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DISCORDER

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10 YEARS OF



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PLACK BLAGUE, INVASIVES

JUL 31 **BLACKOUT: A BRITNEY SPEARS DRAG MUSICAL**

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TROLLBAND

SEP 20 **CANCER BATS**
SINGLE MOTHERS, SHARPTOOTH,
PET BLESSINGS

SEP 23 **REVOCATION & VOIVOD**
PSYCROPTIC, SKELETAL
REMAINS, CONJURER

SEP 26 **PERIPHERY**
HAIL STAN: NORTH AMERICA
2019 TOUR
VEIL OF MAYA, COVET

SEP 30 **ELUVEITIE & KORPAKLAANI**
GONE IN APRIL

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Jul 20

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Jul 27

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VENUE

Jul 31

THE MARIAS

FORTUNE

Aug 01

B BOYS
BODGEA AND DUMB

FORTUNE

Aug 02

MIYA FOLIK

FOX CABARET

Aug 05

PIXX

FOX CABARET

Aug 06

ALISON SUDOL

FOX CABARET

Aug 07

THE DRUMS

IMPERIAL

Aug 10

EVERYTHING IS TERRIBLE!

FOX CABARET

Aug 30

THE MIDNIGHT

COMMODORE

Sep 12

NO FUN AT ALL

VENUE

Sep 13

OLIVER TREE

COMMODORE

Sep 17

CHARLIE CUNNINGHAM

FOR CABARET

Sep 23

NITZER EBB

VENUE

Sep 26

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As we nurse our collective eclipse hangovers, take comfort in the words that await you. Pour a hot cup of joe, open all your windows and crank the stereo so loud your neighbours are slightly concerned as to why you might be playing Pachelbel's "Canon" on repeat. In the East, we have the sun, and we have Cole Pauls. His brilliance, warmth, and humility, bringing lightness and strength. In a world obsessed with distorted notions of power he demonstrates it's true meaning. In the South we have the forest; Vanessa Kwan's words serve as a reminder that sustained efforts bear fruit, and community nurtures the heart. To the West is the roaring sea; Kamikaze Nurse embraces the darkness, decay, and death that is intrinsic to the natural world. And in the North we have the stars; and there Baby Blue personifies with grace, that there is life after death and destruction, bearing a promise of love, a return to innocence.

Hold onto your hats. Life is a highway — and this is a convertible.

xoxo,
Chandra

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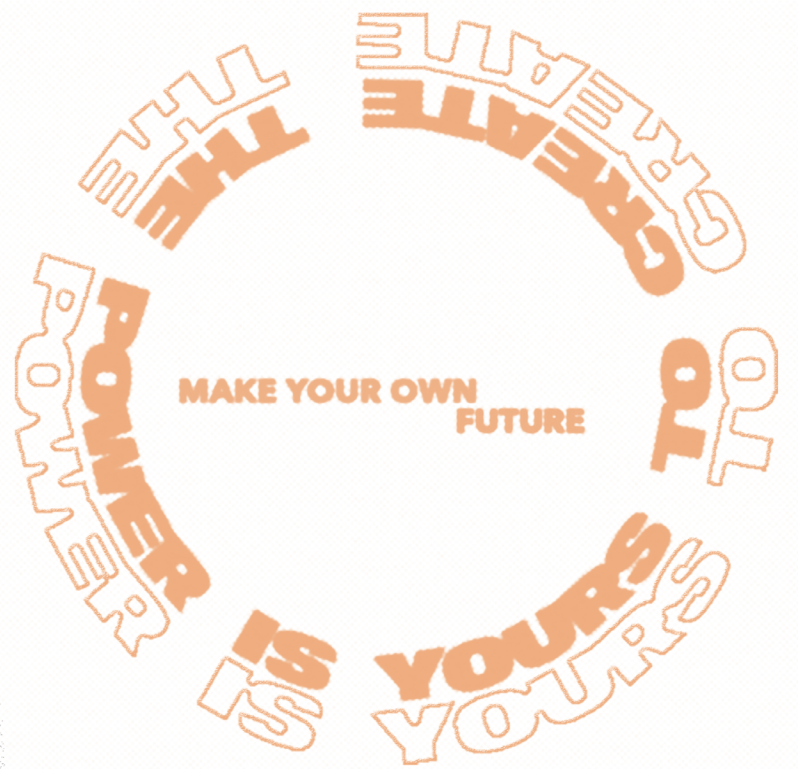
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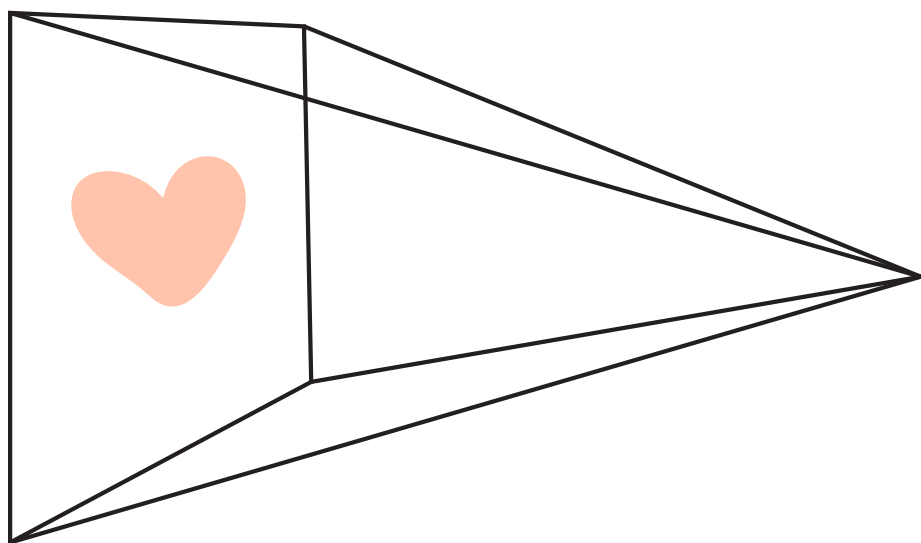
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BHITTOS BY ELLE-MÁIJÁ TAILFEATHERS

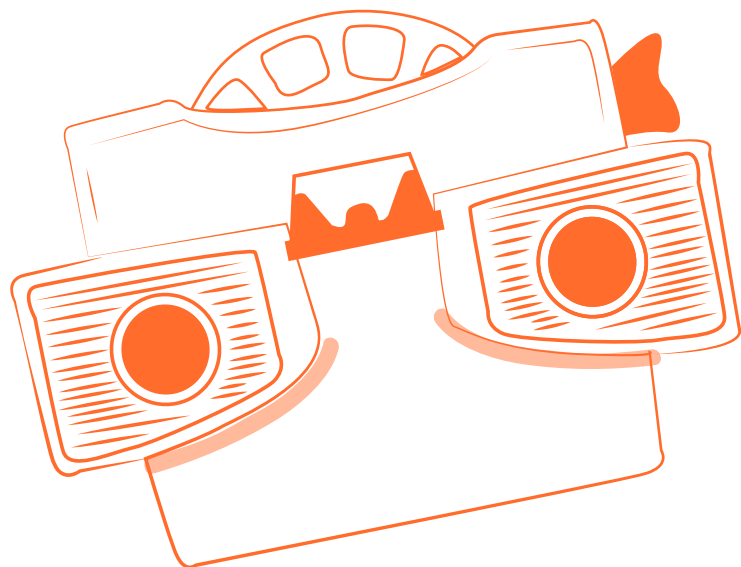
words by Lidia Coeey-Hurtado // illustrations Alejandra Sanmaniego



“I don’t take shit from ANYONE”

Elle-Máijá Tailfeathers’ mother declares through painted speech bubble, read aloud by a child narrator in Sámi. We are well into hour 14 of sunlight on the longest day of the year, and the Cinematheque is screening *Bihittoš*, Tailfeathers’ fifth film, a 14-minute documentary that recounts the epic love story of her parents and the systemic injustices that influence it.

Post-introduction, the first moments in the film are 100% cartoon: bold colours, simple lines. A girl looks through a reel viewer at slides from her past, the camera entering into the Viewer itself, framing the story from her perspective. Through digital hand-drawn, collage animation Tailfeathers gradually introduces photographs and other more “realistic” images to the story as the child narrator ages and becomes more aware of the details of her world. These vibrant scenes are the mixed-media creation of animation director Kunal Sen and, animation assistant Tisha Deb Pillai. They use a bright, emotive visual palette paired with the immersive instrumental music of Jordan Wilson and Chad Neufeld. Overall it shows both the selective realism of a photograph and the intense but limited perspective of childhood. As the narrator (Tailfeathers’ stand-in) grows, reenactments and personal documentary footage are used to tell the story. Throughout this portion



of the film, audience perspective is often confined by tightly composed frames and sparse shots, a roving spotlight providing only a small circle of light at a time. The position and motion of the camera often hides the features of the main subject, or is kept very tight to a single face, obscuring the background. These approaches draw attention to not only what we are able to see, but what remains unseen. During an emotional scene, we can see the back of her father’s head, obscuring his expression from the viewer. Important information is constantly withheld. Tailfeathers has created an experience demonstrative of the context available to children as they live their lives and bear the consequences of other people’s choices.

Today, June 21st, is ‘National Indigenous Peoples Day’, as declared by the Government of Canada in 2017. It was known as ‘National Aboriginal Day’ before then, and as ‘National Aboriginal Solidarity Day’ before that. ‘National Aboriginal Solidarity Day’ was established in 1982 by the National Indian Brotherhood, now the Assembly of First Nations. It was in part a response to the impending 1982 repatriation of the Constitution Act, when clauses affording Indigenous people certain rights under the British Crown were at risk of being

dropped from the Canadian constitution. The Constitution Express was one of the most famous protests for the recognition of these rights, a protest Elle-Máijá Tailfeathers’ mother attended, as recounted in *Bihittoš*. In this very specific 1981-82 moment, Tailfeathers’ mother participated in the same fight that brought about ‘Indigenous Peoples Day’, and even though establishing ‘Indigenous Peoples Day’ was not the overall goal, both her riding of the Constitution Express and the establishment of Indigenous Peoples Day served the broader fight of advancing acknowledgment of Indigenous rights, a movement Elle-Máijá Tailfeathers continues.

Elle-Máijá Tailfeathers, a member of the Kainai First Nation and Sámi from Norway, was in New York during the June 21st screening. Despite this, she took the time to film an introduction to *Bihittoš* and her feature *čásna?ám* for their Vancouver screening. Seated in front of a camera, she looks straight down the lens, acknowledges the x^mməθk^wəyəm (Musqueam), Səlilwəta? (Tsilil-Watuth), and Skwxwú7mesh (Squamish) territory that the screening takes place on, and asks the audience to consider what it means to be here, on this day, in what is currently known as Vancouver in what is currently known as Canada. She

asks settlers to do the work of reflection and learning about Canada’s relationship with Indigenous people, and their personal implications in this relationship.

Bihittoš, in spite of demonstrating deep resilience in the face of government-perpetrated violence, is funny. This is especially evident during the frenetic animated moments that depict her lovelorn father, or 100 reindeer on an airplane, as well as the narration delivered by Maret Aile Gaup Beaska and Tailfeathers herself, with their controlled delivery of both wry humor and difficult facts.

The riveting, nuanced quality of the piece is astounding. Elle-Máijá Tailfeathers has produced, written, and directed a wonderful work. As an audience member, I am sure it will stay with us for a long time after today’s solstice, as we emerge, blinking, into the sunset sun.



Co-directed with Kathleen Hepburn, *Elle-Máijá Tailfeathers’* most recent feature film, *The Body Remembers When the World Broke Open* premiered at the Berlin Film Festival in February 2019, and will be appearing at select festivals.



If you could write somebody into existence, a superhero per se, who would they be? Your experiences undeniably inform the paths of your imagination, so it could be fair to assume that you would design someone who reflects your experiences upon earth. In Cole Pauls comics and illustrations, we see both a reflection and a projection. An orchestrator of superheroes in his own right, Pauls transcribes stories onto paper, and beyond.

COLE PAULS

and

INDIGENOUS FUTURISM

words by Lexi Mellish Mingo
 photos by Scott Rossi
 illustration by Karla Decoran

Cole Pauls comics are stylistically and intellectually complex, weaving in cultural and linguistic context with his own punk flare. “I’m really influenced by underground and indie comics, but I’m also really guided by my culture and heritage” expresses Pauls. Cole Pauls is Tahltan but grew up on Southern Tutchone territory in the town of Haines Junction, Yukon and is a Champagne Aishihik citizen. The artist and story-teller imagined his destiny into existence during his earliest years of grade school.

“I wanted to be a comic artist since I was in kindergarten,” expresses Pauls. It all started when Paul’s mother, who was adopted, reunited with her biological family. “When I was six, I met my mom’s biological brother, who was a comic artist and worked in the video game industry,” explains Pauls. “He had a career based off just drawing, and that was my first introduction to believing that I could actually be a professional artist.” Cole Pauls has been practicing his own brand of Indigenous Futurism since then.

Envisioning himself and his community in the future is a recurring theme in Pauls’ work. His connection to his home and language has been a major influence throughout his creative practice. Cole Pauls gives credit to a work in particular that inspired him to dedicate his practice to his community and culture.

“There’s this one book that I read as a child that I was obsessed with called *Alsek’s ABC’s*,” Pauls says excitedly. “The story is an alphabet book of hunting in the Alsek Valley, where an Indigenous teenager goes hunting with her brother, looking for a moose” he explains. “I couldn’t believe there’s an actual book about my hometown” says Pauls.

“When I became a practicing artist I decided I should make a book that could make myself feel that way again.” Pauls expresses. When considering the audience for his book, *Dakwākāda Warriors*, Pauls explains: “I made my book for Yukon Indigenous youth as a learning tool and a way for them to see themselves in media. I wanted to give them the same feeling I had with *The Alsek ABC’s*.”

Through observing both the success of his Uncle’s artistic career, alongside his experience with *The Alsek ABC’s*, the groundwork for Pauls future endeavours was laid. In his own work, Pauls plays with Indigenous identity by contradicting stereotypes and expressing Indigenous individuality. Pauls is currently completing *Dakwākāda Warriors* as a collection, which will be released in October.

The first issue of *Dakwākāda Warriors* came out in 2016, telling the initial story of his trilogy. The first book follows the Indigenous youth power rangers, Ts’urki (Raven) and Aghay (Wolf), as they protect the sun from Villains Cyber Nā’i (bushman) and Kwāday Dān (long ago people). The story was inspired by *Raven Steals the Sun*, a creation legend belonging to Indigenous communities of the Pacific Northwest. Rather than having typical non-human superpowers, Ts’urki and Aghay’s use technology to protect their culture and language. “I didn’t want it to be like, this person has the ability to fly, because no one has that ability,” explains Pauls. “I wanted to show it could be anyone in that suit.”

Cole Pauls’ relationship to his language becomes very apparent when reading *Dakwākāda Warriors*. Pauls embeds Southern Tutchone words within the comics, creating a space for learning and appreciation. “My community teaches Southern Tutchone starting in kindergarten all the way through to grade 12, so that’s what I did,” says Pauls, “my book is really accessible in the sense of how I’ve written in the language.” As you read the current edition of *Dakwākāda Warriors* you are prompted to learn and absorb Southern Tutchone words, with the assistance of a glossary.

Pauls makes it very clear that he is not the first and only Indigenous comic artist. Pauls pays homage to artists such as Gord Hill who penned *500 Years of Indigenous Resistance* and Michael Nicoll Yahgulanaas who created *Red: A Haida Manga*. Both artists came long before Pauls, but their work is nowhere near outdated.



“When I looked more into Michael Nicoll Yahgulanaas, I found out he’d been doing comics for almost 50 years at this point,” surprised Pauls, “The grunt gallery released a collection of his called *Old Growth*, and there are comics he did in that book from the ’70s. He did it for the Haida newspaper and they’re all about saying fuck you to the oil tankers,” he follows. “They’re so punk but they’re also super informative, all done in form line.” prides the young artist.

It’s no doubt that the feelings of political resistance and cultural strength emitted through Michael Nicoll Yahgulanaas’ work have inspired the traditional and counter-cultural narratives embedded in Pauls’ comics and illustrations. The stories from the past continue to speak to the minds of today, who will tell the stories that will beam into tomorrow. The story of the Dakwākāda Warrior is both a story and a tool for the next generation of comic artists and writers.

“Indigenous Futurism, to me personally, is to be able to see yourself in the future generations ahead and not accept that our culture is a thing of the past, because it is in the present and we are practicing it,

and we want to continue practicing it,” explains Pauls. “I want Indigenous youth to read my book and see themselves and their culture 1000 years from now. It’s the idea that we’re still here and we’ll be here in the future.”

After the release of the Dakwākāda Warriors collection in October, Pauls will be heading on a Northern book tour. The artist has already started expanding his work beyond paperback pages, working with Cloudscape Comics on a story about the burning down of his Grandfather’s cabin. The artist has also been commissioned by the city to create a utility box. For this project, Pauls has partnered with Cease Wyss, a member of the Squamish Nation to create a series of eight mask illustrations that represent sacred plants of the Squamish Nation. You can find more work by Cole Pauls at Lucky’s Comics on Main Street and Spartacus Books on Commercial drive.



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BABY BLUE

Words by Katherine Gear Chambers

Photo by Alistair Henning

Illustration by Amy Brereton



Two weeks after releasing her album *Death of Euphoria*, Baby Blue was on a plane ready to begin her first tour of Europe. The music she is taking across the Atlantic demands attention, emotion and expression. It is in every way Baby Blue.



“Death is not a scary thing, it’s a door that opens and changes your life and rejuvenates you [...] I feel like I’ve died in many ways and then come back.”

Baby Blue’s relationship with music began with her career as a DJ. Inspired by the iconic DJs of the 90s and early 2000s, she uses DJ equipment as instruments. Baby Blue explains that, not unlike the experience of composing her music, when she performs live she loses track of time and space. “I love DJing,” she enthuses, “[...] I love seeing people just kind of lose themselves and dance and being the one curating that.”

The music Baby Blue is sharing in *Death of Euphoria* connects listeners to her own life and identity. The album draws attention to her ability to view death as an opening to, rather than a closing of, life. Baby Blue explains that one of her sources of inspiration when making *Death of Euphoria* was the Tarot card of Death: “Death is not a scary thing, it’s a door that opens and changes your life and rejuvenates you.” “I feel like I’ve died in many ways and then come back,” she reflects, insisting on the positivity of death. “Like how a phoenix emerges stronger every time in its life cycle.”

Addressing the ability to find a source of life in ashes, *Death of Euphoria* is deeply personal. “A lot of the sounds on that album are just from personal experience,”

Baby Blue shares, “The music is just a personal reflection that I think a lot of people will be able to connect with. And I think a lot of people do hear the pain in it.” *Death of Euphoria*, Baby Blue explains, is about “that euphoric feeling of being with somebody who in the end is violent towards you. And that it’s actually quite a beautiful thing to let that go.”

The abuse that trans women experience is brought into light in Baby Blue’s music video *Visage of Truth*. Working with one of her closest friends and one of the artists she most admires, Alex Kazemi, Baby Blue recreated the traumatic experience of being sexualized and used by a man. The video became “a way to work through the trauma.” Baby Blue expresses her gratitude for the opportunity to work with Kazemi on the project, noting that “he was really able to translate the darkness into a visual medium.” The video indeed captures an eerie, haunting darkness. “I hope people feel unnerved by it. Because I feel like it’s a very intense song, it’s a very intense video. I hope people feel unnerved by it because I felt very unnerved for many, many months.”

The darkness of *Visage of Truth* and

the album that contains it is connected to the image of ashes giving life to a phoenix. The goal is “to push forward a new type of beauty.” She sees the beauty she is working to express mirrored in “people who are unwinding their trauma.” “We need to understand that we have to start thinking about things in a global perspective, and not just an individual sense of self. That beauty is expressed in anyone, whoever it may be, actively trying to do that.”

Finding love beyond trauma is a grounding message of Baby Blue’s work. “I think just the statement of loving yourself and sharing it is very powerful, because we all are very wounded creatures that don’t do that. We allow our traumas to take ourselves,” Baby Blue explains, “And I really just want to share love with people.”

While Baby Blue doesn’t associate her work with a political message, she acknowledges that her experience as a trans woman has strongly influenced her role and identity as an artist: “I try not to let things like material qualities of myself be a defining factor for my work, I would never say that, but it’s part of it.” She explains, “My identity has only really formed in the last little while because I lived my life so unaligned with my soul until recently. After being immersed in such darkness, now I definitely feel that my identity as a musician has changed, because I am a trans woman in this industry that is dominated by white men, and people are responding well to it.” Baby Blue now feels she is driven by new life. “I feel very fresh right now in my life,” she explains, “I always say that I’m one years old because I feel like Blue came into my life in the last year.” The past year has been a source of confidence and energy for Baby Blue. “I feel very at ease with myself. I feel like my identity is solid, I feel like my voice is solid, and my will is being enacted when I am performing and through everything Baby Blue.”

Baby Blue’s goal is for her music to evoke emotion. “I hope [people] feel something, period, from the music,” she says, “Whether they hate it, whether they

love it, whether they like it. As long as they feel emotion through it and it makes them think about something, I feel like I’m doing my job.” “I hope my music connects with every human out there,” Baby Blue continues. “The Baby Blue message is to love yourself so you can share it with others. And to protect other people, especially trans people.”

In an effort to prevent the perpetuation of violence against trans people, Baby Blue and her team spread 500 posters around the city. The posters simultaneously draw attention to violence against trans women and emphasize Baby Blue’s defining message of love and forgiveness, concluding with a statement of purpose: “so that what happened to me does not happen to anyone else.”

“I had a lot of people messaging me saying that it was such an important thing to see walking to work,” Baby Blue remembers, “Other times we were walking down the street and we could see people had torn them down. It was a powerful thing that happened.” Baby Blue is not afraid of taking risks and opening up. “I don’t think people were ready for that,” she reflects, “But we’re here.”

The act of being present, of being here, is essential for Baby Blue. She reflects that “just being is resistance.” “We’re at this point right now where trans identifying people and to turn death into life is characteristic of Baby Blue’s identity: “I have to fight every day to be who I am, to be seen as valid for who I am. And although it’s extremely exhausting, I love a good challenge. I’m a soldier at heart.”

Baby Blue’s European tour will take her from Berlin to Paris, Barcelona to the Czech Republic. “I hope people stay tuned because I’m not going anywhere,” Baby Blue shares in an expression of her excitement to continue making and sharing her music. “I hope to bring this voice to the mainstream,” she declares, “I think there’s a place for me there.” In her words, Baby Blue has her sights on the world.



KAMIKAZE NURSE

words by Chandra Melting Tallow | illustration by Hayley Schmidt | photo by Alistair Henning

It's a classic grey July day, summertime sadness is the name of the game and what better fitting way to meet with dark lords of noisy rock Kamikaze Nurse. Seated on a patch of dead yellowing grass I succumb to the witticisms of Adams Family values. The band is both wholesome in its familial intimacy yet grim, celestial and, dare I say, raw.

Having gone through several configurations featuring past members like Mareesa Holmes of Cave Girl fame, Late Spring alumnist Nik Gauer, the band finds themselves fully settled into their present configuration. They're now comprised of original members John Brennan, an old cowboy in the experimental music community; and renaissance woman KC Wei, alongside new members that include her sister Sonya Eui of Necking on bass, and Ethan Reyes, a local music darling with an extensive CV boasting such tender projects as Bedwetters Anonymous and Puzzlehead.

The band finds their humble beginnings halfway around the world, in South Korea. It was there that the notoriously multi-talented KC Wei found herself grappling with the intrinsic loneliness all too familiar to the journey of a solo music project: "That was in March [of 2018] and I was really missing playing in a band." She recalls "I was playing some hazy solo stuff and just feeling really alienated and alone. I missed playing with people. Then John and I were messaging and from there it led to us jamming."

In spite of the newest members only joining the band as recently as last November, their chemistry has fuelled and nurtured the collective creative process in a way that could be described in literally no other way than a Deleuzian romance.

"I think this band has made me a much better guitar player. On these new songs I'm able to do shit I probably wouldn't have been able to do when I first started practicing," Reyes reflects "the songs are so weird, and they force me to think in a different way about playing guitar."

"Like Deleuzian?" Wei quips.

"Like Deleuze. They make me play guitar in a Deleuzian way." Reyes confirms.

Brennan's background in experimental music fosters a reciprocal relationship when participating in the band's creative process "I've mostly played in kind of improv music... This was a challenge in a way for me, and it was exciting because I got to have the time to play with these incredible people, and think and compose differently on the drums..." he expresses "I think a lot of my approach to playing is a little bit more... it's stranger. And I think I get that from [playing] with [musician] Jake Hardy - Jacob Audrey Taves aka Holzkopf [...] playing all these disjunct beats. I try to take from that palette and those microrhythms and micropatterns

and then incorporate them in this setting. I feel free compositionally with this project and that nobody's like, "You're going off the rails, this is too crazy."

For Sonya, Kamikaze Nurse has offered a new way of relating to and performing music outside of the realm of her classical music beginnings and upbeat post-punk endeavours, "Literally I feel like my body changes when I play compared to Necking its so weird [...] its like birthing a different persona [...] [Necking is] very freeing in that it's mostly for fun's sake. But in Kamikaze Nurse it feels like shrinking into a ray, if that makes sense. It's very... I just keep thinking violent is the word to describe it. It feels so intense, and I even notice I don't smile when we play at all..." Sonya reflects, "Because I just feel so fucking cool." she adds jokingly.

Wei contributes riffs and while she previously wrote much of the material, the lyrics have evolved into a more collaborative process, with Reyes penning "Blue Garlic Man," and both Eui and Brennan completing "Johnson D." While she was part of spearheading the band's formation, she embraces sharing equally in the creative process. "When a riff is starting to come out in my head, I can see how everyone can contribute and fill it out more, and trusting that 'maybe this riff sounds like this now', but being okay with bringing it to the group and having it sound completely different when the layers are added up. I actually really love that; that's what I look forward to." Reflecting on her growth since her previous band, Late Spring, it's clear her experiences in Kamikaze Nurse have enriched her creatively, "it sounds so affected to me now. I definitely feel that, finally, I've moved on from that project, 'cause that project meant so much to me. But Kamikaze Nurse is more fulfilling 'cause I feel like I'm actually where I'm supposed to be, or I wanted to get here when I was in Late Spring."

Rather than an explicit concept, *Bucky Fleur* (titled after publishing artist Jo Cook's best friend) explores visual esoteric themes, conjuring mood and feeling. The relationship each member has to their intimate experiences with literature and film finds its place amidst the dense layers of sound. The album manages to evoke the cinematic — and albeit intellectual — with a rough



irregularity and subtle humor that frees it from the vulnerabilities of pretension.

"When I wrote the lyrics [for Johnson D] I was reading Mayakovsky, I was reading his revolutionary poetry, and it's very bloody and cruel. And like, colourful..." Sonya reflects.

Similarly, Reyes draws from literary influences, "The lyrics for "Blue Garlic Man" were Joseph Conrad and Deleuze. A lot of my lyrics for my other stuff as well have a lot of nautical themes. Just because I love Joseph Conrad and that's all he wrote about... [in] "Blue Garlic Man," one of the lines is just about sinking a boat, basically. That comes in a lot of my other songs as well... lots of rivers and boats."

"Each of the songs are kind of like their own little world [...] because there's lots of parts and it's not always really a verse-chorus-verse-chorus banger," Brennan elaborates, "it seems like even within one song you'll be transported into a different place [...] [they're] more dimensional compositions instead of linear compositions, where we're able to experience these sounds together."

"For me the most powerful kind of artwork is evocative of a mood. Or a feeling, and that feeling is the thing that sticks with you, 'cause you have those

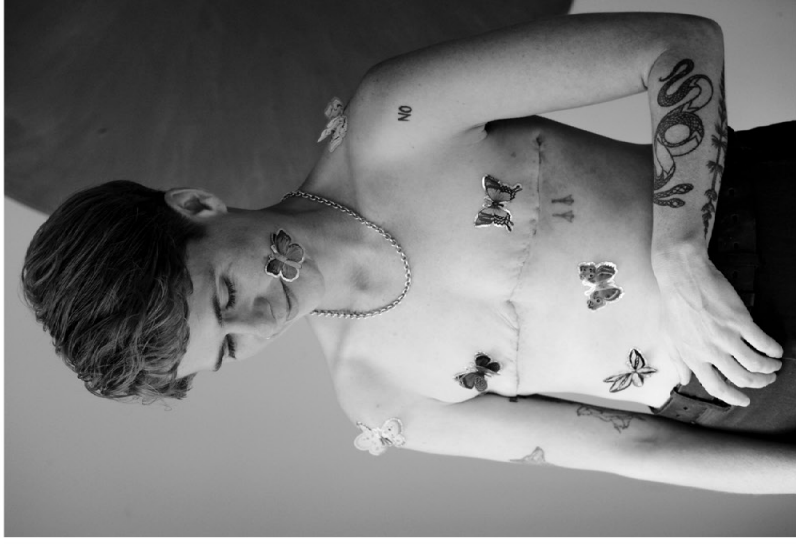
feelings all the time throughout your life, whether it's like heartbreak or excitement or desire, and then we just have these movies or books or songs that trigger those moods and feelings. So I think it is all related but I don't really know what comes first?" Wei muses, "I think they influence each other in this circle. It's like nature's circle... of decay and desire."

The visceral, immersive nature of the band's work creates a space for both the audience and its members to be transported; a process that has bloomed emphatically, like sarcastic blossoms on a grey July. The guitar, the drums, the bass, the vocals — these pollinators of rock and roll let us know this is only just the beginning for this transcendent band.



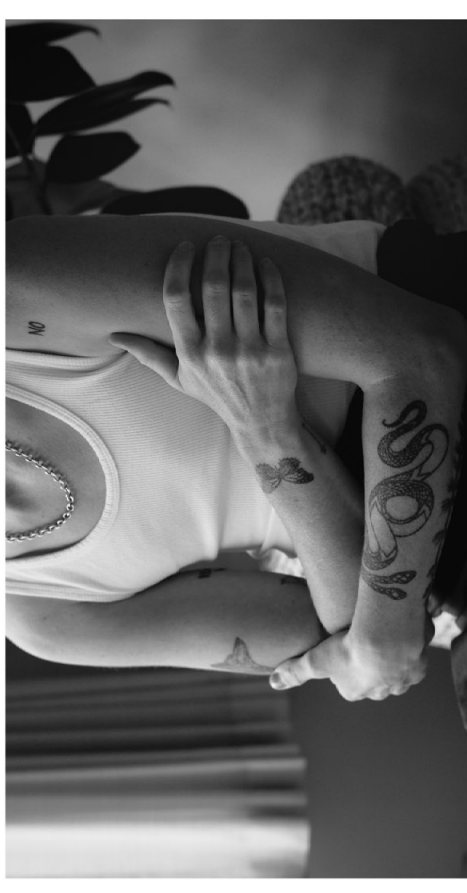
Charrlie

32, they/them



What do you want people to understand about gender?

Gender is vast and ever changing. It's beautiful and all expressions should be respected as sacred. Talk to your people (and family) about gender. Ask everyone their pronouns, not just the people you can't figure out. If you make mistakes, apologize and try again. Explore your own gender expression. There's no right way to do it. It's all valid.



When do you feel most like yourself?

I've always felt like myself, when I was a tomboy kid, an awkward baby gay, a queer punk mechanic, a sober femme, and now a trans masc dyke twink. It's all been me. Gender for me feels very fluid. I think that if I can stay open, find joy in the present (even when I'm struggling), and accept that change is inevitable, then I will always feel like me.



Sunday

July 2019

Monday

- 1**
- Patient Hands, Rat Purse @ the Avant Garden
 - SOLA, the Fallaways, Focus Your Audio, P.O.I. @ the Railway

- 7** **Indian Summer Festival** @ VARIOUS VENUES
- Car Free Day @ Commercial Drive
 - Giorgi x 'Bloom' LP Listening Party @ the Pace
 - Symphony at Sunset @ Sunset Beach Park
 - The Aristocrats @ Rickshaw Theatre
 - Frank/ie Consent, Cal Fish, Ducksback, Céline @ Red Gate

- 14** **Indian Summer Festival** @ VARIOUS VENUES
- Honeythunder @ LanaLous
 - Aaron Hardie Quartet @ Frankie's Jazz Club
 - Rodrigo v. Gabriela, Adam Melchor @ Vogue Theatre
 - Dil Brito, Robertas, Wristed @ Semlin Manor

- 21** **Rocket from Russia fest** @ WISE HALL
- Mauno, Jo Passed @ Red Gate

- 28**
- Cross Parallel, Elyse Saunders @ The Roxy
 - The Actor's Nightmare @ Havana Theatre
 - Murray Porter @ Guilt & Co.
 - Norah Jones @ Orpheum

Tuesday

- 2**
- Propeller, David Ward, Swatkins @ Guilt & Co.
 - The Return of the Alimony Brothers! @ WISE Hall
 - Latin American Film Night @ Vancity Theatre
 - Priests, Sons of an Illustrious Father @ Baltimore Cabaret

- 9** **Indian Summer Festival** @ VARIOUS VENUES
- Cathy Pink, Marcy Marxer @ St. James Hall
 - Representing the Ephemeral: A Performance Lecture by Wen Yau @ Grunt Gallery
 - Skye Wallace, BB @ WISE Hall

- 16**
- Kid Koala Music To Draw To Session @ Creative Coworkers
 - Rodrigo v Gabriela, Adam Melchor @ the Heatley
 - The Return of the Alimony Brothers! @ WISE Hall

- 23**
- Sleepy Gonzales, Sour Widows, Beautis, Teak Physique @ Static Jupiter.
 - Willie Watson @ Biltmore Cabaret
 - The Return of the Alimony Brothers! @ WISE Hall

- 30**
- Drugdealer, Donny Benét @ Fox Cabaret
 - The Return of the Alimony Brothers! @ WISE Hall
 - Sonic Summer Nights @ Jonathan Rogers Park

Wednesday

- 3**
- That Dog Was A Band Now, Cassidy Waring @ The Heatley
 - Soultrax 4tet - A Tribute to Benson, Breezin' and the B3 Organ @ Frankie's Jazz Club
 - Traveling Back to Our Afro-Latin Roots @ Robson Square
 - Jack Garton and the Demon Squadron @ WISE Hall
 - At SEAST For One Year! @ SEAST
 - Hell Night with Gorman & Aaron @ Little Mountain Gallery

- 10** **Indian Summer Festival** @ VARIOUS VENUES
- GLOW @ Red Gate
 - The Return of the Alimony Brothers! @ WISE Hall
 - Saksyndrum, Booty EP, Harley Small @ Fox Cabaret
 - Francis Arevalo (EP release) @ Calabash

- 17**
- MuseHead @ The Roxy
 - Here North There, Jamie Ruddick, Zeb Duggan, Adam Briscoe @ the Railway
 - Tess Liem, Adele, Barclay, David Ly, Shazia Hafiz-Ramji @ Massy Books
 - Mixed Gems: Calvin Johnson, Karl Blau, Cave Girl @ Red Gate

- 24**
- Transprov - QueerProv Workshops @ Qmunity
 - Yuk Yuk's 'like total' Amateur Night @ Yuk Yuk
 - Dylan Knippelberg Trio @ The Roxy

- 31**
- Blackout: A Britney Spears Drag Musical @ Rickshaw Theatre
 - Mdou Moctar, Jjuujuu @ Fox Cabaret
 - Sonic Summer Nights @ Jonathan Rogers Park

Get it right!

- Happening around town
- CTR/DISORDER
- SPONSORED EVENT
- Happening at CTR @ UBC
- Can't Miss This!

Thursday

- 4** **Indian Summer Festival** @ VARIOUS VENUES
- EKOTI, Joshua Job, Bryan Michael @ Spade Coffee & Spirits @ the Clubhouse
 - Bored Décor, The Umbrellas, YEP, RAG @ Static Jupiter
 - Rubberbandits @ Rickshaw Theatre
 - Conventant Festival V @ WISE Hall
 - Jo Passed, Wide Eyed, Mi'ens @ Toast Collective

- 11** **Indian Summer Festival** @ VARIOUS VENUES
- Shred Flintstone, Maneater, YEP, Akita @ Red Gate
 - Q5 Jazz Collective @ Frankie's Jazz Club
 - SonReal @ Commodore
 - Apollo 11: Music and Exploration with the Elastic Stars @ HR MacMillan Space Centre

- 18** **Rocket from Russia fest** @ WISE HALL
- Orkestar Kriminal, Balkan Shmalkan @ LanaLous
 - Ivy Koch, Jane Doe, Dante's Paradise, Holy Fokes @ the Railway
 - Slash, Myles Kennedy & The Conspirators @ Queen Elizabeth Theatre
 - Millennial Line: We Are One @ Red Gate

- 25**
- Lady in Red Pride Ball @ The Fairmont Hotel
 - Adewolf, SIN BIRDS, DJ Bombae, DJ Sad China @ Calabash
 - Arcurus, Justin Walkie, Stickman @ The Roxy

ART PROJECT BY SARA BAAR

Sara is a queer designer, photographer and sometimes stylist originally from a small rural town in the Maritimes. She runs Say Hey Studio, a brand design & photography biz that supports womxn run businesses, inspired by glam rock, cowboys and COLOR, she's always looking for good people and good light.

Pronouns: she/her

Follow Sara on Insta at @saramariabaar @sayhey_studio

Friday

- 5** **Indian Summer Festival** @ VARIOUS VENUES
- Kim Gray, Daniel Geddes, Wegamali @ Static Jupiter
 - HI FIVE // queer dance party @ the Clubhouse
 - CIVILIANA, Sonic Stances, The Dead Zones @ Biltmore Cabaret
 - GirlsNails, i o Liber, Hypatia @ Toast Collective
 - Yes We Mystic, Andrew Judah, Little Sprout @ Rickshaw Theatre

- 12** **Indian Summer Festival** @ VARIOUS VENUES
- Muskrat Meadows, Reabing Derelicts, Mental Health @ Static Jupiter
 - Bong, Autogram, Jock Tears, Land Line
 - Astoria, Laverne, Highland Eyeway
 - Biltmore Cabaret, A Symposium on Artists' Publishing @ Libby Leisgold Gallery
 - Black Wizard, Accidents, We Hunt Buffalo @ Rickshaw Theatre
 - Emma Lee Toyoda, Security Guard, Bedwetters Anonymous @ Red Gate

- 19** **Rocket from Russia fest** @ WISE HALL
- Vancouver Folk Music Festival** @ JERICHO BEACH
- Partifest 2019** @ RED GATE
- Bianca Del Rio 'It's Jester Joke' @ Vancouver Civic Theatre
 - The Raconteurs, Lillie Mae @ Queen Elizabeth Theatre

- 26**
- Lenoire, Muskrat Meadows, Pawnshop Ghost @ The Roxy
 - Ten Foot Pole, Off By An Inch, Blacked Out @ Pat's Pub
 - It Looks Sad., Club Sofa, Sleepy Gonzales @ KW Studios
 - Grizfolk, Laura Jean Anderson, the Escapes @ Biltmore Cabaret
 - Wes Regan (album release) @ Fox Cabaret

NOTE FROM THE ART DIRECTOR

"Sara's work carries a certain brand of pop magic. I use "pop" as a descriptor carefully but willingly, in this case. While the word might be tainted, often used to plianly describe the banality of the marketable, I think there is a true brilliance in pop, like the measured use of sugar to create a delectable caramel. Sara's work is sweet with a glaze of glamour, carefully poured over the skills of the every-day. But unlike most art and imagery we grant the 'pop' descriptor, Sara's work never sits heavy on your palette, nor does it squint your eyes with its glow. It is vibrant, but not saturated. She celebrates her subjects, bouncing their own light back onto them, bathing them in it. Her work takes what is there and amplifies it, displaying it in all of its colourful splendor.

Though she has photographed a myriad of folk for *Discorder*, her personal practice both as a photographer and designer find her focusing on queer identity, gender play and performance, lifting the veil off of accepted yet dated binaries and turning them inside out.

Though she's told me sometimes she wishes she was happy wearing beige, it is clear to me that the colours and magic that you can find in her art, she also carries within herself. The pop she invokes is deliberate and precise — like the swag of a cowboy, the gloss of bright lipstick, and the casual spell of a timely wink."

Saturday

- 6** **Indian Summer Festival** @ VARIOUS VENUES
- Carnaval Del Sol @ 88 Pacific Blvd
 - Identity Music Festival @ Red Gate
 - Khatsahlano Street Party @ West 4th Ave.
 - Wesley Attew @ Our Town Cafe
 - Slanshock @ Rickshaw Theatre
 - Vines Program Launch Party @ Pandora Park
 - All You Can Eat Laundry @ Little Mountain Gallery
 - Freedom-Hi! Zines from Hong Kong's Civil Movements @ 4th

- 13** **Indian Summer Festival** @ VARIOUS VENUES
- Punk in Drublic @ the PNE
 - East Van Garage Fest @ WISE Hall
 - Noah Derksen, Bre McDaniel @ Woods Studio
 - The Modern Day Warriors are BACK! @ Fox Cabaret
 - I Love My Job pamphlet Launch @ The Paper Hound

- 20** **Rocket from Russia fest** @ WISE HALL
- African Decemr Festival** @ THORNTON PARK
- Lescil, Secret Pyramid @ Djavrad Mowafaghian World Art Centre
 - Mr. Werlot, Be Afraid, Non La, Small Gun @ Toast Collective
 - Vancouver Emo Music Review 2019 @ SEC Restaurant

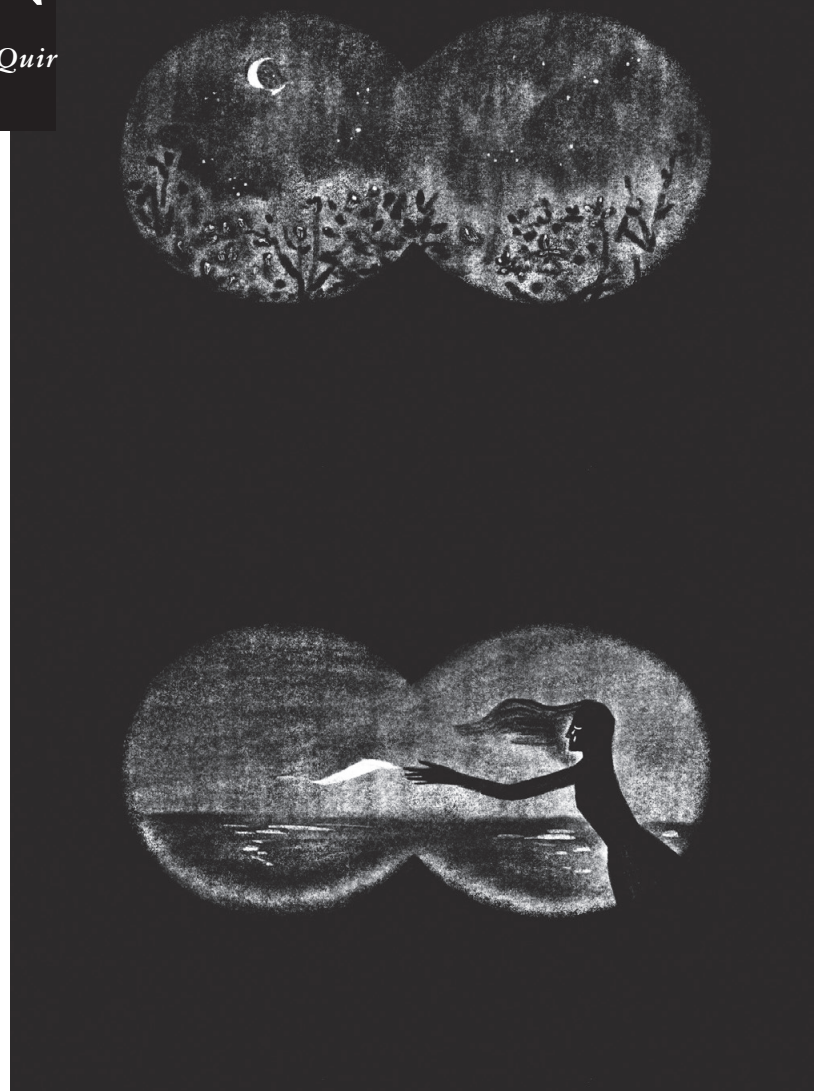
- 27** **Vancouver Degan Festival** @ CREEKSIDE PARK
- Cardboard Project 2.0: From Dark to Light @ 512 Main
 - Tia Brazda @ Frankie's Jazz Club
 - A.A. BONDY @ Fox Cabaret

A C O N V E R S A T I O N W I T H
VANESSA KWAN

words by *Fiorela Argueta* // illustrations by *Dona Park* // photo courtesy of *Spencer Quir*

To start the new year, grunt gallery made an official announcement that long-term program director, Glenn Alteen, will be stepping down from the role after his 35-year commitment to the artist-run centre since its inception in 1984. By early May, it was decided that the position will be passed down to grunt gallery’s curator, Vanessa Kwan, who has been with the gallery for about five years.

In late 2017, I sat down on behalf of *Discorder* with Vanessa to discuss her role as Curator at grunt gallery as she balanced her own artistic pursuits as an artist, and her involvement in other organizations such as Other Sights for Artists’ Projects. Almost two years later, *Discorder* sat down once again with Vanessa to follow-up her transition as program director at grunt gallery.



Fiorela: *Why don't we begin by discussing your transition into your new role?*

Vanessa: Sure. It is an interesting time for grunt at the moment. I've been working for five years at grunt at the capacity of curator, so I already know the context of what grunt does and the position we are in. Right now, we are at a moment of growth due to all the projects we are taking on: the Blue Cabin Floating Artist Residency; the Mount Pleasant Community Art Screen; the Rebecca Belmore publication that we are launching in August, our international programming, and, of course, our core exhibitions programming. grunt has been expanding in different directions. When I stepped into the role of Program Director, it was really clear to me that my interest is in helping the organization get through this growth period and find a way to support all these activities. In the next six months, I do not have immediate plans to create change; it's more about getting to know the organization through the financial side: grant writing, budgeting and fitting all the pieces together.

Glenn is still around isn't he? Right now, there are technically two directors.

Oh, yes. The plan is to have a year of crossover and training as I take on the

new role. Glenn has a magical way of bringing the right people in and allowing the organization to grow with all the different voices of what grunt is. What I want to do is to learn as much from Glenn and figure out what my particular take on that is. It's a work in progress!

Is there something about the role that you did not expect so far?

It's not necessarily 'unexpected,' but what became more apparent to me is how every project we do has a particular 'ecosystem' or community behind it. Exhibitions programming is one thing; then there are the more emergent projects like the Mount Pleasant Community Art Screen; and long-term projects like the Blue Cabin, which has an extremely complex community forming around it. There are also other international projects I want to initiate, and those are equally intricate communities. I guess on the surface grunt seems like a homogenous organization, but when you really take a look, grunt has many branches. This is super exciting; I'd like to continue making these meaningful connections while respecting the cultural mandates of those communities.

How is your role different as a Program Director than it was as a Curator? What

has been added or changed?

Some things are similar — the focus on programming and working with artists, but this new role is much more concerned with holding the higher level vision for the organizations. I also supervise staff as well as overlook the financial aspects, such as budgeting and fundraising; facilities management; and more involvement with the Board — Definitely a step-up in responsibility.

What is it like managing people who were your co-workers at first? You already have a friendship with them. Will you be allowing more democracy in regards to decisions?

That's a conversation in progress. I have increased responsibilities, but my leadership style is very collaborative and very transparent. If I am concerned about something, then I will express it. I also will not pretend to have all the answers — that's not my nature. In regards to my colleagues, my focus is on how to continue working together and how I can support them better in what they do. As a leader I want to be someone who is uncompromising to the values that drive grunt, but also be responsive to new modes of operating and emergent practices at all levels of the organization. grunt has always been a space that questions established forms

of leadership and remains open to other voices; that won't change.

As Curator, you were part-time, but as Program Director are you full-time?

Yes.

So before you had more free-time to pursue your own artistic interests.

Yes. I had time to concentrate on my artistic practice, I am a producer / curator with Other Sights for Artists' Projects, and have also held other positions — teaching at Emily Carr, and overseeing other, independent projects.

That's awesome! Not only are you a curator, but an artist, an art educator, and also a director. How do you expect to juggle all these different roles?

My new position demands more time from me, so I will be mainly focusing in my role at grunt going forward. I'm very committed to grunt and its future.

I share the sentiment! I have volunteered at grunt for a few years now. And I think it's the people and all the communities that support grunt that make me excited to partake in all the great projects or opportunities that Dan Pon, grunt's Archives Manager, shares with me. I always feel so welcomed and that I have a



space where I can express what I think.

grunt is certainly a special place! I truly believe in this.

Recently there was an Indigenous queer-only symposium grunt held. grunt has been the first gallery to have ever done this in Vancouver. Are you interested in continuing hosting such events?

Absolutely! *Together Apart, Queer Indigeneities* was created by Whess Harman in conjunction with artist Kali Spitzer. All the credit goes to them for their curatorial vision. Programming such as these makes me think: How do we as an institution give space for groups or perspectives that will resist what institutions do? How do we bring people in and allow space to grow organically? grunt has always been engaged in queer communities, in Indigenous communities, and queer Indigenous communities. It is our intention to do more.

Whess and I were discussing ways to provide spaces for Indigenous curators and how we could create crossovers as well. We want productive exchange and not be reductive to those we want to represent, such as 'you are x so we want you to program x.' We don't want it to be linear from point A to point B.

I am wondering if you have considered in creating programming that not only provides 'safe spaces,' but also allows people to take what they have learned to the spaces outside that are not necessarily as welcoming. I sometimes feel some programming can make me feel empowered, but how do I actually use what I learned outside in the world?

I think for grunt, and for my own philosophy, there is a question of change: *what are we actually doing?* More than just creating exhibitions or cultural products, we're also investing in each other's capacity to keep making work and to creating productive spaces for healthy art communities. How do we create capacity in a community to keep creating change? So it's not just what you say — or what shows you put on — but how you are in collaboration, what relationships you hold and maintain, and how you invest in one another in the long term. Ideally the artists, curators and staff that come through grunt increase their capacity to do great work — at grunt and beyond. I don't often see other leaders in the world that look like me. I want to know that there other queer BIPOC people in leadership positions, that's important to me.



Similarly to *Janus*, we have looked into the past, but now I want to look into the future. What do you hope to do in the next year or so in terms of programming? Do you want to expand grunt internationally?

I'm very excited to keep expanding on projects such as the queer Indigeneities program, our archival programming has grown immensely under Dan's leadership, and all the other programs we've already mentioned. The international program will expand as well; my interest has always been in the Pacific Rim and in the future we have

projects planned with Australian artists and possibly other collaborations around the Pacific. Our focus is always connecting with the local — and you can see this clearly reflected in what we do. The trick is finding ways of expanding this — our ideas have to start here primarily and then we'll see what happens in terms of international partnership. I am very excited to be a part of this incredible team. grunt gallery really is a special place.

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Under Review



SIGH

Images
(self-released)

April 24, 2019

Sigh is relatively new in the Vancouver scene, despite being a band made up of veterans: Shelby Vredik plays guitar, Jenny McDermid on drums, Morgan Ferrier on bass and Dorothy Neufeld on vocals. Released this past April, *Images* is their first record. Entirely self-produced, each song on *Images* is sweet and sharp at the same time — a very effective combination.

Whether in her previous project Swim Team or here on this record, Neufeld's vocals are always striking. In *Images*, they sound close, intimate and quietly sung — a distinct contrast to the biting, heavily distorted guitars on the tracks. Vredik's guitar playing is a highlight — her riffs are interesting and unexpected without being busy or crowded. Songs like "Hydra" feature catchy, washed out guitar melodies that occasionally become discordant. The same goes for the end of "Magpie." This is in line with the overall feel of the album — a meditative, thoughtful record with deliberately jagged edges.

"Pretty Furious" opens with enveloping acoustic guitars and a hummable melody before the chord progression switches into something more melancholy and complex — alternating between pop-y major progressions and darker, more augmented chords. As with all the songs on this record, the guitar panning is very effective — Neufeld's vocals ground each song as the shoe-gaze-y guitar tones come at you from all other angles.

The title track, "Images," is another stand out — it's simultaneously groovy and sad. Neufeld's vocals are at their most clear as she sings of fading love. A wordless vocal hook finishes the song in a perfectly wistful way without being corny or ham fisted. It makes sense for this to be the album's title track — the band feels at its most unified in this song and it's easy to bask in its melancholy feeling.

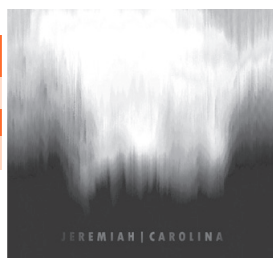
Because each member of the band has been active within the Vancouver music community in their own right, Sigh synthesizes all of their experience into something that is more intimate and lilting than your average DIY rock record.

—Doug Todd

LEAVE

Jeremiah|Carolina
(self-released)

May 29, 2019



Leave's two song EP *Jeremiah|Carolina* is a dichotomous venture highlighting the opposing voices of Emma Citrine and David Knights Cowling against a backdrop of complex sound. *Jeremiah|Carolina* is the band's first release since their 2015 full length album *Allow to Remain*, and it is the band's first release as a quartet, despite new members Nicole Gilley and Bryan Michael not actually playing on the album. Instead, drummer Jeremiah Ackerman, along with Citrine and Cowling, make up the personnel for this release.

The first track, "Jeremiah," features vocals by Citrine reminiscent of Daughter's Elena Tonra. The song begins with an ethereal introduction combining a strong drum beat, melancholic guitar and subtle harmonies for a dreamy layered sound. What appears as a beautiful indie-folk tune sees an unexpected shift to a more intense and haunting sound around the three-minute mark, building to a repeat of the catchy yet profound refrain "I've lost it all now / I'm not enough / You brought me back home / You filled my cup / With good intentions / I'm holding on / To where you

brought us / I'm not alone now." The track concludes the way it started: soft and light like lavender, yet one feels that they've been on a journey

"Carolina" features the vocals of Cowling and delves deeper into a more dissonant soundscape that "Jeremiah" only hinted at. The shadowy-feeling and more experimental half of the EP offers listeners the National vibes featuring abrupt yet effective sounds. Engineered by Cowling (and produced by Citrine and Cowling), "Carolina" testifies to the promise to not "prioritize loudness, but instead...space, depth, and timbres" that is written on Cowling's website. This shorter track (less than four minutes, versus almost six-minutes for "Jeremiah") has instrumental depth and highlights Cowling's voice while keeping his vocal levels low, which intensifies the feeling of the track overall.

"Jeremiah" is an outstanding track and "Carolina complements" it and emphasizes the experimental side of the band. Because the tracks are so different from one another, it leaves listeners wondering which direction Leave would take a full album. As a whole, the EP combines rich instrumentation with two well-suited voices creating a comprehensive sound that would be excellent live. —Jeanette Steinmann



KAMIKAZE NURSE

Bucky Fleur

(Agony Klub)

May 31, 2019

It's difficult to find bands in today's rock landscape that deliver a grandiosity in their sound. One may go through the endless filler of the internet, finding music that may not stretch past the boundaries of a certain genre. The forward-thinking Kamikaze Nurse works to eradicate that sentiment. Led by artist / curator / filmmaker KC Wei, *Bucky Fleur* offer a fresh take on shoegaze, noise rock, art-punk and dream pop, all exhibited in stellar quality — an album with range.

One of the stand out features on this record is the vibrant production, where dissonant chords illuminate in cacophonous euphoria. Ethan Reyes and Wei's guitar hooks beam like distorted lasers as John Brennan's perpetual drum blasts serve to disembowel, all while frontperson KC Wei's warm vocals provide a comfort in the chaos. The music itself feels grand in scope in a way that Sonic Youth imposed themselves on *Daydream Nation*. On "Sophie's Dad," "Dead Meat," and "Weeping Bone," drum rolls and guitar crescendos signal an intensity that threatens to break the stage. There's a weight to the way each band member plays their instruments. The appropriately afflicting out of tune riffs are played like hammered sheets of metal yet make an impression that these are proficient musicians at work. The only sense of stability contained in these songs is Sonya Eui's bass which drive songs forward. On the end of a track like "So Blue," guitars and drums become uninhibited as the bass's rhythm remains steadfast.

As a vocalist, Wei might channel her influence from Cocteau Twins' Elizabeth Fraser, whose unique vocal delivery operates to hypnotize one's consciousness. A song like "Sun Song" showcases that influence, where Wei brings an ethereality in her "oohs" all the while slogging out an unrestrained whirlwind of shoegaze-y guitar. Not to mention her penetrating screams on songs like "Sacred Cow Hot Dog" and "DDD + KNurse" would definitely impress a punk or hardcore crowd. Lyrically, she explores dreams ("Darkening mysteries down from the sky / Passing by little eyes how many years"), and probes into the existential ("Unnatural feeling / You so boring to me / Impossible to feel, if I peel, would you heal?"). Guitarist Ethan Reyes even contributes Thurston Moore-esque schizophrenic abstractions that boggle the mind on "Blue Garlic Man."

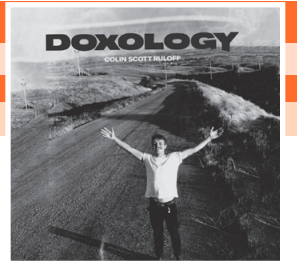
In the end, Kamikaze Nurse delivers an excellent debut that pays tribute to its influences all the while feeling novel and genre-breaking. In hopes to find innovative rock music, *Bucky Fleur* demands that attention. —Anton Astudillo

COLIN SCOTT RULOFF

Doxology

(self-released)

June 7, 2019



It's always strange to hear what kind of music the people you grew up with end up making. For two people whose upbringings were essentially the same, the genres and styles with which they identify enough to emulate can be shockingly different. Such is the case for me when I hear Colin Scott Ruloff's music.

Despite growing up together on Bowen Island, attending the same schools and moving into Vancouver around the same time, Colin's music sounds entirely of a different time and place. Clearly drawing from the likes of Bob Dylan, Dave Van Ronk and the rest of the Greenwich Village folk scene in the early '60s; or earlier from the balladry associated with Hank Williams Sr. and country music in the '40s and '50s; or earlier still, from the birth of the Delta blues in the '20s and '30s with artists like Robert Johnson to Son House; all of these influences, Colin Scott Ruloff wove into his own songwriting.

In early April of 2018, Colin recorded ten tracks of guitar and vocals, what was to be his first full length album, *Doxology*. On April 24, 2018, at the age of 23, Colin Scott Ruloff died in a tragic motorcycle accident. Colin's close friends — Noah Gotfrit, Clara Rose, Steph Wall, Aaron Levinson, Theo Story, John Evans, Sky Lambourne, Cody Turtle and Cloe Logan — took it upon themselves to finish and release the album. Over the course of the following year, they layered further instrumentation onto the sparse songs, fleshing them out into arrangements that they felt Colin was aiming for.

As they write in the linear notes of the record, "*Doxology* isn't meant to represent a tragic loss or a pedestal that we place a legacy on. Rather, the hope is that the album will be shared and listened to as it was originally meant to be — with an appreciation for the songwriting and the man behind it." In this sense, the posthumous release of *Doxology* is a true success. The additional instrumentation complements and elevates Colin's rustic guitar and understated voice. From square-danceable tunes like "Going To The Garden" to earnest ballads like "My Lonely Heart Forgets," Colin consistently wrote songs that sound as if they had always existed.

But still, it's difficult not to let the context surrounding Colin's untimely passing colour your interpretation of his music, especially if you knew Colin, grew up with him, as I did. Songs that would otherwise have passed by my ear as yet another gentle folk tune are imbued with meaning that neither he nor I would have predicted. Specifically, on the third track of the album "Moon Shining Bright" — with some of the most tasteful and lush instrumentation anywhere on *Doxology* — Colin's voice sings out words that are impossible not to hear as an attempt to comfort those he left behind:

*There's hopes and there's dreams, there's plans and there's schemes
Don't they sound so sweet
And it's hard, oh it's hard to smile, oh it's hard
Come on and laugh with me*

*The moon shining bright on this cold night
On the edge of town
I'm walking on down to the water
Saw fireworks
Hold on my friend I know in the end
We'll be alright*

—Jasper D Wrinch



MALLEUS TRIO

Play Nice
(self-released)

June 15, 2019

Tenor saxophone, upright bass and drums: that's all there is to *Play Nice*, the latest full-length release from Vancouver Malleus Trio. While the ingredients might be simple, the versatility and musicianship with which Dominic Conway, Geordie Hart and Ben Brown play their instruments make for an all but simple collection of modern instrumental jazz songs.

It's easy to imagine the tenor saxophone taking over the focus in this instrumentation, with the drums and bass relegated to play a supporting role. Yet Conway's dynamic playing doesn't fall into that trap. There are ample moments throughout the record where the sax is the star, overtaking the songs with incredibly dexterous solos and piercing wails — but more often than not, Conway steers the song's focus away from his own playing, either towards the other two instruments, or to the trio's collective sound. That being said, this review wouldn't be complete without mentioning the virtuosic sax soloing at the end of "Blade Runner Brown."

Geordie Hart's bass playing matches Conway's sax in its versatility and virtuosity. While Hart definitely firmly grounds the trio within every song they play, that doesn't mean the upright bass misses its time in the spotlight. On tracks like "Tropical Currency" and "C Plus," the bass switches back and forth between relentlessly soloing and providing a solid base from which the other two instruments can explode outwards.

And finally, the drum kit, expertly played by Ben Brown, is as exciting on *Play Nice* as it could possibly be. Whether it's locking in with the bass and holding it down, like in the titular opening track "Play Nice" to adding atmosphere and ambiance like in "Old Romantics" to the slow and deep groove, with almost trap-like hi-hats in "Fohorn Factory."

Brown's drumming occupies just about every role the drums could play in a jazz record.

Over the course of twelve songs, Malleus Trio shape-shift from one form of jazz to another, effortlessly pulling off quick-paced, groove-heavy hard bop of "Thereabouts," to the amorphous free-improv sections of "5 to 9" and "Half Full." But the way the three musicians play with one another — complementing each other's styles, making space for each instrument and seamlessly locking back in together — is really what ties the record together. And if any one song that encompasses all the elements that make *Play Nice* such an engrossing record, the final track "Ritual" ticks all the boxes.

—Lucas Lund

BLOCKTREAT

After Dark
(self-released)

July, 2019



Blocktreat is something of an anomaly — an electronic artist with roots in the rural interior British Columbia folk scene. This meeting of worlds leads to a very organic, acoustic electronica — a version of Boards of Canada that is more 'feet in the dirt' than 'head in the clouds.' His last album, 2016's *Exciting New Ventures in Fucking Up*, was a sample-based instrumental album that emphasized Hoffman's nuanced production skills.

After Dark is the first Blocktreat album to incorporate vocals, guitar solos and verse-chorus-verse style songwriting. Fittingly, after writing the nine songs for the record, Hoffman enlisted Daniel Ruiz (Leisure Club), Malcolm Biddle (Dada Plan) and Jessica Rampling (Heavy Days), to join him as a four-piece rock band for performing the album live. This shift in instrumentation is reflected in the overall sound of the record: while still as dense and layered as ever, the addition of vocals and chorus-laden guitars add a pop bent to the ambient pschedelia of it all.

Lyrical, Hoffman's songs focus on the pitfalls of love using very specific anecdotes and, sometimes, tongue-in-cheek humour. The song "One Horse Town" addresses the way relationships tend to overlap when one is raised rurally and the dating pool is small. It's a catchy, lo-fi anthem for small towns everywhere.

"Slow Burn," situated at the center of the album, is a standout — a propulsive, frenetic track with a driving beat. It's the closest to indie rock that Blocktreat gets, as urgent as he gets on the whole album. Mirroring the song title, Hoffman takes his time building up the song and adding tension — the main rhythmic drop only happens two minutes into the song. Blocktreat has always been good at slowly and subtly unfolding a song by adding layers. On "Slow Burn," that skill is used to create tension rather than imbue a sense of calm.

The song "Grief" is another standout, and one of the least dense on the album. A hummable guitar riff plays over a lazy, satisfying beat. "It can never just be easy," sighs Hoffman, again addressing the way we tend to over-complicate relationships. Despite the lyrical theme, this song feels like a welcome exhale, as if the listener is getting on an empty highway after weeks of city driving.

Blocktreat's new territory has the potential to confuse fans of his previous instrumental tracks, music that could sit comfortably in the background of any given situation. Despite leaning closer to pop than ever before, *After Dark* requires more focus to appreciate. That being said, listeners who take time with this album (and a good pair of headphones) will be rewarded tenfold.

—Doug Todd

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ILYA KRIVO (ALBUM RELEASE) / CHRIS BLABER / LAX PHOBIA

JUNE 8 / 240 NORTHERN ST.

With a divided political system, the constant intertwining of beliefs and facts and climate change looming over everything, it's easy to become despondent. But with a heartfelt expression on raw emotion and moral honesty, Ilya Krivo's album release show offered a reprieve from the seemingly bleak reality in which we live.

But before I can get to Krivo's performance, I must address the serene welcome Lax Phobia gave to the audience, whose performance set the mood of the event perfectly. While complimenting the rising and falling scales cascading out of the piano with drum beats that became more prominent as time progressed, the intermingling sounds from the two instruments began to mimic each other's behaviors, giving off a sonorous, ringing sound. In other words, Lax Phobia's instrumental piece sounded like a conversation taking place between two musical voices. As piano notes trickled by and showers of drum beats flickered along, the audience's expression gradually relaxed from scrutiny. Gentle smiles emerged on several faces, while others diverted their gazes from looking around the poster decorated room to face the performance.

Chris Blaber continued this tranquility through his one hour sonic exploration with mellow sounds escaping from his electronic stereo, steady drum beats and his serene facial expression. Blaber's performance ultimately shed more light on the thematic purpose of the show as he displayed props — a string of bottle caps, a flat slip of plastic slammed upon his drums and an image of the ocean's underwater landscape. A repetition of "plastic" and facts of climate deterioration escaped from the speakers. After an hour, we were met with a brief intermission, allowing ourselves a chance to reflect on our observations of the abstract, yet emotionally expressive images splattered across the walls.

After the intermission, the lighting became warmer, as a single string of light bulbs were left to illuminate the room. Before the night ended, Ilya Krivo (with his cigar box mandolin) and the rest of his bandmates — Martin Reisle (cello), Spencer Swarts (drums) and John Evanson (pedal steel) — entered the room, charming us with wide-brimmed hats. With Krivo's opening lines "There's nothing dead about the sea / Only the people that you see," from the first song off *Kingdom Went*, "Nothing Dead," the set seamlessly transitioned from Blaber's environmentally-focused performance. The lyrics from the following songs began to move away from this theme, veering more towards honest expressions of the emotional turmoil inside the human heart.

Krivo's last song "Dancing with Dogs," drew *ohhs* and *ahhs* from the audience — there was something deeply intimate within the bluntness of the lyrics. It did more than express an emotional experience belonging to the singer: it provided the audience a roadmap to an understanding of the weight of knowledge and the clarifications that come out of knowledge gained.

Although the show came to an end, the audience's gaze remained hypnotized to the lead singer and his bandmates. The emotional honesty of "Dancing with Dogs" had so much forwardness in it, I found myself breathless with the weight of moral clarity it provided. Several shouts of "one more!" resounded within the colorfully decorated room, encouraging Krivo and his bandmates to play the "Nothing Dead" one more time. The wise finality of Krivo's performance that day revived Blaber's environmental purpose for his music, reminding the audience that the reality we live in is subject to change.

—Joy Astudillo

SOFT CEDAR PRESENTS: GRAFTICIAN (ALBUM RELEASE) / KIMMORTAL

JUNE 14 / THE CULTCH

The Cultch slowly began to fill as the final concert presented by Soft Cedar commenced. Providing local musicians a chance to perform at theatres typically out of reach, like the Cultch and the York Theatre, Soft Cedar has hosted a diverse range of artists, including Holy Hum, Only A Visitor and Khari Wendell McClelland. This time, it was Roxanne Nesbitt's turn. Any number of Nesbitt's projects could have been the focus of the show, from her symbiotic instruments, to various graphically scored compositions, to her tuned floor tile installations. But this show was to celebrate the release of *Mandarins*, the latest EP from Graftician, Nesbitt's experimental art-pop project.

To open up the night, local hip hop artist and activist Kimmortal took to the stage. Along with Mary Ancheta on keys and a guitarist / backup vocalist Ariane Custodio, Kimmortal played a selection from their latest album, the Polaris prize long-listed *X Marks the Swirl*. Despite usually performing with backing tracks, faithfully reproducing the full sound and production of their recorded material, Kimmortal stripped down this set to its essentials. The nearly acoustic instrumentation left ample space for Kimmortal's lyricism and vocal chops to shine through. While some songs weren't far from their typical form — "I'm Blue," the smooth R&B lead single for their last record was almost unchanged from the album version, except for the lack of a drumbeat — but tracks like "Sad Femme Club" were transformed into minimalistic adaptations of the typically upbeat and energetic songs. Still, with Kimmortal's infectious energy, plus the immensely tasteful playing from their band, the songs took on a new and exciting life.

After a brief intermission, Graftician took to the stage. Nesbitt stepped behind a table littered with sample pads, cables and a computer, as her backing band — Joshua Zubot on violin, Ridley Bishop on clarinets and Mary Ancheta on keys — took their places. Without a word, Nesbitt triggered the first track. A stuttering, almost arrhythmic beat emerged from the speakers; each sample sounded cut apart from the rest, with jagged seams rubbing up against one another. But somehow, the disparate collage of sounds snapped together to create a mosaic-like atmosphere on which the rest of the band began to play. Ancheta's keys filled in the many spaces left by the collage of sounds, while Zubot's violin and Bishop's clarinets ornamented the songs with textural and melodic flourishes.

While the songs were intricately constructed, with emphasis placed heavily on texture and rhythm, Nesbitt's vocal melodies seemed at times to almost be cut free from any tonal centre, wandering and weaving from key to key. Paired with the stop-motion video projections that accompanied all but one of the songs, the evening was a medley of soft stimulus, with no one aspect immediately grabbing the audience's attention, yet every piece of Graftician's sonic and visual mosaic casually asking to be studied further.

—Lucas Lund

PUDDING (ALBUM RELEASE) / ANYBODYS / NECKING / SHROUDED AMPS

JUNE 15 / RED GATE

The crowd was still sparse when opening band Shrouded Amps took to the stage. The bulk of the night's attendees had not yet arrived or were outside finishing their pre-show smoke. Still, Shrouded Amps brought a heaviness to the chill indie pop sound of their recordings that commanded the small audience's attention. Guitarist Matthew strummed jangly rhythms in quick strokes while bassist Tracey played a foundation of staccato and long, sparse notes underneath. Vocals were mainly performed by Tracey in a soft, dreamy voice that reached high soprano notes. A standout element of the set was the drumming from Eirihn, who played innovative beats and fills as fast as a human metronome.

Following Shrouded Amps was indie-punk powerhouse

Necking. Melissa's high-energy drumming with frequent cymbal crashes and a pulsing beat drove each song, while Sonya laid down jumping bass lines and Nada alternated between melodic riffs and power chords on guitar. All this was topped off with Hannah's screaming vocals and lyrics dripping with attitude. The band was forced to end their set early due to an issue with Sonya's bass. As Red Gate's sound engineers tried to resolve the issue, Hannah kept us entertained by doing a semi-handstand with a water bottle between their feet and trying to pour the water into Nada's mouth, while Melissa told us about the Habbo cybersex that had inspired the lyrics to their song, "Habbo Hotel."

Next up was anybody's, who announced that they were awake and refreshed from drinking cold brew before arriving. Guitarists Jonelle and Jaclyn shared vocal duties throughout the set, layering their synchronized talk-singing over distorted guitar that gave the band's grunge-punk a sludgy edge. Karen pounded hard rock drum beats that were for the most part quick-tempo, but sometimes slowed down to lead a change of pace. anybody's made frequent use of breaks in their songs, the silence acting as a powerful contrast to the band's heavy sound.

Last to perform was headliner pudding, promoting the release of their debut album. After giving shoutouts to all who helped them put *Pop over* together, the band launched into their set, playing "date night," "baby tax," "double happiness" and other tracks from the album. Paula strummed cheerful chord progressions and melodies, while Darren's snaking bass lines weaved around their guitar work. Meanwhile Cyndi showed off the creativity of their drumming, with each beat tailored for a specific section of a certain song and no two beats alike. Over this poppy, post-punk instrumentation, Paula sang catchy vocal melodies with accompanying backing vocals from Cyndi. What was really notable about pudding's set was their effective use of changes of pace, tone and instrumentation within many of their songs, as if each of those songs were several different tracks wrapped into one. The crowd was understandably impressed by pudding, heads bobbing along to their songs and cheering when each one ended. At the close of their set, the audience even screamed for an encore, which pudding gladly provided.

—Hannah Toms

SLED ISLAND 2019: AMY NELSON / JOM COMYN

JUNE 19 / CENTRAL UNITED CHURCH

The stained-glass image of a lamp held by Christ over the stage of Calgary's Central United Church let the pink of the setting sun colour the strands of country singer-songwriter Amy Nelson's hair. Early in the evening on the first official day of the 2019 Sled Island Festival, Nelson, along with her band, delivered a foreboding, stormy set of ballads. Thundering drums and lightning bolt lap steel brewed around Nelson as she derided her lover with a stinger from her song "How Long Blues:" "Loving you is like losing a bet."

Nelson's songwriting is quite incredible, adopting a machismo and reflective stoicism in her storytelling, while still allowing her emotions to break through during the climactic moments of each song. During a quieter moment in the set, percussion switched from drum kit to washboard, and during a cover of Alison Krauss's murder ballad "Wild Bill Jones," the audience was invited to clap the beat. Nearer the end of the set, Nelson dismissed the other members of the band to take the stage alone, allowing her piercing voice to penetrate the souls of the audience, without dilution or distraction. With her band joining her once again for the end of the set, Nelson introduced one of the final songs as "a collaboration between the dead and the alive," and left the audience with a final message: "We all carry a heavy load / Being cruel don't make much sense."

With the room growing ever so slightly darker, Edmonton crooner Jom Comyn took the stage with his six-piece band, complete with a dual-drum set up for maximum percussive inventiveness. Comyn generated a dark, evocative soundscape, with his almost lullaby vocal delivery creating an anchor of safety against the whirling tidal pool instrumentation. Occasionally, flourishes of noise shone through the soundscape, with warble and screeches adding great

excitement when they rose above the other instrumentation.

There was such incredible depth to be found in the music, with the size of the band enabling a deep and complex blend of instrumentation. Comyn's rich and poetic lyrics seem formulated to sink deep into your heart, like the opening lines from his song "New Feeling:" "Walking grey and brown / Spill the light inside of you / Thin air wrapping in a mist for you."

During a standout track, one drummer held the beat while the other ran a drumstick across a cymbal, creating a rising clawing noise that built to a wonderful climax. None of this is to say that Comyn created any sort of racket — his songs are invariably pretty and often strikingly romantic. The last song of the set, "Change Your Mind," came from Comyn's upcoming record and ended the set on an energetic and upbeat note, as if Comyn wished to bring us a rainbow after the beautiful rain shower he had just given us. —Tate Kaufman

SLED ISLAND 2019: MINT RECORDS SHOWCASE W/ LIÉ / DUMB / NECKING / ENERGY SLIME / KELLARISSA / QUAKER PARENTS

JUNE 21 / COMMONWEALTH

Despite Calgary being my hometown, the Commonwealth was one of only two Sled Island venues I had previously visited; and unlike the other — Tubby Dog — no sober memories of the Commonwealth were present in my brain upon my 2:00 PM arrival. I was admittedly skeptical of how the venue would function for live music, especially at such an early hour, but these concerns were quickly set aside once the mathy indie rock of Quaker Parents enveloped the upper floor of the joint.

This duo had a strikingly unique sound only matched by their infectious chemistry. Coupling a drum machine with a live drummer on many tracks, interrupting smooth sweet melodies with Zappa-esque guitar spasms and never resting on a single tempo, Quaker Parents surprised at every turn. On final track "Improbable Friendship 1999," these influences came to a dramatic finale. In an unwieldy, ever-changing track that managed a perfect balance between challenging and comforting its listeners.

Following the dreamy synth-pop of Kellarissa and the wild indie pop drumming excellence of Energy Slime, punk outfit Necking bounced to the stage with energy, dancing

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and improvising alongside the house intermission music during their soundcheck. Beginning with the rollicking and wildly funny tune "Daddy Issues," the band's unconstrained passion and wailing vocals ushered in a set packed with endless youthful jubilation. Vocalist Hannah Kay breathlessly sat backwards onto the drum kit in between songs, giddily saying to the crowd "This song is called intermission, it's where we take a little break." Laughter constantly erupted from the audience throughout both the breaks and the songs themselves, with relentlessly entertaining lyrics such as "Cybersex is gonna send me straight to hell." Ending with "Big Mouth" off their upcoming record *Cut Your Teeth*, the set became a constant talking point throughout the rest of the festival.

Dumb and Lié closed off the showcase with two very different blends of punk and rock. Dumb blended post-punk with some good ol' blues rock goodness, sounding reminiscent of The Stooges, albeit greatly displaced in the punk timeline. They packed their songs with dense, intricate lyrics that beg to be heard. After one particularly straining song, the band suggested a Q&A while they retuned their instruments. This led to a rather humorous moment as a member of Necking took the occasion to question them from the crowd.

Lié followed this by bringing gritty sludgy guitar riffs — which would be right at home on a classic hardcore record like Black Flag's *Damaged* — and lashing out with the occasional hint of thrash. Through all the chaos, however, an almost danceable rhythmic groove propelled the socially conscious "You're Weaponized." It was an exhilarating end to the showcase, and wonderful beginning to Friday night with another six or so hours of music still to come. —Tate Kaufman

SLED ISLAND 2019: HOUSEPANTHER / BULLY

JUNE 21 / PALACE THEATRE

With an exhilarating pop-punk cover of TLC's "No Scrubs," Housepanther established the tone for the night to come: nostalgic, energetic and immensely fun. The band's fuzzy guitars and chunky basslines aided in momentous builds towards their choruses. On the standout track "Can't Believe They Killed Marissa Cooper Off," vocalist Bailee Woods sang "I watched four seasons of the OC in no time," before directing her grief over the death of character Marissa Cooper towards the death of a relationship, stating "If you go, I don't blame you."

Bully followed Housepanther, bringing a modern grunge sound with the occasional post-punk accentuation to keep things interesting. The bass and drums on many of these tracks were punishing, containing a deep sense of threat and urgency, despite many songs remaining mostly upbeat, if slightly nihilistic. During "Trying" off the band's first record, singer Alicia Bognanno dropped her guitar to wrap both hands around the microphone and put her whole heart into the lines "I am trying to hide from my mind."

The second half of the set hit with knockout power, as the band wheeled through an awesome rendition of "Running," where Alicia waved her guitar in the air to build an anticipatory, ringing feedback; and "Feel the Same," which sent the crowd into mosh mode. At the end of the set, with the crowd echoing the bridge of "Kills To Be Resistant" back at Bognanno, she ventured to the far corners of the stage, getting as close to the audience as possible, before leaping into the fray and joining the mosh pit, where she remained for a good minute or so before making her way onto the stage for the final moments of the set. —Tate Kaufman

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	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	CiTR GHOST MIX	6AM
7AM				OFF THE BEAT AND PATH	CANADALAND			7AM
8AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRADICTIONS	SEEKING OFFICE: AT LARGE	THE SATURDAY EDGE	PACIFIC PICKIN'	8AM
9AM				YOUR NEW SHOW	MIXTAPES WITH DREW		YOUR NEW SHOW	9AM
10AM	DRAGGED OUT	POP DRONES	ROCKET FROM RUSSIA	COMEDY ZEITGEIST		fine.	SHOOKSHOOKTA	10AM
11AM	SUMMER GHOST MIX	MORNING AFTER SHOW	U DO U RADIO	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE		GENERATION ANNIHILATION	11AM
12PM	SYNCHRONICITY	SUMMER GHOST MIX	THE SHAKESPEARE SHOW	SUMMER GHOST MIX	TOO DREAMY	POWER CHORD	12PM	
1PM	PARTS UNKNOWN	120BPM HOSTED BY AARON SCHMIDKE	ASTROTALK	BEPI CRESPIAN PRESENTS	CODE BLUE	BLOOD ON THE SADDLE	1PM	
2PM	SUMMER GHOST MIX	SUMMER GHOST MIX	SUMMER GHOST MIX	SUMMER GHOST MIX	NARDWUAR PRESENTS	LA FIESTA	2PM	
3PM	SHOES ON A WIRE	TEACHABLE MOMENTS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	THE LEO RAMIREZ SHOW	3PM	
4PM	DELIBERATE NOISE	INTO THE WOODS	YOUR NEW SHOW	SPENCER LATU SHOW	RADIO PIZZA PARTY	MORE THAN HUMAN	4PM	
5PM	RECORDS MANAGEMENT	FLEX YOUR HEAD	THE MEDICINE SHOW	SAMSQUANCH'S HIDE-AWAY	YOUR NEW SHOW	THE AFTN SOCCER SHOW	5PM	
6PM	EXPLODING HEAD MOVIES	CRIMES & TREASONS	MIX CASSETTE	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	6PM	
7PM	THE JAZZ SHOW	YOUR NEW SHOW	ANDYLAND RADIO WITH ANDREW WILLIS	LIVE FROM THUNDERBIRD RADIO HELL	CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE	7PM
8PM								STRANDED: CAN/AUS MUSIC SHOW
9PM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	9PM
10PM								10PM
11PM								11PM
12AM								12AM
1AM								1AM
2AM								2AM
LATE NIGHT								LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CiTR.CA TO LEARN HOW



←hey, this kind of cell means this show is hosted by students

They are also highlighted in the spot colour on the guide,

you can't miss it.

CiTR 101.9 FM JUNE CHARTS

	Artist	Album	Label
1	Dumb*+ #	Club Nites	MINT
2	D.O.A.*+	1978	SUDDEN DEATH
3	Necking*+ #	Cut Your Teeth	MINT
4	LAPS*#	Soon Not Often In It	TERRIFIC KIDS
5	Nice Apple*+ #	This Time Nice Apple is Auto-Cathecting	HIDDEN BAY RECORDS
6	Co-op*+	III	SELF-RELEASED
7	Mr. Stee*+	See You Tomorrow...	EASTBLVD
8	Haviah Mighty*#	13th Floor	SELF-RELEASED
9	Divorcer*+ #	Debt Jubilee	COMFORTABLE ON A TIGHTROPE
10	T. Nile*#	Beachfires	OUTSKIRTS CENTRAL
11	Kamikaze Nurse*+ #	Bucky Fleur	AGONY KLUB
12	Chris Hauer*	Hum	SELF-RELEASED
13	Graftician*+ #	Mandarins	SELF-RELEASED
14	Winona Forever*	FeelGood	SELF-RELEASED
15	Sarah Davachi & Ariel Kalma*#	Intemporal	BLACK SWEAT RECORDS
16	Desolating The Curse*+	Desolation Sound	TINKER
17	The Vicious Cycles*+	Motorcycho	PIRATES PRESS
18	Brad Turner*+	Pacific	CELLAR
19	nêhiyawak*	ôtenaw (Original Film Score)	SELF-RELEASED
20	Primp*+ #	Mother Loose	SELF-RELEASED
21	Black Mountain*+ #	Destroyer	DINE ALONE
22	Snotty Nose Rez Kids*	Trapline	MINAY MUSIC
23	Pudding*+ #	Pop Over	SELF-RELEASED
24	Sigh*+ #	Images	SELF-RELEASED
25	Devours*+	Iconoclast	ARTOFFACT
26	Doomsquad*#	Let Yourself Be Seen	ROYAL MOUNTAIN
27	Brutal Poodle*+	Crowd Control / Low Tide	KINGFISHER BLUEZ
28	Schwey*	Schwey	604
29	Mr. Merlot*+	City Sex Vol. 2	SELF-RELEASED
30	Hi-Ranger*+	Tire Town	SELF-RELEASED
31	Kuri*+	No Village	NEVADO RECORDS
32	Kimmortal*+	X Marks The Swirl	COAX
33	Harpdog Brown*+	Dog House Records	DOG HOUSE RECORDS
34	kylie v*+	lotus eater	SELF-RELEASED
35	Our Native Daughters*#	Songs of Our Native Daughters	SMITHSONIAN FOLKWAYS
36	Irish Mythen*#	Little Bones	INDEPENDENT
37	Terell Safadi*+	Trap Love and \$ex	SELF-RELEASED
38	Marigold*#	change can be a softness	PLACEHOLDER RECORDS
39	Megamall*+ #	Demos	SELF-RELEASED
40	Bored Décor*+	The Colour Red	SELF-RELEASED
41	Ninetyfour*+	Best Regards	YOURS TRULY
42	Big Thief#	U.F.O.F.	4AD
43	Anemone*#	Beat My Distance	ROYAL MOUNTAIN
44	Silvering*#	Minefield Memory	SELF-RELEASED
45	Bre McDaniel*+ #	Howl	ORPHAN GIRL
46	Dadweed*+	I Dreamt I was Running	SELF-RELEASED
47	Digawolf*	Yellowstone	SELF-RELEASED
48	Durand Jones And The Indications	American Love Call	DEAD OCEANS
49	Gym Tonic*#	Good Job	TRANSISTOR 66
50	Feu Doux*	Quatre climats habitables	DARE TO CARE

CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Jasper Yip, Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@cittr.ca. You can follow up with the Music Director 1-2 weeks after submitting.

UNIBROW

ARTS FESTIVAL 2019

AUGUST 22 - 26

Hell Night
with Aaron Read

Vancouver's 1st
Comedy + Live
Fest!

Duo Pop-up Show

Soda Fountain



3x3x3
Comic Strip Show

Millennial Line

One More Time
a Comedy DJ Set

Unibrow
Tattoo Flash
Day

Flavourcel

Tim Bauer BookLaunch

Straight to DVD

Ring A Ding Dong
Dandy

Yellow Fever

Talent Waste

The
Sunday
Service

Public
Zine Market
at Antisocial Skateboard Shop





Orville Peck



mxmtoon



Gary Clark Jr.



UPCOMING SHOWS IN VANCOUVER!

July 22
DEERHUNTER
Rickshaw Theatre

July 27
A.A. BONDY
Fox Cabaret

July 31
MDOU MOCTAR
Fox Cabaret

August 12
THE NUDE PARTY
Fox Cabaret

August 17
KING GIZZARD & THE LIZARD WIZARD
Harbour Convention Centre

August 18
TUXEDO
Fortune



August 18
GOLDROOM HIGH SEAS BOAT TOUR 2019
Aboard The Abitibi Boat

August 24
GODSPEED YOU! BLACK EMPEROR
Commodore Ballroom

August 27
ORVILLE PECK
Commodore Ballroom

August 27
GENERATIONALS
Fox Cabaret

August 28
THE NATIONAL
Deer Lake



August 30
QUANTIC SOLO LIVE
Rickshaw Theatre

September 10
GARY CLARK JR.
Malkin Bowl

September 10
PSYCHEDELIC PORN CRUMPETS
Fox Cabaret

September 20
FONTAINES D.C.
Fox Cabaret

September 20
mxmtoon
Rio Theatre

September 20
POKEY LAFARGE (SOLO)
Wise Hall

September 26
CIGARETTES AFTER SEX
Commodore Ballroom

October 1
SNARKY PUPPY
Commodore Ballroom

October 3
CROOKED COLOURS
Commodore Ballroom

October 7
OH SEES
Rickshaw Theatre

October 8
COSMO SHELDRAKE
Fox Cabaret

October 9
ST. PAUL & THE BROKEN BONES
Commodore Ballroom

October 11
LUCERO
Rickshaw Theatre

October 11
MIKE DOUGHTY PLAYS SOUL COUGHING'S RUBY VROOM
Fox Cabaret

Tickets & more shows at timbreconcerts.com