

D I S
C O R
D E R

MAY 2015
THAT MAGAZINE
FROM CiTR

WEIRD
CANDLE

CiTR'S NEW HOME | HOLY HUM
NECK OF THE WOODS | GENDERDOG
DOXA | THE BACKHOMES
CAULFIELD & WHITE

UPCOMING SHOWS

RICKSHAW
•••••

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MAY 1 **THE MAIN EVENT**
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MAY 6 **SEPTICFLESH** MOONSPELL, DEATHSTARS & MORE. CONQUERORS OF THE WORLD 2015

MAY 7 **THE MATADORS**
BUTCH HALLER & THE DUSTY ACES

MAY 8 **TATIANA SPEED AND COLBY RAMSAY LIVING ROOM SESSION**

MAY 9 **SANTA LUCIA LFR** ONEYEDJACKS & KAREN KOBEL. VANCOUVER MUSIC OUT 2015

MAY 10 **ENSIFERUM**
KORPIKLAANI, TROLLFEST

MAY 14 **THE REZILLOS** KID CONGO POWERS AND THE PINK MONKEY BIRDS, FASHIONISM

MAY 15 **SEPULTURA& DESTRUCTION** ARSIS, MICAWBER, MEDEVIL

MAY 16 **NEUTERHEAD** ROCK COVERS. MEMBERS OF STRAPPING YOUNG LAD, BISON, 3ioB & MORE

MAY 22 **REVEREND HORTON HEAT**
NEKROMANTIX

MAY 23 **LOOT - A TRIBUTE TO TOOL**
MOB MACHINE

MAY 26 **AMARANTHE**
I PREVAIL, SANTA CRUZ & MORE

MAY 27 **LAIBACH**
DJ PANDEMONIUM

MAY 28 **FIT FOR AN AUTOPSY & ABORTED**
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MAY 29 **BIF NAKED**
WITH FRIENDS AND SPECIAL GUESTS

MAY 30 **STREETLIGHT MANIFESTO**
DAN POTTHAST, SYCAMORE SMITH

MAY 31 **EVERYTHING IS TERRIBLE!**
LEGENDS

Additional show listings, ticket sale info, videos and more: WWW.RICKSHAWTHEATRE.COM

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RADIO IS DEAD - PG.20

After 46 years in the SUB, CiTR and *Discorder* will be moving into the new Student Union Building. The move is scheduled for May and we're throwing a big party in June to celebrate our first broadcast, but first, here's a little history lesson.

DOXA - PG.22

When it comes to curating Vancouver's documentary film festival, DOXA, film aficionados Selina Crammond and Dorothy Woodend are no strangers to the selection process. They choose the most innovative documentaries; providing a platform for deserving artists and an entertaining experience for DOXA filmgoers.

WEIRD CANDLE - PG.28

Weird Candle are about to embark on a European tour to promote their debut record, *Regeneration*. Before their departure, this dark wave duo gives their opinion on local politics, gentrification, and how both these forces have informed the creation of their second, yet to be released, album.

NECK OF THE WOODS - PG.48

Since their formation last year, Vancouver progressive metal quintet Neck of the Woods have

established themselves as one of the city's premier heavy acts. The band chats to *Discorder* about the release of their pulverising debut EP, Vancouver's supportive metal scene, and their genre-defying nature.

THE BACKHOMES - PG.52

Victoria's dream team, The Backhomes, is a band to watch and on the lineup for new Vancouver offshoot of Austin Psych Fest, Levitation, hitting Vancouver this June. *Discorder* catches up with them to discuss their approach to songwriting, the importance of geography, and their plans for the future and their upcoming record, *Tidal Wave*.

HOLY HUM - PG.56

Having recently released *Appendix A + B*, Holy Hum's Andrew Lee sits down with *Discorder's* Max Hill to discuss identity, death, and how musical content can be comprise solely of peaks and crescendos.

GENDERDOG - PG.60

Sometimes it's better to go big or go home. Meet Genderdog: a local three piece who are following up their first tape release with a West Coast tour. Hear about their shaky start, their upcoming album, and the drummer's take on the Vancouver dating scene.

- **VENEWS SKINNY FAT JACK'S** - PG.10
- **FILMSTRIPPED MARS BARB** - PG.13
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EDITORS' NOTE

WE'RE BACK!

Illustrations by Josh Conrad

Lucky you, Rob and I are back at co-Editors-in-Chief! Again the two of us fill up the magazine's masthead, as EIC, Under Review editor, and Real Live Action editor.

This May we are featuring some exceptional emerging bands. From new age metal to ambient orchestral tunes, Neck of the Woods and Holy Hum grace *Discorder's* pages and both ends of the musical spectrum. Our content also includes recent Hockey Dad addition, Genderdog, semi-paradoxical goth-EBM duo Weird Candle, Victoria psych sweethearts The Backhomes, as well as the tiny, aptly named venue, Skinny Fat Jack's.

As a magazine based out of and apart of CiTR, *Discorder's* coverage has historically been on local music. Whether that has meant highlighting bands, festivals, or labels, music as an art form has always been centre stage here at *Discorder*.

As half of the current Editor-in-Chief team, I can say with confidence that our affinity for music is as unshaken as ever. In the same breath, I would also like to communicate an

expansion of this focus. Recently, we on the masthead have been reaching out into the wider world of art. Last month's features did this by way of philosophizing on the significance and integrity of music journalism; this month we venture towards an entirely separate subject matter: film.

Of course we often include film reviews — of films which exclusively pertain to music — in our Filmstripped column. This month includes that column, but this time the criteria for its inclusion is not its musical focus. Instead a short, ten minute documentary was featured because its creator, Milena Salazar, is a local filmmaker. As a local filmmaker, we want to shine the spotlight on her work, and in doing so give some much deserved credit to the existence of Vancouver's filmmaking community.

Vancouver's annual documentary film festival, DOXA, is another of *Discorder's* features this month. With Salazar's film premiering at DOXA, this festival is another excellent example of Vancouver's resonant filmmaking and film-going scene.

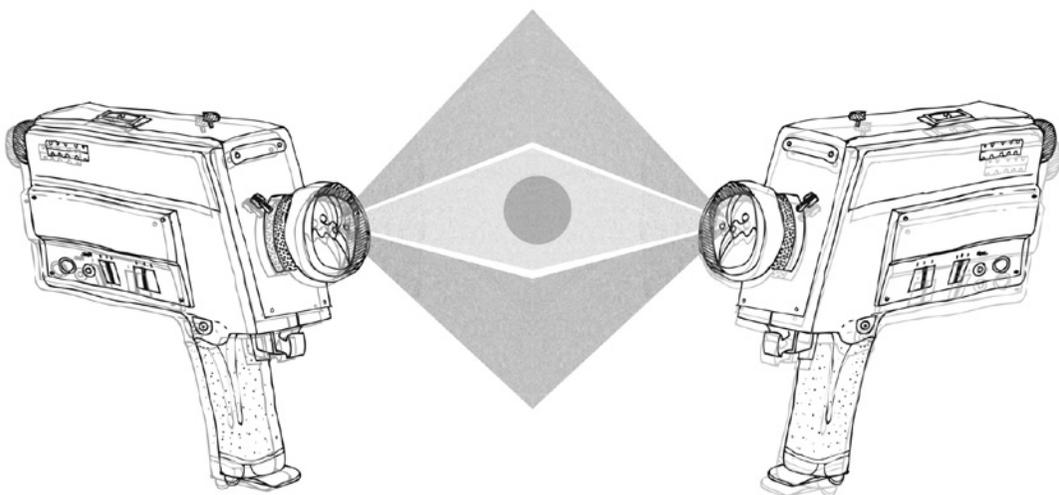
The point of all this film fawning is that, it is my desire that *Discorder* host more content on local filmmakers and film-happenings!

Sure, and why shouldn't we give the big screen a chance? Because we're not a film magazine? Well, Back in the era of silent films, right before the 'talkies' made it big, it was customary to have a man seated at a piano and play along to it. There's still as much music in film as there is film in music these days; it's just integrated more seamlessly, so I don't see that as a problem.

*No, whether it's go-go dancers or album art, music always has its accoutrements and film is no different. In fact, most live music I see nowadays has some kind of visual element added to it behind the stage or projecting on to the performers. As pop culture begins to embrace new media forms, it solidifies the multimedia nature of this era, and we'd like *Discorder* to reflect that too.*

Speaking of new media forms, we've got a couple projects in the works for the coming months. Did we mention our office is moving along with CiTR into the fancy new Student Union Building at UBC? Yup, we're moving along with the station so drop us a line if you have a sturdy back and are keen to help move some office supplies! Big changes are in the works, but this is just the beginning so stay tuned and keep your ears and eyes peeled as we bring the magazine into a brand new era.

As always,
Alex & Rob



STRICTLY THE BEST HUMMINGHYMNS OF APRIL 2015

	ARTIST	ALBUM	LABEL
1	Faith Healer*	Cosmic Troubles	(Mint)
2	Kimmortal**	Sincerity	(Self-Released)
3	Twin River**	Should the light go out	(Light Organ)
4	Weed**	Running Back	(Lefse)
5	Chastity Belt	Time to Go Home	(Hardly Art)
6	Wand	Golem	(In The Red)
7	Isotopes**	Nuclear Strikezone	(Stomp)
8	Les Chaussettes**	Kate b/w Volcanoes	(Punk Fox)
9	Viet Cong*	Continental Shelf	(Self-Released)
10	Joel Plaskett*	The Park Avenue Sobriety Test	(Pheromone Recordings)
11	Tough Age**	Plays Cub's Hot Dog Day	(Mint)
12	Courtney Barnett	Sometimes I Sit And Think, And Sometimes I Just Sit	(Mom + Pop)
13	Moon Duo	Shadow Of The Sun	(Sacred Bones)
14	Freak Heat Waves*	Bonnie's State of Mind	(Hockey Dad)
15	Purity Ring*	Another Eternity	(Last Gang)
16	B.A. Johnston*	Shit Sucks	(Mammoth Cave)
17	Lee Harvey Osmond*	<i>Beautiful Scars</i>	(Latent)
18	Lightning Bolt	Fantasy Empire	(Thrill Jockey)
19	The Real McKenzies**	Rats In The Burlap	(Stomp)
20	Colleen	Captain of None	(Thrill Jockey)
21	Doldrums*	The Air Conditioned Nightmare	(Sub Pop)
22	King Khan & BBQ Show*	Bad News Boys	(In The Red)
23	Lower Dens	Escape From Evil	(Ribbon)
24	Liturgy	<i>The Ark Work</i>	(Thrill Jockey)
25	Kappa Chow*	Collected Output	(Self-Released)

	ARTIST	ALBUM	LABEL
26	Sarah Davachi**	Baron's Court	(Students of Decay)
27	Sur Une Plage**	Legerdemain	(Self-Released)
28	THEESatisfaction	EarthEE	(Sub Pop)
29	First Base*	You've Got A Hold On Me	(Hosehead)
30	Six Organs Of Admittance	Hexadic	(Drag City)
31	Melanie Durrant*	Anticipation	(Melo-ds)
32	BadBadNotGood & Ghostface Killah	Sour Soul	(Lex)
33	Hello Blue Roses**	WZO	(Jaz)
34	Adrian Teacher and The Subs**	Sorta Hafta	(Self-Released)
35	The Backhomes*	Tidalwave	(Self-Released)
36	Twerps	Range Anxiety	(Merge)
37	OK Jazz*	OK Jazz	(Self-Released)
38	Eternal Tapestry	Wild Strawberries	(Thrill Jockey)
39	Anamai*	Sallows	(Buzz Records)
40	Notta Comet*	Success with Houseplants	(Self-Released)
41	Baptists**	Bloodmines	(Southern Lord)
42	Colleen Green	I Want To Grow Up	(Hardly Art)
43	Ibeyi	Ibeyi	(XL Recordings)
44	The Population Drops**	Way Down	(Self-Released)
45	Pow Wows*	Broken Curses	(Get Hip)
46	Towanda*	Black Sheep EP	(Self-Released)
47	Did You Die**	All That Is Now	(Self-Released)
48	The Lad Mags*	Hypnotized / Alien Bride	(Self-Released)
49	A Place To Bury Strangers	Transfixiation	(Dead Oceans)
50	Humans**	Noontide	(Hybridity Music)

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (**) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CITR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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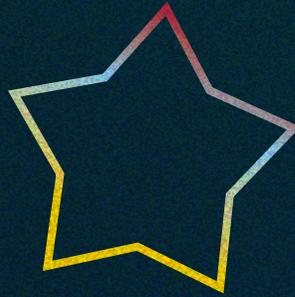
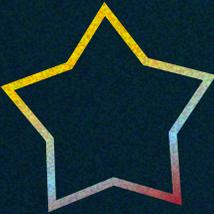
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Tracy MacDonald
Travis Carey
Trish Ratcliffe
Tyler Reynolds
Vanessa Woznow
Vanya Cooper
Vera Kapinos
Véronique Boulanger
Victoria Cruz
Walter Shynkaryk
Wanda Mae
We Found a Lovebird
Wendy Culter
Wendy Fernandes
Wendy Stark
Werner
Woody
Yee Family from South
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Your Mom
Your Secret Admirer
Yuxi Zhang
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VENUEWS
SKINNY FAT JACK'S

by Jasper Wrinch

Photography by Sara Baar

Illustrations by Alison Sadler





As I sit with restaurateur Mika Zalman in his pint-sized concert venue and discuss how Skinny Fat Jack's came into being, the 350 square foot room seems almost spacious. However, knowing what it's like when it's packed to the brim with upwards of forty music-loving Vancouverites, I know how cozy Skinny Fat Jack's can be.

"You have 25 people back here, and that's a good crowd," says Zalman. With such limited floor space, the musicians and the audience are forced to occupy the same spheres. "It's not that type of venue where you're twice removed from the performers."

And performers seem to appreciate the intimacy, considering four to five nights a week, Skinny Fat Jack's hosts a wealth of musicians, poets, actors, and entertainers alike. Since its inception mid-summer 2014, the venue has been constantly accommodating both up and coming performers, as well as seasoned veterans looking to try something new.

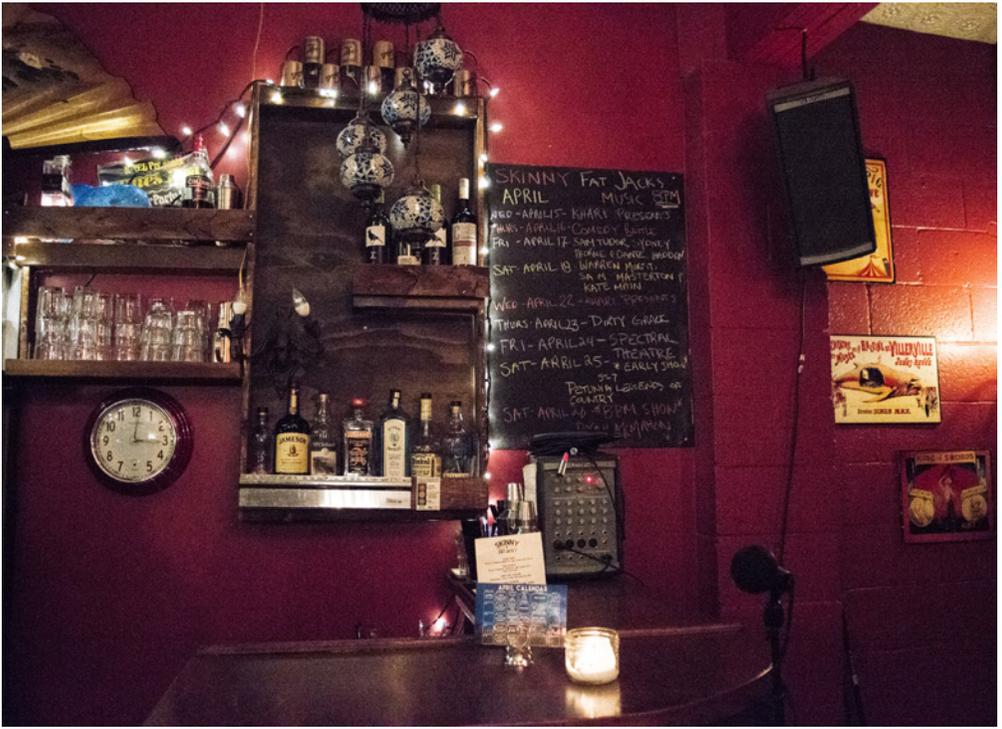
"There's been a lot of people who can play much larger venues who were drawn to the intimacy of what Skinny Fat Jack's is," says Zalman. "It's also a really good sized room for people who are starting out... Everybody's got to start in smaller venues like this."

Confined to a back room of his established Main St. breakfast diner, Slickity Jim's,

Zalman sees benefits and detriments that arise from the venue's covert location. "In some ways the back-alley entrance gives it that sort of 'you have to be in the know' sort of vibe. But it also kind of eliminates the exposure." With nary more than five or six tables, a bar smaller than most closets, and a corner of the room hardly space enough for one set aside for bands to set up, it's plain to see how "this cozy little room" can fly under the radar of most. Yet Zalman has managed to keep Skinny Fat Jack's alive and well, despite its small footprint.

Much of the venue's success Zalman credits to Chandler McMurray-Ives. "I think that she's been very instrumental in making it more successful just because she was well acquainted with a lot of musicians and she really loves it," says Zalman.

Starting as just a server for Slickity Jim's, McMurray-Ives' experience and knowledge within the Vancouver arts community quickly led to her booking shows and being the medium through which Zalman can showcase local talent. "She really cares about music



and what she's doing, making sure people get exposed to music and making sure musicians are treated well." Together, both McMurray-Ives and Zalman have helped push Skinny Fat Jack's from an empty back room into a thriving cultural centre for Vancouver's creators.

For Zalman, having someone else on board to help widen the variety of performers helps him out a great deal. "Given my choice, the music I would have in here would be totally inappropriate for the size of this room. But that's me, and it's not really about me."

What it is about is providing a space in which art can be created, performed, and enjoyed by those lucky enough to fit into the room. "I'm open to everything," says Zalman. "To me, it's kind of like a blank canvas."

From local country legend Marcel Petunia to Spectral Theatre's radio plays, Skinny Fat Jack's exists as a place in which the pleasure of creating and experiencing art is a priority.

Amateurs can get a taste for performing, professionals can hone their craft, and a small group of spectators can spend an evening experiencing it all alongside the artists.

Despite considering his own venue "a terrible business model," Zalman persists in his commitment to keeping Skinny Fat Jack's thriving. "No one's getting rich from running a music venue... But I think it's important that people keep the live music scene going in Vancouver, because it can disappear quite quickly."



FILMSTRIPPED

MARS BARB

by Jon Kew // Illustrations by Dana Kearley



Last year, Christopher Nolan's *Interstellar* launched with an explicit desire to bring space travel back into the popular imagination. Accordingly, leftist gadflies fell into formation. For socialist publication Jacobin, Eileen Jones contributed "Reactionaries in Space." A quotable blurb from the article reads: "*Interstellar* celebrates American-style frontier expansion and retrograde masculinity. It's an ideological monstrosity." Personally, I took the opportunity to revisit Gil Scott Heron. Really, this criticism came to wit over four decades ago: "You know, the man just upped my rent last night / Cause Whitey's on the moon / No hot water, no toilets, no lights / But Whitey's on the moon."

Local filmmaker Milena Salazar's short-documentary *Mars Barb* opens with the

titular Barbara Keith talking about her lifetime in Vancouver and the city's consistent ranking as one of the most livable on Earth. This opening interview, shot during a typically dour Cascadian afternoon, might encourage jaded locals to ask "Most livable for whom?" Nonetheless, Keith — who has never left the city and was enamoured by moon landings as a child — envisions her only upwards movement as movement into space: a potential that the Mars One mission makes possible.

A quick primer: Mars One is a privately funded initiative to send four individuals on a one way trip to Mars to begin the establishment of a permanent colony. Keith is among the entrants to make it into the second stage of processing. Sequences of Keith engaging in

physical labour — “I live for my after-hours” — invite thoughts on the inequitable access to such projects, historically. Mars One is exciting because you don’t have to be a Yalie or Richard Branson to travel into space. The American Dream is fiction, but perhaps we can achieve the Transnational Dream (pending the approval of Mars One’s television production heads and corporate sponsors).

This is all to say that utopian visions are contestable. *Mars Barb* does not concern itself with a qualification of space travel. Its ten minute runtime documents the beautiful ideas that space travel conjure itself. And what’s more, that one of us could travel to Mars. There is audacious delight in that: a woman from Surrey finding herself Mars-bound!

Keith is rightfully excited and engaging. As an advocate for the speculative impulse of space travel, she makes a great raconteur. For her, that inaugural moon landing lent humanity a source of constant optimism and aspiration.

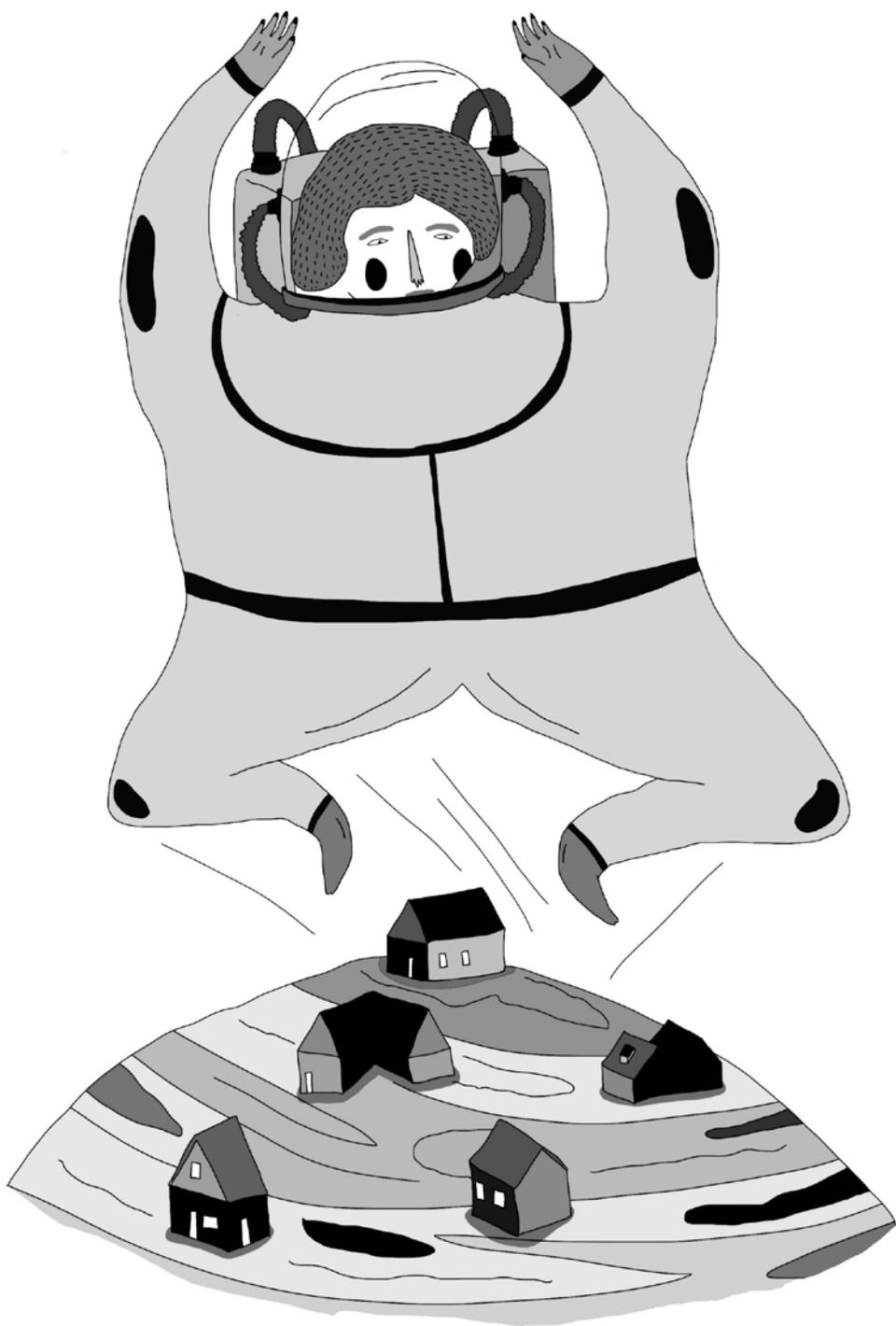
The film relishes in this without much fanfare. The camera is content to linger, follow, or capture the familiar, from hazy proximities or odd angles. At times *Mars Barb* takes on the aspect of a high-concept home video, alternating between direct interview and shots of Keith’s day-to-day. Salazar’s other work shows a patient and inquisitive curiosity. There’s a link on her Vimeo to a short film *Album*, which explores people’s relationships to photographs and the worlds that those images

conjure. Throughout *Mars Barb*, Keith looks at space through metaphors: brochures, Planetarium exhibits, and footage of the Apollo 13 landing.

In this sense the film loves to make us look — look closer, look at the ordinary until it becomes extraordinary, look at the tactile surface of this statue, or at this sunwashed scoreboard in Surrey. The film itself ends with a shot of someone looking through a telescope. Handicam shots follow the ground, trace Keith’s actions, allow us to read what she reads from behind her head. The camera takes us, with Keith, to a running track, a cosmic roller rink, to a field of grass touched with particles of frost, unearthing an alien vibrancy in the everyday.

During that sequence on the track, Keith explains her workout routine. She claims the red running track she trains on will better acclimate her to Mars’ red surface. And she describes the feeling of serenity one attains after hours of running, becoming “at peace with the universe.” There’s something to be said for the valorization of the everyday: finding Mars on Earth. Salazar’s strength with close attention manifests in the uncanny and often gorgeous capture of ordinary scenes. Here in Vancouver, with glistening towers reiterating the question — “Most livable for whom?” — we could afford taking a brief respite from looking skywards.







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- The Music Service & **RESOURCES** Directory
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ON THE AIR

RHYTHMS INDIA

*by Theano Pavlidou // Photography by Yuko Inoue
// Illustrations by Connor McCabe*

"Do you like figs?" asked Nalini Bhui, host of Rhythms India, with a genuine smile as she was trying to catch her breath. "Let's have one."

She had just entered the Granville Island Public Market. The place was once again bursting with life and mingled aromas but suddenly all I could smell were the spices, all I could hear were the sitars' whispering, and all I could see were the flowing seven seas in her eyes. "Promise kept," I thought as I felt the moisture in the air increasing; I was already sailing on an adventure to the Far East.

* * *

YOU SPEAK MORE THAN EIGHT DIFFERENT LANGUAGES, IF I'M NOT WRONG. DO YOU THINK MUSIC IS A LANGUAGE TOO?

Yes, for sure. Music is a universal language and I think it crosses all the barriers across all countries, across all types of people, people with all kinds of backgrounds, interests, et

cetera. So, yes, I do. But the eight languages that I've talked about, they are literally ones, I didn't include music as one of them! [Laughs].

WHAT IS THAT SPECIAL INGREDIENT THAT MAKES INDIAN MUSIC UNIQUE?

It touches you. Every genre of Indian music touches you in a different way. The original Indian music has a lot of meaning, the words have a lot of meaning. So, let's say, for example, folk music. Folk music involved life, and living, environment, and nature so it gave lessons to the youngsters as to what to expect in life, how to deal with situations in life and then they would try to include humour in the picture so that, you know, it's interesting!



DO YOU BELIEVE TRADITIONAL/ETHNIC MUSIC IS GIVEN ENOUGH SPACE AND OPPORTUNITY IN THE RADIO NOWADAYS, AND HOW IMPORTANT IS THAT?

I don't believe that traditional ethnic music is given importance, simply because I think life has taken a different turn, and for the younger generation in particular, whom all these media have targeted; they have not necessarily been exposed to or have learned all the bases to be able to appreciate it. There are some youth, though, where a very conscious effort is made by the parents to actually drive these kids to the places or the teachers or the lessons that are available and some of them have very, very good understanding.

BESIDES MUSIC, IS THERE ANY OTHER FORM OF ART THAT YOU ARE INTERESTED IN OR PRACTICE?

I used to be a classical ballet native dancer. Actually, my mother was a classical carnatic singer so I danced, she sang; that's how we used to be. So dance is a big passion. As I grow older, it is a little harder to keep up with the practice, especially because of some accidents and other things that my body has suffered throughout the years; the recovery takes a bit of time. But despite all that, once music and dance are a passion, it's there, it's

in your body, in every cell of your body and that's only what brings you peace, relaxation, and happiness.

WHAT'S THE BEST REWARD AND WHAT'S THE BIGGEST CHALLENGE OF BEING A RADIO PRODUCER?

The biggest challenge is the amount of time it takes! My first show took me nine hours to prepare! I wanted it to be perfect! The technical aspect of it is also a challenge. My tech skills need work, even though I know my ... buttons! And the station is moving. That throws it all again; new equipment, new challenge ahead! [Laughs]. But the rewards are many.

Often I encourage people to exercise during music and ask them to do something simple, to do the same step, for example. That resulted in some very positive audience feedback about stress release! Also, I encourage the marginalised to participate; being able to mobilize them is another great reward.

WHY SHOULD SOMEONE TUNE IN TO RHYTHMS INDIA?

Because it's a different choice. There's a lot of Indian music around on different stations but from what I understand they focus on

either Bollywood, Punjabi, or Hindi music; that is to say, they are very specific whereas I attempt to open it up to different languages and “mix it up.” I also try to encourage and make this show a podium for young artists who are local and Canadian; that’s how I believe we can keep our ethnic spirit alive.

IF THERE’S ONE INDIAN SONG YOU COULD DEDICATE TO VANCOUVER, WHICH ONE WOULD IT BE?

The song is originally written by a young man for a young woman and the song goes like this [she starts singing in an Indian language] ... I will tell you the meaning: "How can I praise the one that made you? / Your eyes that are blue like the skies / Your face is as shining as the moon / The colour of your hair is so unique / So, there is some special mystery in this / So how can I praise the one that has made this unique you?" and really

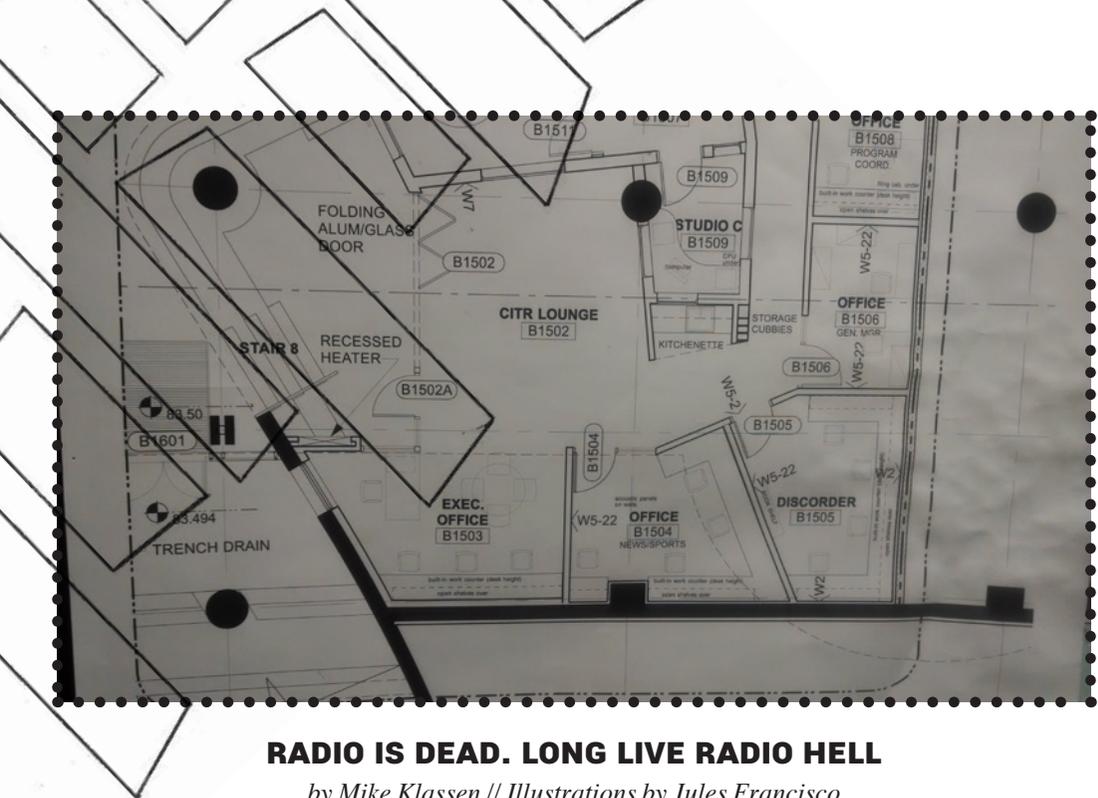
that would apply to Vancouver because Vancouver is so beautiful, so mysterious, so amazing. That’s my choice.

* * *

She sang with her eyes closed but with her heart open as a lotus flower. A wife and proud mother of three, a multi-award winning professional, and CiTR radio producer, Nalini Bhui is that hero among us. As I was watching the sunset, the fig’s sweet taste came back to my mouth; it was the taste of her kindness and courage that will be returning every Sunday at 8 p.m. through the sounds of Rhythms India on CiTR.

** This interview has been condensed and edited to meet this format.*





RADIO IS DEAD. LONG LIVE RADIO HELL

by Mike Klassen // Illustrations by Jules Francisco
 // Photos courtesy of CiTR

In the age of the podcast and digital music downloads it is almost hard to imagine the passion for radio broadcasting that pulled me and a school chum like a magnet through the doors of CiTR in the summer of 1981. Getting course credits in order to graduate might have been a higher priority in life, but back then getting behind a microphone and playing music that you loved seemed to matter just as much.

35 years later I am astounded by the influence that decision to join the UBC campus radio station has had on my life, my relationships, and my career. I had been a radio fan boy since the time when top 40 stations lit up my youth during long summers. Then came the heyday of album-oriented FM stations when deep-voiced deejays played deep album tracks.

A series of mainstream music artists emerged in Vancouver thanks to the success of Heart, recorded locally at the legendary

Mushroom Records studio on West 6th Avenue. But a defiant and determined hardcore sound exploded here soon after like a crack in the Earth's crust. CiTR was the first radio station to truly embrace the artists and the attitude brought on by music's new wave.

While other campus stations aspired to sound like their mainstream counterparts, CiTR was always the outlier. This was partly due to the station itself being tucked away in a remote set of rooms on the second floor of the SUB in the outer reaches of West Point Grey. When we showed up at the station for our first interview by then-Station President Jeff Kearney, my pal Dave Jamieson and I feared we might be too button-down when PiL t-shirts ruled the joint.

Nonetheless, we got our shift and kept a show going through the next couple of years, including a summertime weekend slot memorable mostly for the on-air hangovers. During that period two significant milestones

FOR SOME REASON WRITING UNDER A NOM DE PLUME SEEMED LIKE A COOL IDEA, WHICH IS WHY MY FIRST PUBLISHED STORY "THE LAURIE PARTRIDGE DIARIES" HAD THE MAN SHERBET AS A BYLINE.

happened for the station: getting CRTC approval for a radio signal, and the launch of the *Discorder* monthly newspaper.

I had long graduated from UBC when I returned to the station in 1988 to pitch myself as a *Discorder* contributor. For some reason writing under a nom de plume seemed like a cool idea, which is why my first published story "The Laurie Partridge Diaries" had The Man Sherbet as a byline. It was an unexpected delight when a photo I took of the Cobalt Hotel made a collection of *Discorder's* best covers years later.

Of all the profound relationships and fond memories CiTR brings, none rivals the fact that I later married a fellow radio station

alumnus. Having so many CiTR connections in common undoubtedly helped in my first encounter with Stacey.

CiTR's prominent place in the new SUB is a big change from its former bunker-like location. But Radio Hell will live on, driven by the same passion that has led so many of us through the doors over the years.

Mike Klassen is a principal at TCG Public Affairs and a political columnist

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ON THE HISTORY AND FUTURE OF THE CITR RADIO STATION

CiTR (legally the Student Radio Society of UBC) was born in September 1937, operating as a student club called RadSoc that broadcast Varsity Hour, a weekly radio program on CJOR. During this time, a small radio unit was set up in the basement of the Aggie Building and by 1945, membership had grown to 100 students. Their hundredth member precipitated a move to the basement of Brock Hall, which was renovated in 1948 with two sound-proof studios, one large enough for a small orchestra or choir. Surviving a fire in 1954, RadSoc continued to cover student issues and campus news and sports all while broadcasting closed circuit. In 1969, to say goodbye to Brock Studios, RadSoc threw at least fifteen parties before moving to the Student Union Building. The new studios had the latest and most versatile equipment available at the time. RadSoc became known at CYVR - UBC Radio, and got temporarily shut down in 1973 for operating without a license after regulations changed. In 1975, CYVR went cable, gained a permanent home at 101.9fm on April 1, 1982, and launched Discorder in 1983.

After 46 years in the SUB, CiTR and Discorder will be moving into the new Student Union Building. The new station will have over two hundred additional square feet, with more space for studios, our music library, and our growing staff and volunteer base. With an upgrade in space also comes an upgrade in location — CiTR and Discorder will be situated off of the main atrium, where passersby can see and hear the magic in our studios. Our main wall will fold open to invite people into the station and create a performance space for bands to play out into the new SUB. Local musicians and artists will have a great outlet for sharing their music with the UBC community. The move is scheduled for May and we're throwing a big party in June to celebrate our first broadcast — keep your ears and eyes peeled for the announcement!

RADIO IS DEAD. LONG LIVE RADIO HELL



DOXA

DOCUMENTARY FESTIVAL

One of the films to premiere last year at DOXA was *Virunga*, which received an Oscar nomination for best documentary feature. It premiered at DOXA, before Tribeca and Hot docs, but the film almost never got off the ground.

Virunga filmmaker, Orlando Von Einsiedel, was feeling overwhelmed when he sent in his rough cut to DOXA. “It was a little rough around the edges” says Director of Programming, Dorothy Woodend. “But it was such an incredible story. You watched and you feel your eyes bug out of your head. Right away we said we want it, and we want it for opening.” When she emailed him to say it had been accepted at DOXA, it turned out to be the vote of confidence he needed to actually continue with it. And of course the film went on to achieve ridiculous success.

I sat down with Dorothy Woodend and DOXA Programming and Education Coordinator, Selina Crammond, to learn more about Vancouver’s premiere documentary festival, now in its 14th year. “Documentaries were much less mainstream 15 years ago then they are now. The growth of the genre has paralleled the festival itself in many ways.” Explains Woodend, a film critic, who used to work with VIFF before joining the DOXA team in 2008. Along with her fellow programming committee members, she tries to keep up with all the latest developments, trends, and filmmakers, to honor DOXA’s “more eclectic” selection, compared with other festivals.

“We have an open call for submissions that goes out in September that goes around the world. Anyone that can afford \$20 can basically submit a film.” This year they received over 1,200 films and through the diligent work of their screening committee — each of the 14 members were tasked with watching 50 films over the course of six months — they eventually whittled it down to a grand total of 91 films.

“Every year the criteria changes based on the theme” adds Crammond. “We take into account all the different types of films we receive and build the program around a thematic concept.”

This year’s spotlight is on the theme of “Satire & Subversion,” which includes films like *The Yes Men Are Revolting*, where (for the third film in a series) the Yes Men stage phony press conferences and outrageous stunts to undermine big corporations and government attitudes on climate change. In *Tab Hunter Confidential*, we learn the real story of the 1950’s hunky blond, all-American heartthrob who, in order to maintain his leading man roles, was forced to live in the closet until 2006.

Also in the spotlight is the directorial debut of Vancouverite Kurt Walker called *Hit 2 Pass*, a local film that pleasantly surprised the programming committee. “It’s about a race in Prince George, kind of a cross between a stock car race and demolition derby. And it’s full-on experimental, art house meets... ya know, Prince George.”

Woodend first stumbled upon it by accident as she was screening for *Doctisboa*, a prestigious film festival in Portugal. It was showing alongside some heavy hitters in the documentary world. “I saw it and I thought, huh, what’s this doing here?!” She chuckles. Yet it went on to win the best international feature prize.

Woodend and Crammond both are quick to praise the film for being original, honest, funny and weird. And they want to continue to give those kind of filmmakers a platform. “That’s who we want to support, especially in Vancouver. We think you have a hell of a career ahead of you and we want to help you.”

Another distinctive aspect of DOXA is their Justice Forum, now in its 6th year. The forum is a selection of 10 issue-driven films, each paired with a panel discussion. This is

"WE TAKE INTO ACCOUNT ALL THE DIFFERENT TYPES OF FILMS WE RECEIVE AND BUILD THE PROGRAM AROUND A THEMATIC CONCEPT."

either with the filmmaker or an associated person from the community, like an academic or activist.

This year's selection includes *Running On Climate*, a film about climate-scientist turned Green Party candidate Andrew Weaver's campaign trail in BC and his concern for global warming; and *Tell Spring Not to Come This Year*, a UK film about NATO pulling out of Afghanistan and leaving the Afghan's to fend for themselves in the war on terror. In both cases the filmmaker will be in attendance for a post-film discussion.

When it comes to music films, one of the most notable ones screening at DOXA this year is *Don't Think I've Forgotten: Cambodia's Lost Rock and Roll*. "I was really impressed," explains Crammond, herself a musician with the Vancouver group Supermoon. "Usually music docs are more bio-pics and focused on one artist. This film interweaves the political story as well, with the Cambodian genocide in the 1970's."

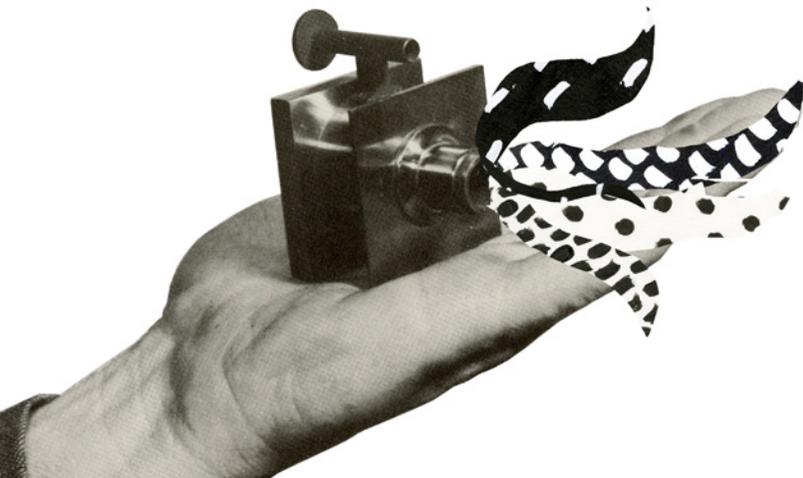
After watching literally hundreds of documentaries this past winter, Crammond's passion for the film community shines through when talking about why people should check out DOXA. "What's really awesome for me, is jumping into these different worlds. My

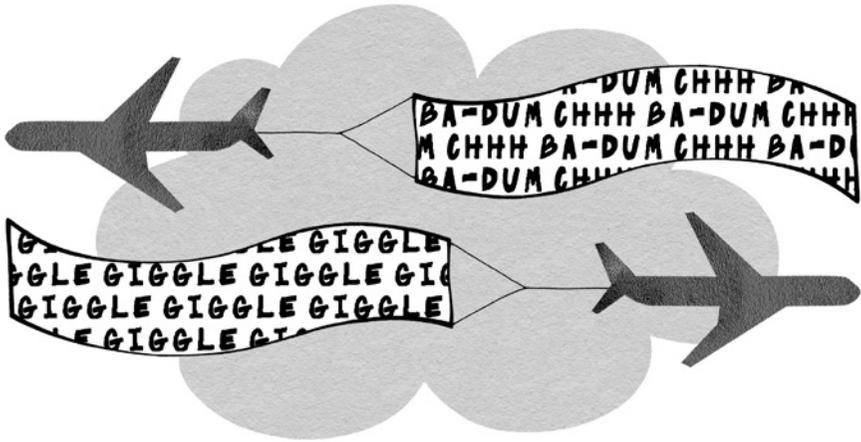
favorite part is ending up next to somebody you've never met before, but they have a passion for cinema and they'll start talking with you and before you know it you're chatting with someone new about film."

For Woodend, the thing that's really critical about going to a festival vs. sitting in your living room is that it's a social event. "There's going to be a panel. You get to talk about these larger ideas, these larger things that are happening in the world, via this conduit, the story. It's a way of telling stories that you wouldn't see otherwise, especially in the long form. You can't tell those stories in 25 characters. And life is complicated. But documentary is a vessel that can contain all of that stuff."

Come be part of the audience and maybe discover the next *Virunga* before it appears on Netflix or support an up-and-coming Canadian filmmaker. You never know who you might end up sitting next to, what larger conversation you may take part in, and what other ideas and discussions will grow from there.

The DOXA documentary festival is screening at various venues throughout Vancouver from April 30th to May 10.





IN GOOD HUMOUR

CAITLIN HOWDEN

by Evan Brow // Illustrations by Melissa Fischer

Caitlin Howden must be playing some sort of Canadian city bingo, because she has hit a trifecta of Canadian comedy. Whether it's in Montreal, Toronto, or currently in Vancouver, she has always found humour wherever she lands. As an improviser and a comedian, Howden is confident and committed, with laser focus on finding what's funny in a scene, even if that means playing the character of a "butt demon" as she confesses to have been at a recent show. Her approach to improv is to "be funny first, care about your scene partner, and have the intention to entertain an audience."

Howden's pursuit into comedy began with *Uncalled For*, a Montreal improv group she co-founded during her time in Quebec's CÉ-GEP. The group was loose, funny, and bonded Howden to the energy of improv. It was only after Howden went to Ryerson for an acting degree that she realized how much she missed comedy.

"Every summer *Uncalled For* would tour the fringe festivals," says Howden. "We had

a shortbus that we bought and spray-painted black, and then we got a local Montreal graffiti crew to tag our bus for us. It was cool. We had these little aliens on the side. It was amazing. And we'd do fringe festivals in the summer and I'd go back to school and think, 'Ugh, I miss that playfulness, that fun.' So I just started doing shows in Toronto. Well, I went to a lot of shows. I went to every single show that I could in Toronto. I was a total fangirl, and I asked them to do their shows. I said, 'Can I perform?!' And they'd go, 'Uhh, I don't know who you are. So... no.' And I just kept wearing them down until one person saw me do a fringe show in the summer and say, 'Oh, no, she's actually good' and that's how I got into the Toronto comedy community."

It wasn't long in Toronto until Howden hit it big. She auditioned for *The Second City* and was immediately cast in the *Second City Touring Company*. Howden was in the *Touring Company* for six months when she moved up again, into the mainstage cast. The relentless mental taxation she endured co-creating



four mainstage sketch revue shows are what Howden describes as “the best job she ever had.” With this quick rise and with Howden’s drive to pursue the next goal, it shouldn’t come as a surprise that she was cast in *The Second City Project*, the company’s brand new TV show that aired its 30-minute pilot April 19th.

“I auditioned for it three years ago. That’s how long TV takes,” says Howden. “They made the cuts and I kept making it. And I made it to the callbacks. They flew us to Toronto for an audition and then I flew back to Vancouver. And then a few months later they said, ‘Okay, we want a smaller group to fly to Chicago.’ So I flew to Chicago and that’s where they decided the cast. Then we flew back and that’s when I got word that I was cast in the *Second City* TV show. And the crazy part was we didn’t know what the show was. They just said, ‘We want you to write a sketch show and we don’t know what it’s going to be, so here you go.’”

While Howden became crafted as a comedian at *The Second City*, Vancouver’s *The Sunday Service* has been her comedy home for the past three years. Joining the group in 2013, Howden blends into the hilarious, eclectic group of improvisers so well.

“I think it helps that we’re all best friends,” says Howden. “We see each other during the

daytime. I say that and I think, ‘Why is that such a big deal?’ But it is a big deal. To see someone in the daytime? That’s friendship. Not just at a bar one night where you’re like, ‘Hey buddy, what’s up?’ It’s like, ‘No no no, I’m going to see you in the daytime. We’re going to hang out... in the daytime.’”

Howden has built quite the comedy resume. And with an active mind and a funny, energetic voice that flows like a buttery waterfall, she continues to thrive in comedy. Whether contributing to the nationally-recognized *Second City* or trailblazing loose, exciting improv with *The Sunday Service*, Howden is certainly accomplished. And what do groups like these mean to her? Well, only Howden can say.

“I don’t know if I’d still be here if it weren’t for *The Sunday Service*. I mean, I wouldn’t be dead. I just don’t know if I’d be here doing an interview about being a comedian.”

Interested in seeing Caitlin Howden perform? You can catch her every Sunday at 9 p.m. at the Fox Cabaret as part of The Sunday Service or from the comfort of your own home on The Second City Project at globaltv.com/thesecondcityproject





**HOWDEN, ON BEING AT THE 50TH
ANNIVERSARY OF THE SECOND CITY:**

2009 there was the 50th Anniversary of Second City and we all went down to Chicago. And I remember Catherine O'Hara being right next to me and I wanted to say something to her. And I was like, "Come on, Caitlin. Tell her she's amazing. Tell her that her sketches are so cool. That her characters are the most grounded characters you've ever seen. Tell her that she commits to characters that delivers a joke in no other way." And I looked at her. We made eye contact. And I froze. She smiled at me and said, "Oh, we have the same language," which meant we were both alumni of the Second City, and I could have died in that moment. And all that came out of my mouth was "You have amazing skin." And that's what I said to her. And she just smiled and said, "Oh, thanks." And in that moment I was just like, "I'm an idiot." But it's still pretty cool.



INDUSTRIOUS IN A TIME OF CHANGE

by Gary Jarvis // Photography by Tara Bigdeli // Illustrations by Amelia Garvin

Kilroy Katerwol and Caleb Blag — the duo that make up Weird Candle — are creatures of the night, and it is in the early evening that introductions take place at their studio deep within the art space and music venue on East Hastings, known as Red Gate.

Walking through the corridors of Red Gate to their studio deep within the building, you can't help but notice the impromptu art and scribbles. It's a creative environment and Weird Candle are flourishing in the anarchic, but homely atmosphere. It's a good fit for them and Katerwol declares, "Red Gate is our home ice."

In their bunker-like studio surrounded by keyboards and samplers, Blag and Katerwol enthuse about their second album, which is leaning towards a synthetic-industrial and

electronic body music sound. This is a shift from *Regeneration*, their first LP, set to be released this May.

It would be easy to describe Weird Candle as music for goths, and Katerwol's uncompromising vocal delivery is certainly gothic. It is music of the night in every sense — sexting lyrics over a barrage of electronic keyboards, played for the most part by Blag.

Regeneration's release on Weyrd Son Records, is a natural fit given the bounty of dark wave and industrial acts already on the Belgian label. It is certainly a busy time for the band. A week into May they will have completed work on their second album, arrived in Europe for their first tour outside of North America, and celebrated the release of *Regeneration*.

On their Bandcamp, Weird Candle have uploaded three songs from *Regeneration*. These include "Psychic Controller," "Night Freak," and "Science." The first of the trio, "Psychic Controller" is a neurotic fuelled anthem for dark wave aficionados, with crossover appeal to listeners of electronica. It starts like classic late '80s or early '90s Euro hard house but quickly gives way to something more sinister as Katerwol wails: "Psychic controller / Psychic controller / Plastic dominatrix." The pounding beats intensify, suffocating the vocals.

During the track "Night Freak," Weird Candle demonstrate a lighter touch. As Katerwol sings the line "He's a Freak in the night" over and over, a tender woodblock sound emerges. It reveals a lighter aspect of their sound. Yet in all three tracks Katerwol belts out the vocals, providing satisfaction to the listener as well as himself. "Screaming into a microphone's a good outlet when





"THERE MIGHT NOT BE ANOTHER BAND IN VANCOUVER WHO SO DEFTLY DEFINE THE CITY'S POLITICAL AND CULTURAL CLIMATE."

you're sponging up everything around you," says Katerwol.

There might not be another band in Vancouver who so deftly define the city's political and cultural climate. Without hesitation, Weird Candle harangue the rapid advance of gentrification throughout the city. The impacts of this gentrification have had a direct influence on the band.

Most recently, the deaths of two homeless people in a warehouse fire near Red Gate studios on Hastings upset the tight knit community of the Downtown Eastside. Katerwol explains, "I've been really depressed since that happened. It's really sad. Two people who probably just didn't want to be in the rain."

The new record has more politically driven songs than Weird Candle's previous work. Take the poetry of opener "Western Culture:" "To live or destroy / Too anxious to enjoy / It's the decline of western culture / Like cancer like ulcers / Here come the vultures / It's the decline of western culture."

At the mention of the anti-terrorism legislation, Bill C-51, Katerwol despairs, "If it wasn't for all of our friends and people we collaborate and do shows with here, I would try to move." Currently, the only move Weird Candle has scheduled is a European tour commencing May 18 until mid June.

On their musical partnership, Katerwol says, "Luckily we work really well together. Sometimes it's hectic; we're both yelling at each other, freaking out. At the end we're like shit, we got something we can work with. It's a really funny relationship."

Not only do Weird Candle work well together, they work fast. Katerwol comments

on their creative process, "Caleb will write a drum [beat], I'll record a bass line, put the bass in, put in some cymbals. I'll put in a woodblock part. I'll write some vocals, he'll write a synth and within an hour or two we'll have a song flushed out and it shocks us sometimes how fast something can happen."

Their recording space — a tiny floor-to-ceiling tiled room — is a little intimidating. When asked what he thinks its previous use was, Katerwol speculates, "Maybe a slaughterhouse? With all the tile on the wall it would be easy to clean up blood." After a lot of laughing Katerwol continues, "Some people have jokingly called it the murder room and I can assure you it's only creative and productive endeavours in here now. It's just a dark lair that we can stay up all night and make noise in."

The band's political edge is matched with a real generosity of spirit. As we close the interview and *Discorder* photographer Tara Bigdeli prepares to take photos, Katerwol walks over to a fridge. Seconds later he is gone. He reappears some five minutes later with beers to share having stepped out to the liquor store. He puts on some of Weird Candle's music and there's a really great energy at work.

It's an energy that is all inviting and reminiscent of their live performance. The photo shoot becomes a mock gig with Katerwol and Blag proudly hugging their keyboards. They put everything into their poses for Bigdeli. It's tremendously exciting to witness. Match this sparkle with the politically fuelled music and wow, what an exciting musical prospect for this city. Here is a band that Vancouverites can boast about now and into the future.



REAL LIVE ACTION.

APRIL 2015

**VEXX / CHASTITY BELT / WAND
APRIL 11 / THE COBALT**

Going to an early show at the Cobalt is confusing. When getting there two minutes before the first band is supposed to go on, and finding yourself staring at an orange drum kit while desperately trying not to make eye contact with the dozen or so people who are also there unfashionably on time to pre-drink or set up camp, is there a social code?

“Turn up the vocals”

“We can’t, this place is haunted.” (Dumphe)

Opening the show was VEXX, a punk band from Olympia. A classic punk performance, VEXX came across like an acrobatic. Dumphe, the frontwoman, slipped and slid around the stage, somehow always ending up on the floor below, putting on a show for the crowd. The irony though, was with the audience, who at the ending of each small act of performance art would clap politely like they were at the ballet.

In complete contrast in sound and energy, Chastity Belt, Seattle’s all-female post punk femme band quietly took the stage. Their first show in Canada, their vibe was established when one member pulled out a guitar pedal from her acid washed jean jacket during their setup. I was not disappointed.

In the zone, their rolling West Coast licks melded with a slightly glum, introspective vibe. It was oddly captivating, and had the audience, which was steadily growing bigger, in a trance - arms folded, beers clutched to their chest, rocking and head nodding to Chastity Belt’s rhythmic sounds.

As Chastity Belt left the stage, a buzz started as people prepared themselves, moving to

the front, drinking more beer, or just arriving in time to see what was being setup next.

Wand, from LA and touring on their release *Golem*, was what they were waiting for. A reputation for playing outside set genres, the band’s warm up was interesting, weaving in and out of “Old Man” by Neil Young.

Not giving the audience warning, Wand started to play. Loud.

The first words in my head were “Holy shit.”

I didn’t know the power that was going to be behind their sound. Wand could do some damage, weaving melody to connect each song, never really giving the audience a chance to breathe. The crash of heads was unanimous. Although their set was short, they made it work by using their psychedelic sounds to lull the crowd into a false sense of security, before grabbing our tiny attention spans by blasting us with hard bass that felt like an electric current running through the floor.

Unfortunately, just as suddenly as it had started, Wand stopped playing. Slight confusion and disappointment spread, but it was clear, the show was over. Even as people were leaving, letting a new wave of people in for the late show, there was a hope that they would ignore the time limit and just keep playing.—*Esmée Colbourne*

B.A. JOHNSTON / ACE MARTENS / UP-TIGHTS / JOEL BUTLER / APRIL 11 / THE ASTORIA

Alternatively titled: B.A. Johnston’s On To Us: A paranoid recollection of the events that lead to this article

“Johnston’s first song was a self-proclaimed test of Vancouver’s tolerance to bad

songs, "I Forget When Trash Day Is." From there, Johnston traded his guitar for a discman which he conspicuously and repeatedly referred to as his iPhone 5C. Johnston then mistook the mp3 recordings of his music as a "jay-pegs," which he loaded occasionally. I could sense that Johnston was uncomfortable revealing too much to this audience.

And then, after searching behind the bar, through the kitchen, and around the tables, Johnston finally found *Discorder's* representative, me. He stood beside me on a bar stool, singing to a crowd who yelled back with enthusiasm about GST cheques. Johnston even managed to unintentionally embarrass me for taking notes on my 2006 LG flip phone.

I knew my cover was blown, and signalling to the photographer I quickly headed to the relative safety of the washroom. But just as I flushed the urinal, Johnston revealed himself again. This time, he was standing on the sink with a guitar, and the bathroom was quickly crowding full of his fans..."

—*Mathieu Youdan*

**To read the rest of this review, head over to www.discorder.ca*

NEKO CASE AND THE ALIALUJAH CHOIR APRIL 15 / VOUGUE THEATRE

"...Neko's band was exceptionally talented and utilized many different electrical string instruments for a surprisingly simple sound. The audience, though seated, was with Neko every step of the way, with cheers erupting during each opening chords of well-known favourites. Plenty of emotion swept through the Vogue as Case's darkly-themed ballads pulled the evening along.

I appreciated how different Neko's instruments sounded compared to her two supporting rhythm musicians. Her acoustics sounded strong, though four or five instruments would be throwing sound at the same time. Her adoration for Vancouver was apparent, with plenty of characteristic joking between herself and her very talented supporting vocalist,

Kelly Hogan, 'I haven't been to Commercial Drive in a while, but every time I do, I think about the ravioli store. I love those ladies who make that ravioli.'..."—*Erin Jardine*

**To read the rest of this review, head over to www.discorder.ca*

VANCOUVER NOISE FEST V APRIL 18 / VARIOUS VENUES

For many Vancouverites, residing in a place that is consistently ranked among "The World's Most Livable Cities" is a point of pride. This is not the case for fanatics of noise, industrial, and power electronics. Attendees of the fifth annual Vancouver Noise Fest gathered together on April 18 to celebrate the subversion of this would-be auspicious title.

"This is about harshing everyone's fucking mellow," read the announcement on the Vancouver Noise Fest 2015 Facebook page.

Indeed, many a mellow was harshed when opening act Fourcorneredroomstaringatcandles took stage at the S&M themed Hindenburg around 2:15 p.m. The Vancouver local began by attempting to cut through a vacuum cleaner with a cross cut hand saw amidst a backdrop of penetrating drone. Throughout the duration of his set he attempted to destroy a helpless array of artifacts that included toilet seats, cylinder blocks, and blenders.

Whip of the UFO and Night Tide followed by producing an impressive wall of chopped and screwed field recordings that I was told were procured from a construction site not far away. The intimate crowd of about 20 didn't take up much space in the roomy Hindenburg but fans inched closer to witness Rrkkttss' DIY light show that flashed within a dismantled drum kit. Portland, Oregon's Sleeping with the Earth closed the early set with piercing synths that took advantage of the venue's deep bass. This swan song of what sounded like dyeing machines and electronics eventually gave way to a stuttering death rattle as the set ended and festival attendees shuffled

to their next destination.

At 5 p.m. Noise Fest moved eastward to collectively run, volunteer-based punk space The Black Lab. It was a significantly smaller venue but the limited spacing proved to compliment the claustrophobic noise produced by the second line-up of artists. Attendees flipped through the venue's library of anarchist and phenomenological literature as the artists took stage beneath a lifeless disco ball.

Molena, Depasser, The Nausea, and Bubby introduced what would be a much harsher palette of sounds in the second set. This harsher, more terrifying noise was also received with increasingly genuine enthusiasm and excitement from the crowd. Bubby, clothed in a black garbage bag and balaclava, loosed a tide of muffled screams and howls under murky synths. It seemed as though the ghosts of the machines and electronics destroyed at the Hindenburg had come back to haunt The Black Lab.

Twilight eventually gave way to darkness and Vancouverites Rusalka and Sistrenatus painted a bleak portrait of white noise and ambient textures. The harrowingly industrial Worker took shots in the dark with screeches of power electronics and flashes of sparks. Although the obvious fire hazard was met by some with unease, the sense of volatility was welcomed with thunderous applause. Similarly, Griefer, a crowd favourite from

Victoria, was met with awe as he slashed the air with microphones and metal instruments.

As the evening surged to a close, Headlining acts Xiphoid Dementia, Flat Grey, and Gordon Ashworth displayed their powerful drones to audience that had brought the venue to capacity. Ashworth's experimental sound collages added to the heightened sense of danger that Vancouver's noise scene feeds off of. All in all, the industrial soundscapes provided by Vancouver's increasingly successful annual Noise Fest offered Vancouverites an escape from the city's populist — albeit “livable” — malaise. — *Blake Haarstad*





MONDAY

TUESDAY

WEDNESDAY

THURSDAY



5

Seoul, Ballet School, Mu @ The Media Club
CiTR and Discorder Sponsored

6

Sleater-Kinney, THEESatisfaction @ The Commodore

East India Youth Club w/ special guests @ Fox Cabaret - CiTR and Discorder Sponsored

7

-Dan Deacon @ Electric Owl
-Sur Une Plage, Back-homes @ The Lido
-The Matadors w/ Butch Haller and The Dusty Aces @ Rickshaw Theatre
-Fist Full O'Snacks, Red Moon, Sunny Pompei @ The Biltmore

12

Neil Hagerty & The Howling Hex w/ Gretchen Snakes Band, Mormon Crosses @ The Fox (Early Show)

13

Other Lives, Riothorse Royale @ Biltmore Cabaret - CiTR and Discorder Sponsored
The Jesus and Mary Chain @ Vogue Theatre
Jon Spencer Blues Explosion, We Are Hex @ Imperial
The Real Ponchos, Just A Season & Leathan Milne @ The Fox

14

The Rezillos, Kid Congo & the Pink Monkey Birds, Fashionism @ Rickshaw Theatre

19

Ace Martens @ The Lido

20

Timber Timbre @ The Biltmore - CiTR and Discorder Sponsored

21

-The Good In Everyone & Alea Rae @ The Fox
-Perfume Genius + Will Butler @ The Imperial
-Timber Timbre @ The Biltmore - CiTR and Discorder Sponsored
-Action Bronson @ Vogue Theatre

26

Speedy Ortiz @ The Cobalt

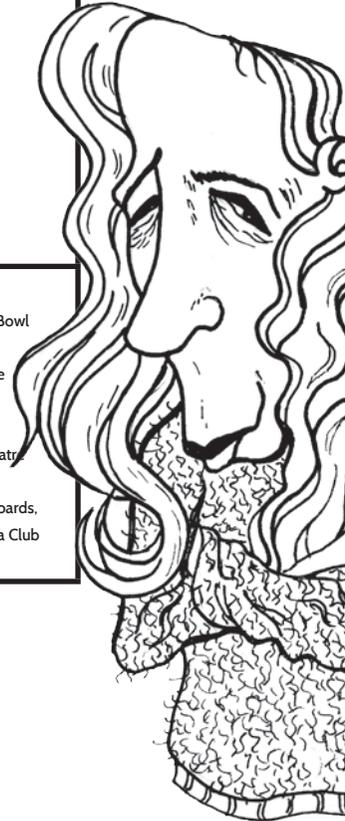
27

28

The Golvers, Heron, Molten Lava, Bloom @ The Astoria



FRIDAY	SATURDAY	SUNDAY
<p>1 Genderdog Tape Release w/ Whitney K, Cave Girl, Dink Trickets, CO-OP @ Avenue Upstairs</p> <p>Regis & Veronica Vasicka, Scott W., Bridge & Tunnel @ The Fox</p>	<p>2 -Waxahatchee, Girlpool @ Biltmore Cabaret - CiTR and Discorder Sponsored -Energy Slime, Tough Age @ The Astoria -Adrian Teacher, Burnside, Kellarissa, Lt. Frank Dickens, Mourning Coup, S.P. Davis @ Toast Collective -Frog Eyes, Hello Blue Roses @ SFU Woodwards -Ponderosa Lineup Party @ ANZA Club</p>	<p>3</p>
<p>8</p>	<p>9 Drone Day @ Remington Gallery Tacofest @ Harbour Event Centre</p>	<p>10 Tacofest @ Harbour Event Centre</p>
<p>15 Still Creek Murder, MOSFETT, Invisible Ray, Inherent Vices, Scotty P & The Virgins, Spruce Trap, Pink Licorice, Double Digits @ The Railway Club - CiTR and Discorder Sponsored</p>	<p>16</p>	<p>17</p>
<p>22 Reverend Horton Heat, Nekromantix @ Rickshaw Theatre</p> <p>Real Estate, Woods @ The Imperial</p> <p>Nothing, Merchandise @ The Cobalt</p>	<p>23 Temples @ The Biltmore</p>	<p>24 Spoon, Future Islands @ Malkin Bowl</p> <p>Father John Misty @ Commodore Ballroom</p> <p>The War On Drugs @ Vogue Theatre</p> <p>Anchoress, The Graceful, Floorboards, Leveler (early show) @ The Media Club</p>
<p>29 The Barr Brothers @ The Imperial - CiTR and Discorder Sponsored</p> <p>Warless, Caracas, Mellomaniac @ The Railway Club</p>	<p>30 Quintron & Miss Pussycat, Nots, Wet-face @ The Fox</p> <p>Hop Along @ The Cobalt</p>	<p>31</p>





CENTRAL



BY CAULFIELD + WHITE

THERE WAS A TIME
WHEN THESE SIGNS
SHIMMERED LIKE AN
OASIS TO WEARY
TRAVELLERS MAKING
THEIR WAY ACROSS
THE WEST. ONCE,
FAMILIES PENT UP
ALL DAY IN A
'58 BUICK SALIVATED
AT THE CHANCE TO
STRETCH OUT ON
STARCHY SHEETS IN-
SIDE A PARODY OF A
PASTICHE OF SOUTH-
WESTERN ARCHITECTURE,
BUT NOT NOW. NOW,
THE DIM NEON
FLICKERS ON MOSTLY
LOCAL TRAFFIC, TRAFFIC
THAT SEES LITTLE MORE
THAN THEIR TALL,



GEOMETRIC SILHOUETTES AS THE SUN SETS OVER THE
RIO GRANDE VALLEY.

THE FRACTURED
THREAD THAT RUNS
BETWEEN THESE
MONUMENTS CLINGS
TO EARTH BY WAY
OF A COMBINED
EFFORT OF CONVEN-
IENCE AND NOSTAL-
GIA. FOR A TIME,
THOUGH, IT HUMMED
WITH CARLOADS OF
AMERICANS, CALI-
FORNIA-BOUND BY
THE MILLIONS ON
ROUTE 66.



THE FIRST FULLY-
PAVED HIGHWAY IN
THE U.S., ROUTE 66
WAS THE QUIET
PRECURSOR TO A
REVOLUTION IN
AMERICAN LIFE.

ALTHOUGH ITS FIRST CULTURAL INSCRIPTION CAME WITH THE MASS-MIGRATION OF DIS-PLACED FARMERS DURING THE DUST BOWL YEARS OF THE GREAT DEPRESSION, POST-WAR PROSPERITY REMODELLED THE MOTHER ROAD'S IMAGE INTO A BEACON OF FREEDOM. FREEDOM FROM THE FETTERS OF THE RAIL-ROADS, AND THE OVER-BEARING FAMILIARITY OF HOME FOR A WAR-WEARY PUBLIC, PRACTICALLY PAINTED "MANIFEST DESTINY" ON EVERY FAMILY'S CAR. AND AS ROUTE 66 SWELLED WITH CROSS-COUNTRY TRAFFIC, A MASSIVE SERVICE INDUSTRY SPRUNG UP TO SUPPORT IT. BUT

TIMES CHANGE, AND IT WAS ONLY TEN YEARS AFTER BOBBY TROUP GOT HIS KICKS THAT PRESIDENT EISENHOWER SIGNED THE INTERSTATE HIGHWAYS ACT, KICKING THE NATION'S PREMIER MOTORWAY INTO DECLINE.

IN ALBUQUERQUE, THE ROUTE HAS BEEN MADE OBSOLETE BY I-40, A SIX-LANE FREEWAY THAT CLASHES WITH THE NORTH-SOUTH I-25 AT WHAT IS APPROPRIATELY CALLED "THE BIG I".

AS IT EVER WAS, THE OLD PATH OF 66 THROUGH THE CITY IS CENTRAL AVE.

CENTRAL WAS MOSTLY NOT A PLACE TO BE WHEN YOU GOT TO MY PART OF TOWN. ITS DOWNTOWN AND UNIVERSITY-AREA CHARM FADES OFF EAST OF SAN MATEO BLVD, WHERE IT





BECOMES EITHER INDUS-
TRIAL, CLUTTERED WITH
MOBILE HOME DEALERS
AND BOX STORES, OR IT IS
PART OF A TERRITORY
KNOWN AS "THE WAR ZONE."
LOOMING OVER IT STILL
ARE THESE MOTEL SIGNS,
MARKING A PAST WHEN
TRAVEL WAS NECESSARILY
MORE PERSONAL, TRAVEL-
LERS WERE OBLIGED
TO ENCOUNTER COMM-
UNITIES AT SURFACE
LEVEL, AND THE BUSI-
NESSES WITH THE
MOST ATTRACTIVE
SIGNS PROVED THEM-
SELVES TO BE THE
BEST.

PROGRESS IS
FICKLE, THOUGH. THE
SERVICE STATIONS AND

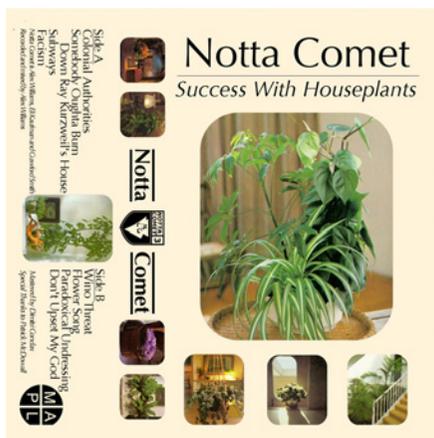
MOTELS AND CULTURALLY INSENSITIVE "TRADING POSTS" THAT
FLOURISHED ALONG THE HIGHWAY'S MARGINS FOUND THEMSELVES
OUT-MARKETED BY THE SAME PHENOMENON IN THE ADVENT
OF AIR TRAVEL AND THE INTERSTATE. BUT WHILE THE
UTILITY OF THESE SIGNS HAS PASSED (MOST OF THEIR
ACCOMPANYING BUSINESSES ARE CLOSED UP OR HAVE BEEN
TORN DOWN), THEY REMAIN HERE UNDAUNTED. NO ONE

FINDS IT STRANGE.
ONE CIVILIZATION
IS NATURALLY
BUILT ON THE
RUINS OF ANOTHER,
AND THE CON-
TRAST IS AS
APPARENT HERE
AS IT IS TO A
PARISIAN WHO
PASSES NOTRE-
DAME ON HIS
WAY TO THE
APPLE STORE.



-RTW/AC

= under review =



NOTTA COMET
SUCCESS WITH HOUSEPLANTS
(Self-Released)

“What I’m trying to get across is that the music still has a rhythm and something you can get into but there is something about it that is off or wrong.” — Eli Kaufman

While technically their debut album, Notta Comet’s new self-released LP, *Success With Houseplants*, acts as a semi-logical continuation of their prior musical releases. Originally a moniker for guitarist/vocalist Alex Williams’ spoken-word endeavours, Notta Comet has morphed and shifted away from lo-fi, electro-jazz backed poetry readings into its current state: a math-, art-, jazz-, indie-, bike-rock trio making some of the strangest and most original music coming out of Montreal today.

Success With Houseplants’ eight tracks clock in at under half an hour, but that doesn’t stop them from covering a wide range of genres and sounds. Despite the vast array of disparate and unlikely musical styles that Notta Comet incorporates into this one record, cohesion is not abandoned. Throughout the entire album, guitar lines jerk across vast

expanses of spoken word, and poly-rhythmic drum beats inhabiting prime number time signatures combine with bass lines straight from Motown. Even with a wide variety of genres and styles, sonic unity is achieved.

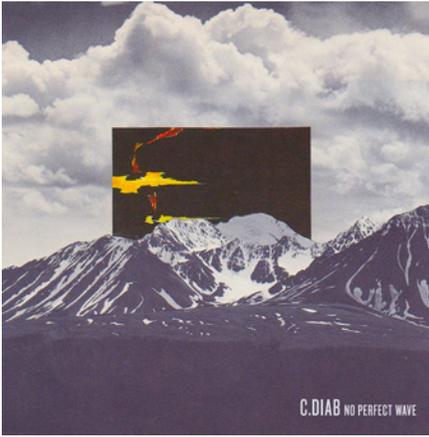
The first track of the album, “Colonial Authorities,” jumps back and forth between sharp and minimal verses characterized by talk-singing and grand hollered choruses with wide open chords and crashing cymbals. It acts as a perfect example of Notta Comet’s sonic adventurousness and knack for experimentation.

The rest of the record maintains those elements of unexpectedness: Williams’ sharp and dissonant guitar lines, Crawford Smith’s steady and melodic bass lines, and Eli Kaufman’s breathtaking and irregular drum beats. After seven tracks of key changes and musical surprises, the listener almost expects to be taken aback at every song.

That is, until the final track, “Don’t Upset My God.”

Starting as a *Remain in Light*-era Talking Heads throwback, complete with sprawling bass lines, quick and tight drumming, and nearly nonsensical vocals, the track suddenly shifts. After rising to a noisy climax a minute and a half into the track, the song calms down into a slow, swinging jazz jam. “Don’t Upset My God” slides by, lazy and serene, with gentle improvisations floating by one another.

After an album teeming with surprises, Notta Comet’s final shock comes in ending *Success With Houseplants* with absolute euphony.- *Jasper Wrinch*

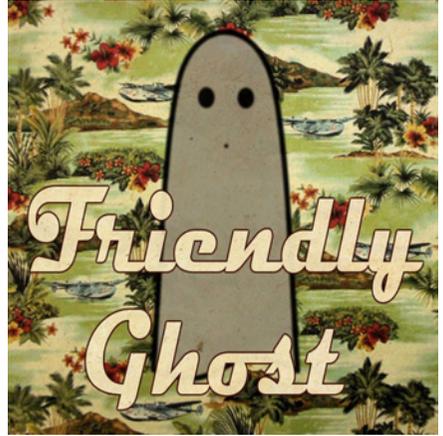


C. DIAB
NO PERFECT WAVE
(Self-Released)

In some respects, describing *No Perfect Wave* in words is a similarly frustrating experience to penning a musical score to describe a poem — while the mediums may compliment each other, it seems a convoluted way of passing on ideas to one's audience. *No Perfect Wave*, the third album in as many years by Vancouver's C. Diab, is a record that forgives its listener with its opening note. Beyond an obvious structure and template lifted from his past two releases, *Beacons and Interludes*, there is no simple way to relate the beauty and wisdom contained within this latest release without recounting the vast personal journeys and intimate memories that *No Perfect Wave* seems to so closely soundtrack.

The instrument of choice here remains the same: an acoustic guitar, played with a cello bow, and wrung through guitar effects, pedals, and amplifiers until rendered indistinct. Here, sonorous drones take a more prominent position in Diab's compositions, while elsewhere he experiments with a drastically reduced and archaically menacing progression (“Silent, Still”). Recorded by Recital's Ian William Craig, reel-to-reel tape mangling bends and twists some songs (“Lying in The Back of The Car on Highway One”) while remaining complacent and out-of-the-way on others.

No Perfect Wave represents, more than ever, the honing of C. Diab's craft. His emotionally devastating drones and compositions are as haunting as they are nostalgic and noteworthy. More than almost any other musical output today, *No Perfect Wave* is the most pure example of a muse desperate to escape its host, and the result captured to tape is nothing short of extraordinary. -*Fraser Dobbs*



FRIENDLY GHOST
NO WAY JOSE
(Self-Released)

In the “About” section of Friendly Ghost's Facebook page, there is a link to a Wiki-How article on creating your very own Best Friends Club. Fitting, considering their recently released EP, *No Way Jose*, sounds like a warm summer night driving around with good friends. The tracks are at once present and nostalgic, mixing classic shoegaze melancholy with the bright and unexpected sounds of trumpet and bass riffs that could almost be described as cute.

This album is immersive. It sounds the way sitting on cool grass in a warm sunset feels, or like the chill on the back of your legs when you peel your thighs off a sweaty leather car seat. You might want to put this EP on after everyone has left your house party and you want to dance in the kitchen with someone you, like, might have a bit of a crush on.

“Cruising the Royale” features a sudden

start — no intro needed — straight into bright guitar reverb and easy, cheerful drums. “Beverly Saints” has a fantastic guitar line and has lead vocalist Kyle Hull singing in a quiet shout, filled with longing, like his voice is reaching out for something. Watch out for “Lazer Berman” — a lay back on the bed and watch the fading light on the ceiling kind of song, which might make you tear up a bit with its echoing guitars and slow, high vocals. If you’re not already feeling a little weepy, “Wolf Shirts” may just do you in with its lilting, haunting trumpet.

Friendly Ghost is currently finishing up their first LP and given the skill, artistic capability, and emotional awareness of *No Way Jose*, it promises to be a wonderful debut.

- Keagan Perlette



HUMANS

NOONTIDE

(Hybridity Music)

Noontide — the first long play record from Vancouver electronic duo Humans — delivers a fresh taste of indie electronica. Despite it being their first long play release, Peter Ricq and Robbie Slade have been treating local audiences to their unique dance music since 2009. The duo met when Ricq was doing merch for Slade’s band at the time. Ricq brought an ESX-1 sampler to play with at a merch meeting, and Humans were born. The duo have been refining their sound ever since, and *Noontide* is stagnant evidence of their polished and sophisticated take on indie

electronica.

Noontide begins with “Tell Me,” a pulsating pop track, before sliding into the roaring synths and gentle beats of “Over Again.” The most impressive transition on the first half of the record is “Over Again” into “Ennio,” a haunting slow build track which will hook you into listening to the rest of the record if you were not already convinced. On “Ennio,” an echoing vocal sample repeats the line “You just keep me waiting” over building synth waves; making this track seem a lot shorter than 7:12. I recommend the repeat button for this one.

Noontide works well as a long play — with no breaks between tracks, it makes for an easy, cohesive listen. The record does run a little on the long side, with the latter half dragging due to the faster pace of the first half.

Although dance records can be easily overlooked as a result of their stigma as “party music,” do not let yourself pass this record off. The catchy songs are mixed amongst soothing transitional tracks; spontaneously growing and descending in waves of synth. *Noontide* has incredible flow between tracks, yet maintains a dynamic feel. - Julia Lehn

PURITY RING

ANOTHER ETERNITY

(4AD)

The second album from dream-pop darlings, Purity Ring, is distinct from its predecessor in ways that are difficult to pin down. Almost three years have passed since the summer of 2012 saw Purity Ring’s heavily-lauded debut release, *Shrines*, released on 4AD. At that time, their sound was still pretty novel; a few months earlier, label-mate Grimes had released her seminal LP, *Visions*, and a significant cultural threshold seemed to have been crossed where underground electronic dance music was joining in a particular way, with organic-feeling pop songwriting sensibilities.

Purity Ring was, and remains, a sort of al-



chemical marriage between the digitized solar intellect of Corin Roddick's laptop compositions and the emotive, lunar heart of Megan James' succulent vocal melodies. Unlike *Shrines*, which was written by emailing audio files back and forth while Roddick and James lived in different cities, *Another Eternity* was composed with the two band members in the same place. The songs feel tightly structured and more confident; almost brazenly flaunting their pop aesthetic. At times the album is almost too much, too perfect — so sleek and polished, as though each and every submolecular flaw has been corrected with such meticulous precision, that it seems unnatural, even alienating. Something in me recoiled, went tense and rigid, the first few times I played the album; like a UFO abductee, paralyzed yet fully conscious as incomprehensible technologies probe the deepest, most-defended recesses of self and soul. I finally realised the futility of struggling and surrendered to the music. It was astonishing how good it actually felt to succumb.

While singles like "Bodyache" and "Push Pull," with their infectiously simple and repetitive choruses, are quick to colonize your ears, the best tracks are probably "Sea Castle," "Dust Hymn," and "Stranger Than Earth." These three songs, in particular, find just the right balance between weird synthesizer antics and James' rhythmic birdsong delivery of compellingly-rhymed lyrics — which are taken to excellent effect, more-or-less directly from her dream-journal.

There are a few gimmicky production things that get tiresome, such as the excessive use of autotune effects and echoing vocals, but these are forgivable. With this release, Purity Ring is certain to continue their trajectory towards massive popularity.

- Andrew Reeves



SACHA MCKENNA

POOR BOY
(Self-Released)

Poor Boy is written, performed, mixed, and produced by Vancouver artist Sacha Mckenna; former member of local punk group, Sisyphus. The album is a surreal, harrowing journey through the gradual inward withdrawal of a grieving artist. As Mckenna writes on his Bandcamp page: "Caroline is Poor Boy's Muse. Caroline ends her life and *Poor Boy* is left without the will to create." With track titles like "Heads Filled With Strange Things" and lyrics like "How do you breathe in air?" *Poor Boy* is a poetic and despairing narrative told through a fog of haunting vocals, hypnotic guitars, and ambient cityscape sounds.

The record opens with "They Meet In A Ballroom," a scene-setting soundscape abuzz with activity — possibly people talking or cars moving — you can just barely identify. Out of that emerges a series of ballads driven by guitars high on echo and reverb mourning out minor and open chords. Poignant, ambient vocals smooth over the upper levels of

the soundscape. There's a brief, lighthearted highlight with track six, "Poor Boy, I Think You Should Be Happy," as this instrumental mixes busy human chatter with a guitar jamming out a syncopated riff. However, anxiety eventually wriggles through as a new sound is looped in, accentuated with unidentifiable yelps that mix straight into the next track. The last tracks, "A Tower And Below A Beautiful Town" and "He Was A Poor Boy, A Waste Of Time" suggest to the listener the demise of Poor Boy.

Mckenna's album is strangely melodious and somewhat shoegaze-y; it's Slowdive-esque with narrative power and emotional rawness reminiscent of The Good Life's Album of the Year. Tracks are expertly woven, but perhaps a little too much so. The album's sound, though effective, becomes uniform and familiar too quickly. The vocals are heavily laden with effects to blur out their edges and lyrics are often difficult to perceive. Yet, *Poor Boy* manages to sound authentic and organic despite its highly produced sound; the album is a truly impressionistic experience that seems to play on multiple senses.

- Charmaine Anne Li



SUUNS & JERUSALEM IN MY HEART

S/T

(Secret City Records)

When I first learned that Montreal's dark synth-rock outfit Suuns was digging up some collaborative tracks from a 2012 session with Constellation's Radwan Ghazi Moumneh, of

Jerusalem In My Heart, I didn't know what to expect. Suuns is a hybrid of modern rock 'n' roll song structures and pummelling industrial and electro — and Moumneh is best known for his Lebanese-infused experimental synthesizer jams and drone art. The end result, as complicated as it is, is mesmerizing.

The self-titled album is a series of seven sketches, although that term must be used lightly. Although originally planned out over a seven day recording session meant to breathe life into rough ideas each band had on their own, what the two groups accomplished together is every bit as purposeful and meticulous as it is jammy and stretched-out. One imagines that at least one of the reasons behind the delay in S&JIMH's release has to do with the amount of recordings completed and the careful cutting-room job necessary to create something resembling a whole.

Suuns fans may be disappointed by the scaled-back drive exhibited on the new album, lacking the haunting bass work of *Zeroes* EP and Ben Shemie's paranoid, whispered chantings. In its place, Moumneh's synth-work and flange-heavy instrumentation fight for control between songs. It's a welcome rivalry, creating an album of jammed-out centrepieces ripe with fascinating conflict.- Fraser Dobbs

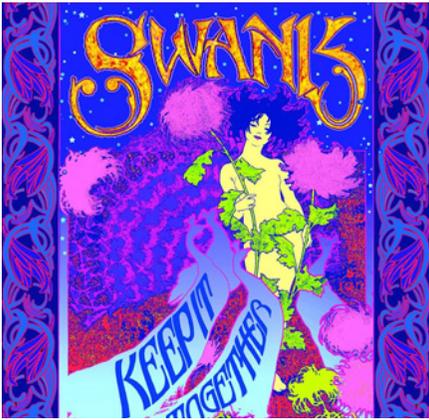
SWANK

KEEP IT TOGETHER

(Bonerrattle Records)

Where else but in Vancouver can you see jousting bikes (in Grandview Park) or a herd of unicyclists heading up Mountain Highway? Where else but here could you find a band like SWANK?

On *Keep it Together*, their fourth album, SWANK unleash their full West Coast energy like a force nine gale. These 11 gems will get you up on the dance floor and never let you sit down. I'll put Spencer McKinnon's rock star voice up against any talent you care to name — he's got the goods and charisma to burn. Surrounded by a monster band, and set off by Marc L'Esperance's



crackling production, this new release serves notice that SWANK are ready to take their place at the very top of the bonfire.

What makes *Keep It Together* so groundbreaking for SWANK, is that they leave their good-old-boy roots behind for a full-on assault at the pop stratosphere. Super crunchy psychedelic surf guitars from David Badanic and Gord Smithers combine with the steamroller, riff-laden playing of bassist Phil Addington and drummer Eric Lowe for a truly incendiary sound.

Fans of previous SWANK releases will not be disappointed. There's plenty for everyone here, ranging from sugar-coated pop bombshells like "Lazy" and "Pieces Of My Heart" to opening love song "Not Complaining," and the lovely ballad "Just Let Him Go," to the Stranglers-heavy dance floor mover "Don't Try This." Of course, this wouldn't be a SWANK album without a good train song,

and "Rockbottom Line" delivers in a witty way that is still faithful to the beloved genre. Also in a country style is "All In A Haze," with a haunting pedal steel laid down by (earlier member) Doug Liddle.

But back to that "Jousting Bike." The song includes the immortal lines: "I'll do everything to make you mine / I'll make you stuff I think you'll like / A ten-foot-tall jousting bike." A quixotically surreal image, and actually not that surprising, coming from McKinnon who is also an artist and sculptor.

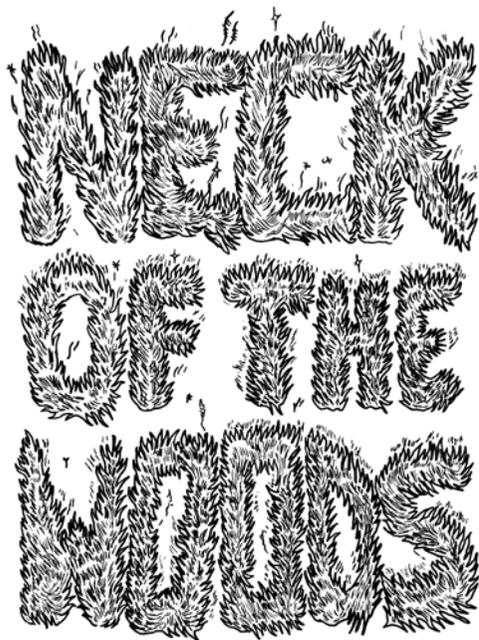
Also worth mentioning is SWANK's magnificent Art Nouveau album cover by legendary Bob Masse — the artist who did covers for The Collectors and Jimi Hendrix's *Are You Experienced*. Wow!

SWANK's new release, *Keep It Together* is the sound of a band that has paid its dues, and with this fortunate spin of the dials, has come up straight across cherries. Sweet, cherry pop, with a bittersweet hint of lemon to make it just right. This album totally deserves to be the summer's big hit. Take a listen!

- Erica Leiren







PROGRESSING METAL

*by Ewan Thompson // Photography by
Jaqueline Manoukian // Illustrations by
Aaron Read*

Neck of the Woods vocalist Jeff Radomsky pours me a whiskey from a glass skull. Sitting at his kitchen table, I converse pleasantly with Radomsky, guitarist Dave Carr, and drummer Jeff Brown. On a couch a few feet away, a friend of the band works on some mash-ups. Later on, some more friends show up to enthusiastically exhibit their recently purchased motorbikes. The convivial atmosphere is as intoxicating as the whiskey and it's quite apparent that these are not the sort of gentleman that most people — rather unfairly — associate with extreme metal. Beards and tattoos are present, aggressive demeanours and misanthropic nihilism are not.

Releasing their first, self-titled EP on May 22nd, Radomsky is jubilant as he recounts how incredibly supportive and inclusive everyone in the local scene has been since the band first started playing shows in early 2014. "I think that right now the metal scene in Vancouver is the most predominate music scene in the city," he says. Neck of the Woods

are emphatic in telling me that the hard work of promoters such as Invisible Orange and Nothing Is Heavy, and record labels such as Scrape, have been instrumental in putting on shows, bringing shows into the city, and helping locals such as themselves open for some of the bigger touring acts.

Metal is a subculture that is often associated with elitism and immutable genre taxonomies, but this doesn't seem to be the case in the Vancouver scene. "There's so much diversity," enthuses Radomsky. "Everyone is pushing each other so hard right now."

Neck of the Woods, along with bands such as Bushwhacker and Of Modern Architecture, are one of many heavy Vancouver bands that are all quite sonically disparate, but share a disposition towards refuting the constraints of a single sub-genre. Their name was chosen precisely because it is not loaded with the typically grisly trappings of extreme metal. "If we were called 'Deers Dying From a Dead Womb' or something," chuckles Carr, "then you know what you're in for."

Neck of the Woods do not want to be held to expectations because of a name, so they chose a name that could easily belong to a band of any genre. This allows them to comfortably draw upon an expansive musical pallet. Carr says he will never discard of a riff because it's "not metal enough" and this openness to experimentation forms the backbone of their blistering debut EP.

Carr emphasises that the band always have stylistic dynamics in the back of their minds while songwriting. Their influences from the more cerebral side of extreme metal are apparent, but there is a lot more going on with Neck of the Woods than mere imitation of the baffling time signatures of their idols. Genres ricochet off each other and their EP is technically impressive to say the least. But this is not just chops for the sake of chops. "The cohesive whole is always taken into consideration," says Radomsky, "We all have very different influences... that's why it's so fun to play in this band... we can just do whatever the fuck we want."



**"BEARDS AND TATTOOS ARE PRESENT, AGGRESSIVE DEMEANOURS
AND MISANTHROPIC NIHILISM ARE NOT."**

The result of this level of freedom is the sound of a band who have absorbed their influences and are using them to inform a piece of work which is totally unique, without losing focus on creating solid compositions. Complicated song structures are woven together while being anchored by a foundation of Brown's unwaveringly impressive drumming and Radomsky's gruff roar. EP opener "Disavow" perfectly traverses beauty and pulverizing heaviness, experimentation, and catchy riffs. "Left Behind" is as crushing as it is exuberantly upbeat. "Trap Door" is an energetic blast with its own oddly fractured approach towards groove. "Two Smokes," the EP's climax, is bookended by surprisingly fragile sounding arpeggios, with all the sweeping scope of a post-rock band trying its hand at metal in the middle.

Neck of the Woods are masterful in the building and releasing of tension in their music. "If you're full on all of the time then you lose your impact... the heavy parts are not heavy if you're going full on all of the time," explains Carr. Reflecting on the band's

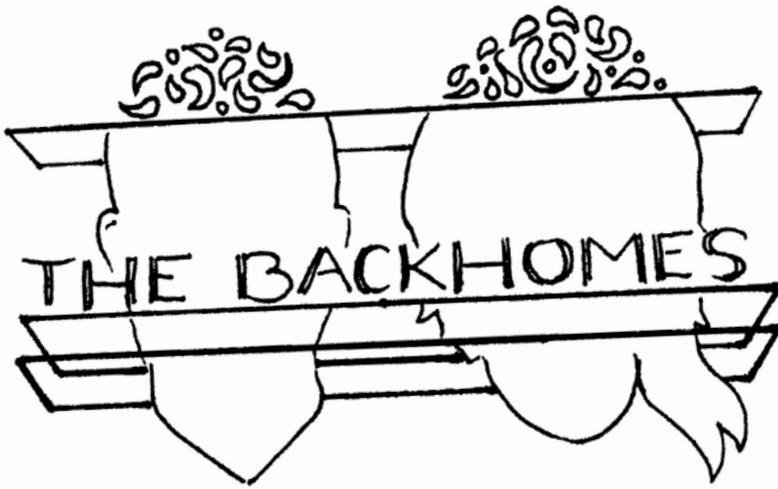
tendency towards sonic experimentation, Carr concludes, "It's pretty natural for us." This makes sense, given that the band are of a generation of metalheads weaned on Converge and Between the Buried and Me; playing a novel form of metal is in their musical genetics, rather than a calculated attempt to confound the listener.

After a few more whiskies, I leave Radomsky's house feeling elated. This is an incredibly interesting time for metal generally, and Neck of the Woods are an embodiment of this potential. The genre's *modus operandi* is shifting from a rigid adherence to various sub divisions to something more fluid. It is clear that these guys hold a deep reverence for heavy metal, while simultaneously not feeling constrained by it. I can't shake the feeling that these are the early days of a band that is about to make a huge dent in heavy metal's landscape, and it feels incredibly exciting.

Neck Of The Woods' self-titled debut EP will be released on May 22. Be sure to check out their album release show on May 30 at the Astoria.







NOT YOUR AVERAGE SUN SPECKLED PSYCH-POP DUO

by Garth Covernton // Photography by Yuko Inoue // Illustrations by Alisa Lazear

Victoria-based psychedelic dream pop duo The Backhomes is Kees Dekker and Aimée van Drimmelen. Their music is engineered for hazy, lazy summer days and long drives with the windows down, a time-lapse of chaotic landscape rolling by. After blissing out to their packed Record Store Day set that saw Dekker's moderately sized pedal board and undulating body hold frantic sale-goers back from purchasing anything in the 'electronic' section, I sat down with van Drimmelen in the alley behind Red Cat Records, sunshine on our faces on the first official shorts day of the spring.

Officially formed in Montreal in 2009 after Dekker started playing with van Drimmelen's former band The Key of K, The Backhomes' current catalogue consists of 2013 full-length *Only Friend* and 2014 single *Talk/Backwards Sunshine*. Sonically, they're equally comfortable with soundscapes of shimmering, interwoven guitar and synth, an effective demonstration of the power of curated simplicity, and unabashedly sunny psych jams all held together by the incessant pounding of a vintage drum machine.

When asked why the band decided to move out west in 2010, first for a nine month stint in a cabin in Saskatchewan, and then a permanent move to Victoria, van Drimmelen's explanation is as simple and unassuming as the band's aesthetic. "I feel like we wouldn't be a band if we had stayed in Montreal. We needed to leave. We had both lived there for 10 years. After that much time we just needed a change, and it was really beneficial."

Citing cheap rent in her grandmother's former house, a change of scene, being closer to nature, and a cleansing of the palate as practical reasons for choosing Victoria, she's still quick to uphold the virtue of the band's former home: "I think it's really important for band's to move to Montreal. It does them a lot of good ... I think everyone should get what they can out of that city because it's still such an awesome place."

Dekker had played with the Besnard Lakes for a couple years and toured with them for their first album before forming The Backhomes. He is also a sound tech and records bands for a living. van Drimmelen is a self-employed visual artist and does animation



and video work when she's not making music.

Their comfort with who they are and what they do is immediately obvious as I'm talking with van Drimmelen, and there's none of the insecurity or hubris often found in younger bands trying to make it in a fickle world.

Apart from some recording on the first album done in a prairie cabin, the band has done the majority of their recording in their living room in a quiet Victoria neighbourhood "full of old people." van Drimmelen describes herself and Dekker as "the weirdos playing really loud music," and remarks, "we're lucky our neighbours are pretty nice."

The Backhomes is a multi-media effort and van Drimmelen creates visual elements that are projected on stage during their shows as well as mind-bending and beautiful music videos for their songs. Indeed the band lends itself perfectly to such an approach, given

their tendency for repetition pairing perfectly with swirling patterns, images fading into each other, and kaleidoscopic movement. Whenever they do have to play live without projections van Drimmelen states, "It just feels weird."

She doesn't, however, think that this reliance on a visual element dictates the way in which their songs come into being. Dekker will build the base for a song by looping old drum machines with organ or synth bass, and then build on that by adding layers of guitar. Then, when they've sat on it for a while, they'll listen to it and turn it into a song, generally coming up with vocals as the final step. This trademark style of songwriting common to ambient and electronic music leads to songs that are both dense and enrapturing. The entrance and exit of flirting melodies and textures keep the listener from boredom while the main loop hooks the ear and relentlessly drives the song forward.



"USUALLY WHEN WE SAY SOMETHING WOULD BE AWESOME, THEN IT ENDS UP HAPPENING, OR WE END UP MAKING IT HAPPEN. NO ONE'S GOING TO DO IT FOR YOU, RIGHT?"

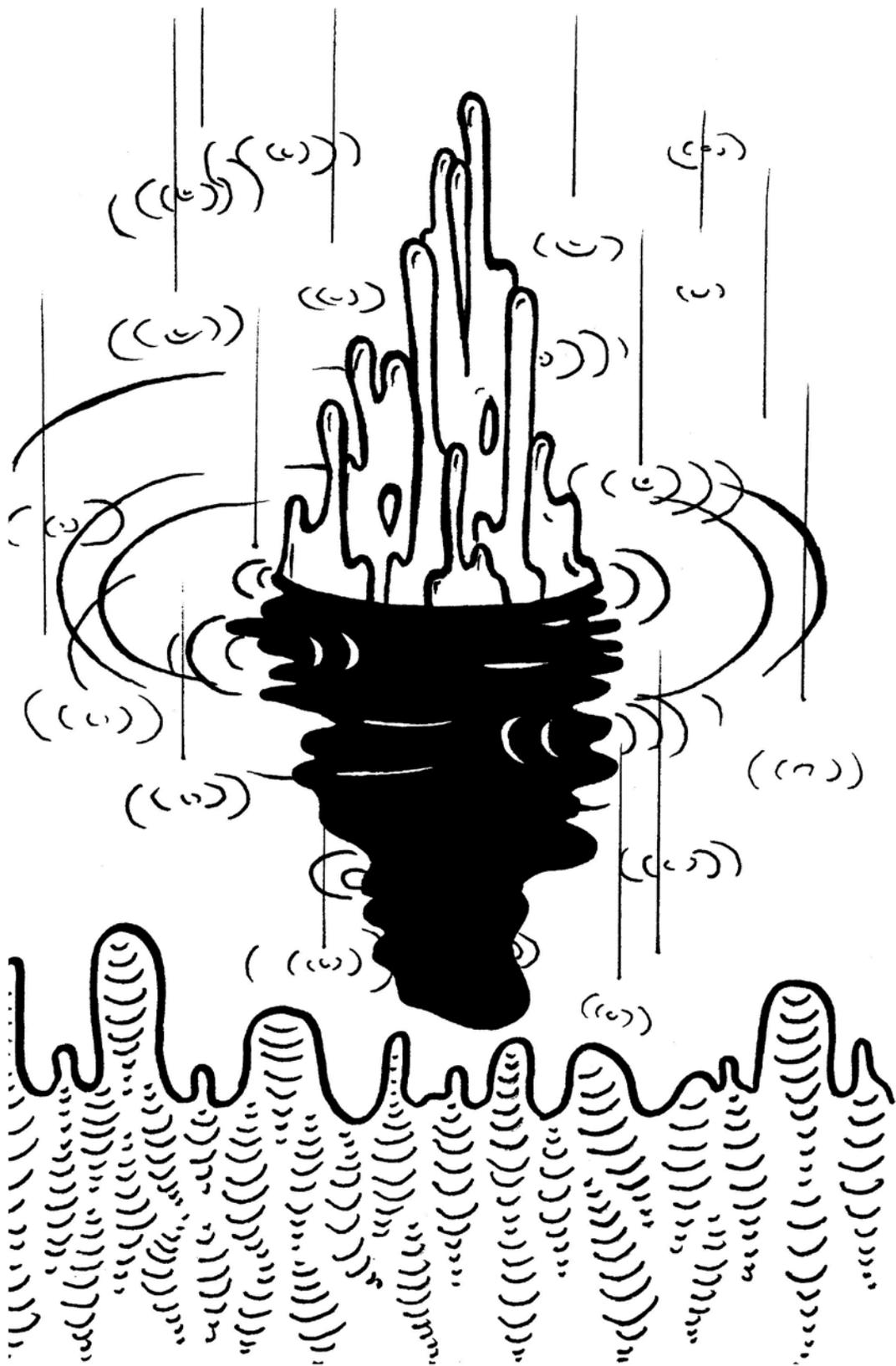
The band will be releasing a new album, *Tidal Wave*, on May 7th. When I ask whether this will see the band undergo a change in sound, van Drimmelen denies any clear direction: "We had a whole other album we were planning on putting out, it was songs we were playing last year live, and we tried to record them. We got pretty far, but it just wasn't feeling right, something wasn't working. So that was the album we had planned to try and put out and we just couldn't force it anymore so we said, 'Fuck it.' And then Kees had – you know he always is just making stuff all the time – and he was making these really awesome songs, and we didn't even know what would happen with them, and we just started listening to them after a while and realized we really liked them. And so all of those songs pretty much are what our album is. It sort of came by surprise, but

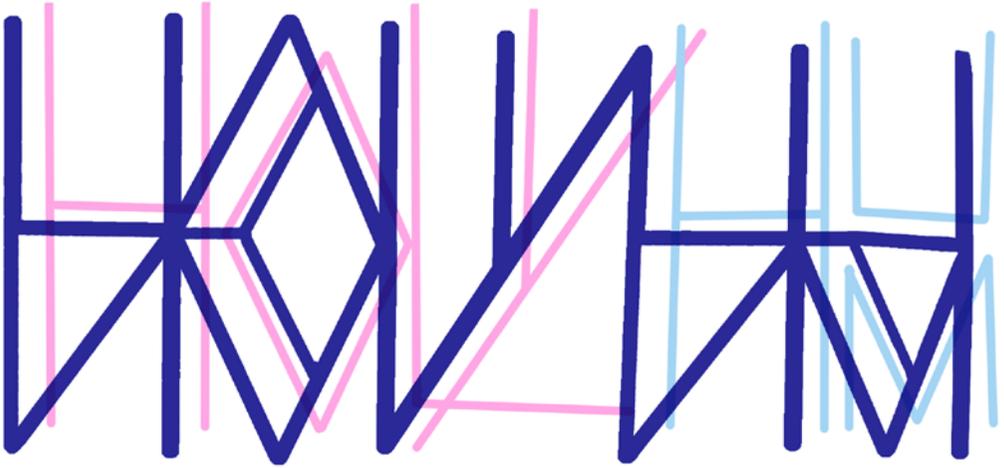
it just felt so much better, so we went with it. The sounds are similar, but I think that it's kind of... I don't know. It feels like a step up a little bit."

2015 will be an ambitious year for the Backhomes as they begin to plan a Western Canada tour with Dada Plan and have a tour to L.A. with Sur Une Plage booked for May. They're also hoping to do a North American tour in the fall, and a European tour in November or December. In the words of van Drimmelen, "Usually when we say something would be awesome, then it ends up happening, or we end up making it happen. No one's going to do it for you, right?"

The self-released Tidal Wave will be crashing down on record store and digital shorelines May 7th.







STRANGER IN A STRANGE LAND

by Max Hill // Photography by Alysha Seriani
// Illustrations by Karl Ventura

“I don’t hold that much stake in what my music is about. I just want it to be good.” Andrew Lee, tall and contemplative, sits across from me in his East Vancouver apartment, which doubles as his home studio. A mesh of wires and knobs intertwine haphazardly around his desk. As we talk, Lee’s cat Lunchbox darts in and out of the room, pausing occasionally on Casio keys to listen.

Lee is well-known in the Vancouver music scene for his decade plus as lead vocalist and guitarist for local favourite In Medias Res. Since 2013, his new project Holy Hum has been his main focus. Named for the hypnotic buzz of hospital equipment and evocative of — if somewhat smirkingly ironic towards — Lee’s religious upbringing, it’s an apt stage name.

Under this moniker, Lee has released a selection of songs that surge with the warm atmosphere of classical and ambient music, while undertones of frenetic urgency brim

just beneath the surface. His most recent releases are a series of auratic ambient suites that function as a de facto trilogy; the longest, *Appendix C*, runs for a full hour.

“My dad was an opera singer, so I grew up listening to a lot of classical music,” Lee says. “In my mind, that’s where I got the sense of how a symphony has a certain mood, a certain tone, and there’s crescendos, peaks and valleys, stuff like that. *Appendix C* is sort of my attempt at that.”

Released on New Year’s Day through Lee’s Bandcamp, the composition is melancholy, hopeful, and cathartic — often all at once. “It was my first time that I actually wrote a song or a composition that had no lyrics, but for me had content in it,” he adds.

Holy Hum’s recently released EP, *Appendix A + B*, continues the thread of *Appendix C*, though it’s hardly a straightforward sequel. “I think a lot of people thought it was a mistake that



a.

b.

c.



***"I THINK I TRY TO WRITE EVERY SONG ABOUT THE SAME THING...
WHICH IS, I GUESS, DEATH,"***

I put out *Appendix C* first, but it was always meant to be that way. I wanted to start from the end, and go forward. *Appendix C* was the story for me, and *Appendix A + B* are literally just appendices to *Appendix C*." Shorter and more richly instrumented than their predecessor, the twin tracks on *Appendix A + B* hint at a more conventional sound for Holy Hum — one that listeners will hear expanded in Lee's upcoming studio album, *White Buzz*.

"I remember when I first set out to write an album, I had bits and pieces, just small sketches, but I really liked how they sounded. I wanted to maintain that feel, so I just made the sketches really elaborate," Lee remembers. "I just like, hit record, make some sounds, build on that. I didn't actually sit down and write a song." Traces of this process can be heard throughout *White Buzz*. Like the *Appendix* series, each track ebbs and flows towards a climactic end. "All my songs are just a series of crescendos," Lee jokes.

Trading the formlessness of Holy Hum's previous work for the structure and formulae of artists like TV on the Radio and Talk Talk, *White Buzz* is an aching meditation on intimacy, vulnerability, and loss. "I was trying to make an album that people would listen to, but it came out in my own vocabulary, my own language," Lee says. "I don't think I'm that good at writing a song, and I've also never written an album entirely on my own. But I felt like I had things that I wanted to say."

From the beginning, Holy Hum has had one core concept. "I think I try to write every song about the same thing... which is, I guess, death," he laughs. "Holy Hum was kind of birthed after the passing of my father, and so it was something that was on my mind, it was something that I was constantly thinking about. For the longest time, I tried to write an album that had nothing to do with that, because I didn't want to deal with it. And it wasn't until I just kind of let myself do whatever was going to come out naturally that I



realized, well, this album is going to be about death.”

That fear of and fascination with death, for Lee, is reason enough to get out of bed every morning, to continue making music. “It’s an anxiety that I have that maybe I won’t be understood.” Lee also struggles with his sense of himself as a Korean-Canadian. “My own identity for me is interesting because it’s so nebulous,” he says. “I’m Korean but I was born in Winnipeg. I lived in Korea for two or three years during my childhood, my parents spoke to me in Korean and I spoke to them in English. After my father died, I was like, ‘well, who am I?’”

“I’m trying to discover my heritage, my culture, my family, and trying to figure out a way to be more rooted in it and grounded in it — but I have to make it up, because it’s not something I lived, it’s not something that was ingrained in me. I’m returning back to something that was never really there; it’s

somewhere else that I have to go. And I have to go pretty far.”

Celebrating his first physical release in April and anticipating a second in the fall, Lee is anxious to continue trying new things, to challenge the expectations of his listeners as well as his own. “I think that I’ll probably make a dance record at some point, I’ll probably make an acoustic album, I’ll probably make an album just using the flute, or something.

“I don’t know how to convey that to people — tell them that, ‘you know, I’m just going to make whatever I want.’ I guess I’m just going to do it, and if people are into it, then they will be.”



Genderdog

TAKING BABY STEPS, ONE INTERNATIONAL TOUR AT A TIME

*by Jon Hernandez // Photography by Jaqueline
Manoukian // Illustrations by Kalena Mackiewicz*

At the magical hour of 5 p.m., on the corner of Hastings and Renfrew, it didn't take me long to recognize the trio I had never met nor seen, yet was assigned to interview. Christine B., Ben E., and Katie E. walked, or should I say, were dragged towards me by the unofficial mascot for their band Genderdog: a two year old black-and-white pooch named Heffer.

The dog immediately jumped me, contrary to the orders given by his owners, Ben and Katie. The band offered me a beer afterwards, perhaps to make up from Heffer's enjoyable assault. I carefully contemplated the ethics behind the offer — as a responsible journalist, I surely shouldn't accept. But every man has a code, and mine would be sorely violated by turning down an ice-cold bevy. I sat down and enjoyed a drink with Genderdog. Getting to know them, and how they formed, was easy.

"I think we were always surrounded by friends who played music in their bands and we just wanted to do it ourselves," said

Katie, bassist and vocalist for the group. "We thought there was no good reason we shouldn't do it."

We've all had those drunken conversations at parties about starting a band, but very few put the pedal to the floor and actually get it done. Genderdog is one of the more driven bunch: a group of good friends who thought about making some music, but actually had the added spice — I think it's called determination — to get their poop in a group and start doing it. They're relatively green, and some cases, picking things up as they go along.

"[We] really wanted to start a band and we had a lot of energy but didn't know how to play instruments," says Christine, Genderdog's resident drummer, as she sits beside her bandmates.

"The whole run of the band has been us slowly learning more and more how to play music," adds Katie, the band's vocalist and bassist.



"SHE EVENTUALLY OVERCAME HER FEAR OF THE DRUMS. SHE STILL DOESN'T LIKE THE LOUD ONES THOUGH. SHE'S NOT A FAN OF THE SNARE."

The three-piece has been chipping away at their musical talents for the past three years. To date they've recorded an album's worth of material and have toured across the U.S. Their musical career is in its infancy, and in Christine's case, she's had to build her drum skills from the ground up.

"A lot of it at the beginning was me learning to be confident enough to play the drums," she says. Christine was forced onto the drums after her bandmates picked up a kit for her.

"I was afraid to play it. They would let me sneak into their place when no one was there so I could play it alone," she says.

"She eventually overcame her fear of the drums," says Ben E., the band's guitarist and spiritual leader. "She still doesn't like the loud ones though. She's not a fan of the snare."

Ben is the most experienced musician in the group, and also plays for Industrial Priest Overcoats. His attitude and his ear helped bring the Genderdog together in its early stages.

"Ben had the patience, he could deal with us learning," says Katie. "At first we couldn't explain things in musical terms, he really brought it all together."

After the group formed and put on a handful of live shows, they did what all great musicians do: hit the road. A cross-U.S. tour featured some their most memorable shows, stretching all the way from New York City of Los Angeles. Of course, the trip was made possible by a rickety van.

"We were in a van with nine people with windows that don't open," laughs Katie.

"No air conditioning either. It was fantastic

because we were really hot and sweaty," adds Christine.

It's easy to pick up, just by hearing the trio interact with each other, that they're all really close friends. And their chemistry comes out in their music. Their style has elements of minimalist punk with a psychedelic tinge. But the band doesn't set out to produce any particular sound.

"We all have ideas that turn into songs, and depending on who it was or what's going on, it's always something different," says Christine. "It never sounds the same, and we're not trying to make it sound any certain way. But we all have our particular way of playing our instruments that make it what it is. It's just us, together, that makes it what it is."

Christine is credited with penning Genderdog's hit "Uhhsexual."

"Uhhsexual is my experience going out into the world and falling in love with everybody all the time, and always becoming so frustrated," says Christine. "No, no more. I'm not asexual, I'm uhhsexual."

"Uhhsexual" and six other original tracks can be heard on Genderdog's upcoming tape, *Neurosis Party*, being released by Hockey Dad Records on May 1.

"We've been working towards this tape for a long time," said Christine, adding that the low-cost tapes felt like the best way to get their music out there. "The moment we got [everything] recorded was when I felt like we finally had accomplished something."

Genderdog's Neurosis Party release party is on May 1st at Avenue Upstairs, followed by a West Coast tour that stretches all the way to San Diego.





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BETTY WHO // A PLACE TO BURY STRANGERS
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LOWER DENS // THE GORIES // LYDIA AINSWORTH
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AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	MOON GROK	MOON GROK	
8:00				THE REEL WHIRLED	THE SECTOR		BEPI CRESPLAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	UP ON THE ROOF	THE SATURDAY EDGE	CLASSICAL CHAOS
10:00				A FACE FOR RADIO	THE SCREEN GIRLS		
11:00	LANGUAGE TO LANGUAGE	ROCKET FROM RUSSIA	POP DRONES	TRANSITION STATE	THE CATS PAJAMS		
12:00	SYNCHRONICITY	MORNING AFTER SHOW	CITED!				
1:00			THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
2:00	PARTS UNKNOWN	SHINE ON	ALL EARS	BVP RADIO	THE PERMANENT RAIN RADIO	ALOUD	FEMCONCEPT
3:00							POWER CHORD
4:00	THE BURROW	RADIO FREE THINKER	EXTRAENVIRONMENTALIST	SPICE OF LIFE			
5:00	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	SOUL SANDWICH	NARDUWAR PRESENTS	CODE BLUE	LA FIESTA
6:00	THE LEO RAMIREZ SHOW	DISORDERER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	WIZE MEN		ALPHABET SOUP	UBC ARTS ON AIR	ARE YOU AWARE	SOCIALFOCUS	
8:00	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	SAM-SQUANTCH'S HIDEAWAY	INNER SPACE	PEANUT BUTTER 'N' JAMS	STRANDED	NASHA VOLNA
9:00							CRESCENDO
10:00	THE JAZZ SHOW	INSIDE OUT		NEW ERA	THE MATT & RYAN SHOW	AFRICAN RHYTHMS	SOULSHIP ENTERPRISE
11:00			FOLK OASIS				WHITE NOISE
12:00		CRIMES & TREASONS		LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL		RHYTHMS INDIA
1:00			SEXY IN VAN CITY		CANADA POST ROCK		TECHNO PROGRESSIVO
2:00		NOD ON THE LIST		COPY/PASTE	THE MEDICINE SHOW		BOOTLEGS & B-SIDES
3:00			HANS VON KLOSS MISERY HOUR				TRANCENDANCE
4:00		G4E					HEAVY METAL HELPS
5:00	CITR GHOST MIX			AURAL TENTACLES	THE LATE NIGHT SHOW		
6:00		CITR GHOST MIX	CITR GHOST MIX			THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX

DIFFICULT

Bepi Crespan Presents... SUN 7am
Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrospan.blogspot.ca

CLASSICAL

Classical Chaos SUN 9am
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

TALK

Alphabet Soup Alternating Wednesdays 6pm
Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

Aloud Alternating Thursdays 1pm
Aloud features authors and literary critics reading, analyzing and discussing their favourite short stories. Every month we invite a prominent Vancouver-based author or critic to share one of their favourite pieces of short fiction on air. The show—one hour in length—begins with the guest reading selections from the story and ends with an engaging discussion of the work with Aloud host, David Gaertner—a UBC postdoctoral fellow with a PhD in Literature. Theme and interstitial music provided by Vancouver musician Jason Starnes with support from UBC's First Nations Studies Program. Read more at aloudliterature.tumblr.com and follow us on Twitter @Aloud_Lit.

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

The Sector FRI 8am
Discussing the world of social justice, non-profits, charities and activism. Join Ethan for in-depth interviews, examinations of nonprofit missions and causes, and discussions of everything from philanthropy to progressive politics.

Synchronicity MON 12pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

News 101 FRI 5pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

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

Radio Free Thinker TUE 3pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

Cited! WED 11:30am
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 CiTR.

All Ears Alternating Wednesdays 1pm
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targeted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

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

Arts Report WED 5pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Jake Costello and the Arts Reporters.

UBC Arts On Air Alternating Wednesdays 6pm
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in Art

Sexy In Van City WED 10pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

The Reel Whirled THU 8am
The Reel Whirled is an hour long escapade through the world of cinema, be it contemporary or classic, local or global. From our perspective as the UBC Film Society, we talk about film intellectually, passionately and goofily. With select music from our cinematic subjects, we pull your Thursday mornings into focus, from bleary eyed to sharp and worthy of the silver screen. ubcfilmsociety.com | chairperson@ubcfilmsociety.com

The Community Living Show THU 9am
This show is produced by the disabled community and showcases special guests and artists. The focus is for a positive outlook on programs and events for the entire community. Originally called "The Self Advocates", from Co-Op Radio CFRO, the show began in the 1990s We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. This

program is syndicated with the NCRA (National Community and Campus Radio Association) across BC and across Canada. Hosted by: Kelly Reaburn, Michael Rubbin Clogs and Friends. communitylivingradio.wordpress.com | communitylivingradio@gmail.com | [Community Living Radio Show](http://CommunityLivingRadioShow.com) | [@clivingradio](https://twitter.com/clivingradio) | [#communitylivingradio](https://www.facebook.com/communitylivingradio)

The Social Focus Alternating Thursdays 6pm
An interview-based show about how students, past and present, have come up with creative ways to overcome social challenges in the community. Each episode will invite individuals to share their stories of success and failure, along with actionable advice on how to start an innovative initiative that serves the community. Hear from UBC students, alumni and others involved in the community!

The Matt & Ryan Show Alternating Thursdays 7:30pm
The Matt and Ryan show featuring Ryan and Matt. An hour and a half of pure fun and good music. Matt and Ryan take calls, give advice, and generally tell you what's up. The phone lines are open.

Language to Language MON 11am
Encouraging language fluency and cultural awareness.

White Noise SAT 8pm
Need some comic relief? Join Richard Blackmore for half an hour of weird and wonderful radio every week, as he delves in to the most eccentric corners of radio for your listening pleasure. Then stay tuned for the after show featuring a Q and A with the creator, actors and a guest comic every week. whitenoiseUBC@gmail.com

REGGAE

The Rockers Show SUN 12pm
Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle Alternating Sundays 3pm
Real cowshit-caught-in-yer-boots country.

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

Folk Oasis WED 8pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. Email: folkoasis@gmail.com

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

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

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

HIP HOP

Nod on the List TUE 11pm
"Nod on the List is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm. scads_international@yahoo.com facebook-So Salacious"

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>. Email: dj@crimesandtreasons.com.

Vibes & Stuff TUE 4pm
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST. E-mail: vibesandstuffhiphop@gmail.com

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

EXPERIMENTAL

More Than Human SUN 7pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

Kew It Up WED 3pm
Abrasive fight-or-flight music played at hot loud volumes. Uncooperative songs for things that are not alright. Punk, Noise-Rock, Post-Punk, Experimental, Industrial, Noisy, ad nauseum

LATIN AMERICAN

La Fiesta Alternating Sundays 3pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

The Leo Ramirez Show MON 5pm
The best of mix of Latin American music.
Email: leoramirez@canada.com

ETHIOPIAN

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

CHINESE / KOREAN

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

RUSSIAN

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

INDIAN

Rhythmsindia Alternating Sundays 8pm
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

PERSIAN

Simorgh THU 5pm
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

SACRED

Mantra SAT 5pm
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the

worlds sacred sounds – traditional, contemporary and futuristic.
Email: mantraradioshow@gmail.com

DANCE / ELECTRONIC

Copy/Paste THU 11pm
If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Tune in every week for a full hour DJ mix by Autonomy, running the gamut from cloud rap to new jack techno and everything in between.

Techno Progressivo Alternating Sundays 8pm
A mix of the latest house music, tech-house, prog-house and techno.

Trancendance SUN 10pm
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

Inside Out TUE 8pm

Radio Zero FRI 2pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

Synaptic Sandwich SAT 9pm
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you!
Website: synapticsandwich.net

The Late Night Show FRI 1230am
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

Inner Space Alternating Wednesdays 6:30pm
Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

ROCK / POP / INDIE

Canada Post-Rock FRI 10pm

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

Crescendo SUN 6pm

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

Dave Radio with Radio Dave FRI 12pm

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

Discorder Radio TUE 5pm

Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

Duncan's Donuts THU 12pm

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

Spice of Life THU 2pm

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

Samsquantch's Hideaway Alternating Wednesdays 6:30pm

All-Canadian music with a focus on indie-rock/pop.
Email: anitabinder@hotmail.com.

Parts Unknown MON 1pm

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

The Cat's Pajamas FRI 11am

The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

The Burrow MON 3pm

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

The Permanent Rain Radio Alternating Thursdays 1pm

Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour

of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. What website? thepermanentrainpress.com

ECLECTIC

Transition State THU 11am

High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

Shine On TUE 1pm

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

Soul Sandwich THU 4pm

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

The Shakespeare Show WED 12pm

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

Up on the Roof FRI 9am

Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns MON 8am

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

Chthonic Boom! SUN 5pm

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

The Morning After Show TUE 11:30am

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

Hans Von Kloss' Misery Hour WED 11pm

Pretty much the best thing on radio.

Suburban Jungle WED 8am

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

Are You Aware Alternating Thursdays 6pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams Alternating Thursdays 6:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell THU 9pm
Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

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

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

Nardwuar FRI 3:30pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo!
Email: nardwuar@nardwuar.com

The Medicine Show FRI 11PM
A variety show, featuring musicians, poets and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music and art.

Randophonic SAT 11pm
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded FRI 6pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

Wize Men MON 6pm
Join your hosts Dan and Austin for an exuberant adventure filled with drama, suspense, action, romance and most importantly wisdom. Our musical tastes span across genres and each week there is a new theme!

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno,

Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Student Special Hour TUES 2pm
Students play music.

BVP Radio Alternating Wednesdays 1pm
BVPradio is Blank Vinyl Project's radio show companion on CTR. It features musicians from UBC and its surrounding community. Interviews, performances live on air, and advice to developing bands.

A Face for Radio THU 10am
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

CINEMATIC

Exploding Head Movies MON 7pm
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show MON 9pm
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm. May 4: The debut recording under his own name of John Coltrane. Well conceived and planned. "Coltrane" is a great beginning to a legendary career.

May 11: The deep spiritual music of a person who will be appearing at this year's Jazz Festival. Pianist/ composer Abdullah Ibrahim and his band Ekaya and the fine album called "Water From an Ancient Well".

May 18: A very rare broadcast recording by trumpet great Kenny Dorham and his band also featuring some of the earliest recordings of Dorham with future tenor saxophone great Joe Henderson. Recorded at "The Flamboyant" club in Queens, New York.

May 25: Drummer/composer/pianist Jack DeJohnette and his great band from the early 80s: "Special Edition" with saxophone greats David Murray and "Black" Arthur Blythe. Edgy and innovative music from this great band.

Little Bit of Soul MON 4pm
Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

DRAMA / POETRY

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

SPORTS

PUNK

Rocket from Russia TUES 10:30am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiacitr@gmail.com. Facebook: <https://www.facebook.comRocketFromRussia.com>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: [facebook.com/generationannihilation..](https://www.facebook.com/generationannihilation..)

LOUD

Power Chord SAT 1pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

Flex Your Head TUE 6pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

Heavy Metal Helps MON 12am
Heavy Metal Helps proposes that Heavy Metal music has positive effects for individuals and society: Serena searches the web for research and talks to fellow musicians about this music they hold dear to their heart and how it is helped them in their lives. All of this good knowledge is paired with Heavy Metal songs of course!

GENERATIVE

The Absolute Value of Insomnia SAT 2am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



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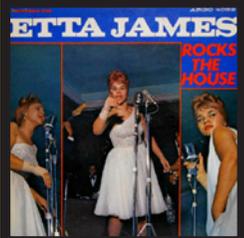
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