES GALLERY — 274 East 1 Avenue
CCA SPACE — 5-2414 Main Street
DANDELION RECORDS — 2442 Main Street
DONT ARGUE PIZZA — 3240 Main Street
DYNAMO ARTS ASSOCIATION — 103-30 East 6 Avenue
EQUINOX GALLERY — 525 Great Northern Way
F AS IN FRANK — 2425 Main Street
FIELD CONTEMPORARY — 17 West Broadway Street
FOX CABARET — 2321 Main Street
GRUNT GALLERY — 350 East 2 Avenue
HOT ART WET CITY — 2206 Main Street
KRANKY CAFE — 228 East 4 Avenue
THE LIDO — 518 East Broadway Street
LUCKYS COMICS — 3972 Main Street
THE MAIN — 4210 Main Street
MONTE CLARK GALLERY — 525 Great Northern Way
NEPTOON RECORDS — 3561 Main Street
OPEN STUDIOS — 252 East 1 Avenue
PROJECTION ROOM — 2321 Main Street (upstairs)
PULP FICTION BOOKS — 2422 Main Street / 1830 Commercial Drive / 2754 West Broadway
RED CAT RECORDS — 4332 Main Street
SLICKITY JIMS / SKINNY FAT JACKS — 3475 Main Street
STYLUS RECORDS — 293 East 2 Avenue (Alleyway)
TOAST COLLECTIVE — 648 Kingsway
VANCOUVER ARTS & LEISURE — 1965 Main Street
WESTERN FRONT — 303 East 8 Avenue
WINDSOR GALLERY — 2-258 East 1 Avenue



West of Mount Pleasant

CHARLES H SCOTT GALLERY — 1399 Johnston Street
MALASPINA PRINTMAKERS — 1555 Duranleau Street
MORRIS AND HELEN BELKIN GALLERY — 1825 Main Mall
MUSEUM OF VANCOUVER — 1100 Chestnut Street
NORM MOVIE THEATRE — Old SUB at UBC
RUFUS GUITAR SHOP — 2621 Alma Street
STORM CROW ALEHOUSE — 1619 West Broadway Street
VANCOUVER THEATRESPORTS — 1502 Duranleau Street
ZULU RECORDS — 1972 West 4 Avenue

Downtown and West End

CINEMATHEQUE — 1131 Howe Street
COMMODORE BALLROOM — 868 Granville Street
CONTEMPORARY ART GALLERY — 555 Nelson Street
INSTANT COFFEE FIELD HOUSE — Stanley Park Second Beach
MEDIA CLUB — 695 Cambie Street
OR GALLERY — 555 Hamilton Street
ORPHEUM — 865 Seymour Street
SAKORA'S CLASSICAL RECORDS — 432 West Hastings Street
VANCOUVER ART GALLERY — 750 Hornby Street
VANCITY THEATRE — 1181 Seymour Street
VENUE — 881 Granville Street
THE VOGUE — 918 Granville Street

Not exactly in Vancouver

BEATMERCHANT RECORD STORE — 160-12240 2 Avenue, Richmond
BURNABY ART GALLERY — 6344 Deer Lake Avenue, Burnaby
CINEVOLUTION — 7700 Minoru Gate, Richmond
NEW MEDIA GALLERY — 777 Columbia Street, New Westminster
PRESENTATION HOUSE — 333 Chesterfield Avenue, North Vancouver
SURREY ART GALLERY — 13750 88 Avenue, Surrey

You'll just have to ask around

333 — You'll hear about it
THE BLACK LAB — ask an anarchist
GROUND GALLERY — on abandoned lots, ask around
JUNIPER ROOM — on Industrial Ave, but attendance is limited
THE MATADOR — Ask a punk
PROJECT SPACE — 2-236 East Pender Street, but also organizes events in other spaces, like Vancouver Art / Book Fair at the VAG



New venues are popping up all the time, and others are shutting down. This list was created from scratch, laboriously added to over several weeks in August 2016. If you are a venue and we forgot you, we apologize. Email editor.discorder@cit.ca to have your space added to the web version of this article.

ON THE AIR

COPY/PASTE

words by Christine Powell // illustrations by Zad Kokar
// photos by Manny Sangha

I hope that people are listening alone in their rooms and they start dancing.” The host of CiTR’s copy/paste, Tim Fernandes, is a DJ by the name Autonomy. Every Thursday at 11pm, he creates underground dance mixes with the station’s turntables and occasionally vinyl from his own collection. The mixes incorporate beat matching and blending so that each song smoothly fades into the next, creating uninterrupted narratives.

Fellow radio host and CiTR Student Executive Co-President Christine Powell interviewed Autonomy on creating dance mixes and finding inspiration in the stars —



WHY IS THE SHOW CALLED COPY/PASTE? WHY NOT CONTROL/F OR ESC OR DELETE?

copy/paste is a concept we’re all familiar with. It’s the process of duplication and repetition using a computer. To me, this is the essence of dance music. Dance music is all about repetition because that’s how we dance. We can use computers to create music that inspires very human emotions through dance and social interactions. It’s taking something very mechanical and straightforward and turning it into an emotionally

human thing. So that’s why it’s called copy/paste. And when you’re making dance music on a computer, you’re going to be using copy and paste a lot.

HOW IS CREATING MIXES IN THE STUDIO DIFFERENT FROM MIXING A GIG?

When I’m in the studio I’m completely focused on what I want to put out. I’m not even thinking about audience. When DJing at a gig, you have to be very responsive to what’s happening on the floor and lead people in certain directions without pushing them or alienating them. But in the studio I have the freedom to craft an hour-long set that follows a logic that I want it to follow rather than what other people are expecting. copy/paste gives me the opportunity to craft experiences or narratives through



music rather than existing to be the party.

WHAT PROCESS DO YOU USE TO FIND NEW MUSIC?

In dance music especially, the concept of a label is important to defining a sound. So if you follow specific labels, you can know what to expect. I play a lot of stuff from 1080p on the show — everyone at CiTR does. And I really like this label in Berlin called Ultramajic ... Turbo Recordings is always interesting as well. They’re based in Montreal. 100% Silk — I really like that label. And they’re primarily tape-based, like 1080p.

WHAT SORTS OF CHANGES ARE HAPPENING IN THE DANCE MUSIC SCENE?

Well across the last few years the Vancouver house and techno music scenes have gotten a lot more popular worldwide. There’s definitely a Vancouver dance music sound which I character as “inspired by trees” or “arboreal house”. It’s very lo-fi, organic house with relaxed driving beats and ethereal synths. When I say inspired by trees I am also referring to the abundance of weed in Vancouver, which creates a very specific sound palate.

I LISTENED TO THE OUTERSPACE EPISODE [“BLANK SPACE”]. WHAT ARE SOME OF YOUR FAVOURITE SHOWS YOU’VE CRAFTED?

I really enjoyed the ambient mix I did [July 14]. I made a version where I cut out all of the parts where I’m talking and I call it the “maximum introspection” mix. I listen to it when I go to bed sometimes.

I did one [on June 23] called the “solstice soundtrack” that was inspired by the summer solstice. It started light and fun, and then it moved progressively darker in tone and by the end it was driving techno sounds.

WHERE DO YOU FIND INSPIRATION FOR YOUR SHOW?

Mostly my life, really. Music is all about emotional expression. I’m not that interested in music that doesn’t have emotional character to it. There’s a lot of dance music that doesn’t and I’m not interested in that at all. [“blank space”] was because I saw the meteor shower over the weekend and saw the full moon after that. And the ambient mix was because

I was having a really rough week and I needed to cool down and think about things. If you listen to the show regularly, you could probably chart what’s going on in my life based on the music I’m playing.

copy/paste broadcasts on CiTR 101.9FM every Thursday from 11pm-12am. You can find show archives or subscribe to copy/paste as a podcast at citr.ca/radio/coppypaste.

Want to get involved at CiTR or pitch your own show? Join us for a station tour every Monday-Friday at 12pm. CiTR is located on the lower floor of the Nest at UBC.

THE FASTEST GROWING BIA IN VANCOUVER

Hastings Crossings Business Improvement Area is home to some of the most exciting new restaurants, cafes & innovative startups in Vancouver.

Check out what we have to offer at hxbia.com

HASTINGS CROSSING

HxBIA The Social Innovation BIA

CITR 101.9FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CITR EVERYDAY

	Monday	Tuesday		Wednesday	Thursday		Friday	Saturday	Sunday			
6 AM											6 AM	
7 AM	CITR GHOST MIX	PACIFIC PICKIN'		CITR GHOST MIX	CITR GHOST MIX		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX		7 AM	
8 AM							UBC 100				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		VANCOUVER, RIGHT?				10 AM	
11 AM	UNCEDDED AIRWAVES	STUDENT FILL-IN		POP DRONES	ROCKET FROM RUSSIA		STUDENT FILL-IN		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	PARTS UNKNOWN	SHINE ON	PERMANENT RAIN	STUDENT SPECIAL HOUR	KOKO CHANNEL		FEMCONCEPT	POWER CHORD	THE ROCKERS SHOW		1 PM	
2 PM		PARTICLES & WAVES		CANADALAND (syndicted)	MUZAK FOR THE OBSERVANT		RADIO ZERO				2 PM	
3 PM	THE BURROW	RADIO FREE THINKER		KEW IT UP	ASTROTALK		NARDUWAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	3 PM	
4 PM	LITTLE BIT OF SOUL	STUDENT FILL-IN		ASIAN WAVE	SIMORGH							
5 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO		EL SONIDO LATIN ROOTS	ALL ACCESS PASS		NEWS1 101	MANTRA	CHTHONIC BOOM!		5 PM	
6 PM	RADIO PAGEANT	FLEX YOUR HEAD		SHARING SCIENCE	ARTS ON AIR	ARE YOU AWARE	STUDENT FILL-IN	LADY RADIO	NASHA VOLNA	NOW WE'RE TALKING		6 PM
7 PM	EXPLODING HEAD MOVIES			INNER SPACE	SAMS QUANTCH'S HIDEAWAY			QUESTION EVERYTHING	NIGHTDRIVE95	MORE THAN HUMAN		7 PM
8 PM			INSIDE OUT		MIX CASSETTE		THE SPICE OF LIFE	NEW ERA	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRESIVO
9 PM		CRIMES & TREASONS		WHITE NOISE		LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL		SYNAPTIC SANDWICH	TRANSCENDANCE		9 PM
10 PM	THE JAZZ SHOW											CANADA POST ROCK
11 PM		STRANDED: CAN/AUS MUSIC SHOW				COPY / PASTE		THE MEDICINE SHOW				11 PM
12 AM				CITR GHOST MIX					RANDOPHONIC	CITR GHOST MIX		12 AM
1 AM	CITR GHOST MIX	CITR GHOST MIX				AURAL TENTACLES		THE LATE NIGHT SHOW				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.

■ CHINESE

ASIAN WAVE
WED. 4 PM
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, debuting rookies, independent artists and classic songs from both industries can all be heard on Asian Wave 101 as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CITR 101.9 FM.

■ CINEMATIC

EXPLODING HEAD MOVIES
MON. 7 PM
Join Gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting-edge new tracks and strange old goodies that could be used in a soundtrack to be.

■ 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 panopoly of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which hearkens 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, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul, and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records, and Nukleuz. Email: djsmileymike @trancendance.net. Website: www.trancendance.net.

■ DRAMA / POETRY

SKALD'S HALL
FRI. 9 PM
Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

■ ECLECTIC

A FACE FOR RADIO
THU. 10 AM
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

ARE YOU AWARE
ALTERNATING THU. 6 PM
Celebrating the message behind the music: profiling music and musicians that take the route of positive action over apathy.

AURAL TENTACLES
THU. 12 AM
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. Email: auraltentacles@hotmail.com

BREAKFAST WITH THE BROWNS
MON. 8 AM
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. Email: breakfastwiththebrowns@hotmail.com.

CHTHONIC BOOM!
SUN. 5 PM
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

FEMCONCEPT
FRI. 1 PM
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie rock, electronic and punk, with an emphasis on local and canadian artists.

LIVE FROM THUNDERBIRD RADIO HELL
THU. 9 PM
Featuring live bands every week performing in the CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world. Upcoming guest include Koban on July 14 and Inherent Vices on July 28!

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.

SHINE ON
ALTERNATING TUE. 1 PM
An eclectic mix of the latest, greatest tunes from the Vancouver underground and beyond, connected through a different theme each week. Join your host Shea every Tuesday for a groovy musical experience!

SOUL SANDWICH
WED. 8 PM
A myriad of your favourite music tastes all cooked into one show, from Hip Hop to Indie Rock to African jams. Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. It beats Subway.

STUDENT SPECIAL HOUR
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, Rely Rels, LuckyRich & horsepowar. Website: www.crimesandtreasons.com Email: dj@crimesandtreasons.com

NEW ERA
ALTERNATING THU. 7:30 PM
Showcases up and coming artists who are considered "underdogs" in the music industry. The show will provide a platform for new artists who are looking to get radio play. Hip-Hop music from all over the world along with features of multi-genre artists.

■ INDIAN

RHYTHMS INDIA
ALTERNATING SUN. 8 PM
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

■ JAZZ

THE JAZZ SHOW
MON. 9 PM
Sept. 5: Of all the recordings done by tenor saxophone master Stan Getz, this one was his favourite. It's features Stan playing over compositions by composer Eddie Sauter with a large string section. The album is called "Focus" and it's a gem.

Sept 12: Tonight begins a regular September (back to school, back to work etc.) educational Jazz Feature for two Mondays. This first is a brief and informal Jazz History lesson narrated by the great alto saxophonist/bandleader Julian "Cannonball" Adderley. "A History of Jazz".

Sept.19: Part Two of The Jazz Show's educational Feature is Maestro Leonard Bernstein who narrates "What Is Jazz". Bernstein takes a different approach and explains what is and what isn't Jazz and delivers some simple musical theory for the lay person. Educational and fun too!
Sept 26: A belated Birthday tribute to John Coltrane (born Sept 23, 1926-July 17,1967). His classic album called "Blue Train" with a super sextet of players including the teenage trumpet wonder Lee Morgan and trombone master Curtis Fuller and drummer Philly Joe Jones. A Jazz masterpiece.

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

■ KOREAN

KOKO CHANNEL
THU. 1 PM
This show is in Korean but not for playing just popular K-POP. We play Korean indie pop, K-rock, K-hip hop, and K-ballad. Host DJ Megan talks about news or daily life of Korean society in Metro Vancouver. Enjoy Korean talks and get the information of Korea through KOKO Channel by Megan!

■ LATIN AMERICAN

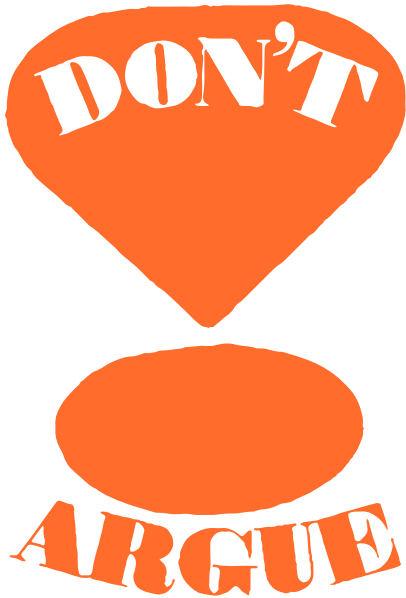
EL SONIDO LATIN ROOTS
WED. 5 PM
LA FIESTA
ALTERNATING SUN. 3 PM
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

CiTR 101.9FM JUL/AUG MONTHLY CHARTS
SUBS-CULTURAL ANOMALIES

	Artist	Album	Label
1	Adrian Teacher and The Subs*+	Terminal City	YOU'VE CHANGED
2	Heaven For Real*	Kill Your Memory	MINT
3	hazy*+	x.o. Virgo Ox	AGONY KLUB
4	Jay Arner*+	Jay II	MINT
5	Brave Radar*	Lion Head	FIXTURE
6	Frigs*	Slush EP	ARTS & CRAFTS
7	White Lung*+	Paradise	DOMINO
8	Supermoon*+	Playland	MINT
9	Dories*	Outside Observer	SELF-RELEASED
10	L.T. Leif*	Shadow On The Brim / Rough Beasts	CHOOSE YER OWN
11	Ten Strings And A Goat Skin*	Auprès du poêle	SELF-RELEASED
12	Twin River*+	Passing Shade	LIGHT ORGAN
13	No Sinner*+	Old Habits Die Hard	PROVOGUE
14	Marissa Nadler	Strangers	SACRED BONES
15	lié*+	Truth Or Consequences	MONOFONUS PRESS
16	Yung	A Youthful Dream	FAT POSSUM
17	BADBADNOTGOOD*	IV	ARTS & CRAFTS
18	Death Valley Girls	Glow In The Dark	BURGER
19	Fuzzy P*+	On A Lawn	SELF-RELEASED
20	Motherhood*	Baby Teeth	MONOPOLIZED
21	Vallens*	Consent	HAND DRAWN DRACULA
22	Cheena	Spend The Night With...	SACRED BONES
23	Kaytranada*	99.90%	XL RECORDINGS
24	Old Girl*	Objet a	GARY CASSETTES
25	Weaves*	Weaves	BUZZ
26	Softess*+	Absolute Truth	THANKLESS
27	Kubla Khan*+	Kubla Khan	SELF-RELEASED
28	Sarah Davachi*+	Dominions	JAZ
29	Blood Orange	Freetown Sound	DOMINO
30	Whitney	Light Upon the Lake	SECRETLY CANADIAN
31	Spray Paint	Feel The Clamps	GONER
32	Hannah Georgas*+	For Evelyn	DINE ALONE
33	Dumb*+	Beach Church	SELF-RELEASED
34	Kristine Schmitt	Good Dirt	SELF-RELEASED
35	Advertisement*	Advertisement	SELF-RELEASED
36	Holy Fuck*	Congrats	LAST GANG
37	We Found a Lovebird*+	Lobby	SELF-RELEASED
38	JPSNSGRLS*+	Divorce	LIGHT ORGAN
39	Les Chaussettes*+	Who Will Read Your Mind	SELF-RELEASED
40	Mitski	Puberty 2	DEAD OCEANS
41	Mick Harvey	Delirium Tremens	MUTE
42	Moths and Locusts*	Helios Rising	SUNMASK
43	Sonny & The Sunsets	Moods Baby Moods	POLYVINYL
44	Ace Martens*+	Palm Springs	SELF-RELEASED
45	Petunia & The Vipers*+	Dead Bird On The Highway	SELF-RELEASED
46	Dysnea Boys*	For Evelyn	TAKE IT BACK
47	Betterhalf*	Cute Doom	SELF-RELEASED
48	Counterfeit Jeans*	Counterfeit Jeans	SOMETIMES MUSIC
49	Young Rival*	Strange Light	PAPER BAG
50	Koban*+	Abject Obsessions	AVANT!

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, 11500 University Blvd., Vancouver BC, V6V 1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@cit.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

SLICES & PIES



Licensed Patio
Jukebox
Great Pizza
Good Times
3240 Main St.



Vancouver's Community-Driven Concert Calendar

Integrated with profiles taken from the
Vancouver Musicians Directory

the CiTR Radio Sponsored
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

#PRAISETHELORD

• LORD DIAMONDS •



ALBUM AVAILABLE NOW

 /  LORD DIAMONDS **FACTOR** We acknowledge the financial support of FACTOR and Canada's private radio broadcasters.



WARPAINT



UPCOMING SHOWS IN VANCOUVER!

Sept 03
THE WHITE PANDA
Imperial

Sept 05
EXPLOSIONS IN THE SKY
Commodore Ballroom

Sept 06
GAD ELMALEH
Vogue Theatre

Sept 15
BIBI BOURELLY
Alexander Gastown

Sept 16
JOSEPH ARTHUR
The Cobalt

Sept 20
BEATY HEART
The Cobalt

Sept 20
WARPAINT
Imperial

Sept 21
CHROME SPARKS
The Biltmore

Sept 24
NAO
The Biltmore

Sept 25
ST. PAUL & THE BROKEN BONES
Commodore Ballroom

Sept 26
TA-KU (LIVE)
Vogue Theatre

Sept 27
ALLAH-LAS
The Biltmore

Sept 28
NICK WATERHOUSE
The Cobalt

Sept 28
PREOCCUPATIONS (FKA VIET CONG)
Rickshaw Theatre

Oct 2
DRIVE-BY TRUCKERS
Rickshaw Theatre

Oct 4
CYMBALS EAT GUITARS
The Cobalt

Oct 5, Oct 6, Oct 7 & Oct 8
JAPANDROIDS
The Cobalt



*Local legends
play 4 hometown shows!*



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

Tickets & More Shows at TimbreConcerts.com

