

DISCORDER

m a g a z i n e

Summer
2017

"that salty magazine from CiTR101.9FM"
.Forever Local, Free Forever.

Vol. 34 | No. 6 | Issue. 391



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UPCOMING SHOWS

JUL 7 SAY HELLO 2 HEAVEN: CHRIS CORNELL TRIBUTE & FUNDRAISER BOG, LEFT SPINE DOWN & MORE

JUL 8 EARLY SHOW (7PM): COMEDY SHOCKER XIII: THE 13TH FLOOR KATHLEEN MCGEE, JORDAN DUCHARME, ED KONYHA, HOST SAM TONNING, & MORE



JUL 8 LATE SHOW (10PM): TACO FEST AFTERPARTY THE FOOD, THE FURNITURE

JUL 15 EAGLES OF DEATH METAL SOLD OUT THE DELTA RIGGS

JUL 21 MAD ALCHEMY CARAVAN LSD & THE SEARCH FOR GOD, STEVENSON RANCH DAVIDIANS, JESUS SONS, & MORE

JUL 22 WEDNESDAY 13 INVIDIA, GABRIEL & THE APOCALYPSE, HELLCHAMBER



JUL 29 PICKWICK RICH HOPE AND HIS EVIL DOERS, COBRA RAMONE

AUG 2 EVERY TIME I DIE NECK OF THE WOODS, ANCHORESS

AUG 4 ANCHIENTS DEAD QUIET, MENDOZZA, HASHTEROID, SEER

AUG 6 EL TRI MIGHTY ONE, MARIACHI LOS DORADOS

AUG 11 ONE LOVE WESTCOAST PARTY ANTIDOPING, THE SENTIMENTS, CAWAMA

AUG 18 MEW MONAKR



AUG 24 LAST PODCAST ON THE LEFT

AUG 25 DIAMOND HEAD THE AGONIST, SPELL, REBEL PRIEST

AUG 26 GREEN JELLO DEATH SENTENCE, THE JUDGES

SEP 2 DECAPITATED & THY ART IS MURDER (CO-HEADLINING) FALLUJAH, GHOST BATH

SEP 9 PERTURBATOR WITH GUESTS

SEP 15 VENOM INC GOATWHORE, TOXIC HOLOCAUST, THE CONVALESCENCE, AGGRESSION



SEP 17 MARSHALL CRENSHAW Y LOS STRAITJACKETS WITH GUESTS

SEP 23 THE SADIES WITH GUESTS

SEP 25 SHEER MAG TONY MOLINA, BB

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I TAKE MY GENTRIFICATION WITH A PEEL OF PAINT

EDITOR'S NOTE

Colour me pink and yellow and take selfies with me, please.

I have complicated feelings towards neighbourhood beautifying projects. In particular, projects that promote themselves as “activating space” or making streets more “walkable.” Many of these projects — many of which are funded by municipal government — overlook immediate communities in favour of populating new hashtags. In the downtown core and the DTES especially, gentrification and displacement under the guise of reinvigoration has the capacity to encourage stigmatization of homeless and low-income people. And for what? A pretty photo-op against a colourful façade? It is a special type of arrogance that assumes an industrial or city landscape can only be made beautiful with bright colour. What irritates me most is the apparent lack of community consultation in imagery and location. Or maybe longtime residents, businesses and binners are consulted when a colourful splash pops up in a DTES alley? I'm curious to know.

This summer as you dare yourselves into the ocean, sip radlers in parks, embark on bike adventures to treehouses, and walk the streets hunting for night buses, take it in. Enjoy yourselves, but don't forget the contexts that have brought you to where you are, and the people you share these places with.

Paint has the power to draw attention to surroundings, but it also has the capacity to cover them up. What paint can't do is erase the stories of a land.

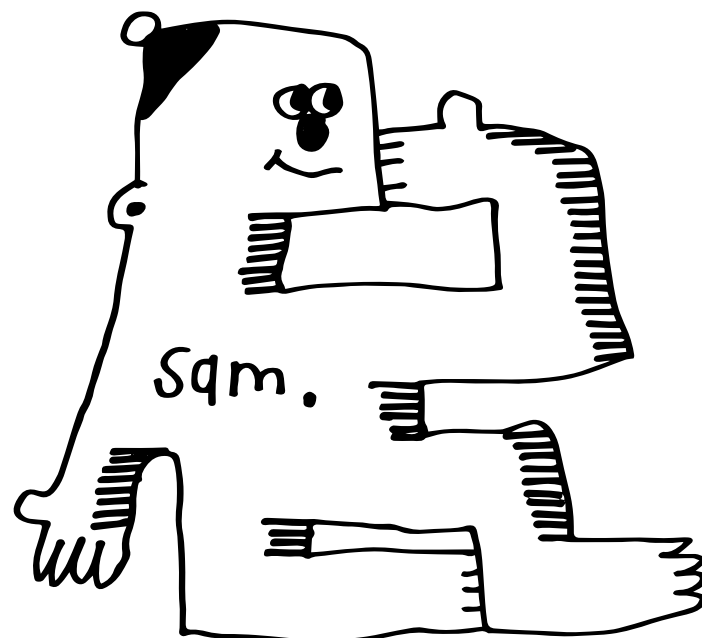


From September through January 2018, *Discorder* and CiTR 101.9FM will have a satellite location at PLOT, Access Gallery's new project space at 222 East Georgia Street in Vancouver's Chinatown. We will be using PLOT as a hub for magazine and radio content production in collaboration with neighbourhood residents, artists and organizations. Activities will include weekly radio dispatches, workshops related to media democracy and technical training, live broadcasts of events and panel discussions, and content meetings open to the public. Thank you, Access Gallery for the space to engage and support initiatives in Chinatown and the Downtown Eastside in ways we haven't before. We're looking forward to making media more accessible, and helping people tell their own stories.

This Summer Issue features Chinatown Concern Group 唐人街關注組, *Gayblevision* at VIVO Media Arts Centre, and part two of (In)Accessible Vancouver. We also interview artists Gabi Dao, Prado and Malcolm Biddle, and local musicians weigh in on their favourite spots for our Summer Park Guide. Keagan Perlette offer a little guidance with Tarotscopes on page 12. R.L.A. reviews one of our favourite local festivals, Music Waste, and Under Review ventures further into podcast and book reviews. Our art project is Samuel Morgan, who tagged this issue with spot illustrations.

See you in September,
BB

P.S. *Discorder* will be posting several Web Exclusive interviews, album and music video debuts, and general news throughout the summer months. Visit discorder.ca, or follow us on the social medias for updates.



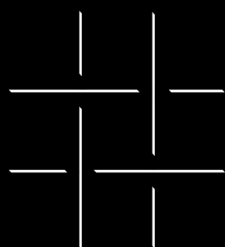
EDITOR'S NOTE

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JULY 28TH-30TH
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WRISTBAND

VANCOUVER LATIN AMERICAN FILM FESTIVAL

words by Ana Rivera // illustrations by Karla Monterrosa

Putting on a gown made up of the finest films from Latin America, the VLAFF is celebrating its Quinceañera from August 24 to September 3. Just as a young woman celebrates her 15th birthday in Latin America, the VLAFF is seeking to show us the way in which it has matured and evolved into a diverse and well-composed cinematic experience.

The festival aims to spread Latin American culture from the various cinematographic discourses while promoting social interaction and stimulating cultural interchange. It also hopes to strengthen the bridges of collaboration, exchange and dialogue between the cinematographic industries of both regions.

Each year the festival picks a country to place focus on based on the support of embassies and consulate generals. This year Cuba was chosen as the main focus because "even though it is a relatively small country, it produces very significant high quality films" according to festival organizer Christian Sida-Venezuela. He and his team feel it is important to support these filmmakers, particularly from this country which doesn't receive as much support as others to be featured in film festivals.

Over the span of the eleven-day film event, apart from Cuba, one will be able to

indulge in films from nearly every country in Latin America.

The goal of the festival is to highlight the work of Latin American and Latino Canadian filmmakers who have produced their films in their country of origin or Canada, and are interested in sharing their experiences with Vancouver audiences. Without VLAFF, most of these films would not have had the opportunity to be shown in Canada. It also, and most importantly, aims to address socioeconomic issues of importance to Latin America, as well as promote the interaction of cinema lovers from both Latin America, Canada and beyond.

The event will host a competition for first-time directors, which will include a series of panel discussions by youth jurors who will choose those films awarded by the festival.

One of this year's highlights is the opening film *El Ciudadano Ilustre* (*The illustrious citizen*) by Argentinean director duo Gaston Duprat and Mariano Cohn, a satirical dark comedy that promises to be riveting and uncompromising in exploring a man's struggle between his roots and his journey through fame.

As a visual tool of education the VLAFF provides a category titled ¡Activismo! (Activism). This section focuses on films that are profound, political and powerful: films that will initiate



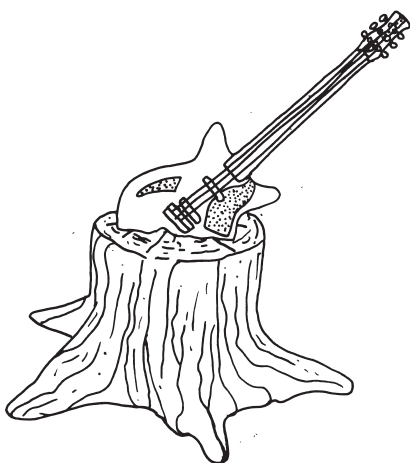
filmmaker, this personal perspectives helps humanize the victims. It is a platform to educate and inform in a unique and impactful way that an outside filmmaker view may not be able to provide.

As the Latino community in Vancouver and Canada continues to grow, any avenue that provides a level of understanding of the diversity of culture in Latin America is of great importance to nurture tolerance and unity.

The Vancouver Latin American Film Festival has taken place annually since 2003. Make sure to check out their website for regular updates on screenings and events, and more festival information at vlaff.org.



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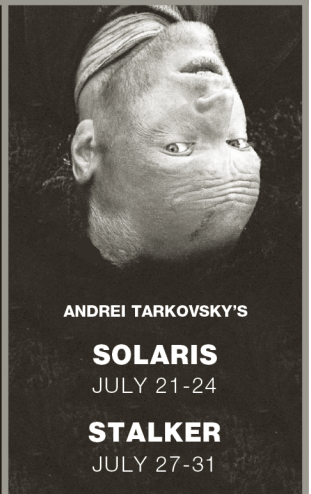


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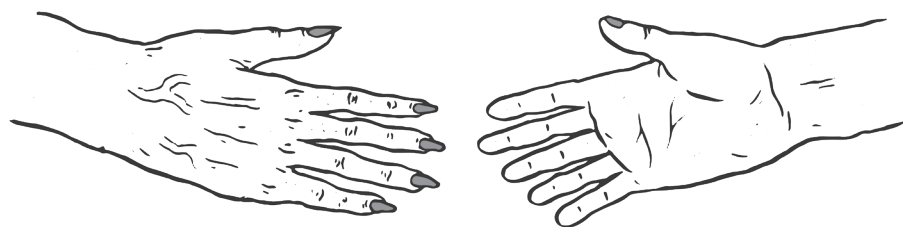
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(IN)ACCESSIBLE VANCOUVER PT.2

words by Eleanor Wearing

illustrations by Bryce Aspinall



Ah, summer. For those living in Vancouver, this means (moderately) nicer weather, and the annual proliferation of local shows and events throughout the city. In (In)Accessible Vancouver Part 1 published in the May issue of *Discorder* Magazine, I ask the question, who is responsible for ensuring event accessibility? Is it the City of Vancouver? Venue managers? Organizers? The feature looks to the accessibility of a few local arts organizations outside of *Discorder*'s typical scene — Kickstart and Realwheels — who are addressing accessibility in the arts in different ways. Keeping these conversations in mind, I want to consider how organizers, venue managers, and show attendees might follow the lead of these organizations, and not just talk about goals for the future, but take tangible actions right now.

For venues and organizers, one place to start is with the information and strategies put forward by RAMP, or the Radical Access Mapping Project. RAMP is a solo project, founded and run out of Vancouver by an individual known as romham. One of the major focuses of RAMP is to perform accessibility audits of local venues, bars and businesses, and make this information publicly accessible. RAMP also provides blank templates for people to conduct their own venue audits.

However, as romham points out on the RAMP website, an audit is only one part of the picture. It must be used "as a whole process whereby individuals and groups begin (or continue) to look at the many ways their space / event / organizing group etc. can shift its priorities, its philosophies, its understandings, and yes its walls, sometimes razing the entirety to the ground, to create and recreate not only a more welcoming space for multiply disabled folks, but to change, shift, demolish notions of worth, of solidarity, of resistance, of community altogether."

With respect to groups enacting this in Vancouver, romham has particularly positive experience working with the Reverb Queer Reading Series:

"The [series] was a great example of taking the audit process seriously and moving it forward by making incremental changes a standard part of the organizing of an event," says romham. "Organizers intentionally started with a reasonably accessible space, and every installment they increased and improved access in one area or another, from childcare, chemical and EMF sensitivity, wheelchair

user access, fat-friendly seating, ASL interpretation, and so on."

There are other local organizers who are making use of the tools put forward by RAMP and working to expand our collective understanding of accessibility. For Melanie Matining, one of the organizers of local queer dance parties Denim Vest and Open Relationship, accessibility is a big part of event planning and discussion. Using information from RAMP, organizers focus on physical accessibility, and ways to make their events more inclusive, including emotional accessibility and financial accessibility. In a city as expensive as Vancouver, financial accessibility is a really interesting thing to think about.

"With [financial accessibility] we think about sliding scale, but take it a step further," says Melanie. "It's one thing to say, 'no one is turned away at the door,' but also that there's a point of discomfort when someone has to come up to the door staff to say they don't have enough. So we've had conversations with community, and one of the small things we did that created a really awesome positive impact to the party was to use a jar for the entry fee so people have the ability to pay what they're able to, without judgement."



Among the important things Melanie points to is the power of having community conversations, and asking folks who attend their events what they need or what they'd like to see.

"I think people attending events have a lot of power too [...] I think it would help if the people who come out to events could connect with organizers and have real conversations and think about capacity," she says. This way, there are

opportunities for folks to work together on what they think is important, while also recognizing the capacity and resources that organizers are working with.

"Given all the things that [organizers] want, sometimes we have to [work on things] one by one," explains Melanie. "Having a culture of compassion, and being like, 'Okay we want to make it accessible, but it's going to take some time,' is important! We're living in a racist, ableist, transphobic world, so there's a lot of systems we have to debunk in ourselves, as well, if we want to get to somewhere that is genuine."

I think the idea of having compassion is important, because implementing accessibility policies and practices is tough work. It requires time, energy, emotional investment, and other resources that are not always available. This being said, bringing compassion into these conversations will likely look different for different people. For organizers, it could look like starting small, and being okay with things going slow — as long they keep improving. And for show attendees concerned about accessibility, it means communicating needs and desires with organizers, venue owners, and staff to communicate needs and desires. Finally, for anyone thinking about accessibility within their own circles, to consider how actions, discussion, knowledge and other resources are strengthened when used collectively.

Find out more about RAMP at their website: radicalaccessiblecommunities.wordpress.com.



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GREASE
SING-A-LONG!
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ALSO ON JULY 22

THE WARRIORS
FRIDAY LATE NIGHT MOVIE

JULY 8

THE WIZARD OF OZ

DOUBLE FEATURE!
TRAINSPOTTING (1996)
T2 TRAINSPOTTING (2017)

JULY 9

BATMAN: THE MOVIE (1966)

JEAN CLAUDE VAN DAMME
BLOODSPORT

JULY 10

DELIVERANCE

T2: TRAINSPOTTING

JULY 11

WES ANDERSON DOUBLE FEATURE!
BOTTLE ROCKET
THE DARJEELING LIMITED

JULY 12

007 DOUBLE FEATURE!
A VIEW TO A KILL

THE GENTLEMEN HECKLERS PRESENT
MOONRAKER

JULY 13

MARILYN MONROE & JANE RUSSELL IN
GENTLEMEN PREFER BLONDES

JULY 14

INDIANA JONES TRILOGY MARATHON!
RAIDERS. TEMPLE. CRUSADE.
ALL INDIANA. ALL. NIGHT LONG.

JULY 15

STEVEN SPIELBERG'S
E.T. THE EXTRA TERRESTRIAL

STANLEY KUBRICK'S
2001: A SPACE ODYSSEY

JULY 16

DOUBLE FEATURE!
THE LAST PICTURE SHOW
STARMAN

JULY 19

MONTEREY POP!
50TH ANNIVERSARY REMASTER

JULY 20

DOUBLE FEATURE!
LEON: THE PROFESSIONAL

THE FIFTH ELEMENT

JULY 21

RITA HAYWORTH IN
GILDA
"THE LITTLE HAND SAYS IT'S TIME TO ROCK AND ROLL."

POINT BREAK (1991)
FRIDAY LATE NIGHT MOVIE

JULY 24

IGGY POP AND JOSH HOMME
AMERICAN VALHALLA

JULY 25

SPICE WORLD
(WITH LIVE DRAG SHADOWCAST!)

JULY 28

RYAN GOSLING IN
DRIVE
FRIDAY LATE NIGHT MOVIE

JULY 29

FOU FOU HA! FEATURING FOU YORK
THE 24 CARROT SHOW
*ALSO ON JULY 28

JULY 31

THE GEEKENDERS AND KITTY GLITTER PRESENT
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COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA

AN EAR FOR AN EYE: GABI DAO'S SONIC SPACE

words by Jules Galbraith // photos by Duncan Cairns-Brenner // illustrations by Kalena Mackiewicz



When we listen, where are we, and where is the sound? What does it mean to listen to others and have an experience of a space that has no physical location? These are questions asked by Gabi Dao, media artist-in-residence at the Western Front, an artist-run centre known for its new media cross-platform and multimedia exhibitions, residencies and workshops.

When I meet Dao, the artist is articulate and energetic despite having spent the morning toiling over grant applications. Dao chuckles that the process has prepared her well for answering questions about her practice. Dao's installations make use of both visual and sculptural elements, as well as sonic and interactive ones. "I'm interested in sound, and how it exists ontologically."

Dao describes her practice as one that is responsive, in active dialogue with a given context. "No matter how psychedelic and affective and deep from your intuition [ideas] come from, I feel like they are always responding to what happens in real life."

Dao's artistic preoccupation with space and location has long roots. As a second-generation Chinese-Vietnamese immigrant, both of her parents were affected by displacement following conflict throughout the '70s. Dao herself has the experience of growing up at the intersection between the traditional culture imparted by her upbringing, and her day-to-day experience absorbing and creating culture in contemporary Vancouver. She moves through her practice with a keen awareness of how identity and culture is constructed and tied to place in the sense both of current location, as well as more abstract spaces, removed in time and distance, whose effects are nevertheless potent in individual consciousness.

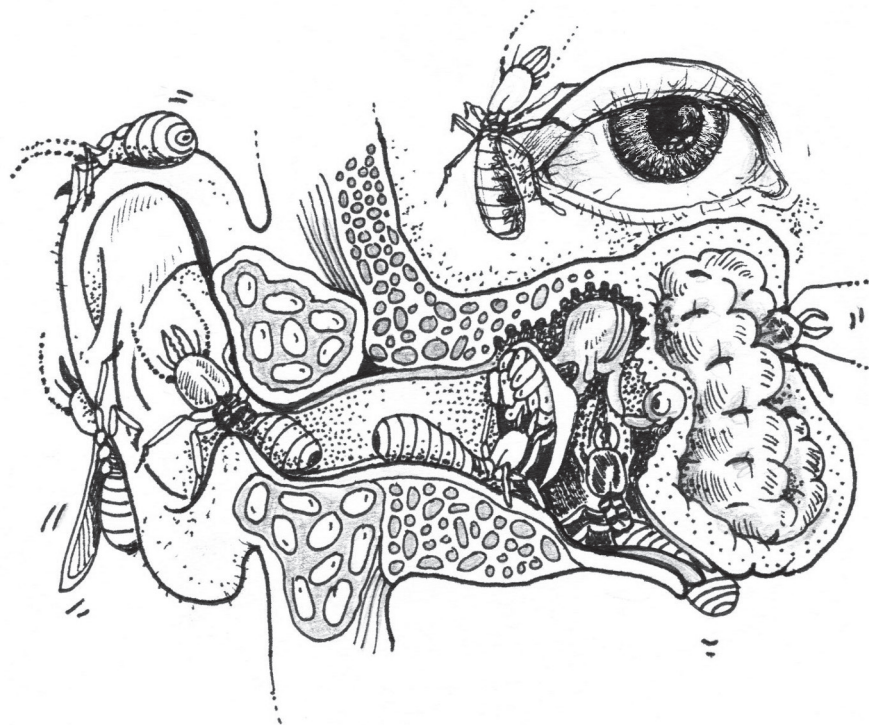
"My practice looks at these conditions, these forces, that shape values — families, governments, cultures — and how layered they are, and how they intersect [...] Identity is this really contingent thing, hinged on external factors. As well, what are the forces that make culture and determine what it is, which determine what

culture is good and what culture is bad? Different experiences, especially aesthetic ones, are so controlled and mediated by the social landscape that humankind has created for itself."

The Western Front is a weathered wood-slat heritage building which stands in humble contrast to the modern condo housing on the opposite corner. We enter the Grand Luxe Concert Hall, the setting of Dao's *Slow Wave*, a festival that has featured unconventionally intimate performances by Yu Su and Scott Gailey, Soledad Muñoz (alongside Samira,

There which is in dialogue with the concert series.

I ask Dao what her partnership with the Western Front and New Media Curator Allison Collins, has lent her in terms of resources. On top of the equipment for recording and editing, as well as curatorial input, Dao exclaims, "The camaraderie! The staff are all so generous and knowledgeable, it's like a family restaurant here. I'm constantly humbled. And I'm not expected to produce anything, necessarily. I can use this time to just workshop, think and talk to people I wouldn't get to talk to. It's a lot about feeling supported."



Prado and Nvrsne) as well as a sound workshop hosted by Tom Whalen (Tommy Tone).

Unlocking a door I had never noticed before, she leads into a narrow corridor stuffed with audio equipment and old cassettes — the Front's archive — and then on to two smaller rooms, both equipped with rippled modular wall-mounts: sound dampers.

This is the recording booth and audio-editing suite where Dao spends much of her time — granted 24-hour access as a condition of the residency — at work on the production of a podcast series *Here Nor*

Dao describes her intentions for the podcast as producing a forum "to discuss what's happening in the community through what people are doing, their relationships with what they're making, and with the city."

During and now after her time at Emily Carr University of Art + Design, Dao has been involved in the studio-cum-gallery spaces Avenue and DUPLEX. As such, she has witnessed and dealt firsthand with the difficulties that weigh on creative individuals in metropolitan centres, especially emerging artists. Finding and maintaining

cultural spaces means facing the constant menace of rising housing costs, development and rezoning, dilapidated infrastructure and personal burnout. "It's a dire time," Dao observes, "and it always will be."

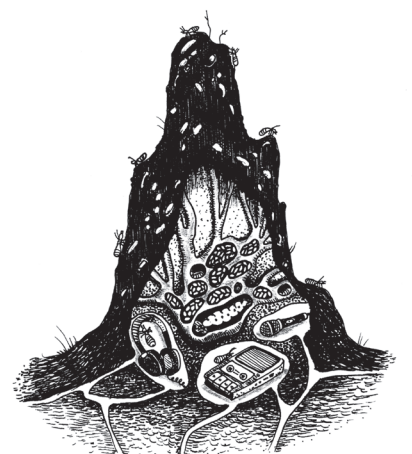
However, Dao has faith in the capacity of artistic practices and objects, stating what is needed is "a place for visibility. For me, that means that [the art] can now elicit a conversation [...] We as artists, as artistic labourers, need to go into the world and exchange and dialogue and have real effects, make something happen in a direct or indirect way."

Through podcasting, Dao hopes to create a space not for just for visibility, but audibility. "Dialogue and discussion have this great capacity, and listening is so hinged on community. You're always listening to someone else. Sound is this social architecture, this structure for congregation. It literally builds something — it's so present, but it's in the air at the same time, totally ephemeral."

"It's hard here," Dao states, "and I just realized that we just need a place to talk. I'm asking what the role of a voice is, what it means to talk and give space to voices, and what it means to listen. Space is a resource! And that is something that I have hoped to extend to others through my residency."



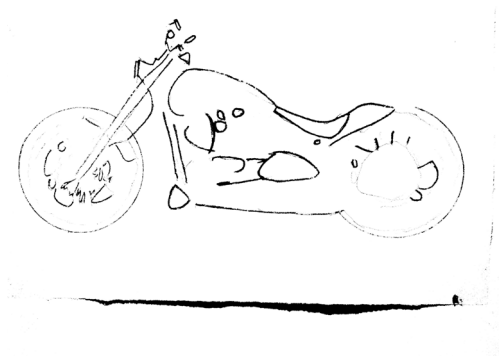
Gabi Dao is artist-in-residence at the Western Front for Spring and Summer 2017. Her residency will conclude with a public exhibition this Fall. More information at front.bc.ca/events/gabi-dao.



GAYBLEVISION

VANCOUVER QUEER HISTORY UNSCRIPTED,
UNCENSORED AND ARCHIVED FOREVER

words by Aidan Danaher//
illustrations by Jules Francisco//
archive imagery courtesy of VIVO



Gayblevision opening credits



Gayblevision producers (clockwise from top left) Don Durrell, Barry Spillman, Mary Anne McEwen, Greg Cutts and Don Larventz

immortalized in their archive as video time-capsules of Vancouver's LGBTQIA+ community in the early-to-mid '80s. Episodes range from exuberance, such as detailing how Pride started as a fledgling movement and became an international phenomena, to incredible tenderness, as seen through raw footage of unedited interviews with people afflicted by HIV. Most of *Gayblevision* is digitized, and footage is accessible online.

One of the most intriguing things about *Gayblevision* is how it provides such a unique insider perspective on the LGBTQIA+ culture as it simultaneously grew and combatted adversity. In the summer of 1981, Vancouver declared its first official week dedicated to Pride. In a clip showing the official commencement address, the declaration of the Gay Unity Week '81 promoted the "basic humanity and rights of gay people as citizens and members of the community," while making note of Vancouver's diversity as one of its many strengths.

In the summer of 1990, Vancouver hosted Celebration '90, an installment of San Francisco's Gay Games. In an interview with Gay Games organizer Tom Waddell, he said of choosing a new host, "It needs to be a gay community that is known for its friendliness, and has the facilities, and perhaps the most essential element is that it has a good working relationship with the city government." Vancouver covered all of those criteria. Waddell made a great point about the appeal of hosting the event internationally, that through the growth of the event, "cities will realize that gay communities contribute a great deal to the cultural life, to the social life, to the physical life of any city that they inhabit."

Some particularly incredible footage is from an interview with Alan Hicox, who was Vancouver's first openly gay man also openly battling AIDS. Hicox was a founding member of Vancouver's first AIDS support group. His bravery was reflected by his decision to publicly face the disease, and he admitted on tape that his confidence was greatly strengthened by the loving support of his friends and family. Sadly, he passed away only nine months after being diagnosed.

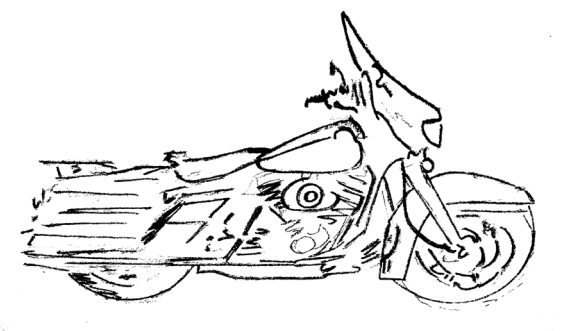
I can't help but think that the further our society ventures into this century, our inclination towards obsessive nostalgia grows. It is as if the populus has largely held onto this mythical notion that quotidian life in past decades was unaffected by the same sort of troubles that we experience today. This phenomenon is in part due to our recollections of childhood, as we compare them to the turbulence of our current lives, unable to contextualize

the bigger picture. For instance, as I keep watching more episodes and excerpts of *Gayblevision*, I notice it is easy to forget how the media firestorm around AIDS / HIV caused widespread stigmatization. In effect, this only plagued the LGBTQIA+ community with increased discrimination that caused further alienation, rather than raising awareness in an educated manner to help prevent the suffering and loss of innocent lives. Just because it's more pleasant to think of the '80s in terms of neon leg warmers, one-hit wonders and Brat Pack movies, doesn't mean there isn't more to learn from that era.

The Crista Dahl Media Library & Archive at VIVO is rich with the preserved history from the Lower Mainland and media organizations across the world. These documents and videos, our cultural heritage, are being made readily available as the archive grows and older works are digitized and redistributed. *Gayblevision*, in particular, demonstrates the value of such archives in preserving a strategically pivotal period of LGBTQIA+ activism on the West Coast. It shows us how much we have progressed, and also helps us understand how much farther we have to go.



Access to the Crista Dahl Media Library & Archive is free of charge, and you can learn more here: vivomediaarts.com/archive. If you wish to see the archive for yourself, contact VIVO at library@vivomediaarts.com. The video archive catalogue can also be browsed online at videoout.ca. VIVO will have a screening of *Gayblevision* on Thursday, August 3 at 8pm, admission by donation.



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JUNE 2017

EXCERPT FROM MUSIC WASTE 2017

JUNE 1-4 / VARIOUS VENUES

While I was still recovering from my late night at Fortune, I knew my second night of Music Waste was going to require travelling around the city from venue to venue. Before the sun had even set, my evening began at the Cobalt.

First on deck was Tesstopia, a solo performance from Daniel Tessy (of Fuzzy P, who were playing later that night at Pat's Pub) with his semi-hollow electric guitar. His bellowing vocals were at times a jarringly high-pitched falsetto or bloated, with delicate melodies. Before he finished his set with "Impossible to Know," he mentioned that he was unable to play the song's closing guitar solo. Instead he decided to sing it note for note. While it wasn't necessarily my cup of tea, it was very entertaining and you could tell he was having a great time.

Shortly after, Milk took to the stage. Sporting a Hawaiian shirt, Milk's enigmatic vocalist / guitarist Thomas James carried himself with a similar disposition to Dinosaur Jr's J Mascis, with drawled singing complimented by the ability to pull off ripping guitar solos. Some of my favourite songs from the set were "Marmalade," with guitar melodies and harmonies reminiscent of Real Estate, and "Standards," where James sings: "Everyone's so worried they are losing their damn mind / Anyway I guess I feel alright."

For the final act of this show, all four members of Jock Tears were bouncing around the stage, each with their own spastic rhythms. Almost every song — which was never longer than two minutes — was preceded by a quick "1-2-3-4!" Similar to their name, their songs were cheeky, lighthearted jabs at different kinds of insufferable stereotypes. For instance, singer Lauren Ray announced before one song, "This is a song about cool guys who aren't cool," and proceeded to sing about boys with bleached blonde hair. Another song was preceded by a, "This song is about Tinder, I hope you find true romance." While it was completely unexpected, their set wouldn't have been complete without their encore: a cover of GG Allin's "Don't Talk To Me."

By the time I left the Cobalt, the sky was finally dark. I made my way across the city to make it to my next stop of the night: The Toast Collective for Winona Forever's set... *[Read the full review on discorder.ca]*
—Aidan Danaher

MUSIC WASTE: PALM OIL / DAD THIGHS / WARES / LITTLE SPROUT

JUNE 3 / TOAST COLLECTIVE

At 9 p.m. on Saturday, June 3, the front door of Toast Collective was locked and the windows were boarded up. Confident that a Music Waste show was supposed to be occurring, I searched for a way in.

The back alley revealed a nondescript entrance which led to a shoebox of a space. Inside, people were quietly chatting, sitting on couches and piling their jackets up in the corner — we could have been hanging out at a band practice in a friend's parents' garage.

Vancouver-based Little Sprout opened to a crowd of two dozen. The show was so intimate that Amie Gislason, on vocals and guitar, asked if the sound was alright with everyone and we directly replied. Gislason's voice had a sweetness to it reminiscent of Hannah Georgas, that could transform into a heavy metal wail in an instant. Sean Aram Gordon played a drum set that included a cymbal cracked within an inch of its life, and Reese Patterson grinned along on bass. Little Sprout seemed genuinely happy we were all there, and the feeling was mutual.

After a short intermission, the crowd easily doubled in size. Everyone was chattering amongst themselves and waiting for the next act when feedback shrieked through the room. At first, it seemed like Wares' Cassia Hardy was fiddling with the equipment in an attempt to stop the noise, which had grown unbearably loud in the small space, but it gradually morphed into something calculated and melodic.

Seeing Wares perform reminded me of why I love small shows. Their music is the product of genuine talent, and watching them perform felt like bearing witness to something greater. Hardy's commanding presence blended with her unpretentious vocals to create garage rock infused with absolute sincerity. It wasn't a show I can easily forget.

At some point between Wares and Dad Thighs, Toast Collective posted on the Facebook event page that they were at capacity. People were

stripping off clothes and squeezing up front to get closer to the action. Headbangers lost themselves to Dad Thighs' wailing and meandering guitar rhythms. Lead vocalist Victoria denounced the yuppies making it harder to live and work in Vancouver. The crowd roared in response. Dad Thighs seized our attention and their 30-minute set whizzed by.

Finally, Palm Oil took to the stage. The four-piece took a clear political stance, and made no attempt to sugarcoat their message that "humanity is doomed." They were the most hardcore act of the night and the room pulsated with the energy they emitted and received in return.

Palm Oil ended just after midnight and the audience piled out into the alleyway. The Saturday show at Toast Collective may have finished, but Music Waste was far from over.—Hannah Thomson

MOUNT KIMBIE / KUCKA / SUITMAN JUNGLE

JUNE 8 / IMPERIAL

Get to the Imperial too early, and it is already hot. Red lighting and smoke machine haze give the venue a steam room vibe — either that, or slightly reminiscent of the opening sequence from a bad '80s action movie set in stereotypical Chinatown, complete with a fish tank near the bar and fake terracotta warriors decoratively looming over the dance floor. Seriously though, where am I?

Suitman Jungle ("I wear a suit, and I play jungle") opens, transporting the audience of 40 or so to the streets of London with recordings of the Underground, British parliament and casual conversation woven into jungle beats. Suitman Jungle is a playful performer. Every song is a narrative meriting some explanation and context. During one song he talks about writing a letter. He says he signs "'Yours Faithfully,' because I don't really know the person." At one point he takes "a break" to read headlines from Vancouver's Metro newspaper. He asks us specific questions about the structure of Canadian government (embarrassingly, the small audience stays silent). It is, of course, election day in the U.K., and as the sounds of London fill the Imperial, Suitman Jungle's set is a not-so-subtle reminder that politics fill his thoughts.

In no time at all the Imperial fills up, and Australia's KUCKA begins. Her set opens with recordings of birds — a fitting transition from Suitman Jungle's sample-heavy set. KUCKA improvises her beats in the moment and layers her vocals to create an electronic soundscape not unlike the familiar music of Stefana Fratila or Grimes' early albums. The audience mirrors KUCKA's stage presence and dances anonymously. I close my eyes while dancing and let the bright stage lights pass over me. I notice that someone around me smells like strawberries, and it stays with me. KUCKA's set is an authentically sensory experience — the perfect lead into Mount Kimbie.

Mount Kimbie holds off four songs before saying hello. Kai Campos explains, "Last night we played, where the fuck? Somewhere small ... I got used to playing to 10 people, so this is a bit fucked up." Looking around, the room is packed and the audience is hanging off Campos' every word. It's hard to imagine them playing near-empty rooms.

Mount Kimbie performs live as a 4-piece with Campos and Dominic Maker as the focus. They alternate instruments seamlessly. The nature of the stage presence seems to imply that Campos and Maker perform in their own worlds, each adding to a shared universe. They play a balance of older and newer songs, but they are stylistically distinct. Newer tracks, including "Marilyn" and "We Go Home Together" have a sophistication that exemplifies Mount Kimbie's slow drift from trap. Not that the audience is paying much attention to the stylistic tension — even wallflowers for KUCKA and Suitman Jungle joined the dancing for Mount Kimbie. Near the end of the set, Campos addresses the audience again as if completing his initial opening comments: "It's a real pleasure to have some of you come out when we've done jack-shit for four years."

No, it was our pleasure.—Paige Lecoer

DOUSE / THE JINS / CASUAL LUXURY

JUNE 9 / STYLUS RECORDS

From floor to ceiling, every surface of Stylus Records was cluttered with some arcane artifact, rock poster or handmade chair. I began the night standing on a coffee table at the back to get a better view of the packed venue for Douse's *The Light In You Has Left* vinyl release show. The well-received record has now been given the vinyl treatment from local label Kingfisher Bluez nine months after its initial release.

Borrowing two members from Douse, multi-instrumentalist Ethan Hall's modern rock project Casual Luxury opened the show as a four-piece with drums, bass, electric guitar and synth. The set featured a loud-quiet dynamic with clean arpeggios and tense power chord climaxes, but the set was so short it was hard to get a sense of what the band is all about.

For the main event, Alea Clark, Jeremiah Ackermann, Patrick Farrugia and Victoria Spooner expertly replicated *The Light In You Has Left*'s ethereal atmosphere and complexity with washes of lush reverb, delay and shimmering chorus. Douse's cinematic art rock draws comparison to the likes of The National and Wye Oak, though Douse lacks their peers' sinister edge, which left some of the more musically aggressive tracks coming off a bit limp.

Instead, Douse were at their best in sparse and vulnerable moments like the gorgeous "Hypertension." These tracks allowed the character and quality of Clark's voice to shine through and really draw the listener in. Ackermann cited their penultimate song "Unrest" as their most popular "based on the online play statistics," and it provided the climax for their solid set. Whatever side of Douse fans prefer, many left happy with new vinyl in hand.

The Jins were loud, their gear looked like it was barely holding together and their garage rock sound was the polar opposite of Douse. They blasted through their set with drummer Jamie Warnock brutalizing his kit, bassist Hudson Partridge kicking on the overdrive, and vocalist Ben Larsen coaxing huge guitar tones from his 150-watt tube amp. They're a noise complaint waiting to happen in the best way possible.

Warnock broke his kick drum after the first song, but with a hand from the audience they just flipped it around backwards and carried on. A few songs later the cymbal stand and floor tom toppled over. Standing in the front row of a Jins show comes with certain responsibilities — you might want to brush up on your roadie skills.

So what is The Jins' most popular song based on online statistics? I would guess "Inner Child." The song started out with gently strummed chords underneath deranged whistling from Larsen and Warnock before dropping into thick power chords paired with a brilliantly sludgy chorus effect. Ignoring a broken guitar string they obliged the call for an encore and despite Larsen's warning that it would sound bad, nobody was expecting perfection.

—Dylan Joyce

MARBLED EYE / TOUGH CUSTOMER / BORED DÉCOR

JUNE 15 / RED GATE

When Vancouver locals Tough Customer ended their set, the band clustered together on stage in fits of laughter. Kat grabbed the mic and addressed the audience one last time, singling out Nik of Bored Décor: "Sorry Claire grinded up on you. She thought you were Aidan."

This was the final punchline in Tough Customer's comedy of errors. The closing of a hometown sandwich with Bored Décor and Marbled Eye (Oakland), Tough Customer's set was nothing short of a hot mess. This outcome was foreshadowed by Katie and Claire's choice of warm-up music — guitar riffs from Heart's "Crazy On You." Though every song was bookended with Kat cussing out malfunctioning parts on the drum kit, the beats were consistent enough to keep the crowd dancing throughout.

After giving an impassioned "Tell You Off," Katie lost her voice to coughing and Claire took the mic, holding its stand at an angle. She stepped off stage to join the dancing audience, clunkily dragging the mic stand with her. Suddenly confused, Claire exclaimed into the microphone, "What? You're not Aidan," followed by, "I can't tell Liam about this." (Liam being her partner.)



Bored Décor @ Music Waste,
photo courtesy of Pat Valade

Claire was grinding up against Bored Décor vocalist Nik thinking that he was someone else. The absurd interruption of Claire's realization was more than anyone in Tough Customer could handle — except for maybe Ben on guitar, who kept his cool through all the mishaps and stage banter.

If Tough Customer had a post punk doppelganger, it was Marbled Eye. The four-piece played a tight set. The vocals alternated between band founders Chris and Michael, who were stationed on opposite ends of the stage both playing guitar. Andrew on bass played between them, taking up most of the stage rocking out. The band thanked the venue and wished a happy birthday to Kat, who they claimed, "promised us a twerking crowd surfer during our set." The audience was tentative with their affection, but they inched closer with every song and were won over.

Bored Décor opened the evening with dramatic flare. Nik lit candles on stage ritualistically, and the band started off with some of their slower songs. After the opening song, Nik said, "I would say come closer, but there are a lot of candles up here. I wouldn't want something to happen." In blatant disregard, the audience crowded the stage, casual swaying transforming to moshing. The set hit a climax at the lyrics, "Any form of pleasure is relief" in "Spasms," a song off their forthcoming album. The audience actually sighed in disappointment when the song ended.

If only we had known then what was to come. —*Leigh Empress*



FLEECE / FUNK SCHWEY / JERICO / MY SISTER MARIA
JUNE 16 / FOX CABARET

An early show time often calls for a smaller crowd, and as the first bands set up at the Fox Cabaret, it seemed as though that would be the case. What is usually a lively and eccentric venue felt dull and divey — despite the rooms stark appearance, it wouldn't be too long till its vibe would be revived. First up was an acoustic set by My Sister Maria, who had yet to arrive.

Nearing 8 p.m., there was no sign of My Sister Maria. A small crowd awaited her set, Jericho prepared for theirs. Without any formal introduction, Jericho transitioned from their sound check straight into their set. The crowd was sparse at first, but as they played, loyal fans shuffled in from the light of the early evening into the dark Fox.

The energy, which was lacking at the start, was instantaneously sparked as the crowd grew in size and enthusiasm. Despite the light that leaked into the murky cave-like hall, Jericho's dark and entrancing sound enticed listeners and felt at home between the red and black walls.

After what felt like a quick set came, what some may argue, the act of the night. If you've ever seen Funk Schwey before, you probably know what's next. They jumped right into spellbinding the crowd with charisma. As the two brothers, Isaiah on the bass and Jarah on the mic, grooved in Funkadelic unison, the crowd mimicked, hooked by the irresistible energy. The room was electric as the mass of charged bodies bumped and boogied.

Between sets, My Sister Maria appeared and quickly played two acoustic songs. Her voice was soft and sincere, but it was diffused underneath the chatter of the buzzing crowd.

It was steamy and hot after Funk Schwey, but that didn't stop the crowd from getting cozy with the show's headliner, Fleece. The five-piece started off humbly, the audience still charged from the previous set. Their jazzy psych rock sound contrasted with their casual demeanor. While seeming mildly dis-

connected from the audience, the band seemed connected with each other and their music had a "mind-fuck" sort of presence.

The ambiance of the room felt snug and pleasantly lethargic, as people swayed and minds wandered with the rotating disco ball lights, moving off tempo to the jazzy drumming and *Sesame Street*-like synth. Just after 10 p.m. the final set came to a close. The crowd exited the building in a dream-like state, only to find they still had the rest of the night ahead of them. —Lexi Melish

EXCERPT FROM CAMPBELL BAY MUSIC FESTIVAL
JUNE 23-24 / MAYNE ISLAND

Like any music festival, you have to find your groove before you can settle yourself into the ebb and flow of festival community. Campbell Bay Music Festival is no exception. Even though it has been going for nine years, this Mayne Island festival has no formulaic feel to it — just people who love being on an island, listening to music together. For the first time in maybe 20 years, I found myself looking for a shady camping spot near a bathroom, but not too close. I should add that I brought my two kids. We set up near the top of the hill, away from the real partiers, amongst the somewhat familial folks who had an idea of longevity and pacing for the weekend. But the real bonus was the afternoon shade.

The festival runs on volunteer power, while the money from tickets very

obviously goes into securing excellent music from all over North America. The folks who run it genuinely seem to be in it for the show. It was a perfect balance between every kind of music you'd want to encounter at a festival: bluegrass, '80s synth haunt pop, slam poets, poetic musicry, western shirts with pearl topped buttons, steely guitars, soul country, folkish rogues, naked beach jams and jokesters. There was art, murals, moving meditation dancers, hoop lessons, indigo dye workshops, and so much more. As for the bands, there were too many to talk about individually. Each had its own separate and sublime quality, I could never fully capture, so I'll vociferate a few of the standouts for me.

On Friday night, Thus Owls, a Montreal-based Swedish / Canadian duo, caught my attention with the singer's heart-centric soul stuffs lingering in my ears. She ascended while the steely guitar stayed grounded, a friendly reminder to watch from below. There were The Revelers, a high energy grass-cajun-roots act that every Acadian can deeply relate, and Nanaimo's experimental electronic band, Top Men who did a cover of Peter Gabriel that made me cry a little tear in my beer under the stars from my tent, while I watched my finally sleeping children... [Read the full review on discorder.ca]

—Oona Krieg

!!!

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

RLA is also expanding to include comedy and theatre, among other live experiences. Feel free to submit those event details to the e-mail above.

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. S A M E R T A R O T S C O P E S .

by Keagan Perlette



Aries

Two of Cups

Aries, you're a fighter, and love is like gasoline on that victory torch you carry home from the war. This card is about steadfast partnership, and it holds within it the qualities of equilibrium and willingly exchanged, tender vulnerability. If you've been denying yourself the kind of care the deepest part of you craves, it's time to open up to the kind of love that can look you right in the eyes and walk unflinchingly into your fire. It's time to treat your heart like a bird that's flown into a window pane, it's time to see yourself as a human being, not a ragged soldier in a suit of armor.

Dig your hands into the dirt, let calluses grow on your thumbs: there's work to be done. These coming months are for learning and honing new skills, becoming a craftsman, attending to detail and functionality. Taurus works the earth, plants the seeds for a joyful harvest in the fall. Make beautiful things to bring hope to others, make tasty things to fill hungry bellies, make sturdy, durable things to support bodies, life itself. Tell the truth from the soles of your feet, build a new foundation. If questions arise, there are mentors who've walked before you, they know when the hail is coming, when to bring the tomato plants in.

Gemini

Knight of Wands

Under pressure, you light yourself on fire. You work hard and then harder, throw yourself into the furnace of new projects and burn until you burn out. Now, you've risen from the ashes a new bird with old eyes. You know the fire is what gives you life, it's what gets you up in the morning. Like the salamander that adorns the Knight's tunic, you thrive in the flames. This summer, when the heat's highest, go on impulse, raise the stakes. Don't fear your own cycle of boom and bust: the forest grows lush after it's been burned to the ground.

Cancer

Knight of Swords

You've been gifted a megaphone and from your back deck, apartment balcony, rooftop, you read aloud from the book of your heart. The power of your birth month and its new moon entrance bring high tides and give you the confidence to openly communicate, perhaps through words or music. All manner of sea creatures appear from your depths, crabs and crayfish carry truth on their backs. You are determined to express yourself with abandon. This reckless sharing will be cathartic for you, but it may get you in trouble with others. The rebellious spirit of the Knight of Swords urges you to push forward, anyway.

Leo

Strength

This year, your birth month comes in like a howling wind. Inside the house of your mind, you light a fire in the hearth and watch through the window as the trees in the yard bend and snap. Strength is calm and steady hands removing splinters, pouring tea into mugs, gently turning the wheel into the driveway, the front porch light still on for you. You carry Strength in the center of your heart. When the world around you changes in ways that scare you, this Strength will tuck you under the covers, stroke your hair, and remind you that you are made of pure flame.

Virgo

Ace of Wands

Virgo, it's your turn at bat. Past the outfield, you can see summer rain sliding over the neighbouring suburb. The sun hits the dark clouds and is stopped in its tracks: the view is sublime. Your home run hit will be carried high on the crowd's shouts and this will mark the beginning of a record breaking season. After striking out again and again during practice, it's your time, the floodlights shine for you. Good luck and good omens present themselves to you, and it's your duty to take advantage of any revelations or breakthroughs that come your way.



Keagan Perlette is a writer, tarot reader and novice witch.



Libra

The Fool

Libra, you're the last one to play The Fool, to admit you don't know where you're going, that you're on unsteady ground. Scales don't like to lose their balance. In the face of the open summer sky, bare your shoulders, bare your heart. Let your mind follow the clouds over the horizon and don't try to guess at what's past the next bend in the road as you stroll through the cool morning air. Have faith that not knowing is the key to your inner equilibrium. This is the beginning of a journey into yourself.

Scorpio

The Lovers

Your inner world is a sacred temple, and there are rules about who can pass through its doors and what they may do once they enter. There are respects to be paid, candles to be lit, ritual to be followed. The Lovers is asking you to consider your boundaries, who you let into your physical and psychic space on the deepest and most intimate level. You must treat your soul as divinity and those who you allow to come into contact with that divinity should be absolutely reverent. Be mindful of your relationships and whether those who you share your soul with fully understand and appreciate your power.

Sagittarius

Ace of Swords

You are the architect of your time. The summer is like a wide sheet of sky blue construction paper and the Ace of Swords is your pair of scissors. Cut out time for creative projects, your favourite people. Trim off some hours to drink gold-coloured beers on warm wooden decks, shear away an afternoon dipping your toes into cool, clear water. The universe is speaking to you and it wants you to speak back in music or poetry or painting. Winter baby, let the sunny months inspire you, soak up enough vitamin D and daydreams to last until your birthday.

Capricorn

Nine of Swords

Something has been keeping you up at night. Maybe it's ghosts at the edges of your bed or shadows on your walls. Maybe it's disrespectful roommates or texts from a toxic friend. The sun's up longer these days, and it's hard to get the rest you need. Everything is loud and bright but all you're craving is peace of mind and a good night's sleep. Take the swords down off the wall, one by one. Name them, know them, throw a couple in the river, if you can, bury one or two. Take the sharpest ones, put them on a to-do list and deal with them. Polish them, sheath them: they are your secret weapons.

Aquarius

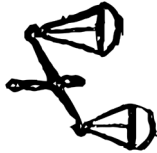
Queen of Swords

Over cups of coffee, through the telephone lines, via keystrokes or handwritten notes, you're good at giving others helpful words. Inside of you, there is a wise and exacting Queen. She sits on a throne made of experience and observation and her dominion is decision making. It's time to take your own advice and to trust your ability to give good advice to others. People may be coming to you for advice, and you must give them the truth even if it's hard to say or hard to hear. This Queen can be blunt, even brusque, and if you're dealing tough love, remember to be compassionate.

Pisces

Five of Pentacles

What's gone cold inside of you, Pisces? Where are the aches and pains you've been icing? There are seasons where we feel shut out in bad weather without a down coat. Everyone you know is doing so well — successful in love, creativity, business — and you wonder when it'll be your day in the sun. The secret is that the rays of warmth you crave are right around the corner, or closer still, within you. When you are caught up in desperate jealousy, you are the one who leaves yourself out in the cold: open the door. If you need help to defrost, call on those around you who will remind you of your preciousness.



Under Review

MUSIC



ROCODE

Young Ones

(Marquis)

16 / 06 / 2017

Vancouver does not deserve local pop-duo Rococode. Our city has an abusive relationship with pop music. Local scenes often look down on it, as if pop is a lesser genre of music not worthy of our noise festivals and college radio stations. Yet when we think no one is listening, we turn on Beyoncé and Taylor Swift, and crank the volume. Pop music is always there for us when we need it, whether it's when we spend too long thinking about the ills of the world or when we finally overcome feeling guilty about our musical pleasures.

In Vancouver, we have some of the best pop musicians in the country, creating immaculate hits that will ease the pain of any heart break or existential crisis, all while showcasing extraordinary musical skill. Rococode's new EP *Young Ones* is a perfect example of the addictive hooks and seamless production that we have come to expect from Vancouver's own Laura Smith and Andrew Braun. This EP's dark, synth pop dreamscape acknowledges the heavy dread that has become synonymous with the year 2017, while simultaneously lifting the listener out of the gloom with unexpected melodies that float over the tracks with ease.

Crafting music that encapsulates both the dark and the angelic hinges on refinement and talent. Smith's rhythmic runs in "Can't Get Enough," for example, are expertly written, and will send a shiver down the spine of an unsuspecting listener. In the last track, Smith sings "Wake me up, I thought that it'd be over / But dreams can't make me sober." This imagery brings to mind a generation waking up on November 9, 2016. All that darkness is there, amongst the synths and the drum machines and the show-stopping melodies. Yet, the duo also provides glimpses of light, as they coo, dove-like, on the vocal hook to "A Love That You Will Never Know."

Rococode's music is carefully crafted by two veteran musicians who know what the hell they are doing. They further prove that pop can encapsulate complexity, depth and diversity. And while it may be easy to disregard music for its melodic, hook based sensibilities, it's time for Vancouver to stop judging musicians by genre and, instead, finally listen.—*Sarah Jickling*



CHASTITY BELT

I Used to Spend So Much Time Alone

(Hardly Art)

02 / 06 / 2017

The latest record from Seattle's Chastity Belt, *I Used to Spend So Much Time Alone*, is an old lost friend, grown up and returned home. Dark, composed and mature, this record expresses not a longing for youth or a nostalgia for simpler times, but rather the coming to terms with a world that seems unrecognizable, full of unwanted responsibility and irrevocable choices. Chastity Belt's record understands that, while our lives are rarely desirable and offer little freedom to escape, we can still find moments of joy amidst it all.

While the thematic concern of the album is fractured and uncertain, the musical and lyrical composition is anything but: this is Chastity Belt's most coherent and refined work to date. Julia Shapiro's vocals evoke the perfect balance of resignation and hope, underscored by the insistent interplay of Shapiro's own rhythm and Lydia Lund's lead guitar, and the stable presence of Annie Truscott's bass and Gretchen Grimm's drums. These elements come together to lull the listener into a space of calm amidst a storm of assorted emotions that constitute existence.

Loneliness and uncertainty are contrasted against desire and confidence, each in brief glimpses. Nothing is sustained, nothing is sustainable. The brightest and most beautiful moments in the album are the rarest and

most fleeting. Songs like "5 AM" roar suddenly out of a series of calm and thoughtful meditations; just as suddenly, the din subsides. Through these flashes of turbulent emotion, Chastity Belt evokes the plight of contemporary young adulthood, in all its timid self-loathing and earnest, honest expressions of love. *I Used to Spend* celebrates that we are capable of pure, raw emotion, and mourns that incessant paranoid anxiety is the price we must pay for those moments of uninhibited passion.

In the end, though, we are left resigned to ourselves and our fates. Darkness is omnipresent; despite flashes of light, it will inevitably consume us once again. *I Used to Spend* reminds us of this. But it also reminds us to appreciate the moments when we can find freedom from our fears and worries. We may just have to be content that we are, for now, happy.—*Joey Doyle*



AN ANT AND AN ATOM

Exterior

(Self Released)

01 / 06 / 2017

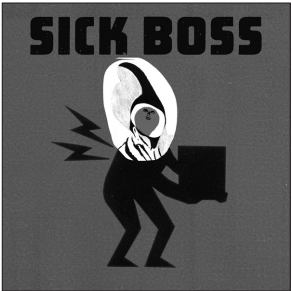
An Ant And An Atom's *Exterior* is an interstellar wonder. This Lethbridge, Alberta based artist has escaped our planet on a doomed spacecraft. Through the five-track composition that is *Exterior*, a journey of galactic survival is portrayed. Unlike other space-themed albums, such as Mogwai's 2016 *Atomic*, *Exterior* distinguishes itself by providing the listener with a greater sense of realism. Rather than emphasizing the spectacle of space, An Ant And An Atom chooses to highlight the magnitude and loneliness of the cosmos.

The album opens with the heavy rhythm of "My Craft Broke At Launch." The pulsating bass perpetuates a sense of urgency. This intensity is in contrast to the latter half of the song. As, this initial rhythm fades and is replaced by a spacey mechanical tune defined by an unusual hum (perhaps that of a spacecraft). An eerie quietness now rests within the listener's ears, paving way for the rest of the album.

Soon, however, long drawn out notes slice through this silence. The track, "The Crush of Gravity," begins and brings with it a wailing that sounds like unheard sirens. Following this jarring alarm, "Locked In Adrift" opens with a deceivingly peaceful melody that dissolves into an isolated tune adrift amongst steady interstellar winds. Having not truly been in outer space myself, I can only speculate that this accurately captures the essence of cosmic solitude.

The somberness of these first three tracks is carried into the fourth: "I Dreamt Of Reaching Space, But Couldn't Calculate The Escape Velocity For Reality." As this song progresses, the listener becomes aware of the dangers and stress of space travel. The dreamy tones that opened the song suddenly escalate into chaos. Just as quickly as it arrived, this harshness cuts away, bridging into "Heat Up Another Planet, Burn Out Another Sun." An immediate sense of doom is realised within the first few seconds of this richly layered piece. Immense, it sounds like a train going through a tunnel lost amongst white noise.

For someone who spent the summer rewatching *Star Wars*, *Exterior* was a brilliant reminder of the terrible power of the cosmos. Somehow, An Ant And An Atom has managed to sonically render the vast emptiness of space. I recommend *Exterior* to those who look to the stars with respect and wonder.—*Austin Zeller*



SICK BOSS

Sick Boss

(Drip Audio)

26 / 05 / 2017

With each of its three members playing in an obscene number of musical projects, it's a wonder Sick Boss even found the time to put a record of their own together. After years in the making, the self-titled *Sick Boss* is here.

Comprised of drummer Dan Gaucher, bassist James Meger and guitarist Cole Schmidt, the Vancouver trio runs the gamut between genres and styles throughout their debut release with incredible ease and dexterity.

"Amadman" kicks off the record with glitches and gloom alongside truly incredible musicianship. An unnerving soundscape emerges from the start, with tweaking guitar and synth noise and a wash of keys. Slowing, a steady

pulse materializes and Gaucher's driving drums kick in, as a moaning voice floats in and out. The cacophony builds until, in perfect sync, all the sounds coagulate in a carefully orchestrated stab.

This mixture of compositional nuance and free-wheeling improvisation is what brings the entire album together. Every song seems to be on the verge of exploding with musical ideas. At the hands of lesser artists, the album would crumble under its own weight, but Gaucher, Meger and Schmidt show that they have the confidence and skill to keep it alive and exciting.

Despite diving into the depths of discord, Sick Boss is not afraid to produce something sonically beautiful as well. This dichotomy is best seen during the last two tracks of the record — "Bug Ya! (Pt. 2)" is a jittery, dissonant and intricate collection of sounds, more textured than harmonious, followed directly by "Troubled," a slow burning ballad featuring rich piano, string pads and Debra-Jean Creelman's gentle crooning.

While technically only a trio, Sick Boss enlists the help of countless prominent Vancouver musicians to fill out the entirety of the nine tracks. Peggy Lee's cello slashes across "Mona," JP Carter's trumpet soars over the ending of "Bad Buddhist," Jeremy Page's clarinet cuts through the noise of "Amadman."

Vocalists Creelman and Molly Guldemon take centre stage on the jazz-age "See You Out There." Overtop the smooth shuffle of instrumentation they sing "See me / Out there / Always / See me / Always / Out there," as if embodying the music itself, suspended in time, drawing on both antiquated jazz and cutting edge experimentalism. Sick Boss's constantly morphing style and sound seems always to have been here and sounds like it always will. —*Lucas Lund*



CAMERON MACLEOD

Icon Of An Orange Juice Container

(Self Released)

19/05/2017

With *Icon Of An Orange Juice Container*, an instrumental comedy album, Cameron MacLeod strives to be a jack-of-all-content. He is a writer, director, producer and performer at Pleasant Mountain Productions, a comedian, and the driving force behind The HERO SHOW (a monthly Vancouver sketch comedy show). MacLeod flexes comedy at every level and this album attempts to stretch it further.

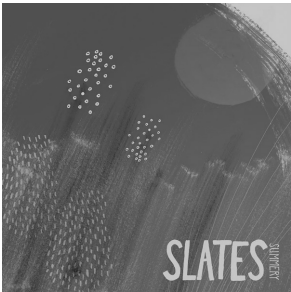
Icon Of An Orange Juice Container's title and track names were born as late-night epiphanies and the beats and voiceovers were developed later. Each track name is an introduction for a spoken bit laid over bouncy beats that range from the precise in "Suck Me Like a Dyson," to the bubbly in "Chilly Toes & Bros." Home produced, MacLeod made everything himself excluding the *Point Break* samples in "Chilly Toes & Bros," an homage to MacLeod's work in classic action film parody.

Music, rather than stand-up, comprises the bulk of the album. With three minute long songs like "Club Renovation" and its 20 seconds of voiceover, this album is more aptly classified as comedic instrumentals than instrumental comedy. Despite this musical emphasis, MacLeod draws heavily from his sketch comedy roots. Though the tracks merge music and narrative, the isolated voiceovers could be performed as stand alone sketches. An acoustic track, "I Can't Do The Dew Like I Used To" has both strong comedic content, a Mountain Dew advocate lamenting his waning ability to "do" it, and striking instrumentation. The content anchors and supports the music, and the slow guitar reinforces the ambiance of the track, each justifying the other.

By starting the creative process with song names, however, the listener is left with mixed results. On one hand, this approach provides MacLeod with a lovely comedic springboard for each track. But, on the other hand, it limits the impact of the album as a whole. Each song being a separate burst of inspiration means that cohesion was forcefully imposed. The tracks' disparate content leaves the music to connect everything. Instead, MacLeod emphasizes the music's relationship to the bit, making the album feel like a collection of singles as opposed to an album unit.

Icon Of An Orange Juice Container is a beautiful idea whose main fault lie in MacLeod's unfamiliarity with musical media. His palpable excitement suggests that this is a passion project meant to test himself and the boundaries of his comedy. The project is so conceptually exciting that the actual content is almost secondary.—*Clara Dubber*





SLATES

Summery

(New Damage Records)

19 / 05 / 2017

“Coyotes,” a buried B-side on *Summery*, begins with a dissonant major chord chiming beneath distant sirens and the howling of animals. Depicting backyard coyotes under the watchful eye of an indoor cat, vocals cut in and disrupt this eerie field recording. The song diverges abruptly into an extended instrumental. A simple rhythmic structure guides the guitars as they squeal discordantly through a four-part crescendo. It is as feral as much as it is nimble. Vocals cut back in and we revisit the coyotes. The song comes to a halt.

Like “Coyotes,” many of the memorable moments on Slates’ fourth full-length album are found deep within songs. The expressive vocals use observational imagery to colour lyrical content about loneliness and death. Yet, the tension is created by unanticipated shifts into emotive, unconventional solo sections — sludgy rhythms, jagged guitar work and a trio of lo-fi segues between songs.

The solo sections, typically repetitive two-chord vamps, are an exertion of strength from *Summery*’s only apparent flaw. Although remarkably powerful, the vamp sections begin to wash together by the record’s end. Is this intentional? It barely matters; the sequencing is seamless and the album hardly loses momentum within thirty-three minutes of music.

Summery is a fitting rejuvenation of where Slates left off on their previous album. Slates continue to refuse the confines of circle-pit punk. The intricate guitar chords, boisterous rhythm section and articulated half-spoken vocals echo an Unwound influence. Yet the band is definite in carving their own trail, using meaningful subtleties that are fit for repeat headphone listens through summer rambles.—*Mark Budd*



DO MAKE SAY THINK

Stubborn Persistent Illusions

(Constellation Records)

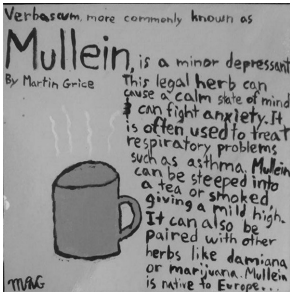
19 / 05 / 2017

Every time I spin a new Do Make Say Think album there is a moment of fear. Perhaps I'm not going to fall in love this time as I commonly do with every album they release. But then I listen again and it sinks comfortably under my skin, confirming and continuing the love affair. For years the Toronto post-rock instrumentalists have been creating urgent and tense music that jumps between blasting the skin clean from your body to soaking your weary frame in the healing waters of lucidity. Their seventh release, *Stubborn Persistent Illusions*, continues this trend and it is staggering to me just how beautifully it flows.

“War on Torpor” is a hell of a way to open an album, as it is erratic and manic like a chicken without a head. Truth be told, I was not quite sure how I felt about this song at first, but then again this is my most treasured band and time must be allowed for the music to unfold organically. And good god does this album unfold in such a magnificent way, even after the rabid energy of its opening track.

In contrast, “As Far As the Eye Can See” provides immediate gratification. It will quite likely go down as one of my favourite songs by Do Make Say Think, with its sweet buildup and finger picked guitar inflections that curl the hair on my noggin before a wash of steady chaos straightens it out again. This is their standard attack: delicious guitar tones leading into a twang and tremolo that smacks faintly of country. The gentle sweep of brush on snare and the even gentler thud of kick drum. Horns melt the spine as odd synth steer you into uncertainty. DMST will envelope you in warm gooey sauce and you will nearly fall asleep, only to be jostled into total alertness when the peace finally snaps and a furious din fills your eardrums.

Stubborn Persistent Illusions is yet another foothold for DMST and it seems that their years of hiatus have been kind to them. Having gotten older, some married and now parents, this new album shows maturity and growth. As always I come away with these songs resonating, echoing and rattling my bones. This is what music should do. To make one feel, to make one think, to make one marvel over the beauty of it all. To have songs stuck on repeat in your head for hours at a time has never been more welcome. —*Nathan Pike*



MARTIN GRICE

Mullein

(Self Released)

12 / 05 / 2017

Look no further than the playful, hand drawn album art — detailing a number of ways in which to consume the herb mullein — to have an idea of Singer-Songwriter Martin Grice’s sense of humor on this set of ten alt-rock tracks. With its lo-fi, homemade feel, *Mullein* swings with an undeniably catchy groove.

The album kicks off with “Roy” and “Palimpsest,” a pair of tunes with jazz-tinged instrumentation and dark, esoteric lyrics. “Palimpsest” speaks of a recent break-up. Halfway through, its initially upbeat tempo suddenly falls into a mournful slow dance. The lyricism here is the album’s best. While in the verses, Martin sings of twisting his ex-lover’s image so as to frame her as the villain, the chorus overturns those words by musing that “It’s easier to digest your unholiness / Than to feel nostalgic for our happiness.” With “Palimpsest,” Martin shows his vulnerability.

With the next track, he reveals his comedic side. The breathy vocals of “Without Funds” play well into its humorous meditations on paying off college debt and aspiring to be rich. To this end, the song dissolves into a short rendition of the chorus of Lorde’s “Royals” before finishing with a repeated desire for freedom.

While the following song, “Last Resort,” retains some of this rhythmic playfulness, the songs that come after slip in terms of both lyrical and musical focus. In “The Movie Theatre is a Bad Place for a Date,” for example, Martin’s chaotic vocals and odd lyrics do not amount to much more than filler. Moments like these summarizes the largest issue on *Mullein*: a lack of variety. And although I enjoy the lyrics and grooves of many of Martin’s songs, a broader instrumental palette would’ve added a much-needed sense of balance.

The final two tracks — “Let’s Fall Asleep Together” and “Sloth” — buck this trend and are welcome additions, each sounding like nothing else on the album. The former is a soft, sugary slow jam, with its occasional trumpet working well alongside the quiet, unassuming vocals. The latter’s echoey guitars and unrefined chorus finish the album off on a high note.

Martin Grice’s latest release is an imperfect set of songs, yet the album is defined by an honest sense of fun. I look forward to Martin’s growth as an artist and his future releases which will surely break away from this album’s mold.—*Leo Yamanaka-Leclerc*

PODCASTS



THE IMPOSTER

(Canadaland)

2016–Present

Thirty minutes into Episode 34 of *The Imposter*, guest Sholem Krishtalka drops a nugget of truth which perfectly describes the entire podcast: “Criticism, for me, is always an act of care. Whether it’s good or bad, it’s always an act of care.”

The Imposter does not shy away from critiques of Canadian media, but only because it cares so damn much about art. In a national media climate where high-profile cases of cultural appropriation (and facetious calls for an Appropriation Prize) run free, the *Imposter* is a welcome antidote. It is a platform for Canadian artists to speak about their own lived experiences which inform their creative practice — along with a healthy dose of weirdness.

Highly listenable, *The Imposter* is a weekly dispatch of the country’s most exciting creators, run out of the podcast network *Canadaland*. The show acts as a curator, using equal parts prestige and eccentricity to create wonderfully unpredictable content. Unlike most gatekeepers to the art world, *The Imposter* casts a wide net. Recent guests have ranged from internationally renowned comics artist Guy Delisle to emerging Anishinaabe electronic musician Ziibiwan. What ties together this eclectic curatorial slate is a charismatic host, Aliya Pabani. She’s astoundingly candid with each interviewee; probing but never pushing in order to get to the heart of each artist’s work.

For example, in the biting titled “Why There Are No Period Pieces About Black People in Canada” (Episode 41) the filmmaker Charles Officer is interviewed about everything from his childhood hockey-playing aspirations, to

untold stories of Canadian Black excellence. These topics are woven together by Pabani’s conversational dexterity to form a dialogue around narrative truth.

In Episode 34, “Century Egg,” Pabani speaks to the admin of the @CanadianArtWorldHaterz Instagram, who’s biting memes have spawned reactionary accounts and online vitriol. The interview could have easily been a frivolous gag, but instead it becomes the starting point for a vital discussion about the difficulty of making it in this country’s fragmented artistic scene.

This is *The Imposter*’s signature magic trick: conversations about each guest’s current work often transform into immersive reflections on living an artistic life. There’s an undercurrent of urgency in just about every interview — a common understanding that creating is often a tool for survival and livelihood. *The Imposter* is a reminder for us all: seek truth in art, even if things get a little weird in the process.—*Hailey Mah*

BOOKS



JETTISON

Nathaniel G. Moore

(Anvil Press)

06 / 10 / 2016

If ever there was a mystery novel in its purest form, *Jettison* would be among the forerunners. But this is not a mystery in the sense of crime and intrigue, cloak and dagger type shit. No, this is a mystery because half the time you will be left wondering what the hell is going on. To make matters even more mysterious, this is not really a novel at all but, instead, a series of short stories, each with their own dangling carrot of intrigue.

Some of the stories follow a fairly straightforward premise. “The Amazing Spider Man,” for instance, offers an easy to digest tale. Focusing on 18-year old Peter and Mulysa, it portrays young love at its simplest. Hosting slight turns and a twist, nothing is too sinister, save for a nagging spider bite, Ontario’s bitter winter cold, and some fleeting back seat make-out sessions.

Not all of Nathaniel G. Moore’s stories are so clear. Many will leave you scratching your head. The opening tale of this weird, dark and twisting collection, “The Catullus Chainsaw Massacre,” leaves you feeling thrashed about. Centering on a Waterloo University student, Henry, and his roommate Catullus (the ancient Roman poet), who appears to be out of his mind, the reader is both sideswiped and awe-stricken. Catullus has an unhealthy fascination with Henry’s girlfriend, who Henry clearly would prefer Catullus to stay away from. But, unfortunately, Catullus does not understand boundaries. And here is where it twists and turns and leaves the reader in disarray. The last two pages are breathtaking and demand an immediate re-read in order to make the pieces fit a little more comfortably. In stories like these, the payoff comes with reading between the lines and “getting it” when the story wraps up.

Though striking, Moore’s commitment to the absurd can be a workout for the mind. Often, these stories are like being given pieces of lego, doll parts and a couple of Uno cards with the instructions to build a waterproof shelter. Possible and rewarding, but work is required. Now, this is not to say that *Jettison* is an unenjoyable read. In fact, author Nathaniel G. Moore writes with a style and imagination these eyes have rarely seen. I found myself poring over certain passages because they were just so damned moving. And my only qualm with his style lies in the fact that it demands a presence of mind. When your attention drops momentarily, you find yourself floating into a confused head space, babbling senselessly.

While *Jettison*, with its quick shifting scenes, has its moments of confusion, it is the poetry with which Moore writes that keeps the reader interested. With some truly memorable lines and wicked wordplay, as well as a heap of pop culture references and figureheads cast into bizarre situations, I found myself wanting more. Though, when all was said and done, I had to take a deep breath and give the crossed wires in my head a shake.—*Nathan Pike*

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

Under Review is also expanding to include independent films, books and podcasts. Feel free to submit those, too.

Q&A WITH Prado

interview by Ivanna Besenskovsky // illustrations by Janee Auger // photos by Pat Valade



How'd you get out of that situation?

I jumped ship. I didn't want to take anyone with me. I was like, "Floaters, grab a fucking life vest," and they ended up eventually dropping the project because they just weren't working. I honestly had a falling out because I repositioned my target audience. I didn't want to be the Lauren Hill of the group. I want to help women in the industry, not raise up men, who most of the time, don't work as hard as women do.

At the time I was [also] ghostwriting for some big rappers, and I got discovered that way last year. If you want to actually do something, you have to constantly be working. When I get up in the morning, I promote myself, I make music, I go to studio meets. I do everything that I possibly can. Especially if you're an oppressed minority, you have to do it even harder than anybody else. That's just how it goes.

In what ways do you challenge 'bro culture,' and make space?

I'm a bigger-bodied person. I was literally born like, 11.5 pounds — a big bitch from the womb. My dad always told me that when you're a bigger person, you'll always get due respect from people if you demand it. In my music, I express doubt, but putting it there makes it so the doubt doesn't linger on my body. It's cleansing, liberating. And that's what I want for other people. There are no rules.

What's your view on the hip hop scene here? How do you see hip hop evolving?

I feel like it's happening. People who have bad things to say about the scene are really stuck in asking "What is hip hop, what is hip hop?" You know what I mean? But hip hop can be anything now. As long as it bumps, it's working properly.

Do you feel like putting conceptual limitations on hip hop — what it can and should be — is just another way of confining people of colour?

Yes, and people should be challenging that. I try to challenge that with singing; So Loki is challenging that with unique electronic beats. Being Black is cool as fuck now. You know, hip hop culture has been so berated. I feel like there was a time when hip hop wasn't cool — that was the real oppressed days — but now it's cool to be Black, it's cool to make hip hop.

Do you see yourself as a role model for women of colour who are coming up in the scene?

That's what I want the most. When I meet other artists, my main concern is deciphering what the purpose of their art is. Like, I get it; everybody wants money, everybody wants to be a famous artist, but are you doing things to



make sure that your community is safe? Are you catering to the right people? I want my music and everything that I do to be oriented towards women of colour and women being comfortable. I'm fighting for accessible spaces.

How so?

My goal is to build a [safe] studio for women of colour to come record, and it'll be exclusive — no open door policy. I'm trying to build a community of women who will be strong in their professions, and have a space to do that in, and not have to be controlled by some dude at a table, telling [us] how to do things. I want to make something authentic. I don't want to deal with bullshit.

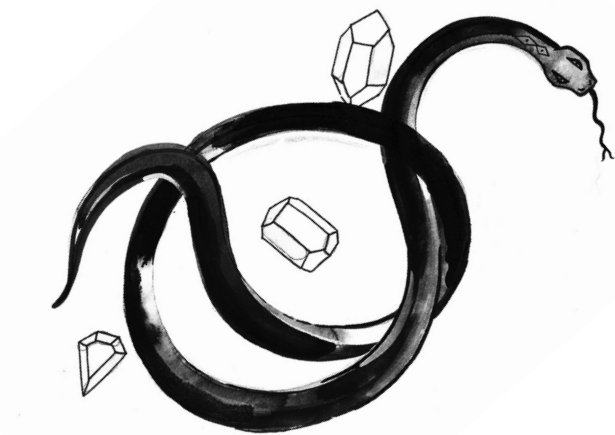
What other projects do you have going?

My sister and I are publishing a book [called] *Superniño* — a nickname my dad had — that'll [include] photos and poetry. He's Afro-Colombian and came to Canada on a boat. We tell stories about our childhood, working our way out of poverty, not having money and eating at like, Little Caesars — just special shit that's important to us. It's really an emotional book. It'll be released in July, on a tight budget — 100 copies. We wanted to focus on, and have it produced by, people of colour. There's already books that white people have written about like, the potato famine or whatever. So, you know, I just want to tell a story that's not being told in 2017.

Where do you see your music going over the next few years?

I'll still be doing what I do. People expect to be relaxing or some shit after a few years, but life is not relaxation. I'm going to be working. Every single day I wake up and I'm like, I gotta do this. That's how it's always gonna be and I'm happy with it. I'm fine, I'm awake.

Listen to Prado at soundcloud.com/alienkanye and follow @lilkanye on Instagram for upcoming shows and such. You won't be disappointed.



I sat down for early-morning coffee with 18-year-old hip hop artist Prado to chat about Vancouver's hip hop scene, challenging bro culture, and thriving as a woman of colour.

IVANNA: Where did you grow up?

PRADO: I grew up in Vancouver — the Joyce / Renfrew area, but not like, the good Renfrew. All the coloured people stuck in that one area. I didn't go to school with white kids at all. It wasn't like, Lord Byng or some shit.

When did you first start making music?

When I was 14, off of Garageband. Then I found Soundcloud and started building an online presence. No one knew I was a girl; I was just known as AlienKanye. People who liked my stuff would ask if I made the beat, and who the girl was singing on the track, and I was like, "Hah, I did them both."

What compelled you to start performing?

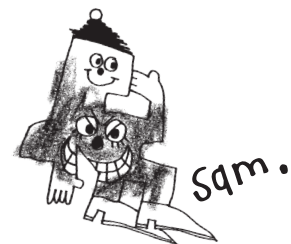
Well, about a year ago I was getting really serious about music, and I knew these boys from my neighbourhood. We made a group called Dead Poets. But literally, one of the dudes snatched the mic out of my hand during our first performance. They wanted me to play only bangers, and act in a certain way. I wasn't invited to certain meets, I was writing "overly emotional," and my ideas were shut down. I knew these guys didn't respect me as their equal.

唐人街關注組

CHINATOWN CONCERN GROUP

FIGHTING GENTRIFICATION WITH INTERGENERATIONAL COOPERATION

WORDS BY CLAIRE BAILEY
ILLUSTRATIONS BY ROZ MCLEAN
PHOTOS BY SARA BAAR



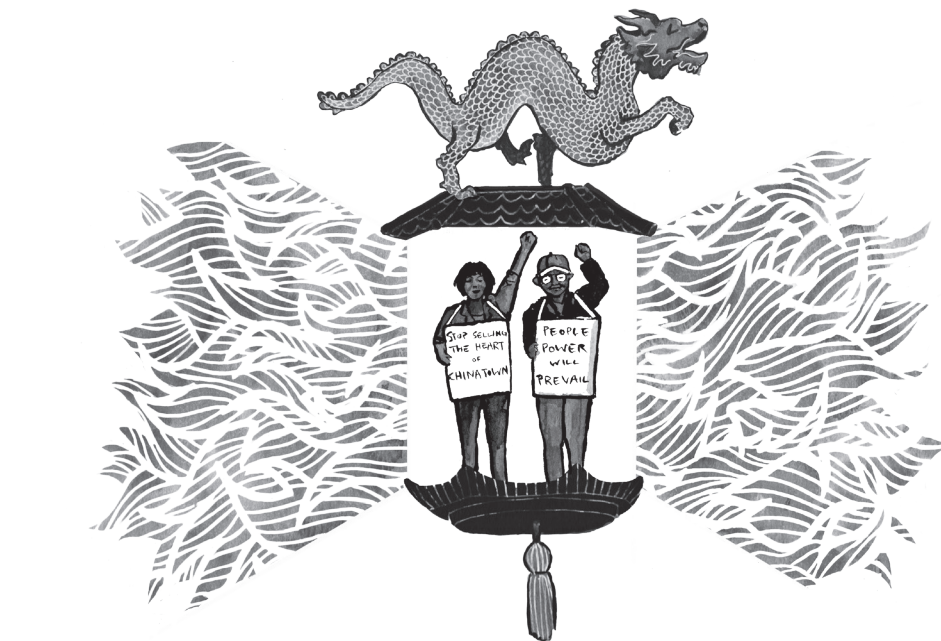
When I meet with Chinatown Concern Group members Beverly Ho and Xing-Jun Gao next to the Chinatown Memorial Monument, it looks beautiful and grand in the golden light of a setting sun. The memorial sits directly next to 105 Keefer Street, the site of recent public outcry, and part of the reason I'm meeting with these two. Many readers will probably have already heard of the situation, but if you haven't, here's the run-down: a developer proposed building a luxury, mixed-use condo complex in Chinatown. Many residents and activists came together to fight the proposal, and in the end, Vancouver City Council voted against the development 8-3. Chinatown Concern Group was one of the groups leading the fight against the development, and I met with them to discuss their recent success and future directions.

Ho is in her 20s, a recent graduate of Emily Carr University of Art + Design, and Gao is a longtime Chinatown resident in her mid-eighties. Together, they are a fair representation of the group's make-up; members vary widely in age, education and language skills. During our conversation, Ho acts both as interviewee and translator, as Gao is not fluent in English.

As we walk past the site of 105 Keefer on our way up to the Carnegie Community Centre (where CCG has its office), Ho and Gao note that the rezoning application sign has been taken down. However, we soon pass another rezoning application sign — it includes "Details" and information on an upcoming open house. The sign is written entirely in English, something Gao notes (in Cantonese) with irritation.

"It's very frustrating," she says when I ask her about it later. "How can the government make these policies and do these consultations in Chinatown if it's not also in Chinese? A lot of seniors, like me, came here later in life, or even if they've been here for a long time, they had to find a job right away so they didn't have time to learn English."

Fighting for language rights was a big reason Chinatown Concern Group was formed. King-Mong Chan, one of the founding members, discovered while doing his social work practicum with Carnegie Community Action Project that he was working with a lot of non-English-speaking people, especially seniors, who — because of the language barrier — didn't have



an 'in' to organizing, and whose voices weren't being heard in local and provincial government. So, he decided to form CCG.

Watching Ho and Gao interact, it is clear each views the other with respect and esteem, as well as friendship. It's a relationship rarely seen across such a wide age gap, and this type of comradery and interdependence is clearly what gives the group strength. Younger members, like Ho and Chan, are able to bridge language gaps and ensure that the older non-English-speaking residents are heard by elected officials. In turn, it is these voices that really matter — "they know their struggles the best," as Ho says — and are possibly the ones that made the difference in the fight against 105 Keefer.

"A lot of our members are elderly women who aren't educated or literate in English or Chinese, so they've always been told that their voices don't matter," Ho explains. "A lot of times they look to [Chan and I], because they're like, 'Oh, you guys



went to college and you speak English, people will listen to you more.' But we're trying to [express] that their voices are really important too [...] Even in the past year that I've become more involved with Concern Group, they've become a lot more confident and better at speaking, and they're starting to believe that their voices do matter, and that they do have power."

Going forward, the group intends to continue opposing market developments that displace established members of the community. They hope to see the government put policies in place to prevent the displacement of essential businesses like grocery stores and pharmacies, and for the government to build more social housing rather than allowing luxury condos to enter the area and push current residents out.

"So many people right now

don't have a place to live," Gao says. "The government needs to solve this — they need to house these people. When I came here 30-some years ago, there wasn't a homelessness crisis. That's because the government was building social housing every year."

As of now, BC Housing is not building any social housing — their current social housing strategy involves making deals with developers to include some below-market units in new buildings. For instance, the Beedie Group had proposed including 25 units of "low-to-moderate income seniors housing" in their 105 Keefer development, which would be owned by BC Housing. If you've ever been to the Downtown Eastside, you'll know that 25 units of social housing is a pitiful response to a dire need for housing. Furthermore, it was determined unlikely that these 25 units would have even been affordable to low-income residents of Chinatown.

"We can't just rely on the government, we need to continue organizing and fighting," Gao says. For her, fighting for Chinatown is important not only because it is her current home, but also because of its history. "We can't forget the early Chinese Canadians who built Chinatown for us, who had to suffer a lot more than us [...] A lot of Chinese people built the railroad, or they worked other labour jobs after the gold rush was over. We can't forget our history and the people who came before us, who made it easier for us to be able to live here and who gave us our rights."



You can learn more about Chinatown Concern Group 唐人街關注組 by visiting chinatownconcerngroup.wordpress.com.





WHO IS
MALCOLM
JACK?

- words by Dylan Joyce
- illustrations by Olga Abeleva
- photos by Christine Phang



the technical workings of the studio, getting me turning dials and even manipulating tape. It's easy to see how this plays into his aesthetic as a producer.

He recounted a session for Johnny de Courcy's *Master Manipulator* to describe how the analog workflow shapes his output. Want delay on the chorus vocal? Dial it in at just the right time. Make a mistake? Better try it again. Analog recording is a performance in and of itself, it provides limitations, it forces you to be good at your instrument, and it keeps you from endlessly fussing.



His new record as Malcolm Jack comes after last year's *Inner Circles*, which provided acoustic folk meditations drifting in and out of twenty-seven minutes of continued new age ambience. *Wide Rain* will be more song-based, but don't let that suggest convention. The sonic palette is filled with overlapping tape loops and field recordings. I asked him what he's been listening to lately, and he cited a list of open-tuned guitar masters: Bert Jansch, John Renbourn and John Fahey.

For Malcolm, this seems the start of a new creative era. He wants music left to develop in the moment, even by chance.



Here are a few names to jog your memory: Malcolm Jack, Malcolm Biddle, Sun Wizard, Capitol 6, and Dada Plan. Over the past decade he has developed a reputation for reinvention, collaboration and experimentation in everything from folk to jazzy psychedelic. For our interview, Malcolm invited me to his home to hang out and hear some new recordings, and naturally, I had no idea what to expect. Two hours later, I left his apartment filled with aspirations of trying out some new guitar tunings. It might seem a bit irresponsible, but I didn't write anything down while we talked. To make the words permanent between quotation marks would have been to miss the point entirely.

After a warm welcome I was whisked into his living room, which was adorned with a couple of Roberts tape machines, shelves packed with records, and a worn Persian rug. This is where the Tascam 388 analog recording console that has served as the centre of his studio since Dada Plan's *The Madness Hides* now resides in a small closet.

There was just enough room for the two of us to squeeze into the gear-filled space. I couldn't make out everything Malcolm was saying when I put the headphones on, but I watched intently as he whizzed around the console while acoustic guitars and percussion flew in and out of the composition. For these new songs, a trio of Malcolm, Dada Plan bassist Colin Cowan, and Sick Boss drummer Dan Gaucher retreated to Galiano Island to



record. Malcolm slid a fader and the sound of lush rainfall began — this is the field recording from which his upcoming album derives its name: *Wide Rain*.

A flute had materialized in Malcolm's hands and he turned on the microphone in front of us — it was then that I could hear him properly. He told me he'd been learning to play the flute. I said "cool," hearing my own voice with a gentle reverb.

Over the past few years the Vancouver native has recorded out of a shed behind The Lido, where he also played the role of producer (and often Eno-esque creative partner) on records including Colin Cowan's *Spring Myths* and Kim Gray's *Perfume*. To my delight, Malcolm explained

We moved to the living room couch and the conversation turned introspective as he cued up another new track on a Roberts machine. Malcolm's creative philosophy makes little distinction between the way he wants to create and perform music and the way he wants to live his life. There's something of that '70s easygoing Laurel Canyon spirit in his reflections. He's searching for pastoral perfection, where he can tour and record all while his creativity is informed by his experiences. He told me there are still a few missing pieces though, and while he circled around the idea, he didn't quite come to it.

Maybe the song will swell at the chorus, but maybe not. If he doesn't feel like singing a verse, he could skip it. The sound is free spirited, uncontrived, flowing from whatever he's feeling. For the listener, the composition is left undefined, ephemeral, like wind blowing through a set of chimes.

I caught a glimpse of this last summer when Dada Plan headlined the Smithers Midsummer Music Festival. The psychedelic 4-piece left their recorded songs behind and performed something entirely new. Malcolm didn't even have a real guitar, instead playing loops, pedals and a homemade oil can guitar over extended hypnotic grooves of congas, sax, and Juno synth. Legend has it Can vocalist Malcolm Mooney went insane when he got "caught in a Can groove," and I believe it.

I descended Malcolm's stairs to leave thinking about my own creative aspirations and everything I could take away from our conversation. I kept ruminating on an offhand comment Malcolm made about his studio setup being "a long time in the making." I think anything that's *really* good needs a long time — time for connections to be made, experiences to be had, and time to have boundaries explored, pushed and refined. That's what it's all about for Malcolm. The free-and-easy outsider spirit that was present in our conversation was imbued in everything I heard from the spinning reels.



The tentatively titled Wide Rain will be available this coming Fall.

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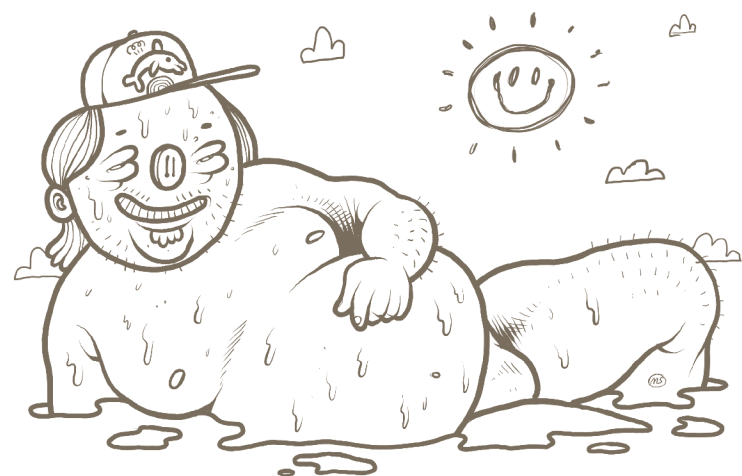
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SUMMER PARK GUIDE

compiled by Josh Gabert-Doyon
illustration by Michael Shantz

Lauren Nelson, Fuzzy P | Kitsilano Beach Park

“One summer I got a flat tire biking down Yew Street. There was a cold spicy chicken burger from Wendy's in my backpack, which I ate on a bench near the ocean. One person in a wetsuit swam really far, displaying a stamina I could not comprehend. It was a pretty good afternoon.”

Dorothy Neufeld, Swim Team | Harbour Green Park

“I like it here the most because Coal Harbour is both empty and familiar at the same time. It's futuristic. It's great.”

Jeff Cancade, Devours | Crab Park

“I moved to Vancouver from Montreal in 2010, and having been a fan of Japandroids, I was determined to find out where they were photographed for their *No Singles* cover art. Soon after moving here, I started dating someone who wanted to show me around the city; he brought me to Crab Park one summer evening to watch the fireworks, and as we stood on the pier, the mystery solved itself — I was standing right where their album cover was shot. It was a magical, starstruck moment, and everything has been downhill since then.”

Franco Rossino, Dumb | W.C. Shelley Park

“W.C. Shelley Park is overall kind of gross, but has perks. If you're trying to get rid of old furniture or electronics, Shelley Park is your zone. Also a hotspot for cigarette smokers, so if you're into cigarettes you may bump into some like-minded folk who frequent one of the three benches in the park.”

Allie Lynch, Supermoon | New Brighton Park

“Ever wanna get lost in nature, but not so lost that you forget about global shipping vessels? Then I've got the place for you: it's peaceful, it's strange, it's grassy and industrialized, it's a miracle of the paradoxical modern world and there's a damn outdoor swimming pool right next to a beach. It's New Brighton, and I've never seen a cop there.”

Pik Barkman, Bored Décor | Tea Swamp Park

“There certainly is a place for everyone at Tea Swamp Park. After nightfall, expect the unexpected — the uncanny wisdom of anonymous drunken monologuing or perhaps the surely uncomfortable public displays of sexual affection splayed out upon the parks pointedly placed benches, decorative boulders, or on very special summer nights, the tenderness of Mother Earth's grassy boudoir.”

Omar Prazhari, Mutual | Memorial West Park

“For 2 years I lived in Dunbar and I used to go that park a lot. One day me and my roommates hung out there for hours and by the end of the day we became best friends.”

April-Lee Johnson, Passive | Crab Park

“It's a good place to jump into the water and build an immunity to filth.”

Phoenix Robson, Skunt | Trout Lake

“Trout Lake is my favourite park because you can walk around and look at all the dogs, and have a huge party with all your friends. If you sleep in your car there it feels like you are camping, but you can still go to Bon's in the morning.”

Missy D, Missy D / Lady Jams | Stanley Park

“Stanley Park is the main attraction, for me it's all in the colours — that mix of green and blue skies, browns and sunshine just gets me all the time! It's perfect for a bike ride, a little shade picnic and just a long walk to take it all in.”

WB, Dad Thighs | Prince Edward Park

“In the summer of 2013 Felix and I would hang out in the wee hours of the night at Prince Edward Park, after work. Sometimes the daycare there would leave their bucket of sidewalk chalk — we found it and used the chalk to write about how sad we were. Eventually we would write a song about the park, too.”

Amie Gislason, Little Sprout | Sunset Beach Park

“Sean and I don't have a dog but we really like them, so we often walk down to the dog friendly beach at Sunset Beach Park and watch the doggos play like a couple of creepers. We never pet the dogs because we feel like it would draw attention to the fact we don't have a dog. We are always the only people without a pup.”

On a clear summer day, Vancouver residents flock to their favourite park like animals to an oasis, laying out blanket, and nervously plucking at blades of grass. Traditional Indigenous sites, colonial clearcuts, the result of an over-zealous urban planning committee, an impromptu lunch spot, or anything in-between, Vancouver's parks run the gamut of the good, the bad, and the ugly. We decided to ask some local musicians about the parks closest to their hearts — the results are a hazy collection of industrial backwash, natural serenity, fuzzy feelings, and slow afternoons.



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CiTR 101.9fm PROGRAM GUIDE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6 AM				CITR GHOST MIX	AURAL TENTACLES			6 AM
7 AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	OFF THE BEAT AND PATH	CANADALAND	CITR GHOST MIX	BEPI CRESPIAN PRESENTS	7 AM
8 AM				CITR GHOST MIX	CITED!			8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	MIXTAPES WITH MC & MAC	THE SATURDAY EDGE	CLASSICAL CHAOS	9 AM
10 AM		FEM CONCEPT		ROCKET FROM RUSSIA				10 AM
11 AM	UNCEDED AIRWAVES	STUDENT FILL-IN	POP DRONES	U DO U RADIO	THE REEL WHIRLED		SHOOKSHOOKTA	11 AM
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM
1 PM		STUDENT FILL-IN	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	FRESH SLICE		THE ROCKERS SHOW	1 PM
2 PM	PARTS UNKNOWN	PARTICLES & WAVES	MUZAK FOR THE OBSERVANT	ALL ACCESS PASS	RADIO ZERO	POWER CHORD		2 PM
3 PM	THE BURROW	SUMMER FILL-IN	KEW IT UP	ASTROTALK				3 PM
4 PM	LITTLE BIT OF SOUL	TEXTBOOK	SHOES ON A WIRE	SIMORGH	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE
5 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO	DOUBLE SPACE	ADAMANT EVE	CiTR DOCS SEASON 2	MANTRA	CHTHONIC BOOM!	5 PM
6 PM	FINDING THE FUNNY		ANECDOTAL EVIDENCE	ARE YOU AWARE	WINGS	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING
7 PM	STUDENT FILL-IN	FLEX YOUR HEAD	INNER SPACE	SAMS QUANTCH'S HIDEAWAY	THE INTERVIEW SHOW	STUDENT FILL-IN	NIGHTDRIVE95	MORE THAN HUMAN
8 PM	EXPLODING HEAD MOVIES	INSIDE OUT	MIX CASSETTE	SOUL SANDWICH	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA
9 PM			WHITE NOISE		SKALDS HALL			9 PM
10 PM	THE JAZZ SHOW	CRIMES & TREASONS		LIVE FROM THUNDERBIRD RADIO HELL	CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE	
11 PM		STRANDED: CAN/AUS MUSIC SHOW	SUMMER FILL-IN	COPY / PASTE	THE MEDICINE SHOW			11 PM
12 AM	THE SCREEN GIRLS		SPICY BOYS			RANDOPHONIC	THE AFTN SOCCER SHOW	12 AM
1 AM		CITR GHOST MIX		AURAL TENTACLES	THE LATE NIGHT SHOW			1 AM
2 AM	CITR GHOST MIX		CITR GHOST MIX			THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX	2 AM
LATE NIGHT								LATE NIGHT

“DISCORDER RECOMMENDS LISTENING TO CiTR EVERYDAY”

■ MONDAY

TRANSCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

Up all night? We've got you, come dance.

Contact: programming@ctr.ca

BREAKFAST WITH THE BROWNS

8AM-10AM, ECLECTIC

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

Contact: breakfastwiththe-browns@hotmail.com

UNCEDDED AIRWAVES

11AM-12PM, TALK/CULTURAL COMMENTARY

Unceded Airwaves is in its second season! The team of Indigenous and non-Indigenous peeps produce the show weekly. We talk about Indigenous issues, current events, and entertainment centering Native voices through interviews and the arts. Come make Indigenous radio with us!

Contact: programming@ctr.ca, Follow us @uncededairwaves & facebook.com/uncededairwaves/

SYNCHRONICITY

12PM-1PM, TALK/SPRITUALITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Host Chrissarific takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

Contact: programming@ctr.ca

THE BURROW

3PM-4PM, ROCK/POP/INDIE

Hosted by CTR's music department manager Andy Resto, the Burrow is Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and new releases. Interviews & Live performances.

Contact: music@ctr.ca

LITTLE BIT OF SOUL

4PM-5PM, JAZZ

Host Jade spins old recordings of jazz, swing, big band, blues, oldies and motown.

Contact: programming@ctr.ca

THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL

Veteran host Leo brings you talk, interviews, and only the best mix of Latin American music.

Contact: leoramirez@canada.com

FINDING THE FUNNY

6PM-6:30PM, TALK

Finding the Funny is a variety show with host Nico McEown & special guests who talk comedy. What makes us laugh, and why? What separates the best of the best from all the rest? Every episode you hear great jokes and bits from both famous and unknown comedians.

Contact: programming@ctr.ca

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

Join Gak as he explores music from the movies, tunes from television, along with atmospheric pieces, cutting edge new tracks, and strange goodies for soundtracks to be. All in the name of ironclad whimsy.

Contact: programming@ctr.ca

THE JAZZ SHOW

9PM-12AM, JAZZ

On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz. With featured albums and artists, Walker's extensive knowledge and hands-on experience as a jazz player will have you back again next week.

Contact: programming@ctr.ca

■ TUESDAY

THE SCREEN GIRLS

12AM-1AM, HIP HOP/R&B/ SOUL

The Screen Girls merge music and art with discussions of trends and pop culture, and interviews with artists in contemporary art, fashion and music. We play a variety of music, focusing on promoting Canadian hip hop and R&B.

Contact: info@thescreengirls.com

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

Contact: pacificpickin@yahoo.com

QUEER FM

8AM-10:30AM, TALK/ POLITICS

Dedicated to the LGBTQ+ communities of Vancouver, Queer FM features music, current events, human interest stories, and interviews.

Contact: queerfmvancouver@gmail.com

FEMCONCEPT

TUES, 10:30-11:30, ROCK/POP/INDIE

A show comprised entirely of Femcon* music and discussions of women's rights and social justice issues. Featuring all genres of music, with an emphasis on local and Canadian artists and events in Vancouver.

*"Femcon" is defined as music with someone who self-identifies as female in 2/4 categories: music composition, lyric composition, performance, or recording engineering.

Contact: programming@ctr.ca

THE MORNING AFTER SHOW

12PM-1PM, ROCK / POP / INDIE

Oswaldo Perez Cabrera plays your favourite eclectic mix of Ska, reggae, shoegaze, indie pop, noise, with live music, local talent and music you won't hear anywhere else. The morning after what? Whatever you did last night.

Twitter | @sonicvortex

PARTICLES & WAVES

2PM-3PM, ROCK/POP/INDIE

Like the quantum theory it is named for, Particles and Waves defies definition. Join Mia for local indie, sci-fi prog rock, classic soul, obscure soundtracks, Toto's deep cuts, and much more.

Contact: programming@ctr.ca

TEXTBOOK

4PM-5PM, TALK/STORYTELLING

Textbook (FKA The Student Special Hour) is a show about students by students hosted by Josh Gabert-Doyon, CTR's student programming coordinator. There are three segments: Feature interview, student storytelling, & "Tell Me About Your Paper".

Contact: outreach@ctr.ca

DISORDER RADIO

5PM-6PM, ECLECTIC, TALK

Produced by the Disorder On Air collective, this show covers content in the magazine and beyond. Coordinated by Claire Bailey, Matt Meuse, and Jordan Wade. Get in touch to get involved!

Contact: disorder.radio@ctr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctr.ca

INSIDE OUT

8PM-9PM, DANCE/ELECTRONIC

Tune in weekly for dance music!

Contact: programming@ctr.ca

CRIMES & TREASONS

9PM-11PM, HIP HOP

Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Reils, LuckyRich, horsepowar & Issa.

Contact: dj@crimesandtreasons.com

www.crimesandtreasons.com

STRANDED: CAN/AUS MUSIC

SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@ctr.ca

■ WEDNESDAY

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

Live from the Jungle Room, join radio host Jack Velvet for music, sound bytes, information, and insanity.

Contact: dj@jackvelvet.net

POP DRONES

10AM-12PM, ECLECTIC

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

Contact: programming@ctr.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

Dan Shakespeare is here with music for your ears. Kick back with gems from the past, present, and future. Genre need not apply.

Contact: programming@ctr.ca

KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP

Contact: programming@ctr.ca

MUZAK FOR THE OBSERVANT

2PM-3PM, ROCK/POP/INDIE

The CTR Music department program, highlighting the newest/freshest cuts from the station's bowels. Featuring live interviews and performances from local artists.

Contact: music@ctr.ca

KEW IT UP

3PM-4PM, EXPERIMENTAL/ TALK

Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

Contact: programming@ctr.ca

SHOES ON A WIRE

4PM-5PM, TALK/ ARTS & CULTURE

Take a moment to look up. Tune in for stories, interviews, hot takes and sweet tunes that consider a side of things you may not have.

Contact: Twitter | @mjeantaylor

DOUBLE SPACE

5PM-6PM, TALK

Investigating interactions with our surroundings and society. Every week we discuss our experiences with these interactions, how they emerge and the impacts of these invisible forces.

Contact: programming@ctr.ca

ANECDOTAL EVIDENCE

6PM-6:30PM, TALK / STORY TELLING

Anecdotal Evidence is a live storytelling series in Vancouver, where people share true stories of how they experience science in their lives: stories of failure, fieldwork, love, death, cosmic loneliness and more. Tune in for humour, humanity, and sometimes even science.

Contact: Twitter | ae_stories

INNER SPACE

6:30PM-8PM, ELECTRONIC/DANCE

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

Contact: programming@ctr.ca

SAMSQUANTCH'S HIDEAWAY

6:30PM-8PM, ROCK/POP/INDIE

If you're into 90's nostalgia, Anita B's the DJ you for. Don't miss her spins, every Wednesday.

Contact: programming@ctr.ca

MIX CASSETTE

8PM-9PM, HIP HOP/INDIE/SOUL

A panopoly of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which hearkens back to the days where we made mix cassettes for each other(ds too), and relished in the merging of our favourite albums.

Contact: programming@ctr.ca

WHITE NOISE

9PM-10PM, TALK/SKETCH COMEDY

Join Richard Blackmore for half an hour of weird and wonderful sketch comedy, as he delves into the most eccentric corners of radio. Then stay tuned for the after show featuring Simon and Connor who make sense of it all, with the occasional interjection of quality music.

Contact: whitenoiseUBC@gmail.com

■ THURSDAY

SPICY BOYS

12AM-1AM, PUNK/HARDCORE/METAL

Playing music and stuff. You can listen. Or don't. It's up to you.

Contact: programming@ctr.ca

OFF THE BEAT AND PATH

7AM-8AM, TALK

Host Issa Arian introduces you to topics through his unique lens. From news, to pop culture, and sports, Issa has the goods.

Contact: programming@ctr.ca

THE COMMUNITY LIVING SHOW

9AM-10AM, TALK/ACCESSIBILITY

This show is produced by and for the disabled community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Raeburn, Michael Rubbin Clogs and friends.

Contact: citlatenightshow@gmail.com

ROCKET FROM RUSSIA

10AM-11AM, PUNK

Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted in by Russian Tim in Broken English. Great Success!

Contact: rocketfromrussia.tumblr.com, rocketfromrussiactr@gmail.com, @tlma_12ar, facebook.com/RocketFromRussia

U DO U RADIO

11AM-12PM, ELECTRONIC

A delicious spread of electronic vibes from across the decades. Acid, Afro-beat, Lo-Fi, Ambient and plenty of classic house. Let Galen do his thing so u can do urs.

Contact: programming@ctr.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.

Contact: duncansdonuts.wordpress.com

K-POP CAFE

1PM-2PM, K-POP

Jayden gives listeners an introduction music & entertainment in Asian Cultures, especially, Korean, Japanese, Chinese. Tune in for K-POP, Hip Hop, Indie, R&B, Korean Wave (aka K-Wave or Hallyu). News about Korean Entertainment Industry, and Korean Society in Vancouver.

Contact: programming@ctr.ca

ALL ACCESS PASS

2PM-3PM, TALK/ACCESSIBILITY

The Accessibility Collective radio show! They talk equity, inclusion, and accessibility for people with diverse abilities, on and off campus. Tune in for interviews, music, news, events, & dialogue.

Contact: programming@ctr.ca

ASTROTALK

3-3:30PM, TALK/SCIENCE

Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

Contact: programming@ctr.ca

TERRA INFORMA

3:30-4PM, TALK/ENVIRONMENTAL

Environmental News, syndicated from CJSR 88.5FM in Edmonton.

Contact: sports@ctr.ca

SIMORGH

4PM-5PM, TALK/STORYTELLING

Simorgh Radio is devoted to education and literacy for Persian speaking communities. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

Contact: programming@ctr.ca

ADAMANT EVE

5PM-6PM, TALK/INTERVIEWS

Feminist news, interviews, and commentary. Syndicated from CJSR 88.5FM in Edmonton.

Contact: programming@ctr.ca

ARE YOU AWARE

ALTERNATING THURS, 6PM-7:30, ECLECTIC

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

Contact: programming@ctr.ca

SOUL SANDWICH

7:30PM-9PM, HIP HOP/R&B/SOUL

A myriad of your favourite genres all cooked into one show. From Hip Hop to Indie rock to African jams. Rohit and Ola will play it all, in a big soulful sandwich. This perfect layering of yummy goodness will blow your mind. AND, it beats Subway.

Contact: programming@ctr.ca

C1 RADIO

ALTERNATING THURS, 7:30PM-9PM, HIP HOP/R&B/RAP

Contact: programming@ctr.ca

LIVE FROM THUNDERBIRD

RADIO HELL

9PM-11PM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: programming@ctr.ca

COPY/PASTE

11PM-12AM, ELECTRONIC

If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Vibe out with what's heating up underground clubs around town and worldwide. A brand new DJ mix every week by Autonomy & guest DJs.

Contact: music@actsofautonomy.com

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

It could be global, trance, spoken word, rock, the unusual and the weird. Hosted by DJ Pierre.

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

Podcast hosted by Jesse Brown that focuses on media criticism as well as news, politics, and investigative reporting. Their website also has text essays and articles.

Contact: jesse@canadaland-show.com

CITED!

8AM-9AM, TALK/ACADEMIA

This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project on CTR." Join multi award winning producers Sam Fenn & Gordon Katic every Friday morning.

Contact: facebook.com/citedpodcast, Twitter | @citedpodcast

MIXTAPES WITH MC AND MAC

9AM-11AM, ROCK/POP/INDIE

Whether in tape, cd, or playlist form, we all love a good collection of songs. Join us every Friday morning at 10 for a live mixtape with musical commentary. Who knows what musical curiosities you will hear from Matt McArthur and Drew MacDonald!

Contact: programming@ctr.ca

THE REEL WHIRLED

11AM-12PM, TALK/ FILM

The Reel Whirled is an adventure through the world of film. Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a 'll dash of silly. Featuring music from our cinematic themes, Dora and Dama will bring your Friday mornings into focus.

Contact: programming@ctr.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/ THEATRE

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

Contact: daveradiopodcast@gmail.com

FRESH SLICE

1PM-2PM, ROCK/POP/INDIE

Tunes are hot and fresh. Talk is cheesey. Pop, rock, DIY, pop-punk.

Contact: programming@ctr.ca

RADIO ZERO

2PM-3:30PM

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

Contact: programming@ctr.ca, www.radiozero.com

NARDDUAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

Join Nardduar, the Human Serviette for an hour and a half of Manhattan Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo!

Contact: http://nardduar.com/rad/contact/

CITR DOCS SEASON 2

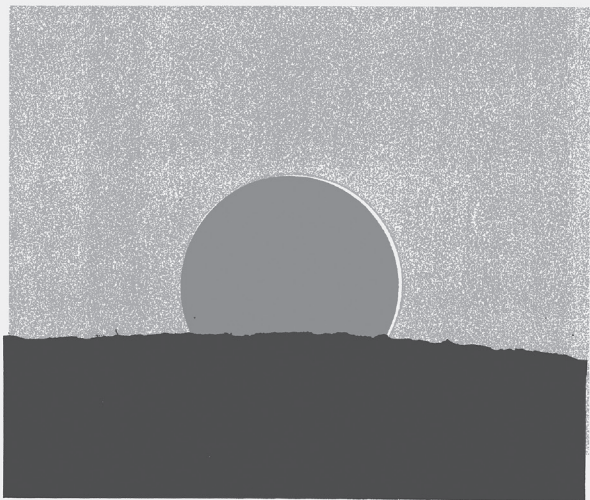
2PM-6PM, T

CiTR 101.9FM JUNE CHARTS

	Artist	Album	Label
1	Jerk Jails*#+	S/T	SELF-RELEASED
2	Do Make Say Think *	Stubborn Persistent Illusions	CONSTELLATION
3	Puzzlehead*#+	Trucks	SELF-RELEASED
4	Tiny Vipers#	Laughter	BA DA BING!
5	Girlpool#	Powerplant	ANTI-
6	Mac DeMarco*	This Old Dog	ROYAL MOUNTAIN
7	Late Spring*#+	Trembly Fog	AGONY KLUB
8	The Eisenhauers*#	The Road We Once Knew	BLACK HEN
9	Tops*#	Sugar at the Gate	ARBUTUS
10	Big Thief#	Capacity	SADDLE CREEK
11	Prairie Cat*+	Is Cary Pratt	INDEPENDENT
12	Timber Timbre*	Sincerely, Future Pollution	ARTS & CRAFTS
13	Dalava*#+	The Book of Transfigurations	SONGLINES
14	Shrouded Amps*#+	Come Along To The Chocolate Church	SELF-RELEASED
15	Dixie's Death Pool*+	Twilight, Sound Mountain	LEISURE THIEF
16	Sarah Jane Scouten*#+	When the Bloom Falls from the Rose	LIGHT ORGAN
17	Construction & Destruction*#	Noli Timere	SELF-RELEASED
18	Mount Eerie*	A Crow Looked At Me	P.W. ELVERUM & SUN
19	Alex Cuba*+	Lo Unico Constante	FONTANA NORTH
20	Chastity Belt#	I Used To Spend So Much Time Alone	HARDLY ART
21	Various Artists*	Pentagon Black Compilation Vol. 2	PENTAGON BLACK
22	Cuddle Magic#	Ashes/Axis	NORTHERN SPY
23	Not You*#	Misty	FUNDOG
24	Needles//Pins*#+	Goodnight, Tomorrow	MINT
25	Daniel Romano*	Modern Pressure	YOU'VE CHANGED
26	Hooded Fang*#	Dynasty House	DAPS
27	Goldfrapp#	Silver Eye	MUTE
28	Ghostkeeper*#	Sheer Blouse Buffalo Knocks	SELF-RELEASED
29	Joni Void*	Selfless	CONSTELLATION
30	Ex Eye*	Ex Eye	RELAPSE
31	Gianna Lauren*#	Moving Parts	FORWARD MUSIC GROUP
32	Maiwah*#+	In Amongst The Ferns	SELF-RELEASED
33	Peace*+	Magic Cities	SELF-RELEASED
34	Rheostatics*	Brave New Waves Sessions	ARTOFACT
35	Walrus*	Family Hangover	MADIC RECORDS
36	Weed*+	Born Wrong Love	SELF-RELEASED
37	Jom Comyn*	I Need Love	SWEETY PIE
38	Rodney DeCroo*+	Old Tenement Man	TONIC
39	Art Bergmann*	Remember Her Name	WEEWERK
40	Peeling*#	7 Years of Blood	BUZZ
41	Couleur Dessin*#	Couleur Dessin	FIXTURE
42	Jessica Moss*#	Pools of Light	CONSTELLATION
43	Only A Visitor*#+	Lines	SELF-RELEASED
44	The Grapes of Wrath*	Brave New Waves	SELF-RELEASED
45	Clara Engel*#	Songs for Leonara Carrington	WIST
46	Fiver*#	Audible Songs From Rockwood	IDEE FIXE
47	Teenanger*	Teenager	TELEPHONE EXPLOSION
48	Wavves	You're Welcome	GHOST RAMP
49	Sufjan Steven, Bryce Dessner, James McAlister, Nico Muhly	Planetarium	4AD
50	Bored Décor/OKGB*+	Bored Décor/OKGB split	ROCKSALT

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

NEEDLES//PINS

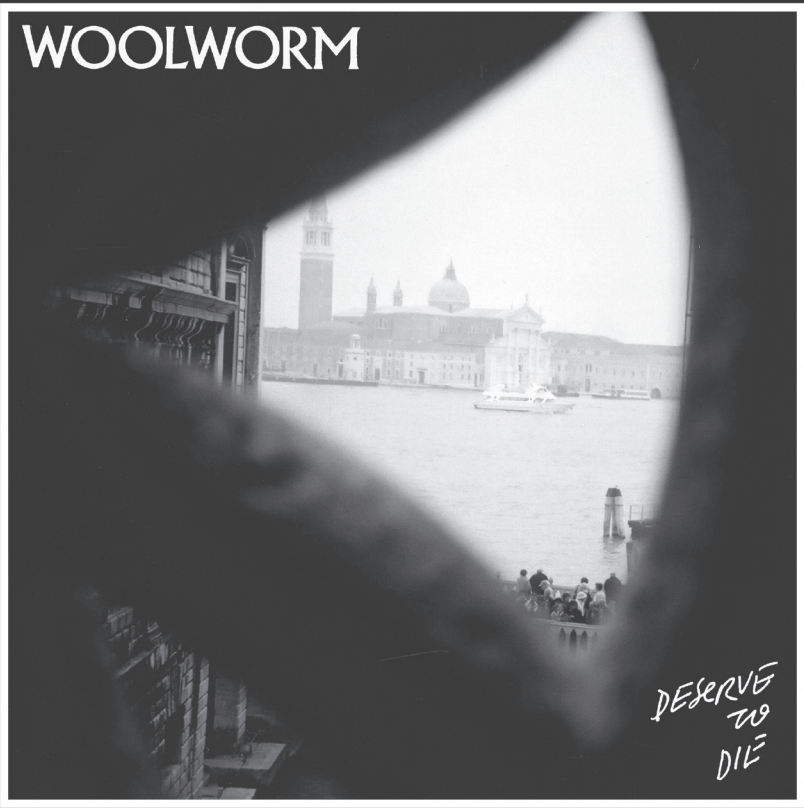


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THUNDERCAT



BETTY WHO



TY SEGALL



UPCOMING SHOWS IN VANCOUVER!

July 2
JESSIE REYEZ
Alexander Gastown

July 8
THE DISTRICTS
The Cobalt

July 10
BEACH FOSSILS
The Biltmore

July 11
NITE JEWEL
Fox Cabaret

July 13
ALGIERS
The Cobalt

July 13
THE AVALANCHES
Commodore Ballroom

July 15
EAGLES OF DEATH METAL
Rickshaw Theatre

July 21
MAD ALCHEMY
Rickshaw Theatre

July 24
LUCY DACUS
The Cobalt

July 25
WAXAHATCHEE
Imperial

August 3
TY SEGALL
Vogue Theatre

August 7
DUNGEN
Fox Cabaret

August 7
BETTY WHO
Imperial

August 9
JOHN MORELAND
The Cobalt

August 9
TEMPLES
Imperial

August 14
VNV NATION
Biltmore Cabaret

August 15
PALLBEARER
The Cobalt

August 18
MEW
Rickshaw

August 19
QUANTIC (LIVE)
Imperial

August 23
RY X
St. James Hall

August 24
FRANKIE COSMOS
The Cobalt

August 24
POKEY LAFARGE
Imperial

August 25
DEAD CROSS
Vogue Theatre

August 26
SAN CISCO
Fox Cabaret

August 31
MIDDLE KIDS
The Biltmore

September 2
VÉRITÉ
The Cobalt

September 3
GOLDROOM
Abitibi Boat

September 7
CIGARETTES AFTER SEX
Imperial

September 9
BENJAMIN BOOKER
Biltmore Cabaret

September 10
THUNDERCAT
Commodore Ballroom



September 10
XYLO
Biltmore Cabaret

September 12 & 13
MAC DEMARCO
Vogue Theatre

September 22
GOLDFRAPP
Vogue Theatre

September 23
THE SADIES
Rickshaw Theatre

September 24
THEE OH SEES
Commodore Ballroom

September 25
SHEER MAG
Rickshaw Theatre

September 25
SHEER MAG
Rickshaw Theatre

September 29
AUSTRA
Imperial



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