

THAT MAGAZINE FROM CiTR 101.9FM

APRIL 2016

DISCORDER

m a g a z i n e



Devours

Late Spring Ashley Shadow
Mu Kim Gray Amelia Butcher

RICKSHAW

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| WEDS 6 | WIND UP BIRDS/TRENO/PHASORS |
| THRS 7 | DOUBLE FUZZ (AB) + GUESTS |
| FRI 8 | VERBODEN FESTIVAL |
| SAT 9 | MODIFIED GHOST FESTIVAL |
| SUN 10 | ABSU/UADA/GRAVEOLENCE |
| TUES 12 | ART ROCK CURATED BY CASEY WEI |
| WEDS 13 | MALCOLM B./MENTAL HEALTH + MORE |
| THRS 14 | APHELION DARK WAVE/GOTH/DANCING |
| FRI 15 | PAUL COLLINS BEAT (EX-NERVES) |
| SAT 16 | FEVER FEEL + EAST VAN 90S PARTY |
| SUN 17 | THE DARK EIGHTIES DANCE PARTY |
| TUES 19 | CYBER SPA: CUTTING EDGE ELECTRONIC |
| THRS 21 | HFF (LA)/ANIMAL BODIES/KOBAN |
| FRI 22 | THE JOLTS/OLD AGE/STORC |
| SAT 23 | CRATERS/BOG/KOMA/HALLUX/REGRETS |
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FEEDBACK

EDITOR'S NOTE

A few weeks ago I answered the *Discorder* office phone and chatted with Robert, a subscriber in Toronto. I don't often get the opportunity to talk to readers, especially subscribers, in situations where they don't immediately figure out that I am the Editor-In-Chief. (Robert, thank you for your honesty, and for entertaining my questions.)

Mid-conversation it struck me that *Discorder* lacks any sort of platform for response outside of social media, and Robert mentioned that, too. The website doesn't enable comments anymore, and our Dear Airhead rant section retired when people stopped sending mail. As much as we attempt to evaluate social media stats on posted articles, or analyze screenshots of cheeky comments you write on your private accounts and think we won't see, it is so fucking difficult to figure out what you think about us! Too difficult. Do you love us? Do you dislike us? Tell us —

Discorder is resurrecting Dear Airhead as Hothead, a new rant section in print devoted to your feedback about *Discorder* or the scene we serve, good or bad. We won't promise to print everything, but we will print some things.

If you want to send us your feedback, email it to editor.discorder@citr.ca with HOTHEAD in the subject line, or drop off a letter at the CíTR station with ATTN: Discorder Editor. (You can mail too, if you're into that sort of thing.) Your feedback will not be printed without your permission, so make sure to specify whether or not you want your words published. Anonymous letters are welcome.

Saturday, April 23 we are excited to host Frog Eyes, Weird Candle, The Backhomes, Malcolm Jack, and Experience This for a Discorder Fundraiser at the ANZA Club! Come show your love for these bands, and your love for independent print publishing. Visit discorder.ca for more details, or flip to page 57. I'll save you a dance.

The April issue of *Discorder* features Devours, Ashley Shadow, and Hez from Three-Fortyoke, album reviews for Essaie Pas and So Loki, live reviews of *Destroy Vancouver*, Daughters, and more. I hope you like.

A+
BB

PS. Record Store Day is Saturday, April 16! Your friendly neighbourhood record stores will be having sales, selling RSD exclusives, and hosting in-studio performances. CíTR 101.9FM and CJSF 90.1FM will be live broadcasting from some of these locations, so come by and give us a wave.

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LATE SPRING

CREATIVITY THROUGH CHAOS

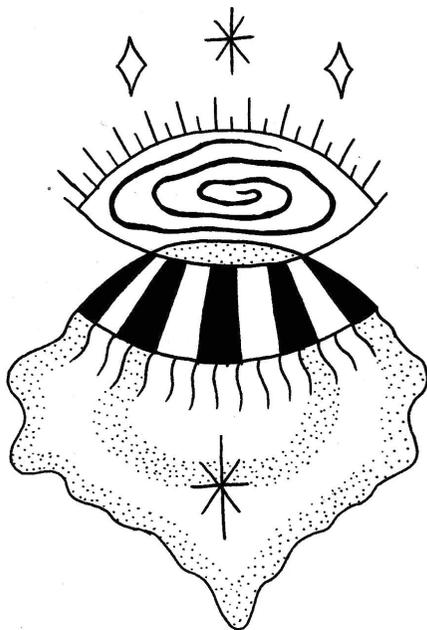
*words by Elijah Teed // photos by Lukas Engelhardt
illustrations by Sharon Ko*

Breakups are never easy. The same sort of questions always seem to arise: who gets to keep the dog? Why did we combine our bookshelves? Are we ever going to see each other again? It's a reality KC Wei and Nik Gauer, the remaining half of Late Spring's original lineup, are well aware of. Recently, the band has found itself in a state of limbo, with founding members Ryan Matheison and Nat Mooter unable to continue with the group in light of other serious commitments. Now, after winning this year's Shindig, putting the finishing touches on a new record, and generally enjoying a burgeoning and unexpected sense of success, Wei and Gauer are trying to figure out what to do without their rock solid rhythm section.

"I'm hopeful that it will work. I believe in the songs, I believe in us as people and as musicians," Wei, de facto band leader and lifeblood of Late Spring says with firm resolve. "I have this thing I say to myself all the time to chill out, and it's 'Life is long.' You don't know what's going to happen, but life is long, and we'll figure it out."

Gauer is quick to agree, observing the frequency with which bands go through uncomfortable lineup changes, and have to find ways to begin again: "Some end, some transform, some just burn through members, so we just have to suss it out."

"But Late Spring isn't over," Wei assures. "It's not over until the band leader



says it's over, and that's not going to be for a long time."

The two roommates and musical collaborators have recently begun the search to find a replacement drummer and bassist. Although finding a new rhythm section is certainly a practical concern, both Wei and Gauer acknowledge that it's also a matter of relationship building. Regaining the assuredness felt between the original four members is a challenge a new lineup would have to be quick to address if they want to capitalize on the momentum Late

Spring has worked hard to build.

"A part of me is worried because Nat is gone and Ryan is gone, and we have to try and reconfigure the band to try and gain that same level of trust," Wei confides. "At the end of the day I just trust those guys to [allow me to be] myself in band practice, and that's really naked and hard sometimes."

"There has to be a level of trust," echoes Gauer. "Shoulders have to be able to fall down."

Unfortunate circumstances aside, with an appearance at Calgary's Sled Island festival in June, and their sophomore effort slated for release at the beginning of May, Late Spring have a lot to look forward to, and a lot to be proud of. Their upcoming album, *Invisible*, is a wicked follow-up to the eponymous first release the group put out last year. Sometimes spooky, often noisy, and perpetually groovy, *Invisible* would be misclassified as a departure from Late Spring's earlier work. It also undeniably demonstrates an evolution of the band's sound. Recorded at The Noise Floor Studio on Gabriola Island, the ten new tracks are buoyant with the same fuzzy energy Late Spring is known for, while simultaneously exuding a newfound sense of confidence and professionalism. Album highlights "Jelly" and "Drink You" each demonstrate the widening range and capability of Wei's vocals, with Gauer's tastefully jangly guitar riffs serving as a perfect compliment.

"This one is ten times better," Gauer assures. "We're just better at what we're doing."

Wei continues, "I think with [*Invisible*], we're pushing ourselves more. The songs, the structures, the sound, and the confidence with just being weird is coming out more and I'm really excited." She adds, "I've been making stuff all my life, being different versions of myself in art

and music, and I feel like this is the thing that sounds the most like what I've always wanted."

It's a sentiment both her and Gauer take solace in, a sense of identity and belonging in the midst of a series of subcultures the two find overwhelmingly alienating much of the time.

"I find that there's artist-run centre culture, and there's the underground music scene of Vancouver, and there's this little space in between where I really love to be the most," Wei explains. "I feel like we're artists making music."

Considering that the duo both hail from visual arts backgrounds, Wei's attitude is unsurprising. While it's difficult



"IT'S NOT OVER UNTIL THE BAND LEADER SAYS IT'S OVER, AND THAT'S NOT GOING TO BE FOR A LONG TIME."

to pinpoint exactly how Wei and Gauer's backgrounds as artists have affected Late Spring's music, it's clear that it has had an influence on the group's process.

"There's this impatience thing, that I have at least, where once [our music] is recorded I want to work on new stuff," Gauer says of his own experience this past year. Wei, however, is quick to offer an alternative take:

"That's the opposite of me, but that's a good tension ... For me, doing a song over, and over, and over again is not just a learning process but a studio process. After a while the work moves away from you and you see it from a bit of a distance, you become more critical and try new things."

Though its future may be murky, Late Spring is undoubtedly in good hands. Still riding on the high of notoriety, Wei and Gauer are committed to making their project work no matter what obstacles occur, and will soon have a newly minted record on shelves to prove it. Thanks in no small part to the trust they put in each other, and their mutual passion for the music



they've created, it's safe to say that Late Spring is ready to take on whatever new challenges come their way.

X

Keep your eyes peeled for Invisible, being released on vinyl and digitally May 6. There will also be a small run of cassettes through agony klub. Visit latespring.bandcamp.com or agonyklub.com to hear more, or check out the #latespringzzz hashtag on Instagram.

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MU

SIGHT AND SOUND

words by Claire Bailey // photos by Pat Valaade
illustrations by Olga Abeleva

"SO MUCH OF WHAT WE DO IS MYTHOLOGY-BUILDING AND CHARACTER-BUILDING."

When I sit down with Francesca Belcourt and Brittney Rand, the forces behind electro-pop duo Mu, they are both exhausted. The weeks following the release of their second EP, *II* (February 12), have been something of a whirlwind. Given how much has already been written about their music, Mu's growing success is clear. The release of their video for "Debauchery" supports the strength of their recent release, demonstrating Mu's special talent for working with both sound and visuals.

II is undeniably beautiful. Rand and Belcourt agree that *II* is a continuation of what was present on their first, self-titled EP, but "a bit more meditated." This likely comes from an adjustment to their writing process; rather than writing the songs together, verse-by-verse, as they did on their first EP, Rand and Belcourt wrote songs individually, coming together only near the end of the process. "We're both bedroom producers," Rand says. "A lot of that stuff comes from being alone and being meditative."

Whether or not they're working individually, Mu is quick to stress that their music is written and produced entirely by themselves. "When we do music, it's just us," Belcourt says. "When we mix and

master everything, that's the one time we'll bring someone else in on it. But we produce everything by ourselves."

While Mu's music is the centre-point of their creative output, they clearly put a great deal of care into their visual aesthetic as well. Go to their website and you'll find beautifully curated photos, often featuring the two band members in elegant, slightly surreal outfits and poses. On their Bandcamp, you'll find silk-screened T-shirts for sale (made by Belcourt's parents on Cortez Island). They feature an image and text from the Brothers Grimm fairytale "Goose Girl" — something Belcourt felt captured the theme of the EP.

"I think aesthetic is very significant for us," says Rand. "So much of what we do is mythology-building and character-building. It feels really safe sometimes to be in [our] character and in [our] mythology, whatever that ends up being album by album, because [we] are being so vulnerable by writing the songs ... And it's also like, what character can I play with? There are so many different parts of myself — like, I don't need to be myself when I'm being my public self. I can reserve some of that for me, and then do as I wish as I'm performing. And I think that your image is still a performance."

When I suggest a connection to developing an online aesthetic, Belcourt agrees vehemently. “That’s totally the same thing. That’s kind of what the idea of [“Debauchery”] comes from — that concept of having an internet identity, and how people can shroud their real identities.” Rand adds, “For the better, or for the worse.” Belcourt mirrors back, “For love, or for anti-love.”

An emphasis on visuals comes naturally to Mu. “We’re both visual artists as well,” Belcourt explains. “Brittney is a painter. I like to illustrate. We are both inspired by film. We like all aspects of the creative process that that you get to dive into [with music].”

Rand continues, “The amount of opportunities that you get through music is especially something that is quite unique ... You can play with design. We direct our photos, we style ourselves, we can play with fashion, all of that — it’s so nice to be able to do all of that.”

The video for “Debauchery,” directed by Vancouver-based photographer / film-







maker Mandy-Lyn, is a dark and glittery free-for-all. Shot on a RED camera and processed through VHS (a creative choice of Mandy-Lyn's), the video's nostalgic fuzziness contrasts Mu's typically clean and minimalistic aesthetic. The video was filmed in an industrial area of East Vancouver, near where Rand used to live. "We wanted to do this very Mu, very glam kind of big performance in a really shitty, grungy area that we wanted to claim back," Rand explains. "It can be really dangerous to be a woman down there — it's not somewhere we can really walk around that easily at night by ourselves. It was cool to just be like 'No, this is ours.'"

The dancers (and outfits) you see in the video will also be included in Mu's live show, part of an effort to make more of an experience out of their live set. Occupying a somewhat ambiguous space between DJ, producer and band, Mu finds that people at their shows are often unsure how to act. They're hoping the dancers will get people actively involved in the show.

"A big part of stuff with us right now is developing the stage design for live performance," says Rand. "We're gonna be curating our environment," Belcourt explains. "We're collaborating with someone doing visuals, and building a big prop, and doing all our own lighting for the show ... It's gonna be sick!"

The care Mu puts into both their sound and visuals is easy to see. At a time when the image-saturated internet acts so much as our access point to music, Mu's visual aesthetic is especially significant. Through sight and sound, Mu is creating something that is both beautiful and accurate.

X

Mu played an album release party at the Fox Cabaret March 31. Check out the music video for "Debauchery" on Mu's YouTube channel. It is released on Boomp Records, and cassettes can be purchased at soundsofjnu.bandcamp.com.

THE POINTED STICKS

DISORDER REVISITED

words by Erica Leiren

illustrations by Sofia Shamsunahar

photos courtesy of Erica Leiren

• • • • •

“You walked out took your chance,
You turned your back on our romance,
You said you’d found somebody new,
You said the change’d do you good.”

- “What Do You Want Me To Do?,” The Pointed Sticks

Oooh that beautiful, disdainful, mosquito-whine sneer of a voice. Nick Jones’ vocals were The Pointed Sticks’ signature, wrapping sinuously around each song. Their string of singles from 1978-80 were perfect, teen-romance melodramas.

The Pointed Sticks had something for everyone. Great cover art. Guitar god Bill Napier Hemy channeling The Sonics and Pete Townsend, but in a new, Vancouver-ish way. Stylish rhythm section Tony Bardach (bass) and Ian Tiles (drums) kicking you in the mid-section right where it feels good. And Gord Nichol, shaking his shiny curls and underpinning the songs with his lush keyboard.

Lead singer Nick, seemingly a bad boy, was so shy he often sang with his back to the audience. When he did face the audience, his way of leaning against the mic stand and looking out from under his eyelashes was utterly entrancing. So adorable, every girl in the audience wanted to wrap him up in her loving arms and “just let me make it all better Baby.”

In my first year at UBC, my friends from Arts One and *The Ubysey* played me their records, and I rushed out to buy my own copies. We were too young to get





into shows, but the singles were accessible. We played them over and over, singing along at top volume. Later my band, The Debutantes, covered one of my fave Pointed Sticks songs, "Real Thing."

At a time when in Vancouver we still believed that "the best" of everything came from somewhere else, finally here was a band that spoke directly to us in our own accent, and saw into our innocent little suburban Vancouver hearts like nobody had before. Yeah sure, London had the Buzzcocks, but here in backwater Vancouver, we had our own Pointed Sticks! (Both nearly played a local double bill in December 1979 with tickets printed and ready to go, but the Buzzcocks cancelled. But they had played together earlier on the tour in San Francisco.)

Those early 7" singles were produced and engineered by the dream team of

Bob Rock and Ron Obvious, and had epic songs on both sides: "What Do You Want Me To Do?" and "Somebody's Mom" were released in '78, and "Real Thing" with "Out of Luck" were released in '79, as was "Lies" with "I'm Numb." The band radiated a youthful exuberance that exactly mirrored the energy we young Vancouverites were feeling ourselves.

We sent our hometown heroes off to London with great fanfare in 1980 to record with Stiff Records, but that fizzled. It was proof when we needed to be shown that there is really no place like home. It was a revelation. We were finally realizing that in Vancouver, it was possible to be the best in the world, and that we didn't need labels somewhere else to tell us that. The

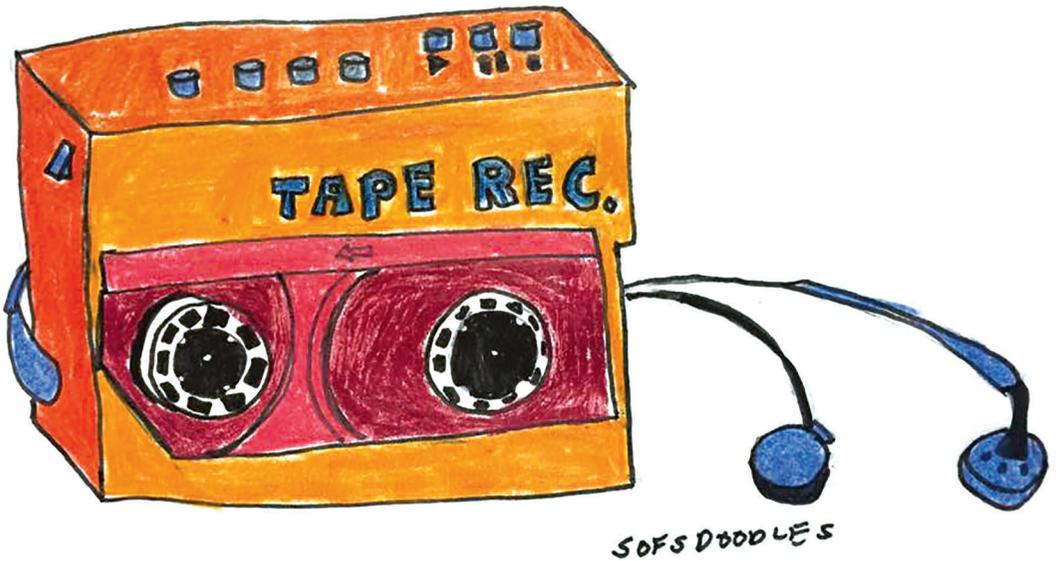
Pointed Sticks' 1980 album *Perfect Youth*, with its poetic title song, was a sublime and poignant summary.

They stormed back in 1995 with Zulu Records' *Part of the Noise* compilation, followed by a fan-sponsored tour of Japan, perhaps inspiring the charming 2007 single, "My Japanese Fan." In 2009 they released *Three Lefts Make A Right*. And just last summer, *Pointed Sticks* was released.

I turned 19 in the summer of 1980 after my first year of university. Finally, I was old enough to get into shows. My friends and I were all super excited for the biggest concert of our summer: Pointed Sticks at The Cave! Everyone was going but I was

still waiting to be asked by the ambivalent Greek god I thought I was dating. Meanwhile, second year at Laval in Quebec City beckoned, and my Pointed Sticks singles were coming with me in my suitcase...

X



LADY RADIO

ON THE AIR



words by Callie Hitchcock
illustrations by Dana Kearley
photos by Sophia Sauvageau



Fridays at 6pm, CiTR broadcasts a chorus of voices, laughs, discussion and music. Lady Radio was created from a grant that founded the Women's Collective in September 2015, and is coordinated by Elizabeth Holliday. I am lucky enough to be one of the many dedicated programmers on the show which centres women's voices and issues.

Growing up, discussion among women

was more than just a friendly pastime for me. It verged into the realm of the sacred. The conversations I had staring into the darkness just before going to sleep at sleepovers were where I fostered most of my most intimate, searching and nourishing ideas and relationships. Just a few souls lighting the room with the quiet thoughts of life.

Lady Radio has become a space for me and many others in the collective to find this kind of solace, connection and solidarity. Programmer Ivanna Besenovskiy cites that the collective is "so purely and authentically women trying to collectively create this amazing thing, coming together for a shared love of female power in creative and intellectual capacities ... I'm con-



stantly astounded by how everyone really wants to be here and supports each other.”

This support is evident in the layout of the show. Each show is based around themed topics. Anyone who wants to talk about something gets a chance to address it by leading a show with interviews, music and discussion, and everyone else participates to encourage each other’s passions. Topics so far have ranged from female sexuality, sexual assault, tattoos, literature, poetry, to science. Creativity is fostered and developed with support and respect.

And largely, these topics are not interests isolated to one person in particular. As programmer Cassandra Rodgers shares, “I come from a small town and there was no collective for women or like-minded women. I am overwhelmed to share interests with so many people. I had no idea what kind of format to share infor-

mation in, I was used to bouncing ideas off of people who didn’t care.”

Finding a space to be heard and discuss is the meaty *raison d’être* of Lady Radio. This hour each week shines a lamp on difficult or unknown conversations. And a lot of the conversations are extremely personal and intimate in nature. One programmer I interviewed told me that during the sexual assault talk she came to the painful realization that she had been sexually assaulted. She says that being present for the discussion “gave me the chance to deal with it. It was a catalyst for becoming complete on stuff.”

Because such important dialogue can happen on air, other people can have these conversations with themselves or realize that they are not alone in their more private experiences. This eliminates a lot of shame and self-doubt not only for the pro-

grammers, but the listeners and friends with whom they choose to further the line of discovery with. Lady Radio's engagement in difficult topics opens up a platform for larger societal discourse and change.

Sharing experiences is the main vehicle for causing social change and the consensus on the Lady Radio community is that, as programmer Krista Anderson says, "We come together for the same reason: to ask important questions and question things together. There is a specific need to share the experience of being a woman." Rodgers similarly states, "It is important to learn about women and have education instead of competition for resources and ideas."

The elegance of Lady Radio lies in the little world curated every week. Commenting on the evolution of the show, Holliday says, "It's become its own self-sustaining thing. Everyone's become very self-motivated and people are going out and doing it themselves, they have the tools now."

What was once a nebulous of ideas has become an elegant microcosm of women searching for truth, asking important questions, and sharing experiences and culture to build a better future.



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Lady Radio airs every Friday on CİTR 101.9FM 6-7pm. For updates on the collective or if you're looking to get involved, follow *Lady Radio* on Facebook or Instagram @lady.radio, or visit citr.ca/radio/lady-radio.

STRAIGHT TO THE HEAD

BY FRASER NIXON

TEXTUALLY ACTIVE

words by Jonathan Kew

illustrations by Alicia Lawrence



“Life in Shangri-La is characterized by the interaction between European and Asian cultures, with the Europeans playing the paternal role. As with the social elites of Vancouver and Victoria during the early decades of the 20th century, the leaders of Shangri-La look to distant imperial centres for their aesthetic ideals ... Even the bohemian tradition of the West Coast finds a parallel in the titillating implication of free love that apparently marks human relations in Shangri-La” - *Rhetorics of Utopia: Early Modernism and the Canadian West Coast*, Grant Arnold (2000)

Grocers in Chinatown, SROs and saunas on Hastings, The Planetarium, New Town Bakery, The Sun Tower, The Tomahawk, University Endowment Lands, Wreck Beach, boutiques on 4th Avenue, Little Flower Academy, beach-side parties on Locarno, Holt Renfrew and The Bay: this is a sample geography of Fraser Nixon’s *Straight to the Head*. Between Bauhaus and Blondie, Ronald Reagan and Vander Zalm, Italian-Chinese Strathcona and Ultra-English Shaughnessy, *Straight to the Head* charts a course through 1983 in the Terminal City. The novel is Nixon’s

second. Described as a neo-noir genre blender, *Straight to the Head* is equally qualified as a document and mythology of Vancouver’s bleary, out-of-focus past, when the city was a lazy port-town on the Pacific Rim, and not an entrepot of international finance.

Nixon’s retrospect speaks to a love for the bygone Vancouver. It spills out from the beginning of the novel, down side-streets, awry scents and sights. Proceeding chapter by chapter, Nixon gives near-equal share of the fiction to three protagonists, each a pivot on which the cultural and political dynamics of *British Columbia* roil. They’re brought into the fold by the disappearance of Irina Lermontov – described at various times as dark, dangerous, and Soviet – who absconds with \$300,000 and a shipment of cocaine.

We’re first introduced to Dorothy Kwan, Irina’s landlord, the Westernized Canton-Canadian that vacillates between Chinese girl-next-door and something else entirely. Ted Windsor, the husband Irina left behind, is the Canadian Classic, dirty blond, sinewy, and cosmopolitan – a colonial anachronism and well-bred beauty. “My family’s English,” he remarks late into the novel. “You want to know *how* English? My grandfather refused to eat pineapple because the Hawaiians murdered Captain Cook.” The final protagonist is Renard, an American bounty-hunter, well-traveled, who calls the cops *cochons*, and whose



benefactor has brought him in to sort out the mess. Each character, according to their links to Irina, is pursued, or pursue the crooked cops chasing after the missing payload. Their favourite name for Renard? *Tourist*.

Though three-dimensional, Nixon's players are not notable for their character appeal. What's interesting is their cipher quality, the way they interface with the world around them; the way they look and are looked at in turn. Nixon, who has an eye for socio-political codes, quotes Yves Saint Laurent for his epigraph, and brings characters into sharp relief with Chanel handbags, plainclothes officers in London Fog trenches, and white-bread playboys

in Lacoste. In one longer excursion into fashion, Dorothy and her idle-rich friend rifle through pictures of Vivienne Westwood's *Savage*, awed. Always, Vancouverites look elsewhere, often to London where our counterculture learns to be punk and new wave; the conflux of metropolitan influences, cultural diaspora, and quaint Canadian urbanity are represented in beautiful detail, one of the book's greatest pleasures.

If my reliance on lists in the past few paragraphs is tiring, then it's perhaps that the novel's pace slouches in its lethargic, list-like qual-

ity. At times the book has the affect of a Douglas Coupland travelogue, a series of witticisms and geographical remark. Nixon's writing is considered, allowing for the flowery sign-off and wayside commentary. It's not loquacious, but fatter than it ought to be. At times the hard-boiled edge, or jabs at various Vancouver subcultures, lean into the hyperbolic. But Nixon gives himself time to take care of surroundings, and keeps the prose and narrative lean enough.

Of course, the circularity of noir, where everyone misdirects, is a genre convention. But *Straight to the Head* does not pretend to have a deep mystery at its core, and may annoy readers uninterested in bend-



ers at The Empress, high-end sushi, fervour about The World's Fair, or any of the vignettes which are ultimately the novel doing its best work.

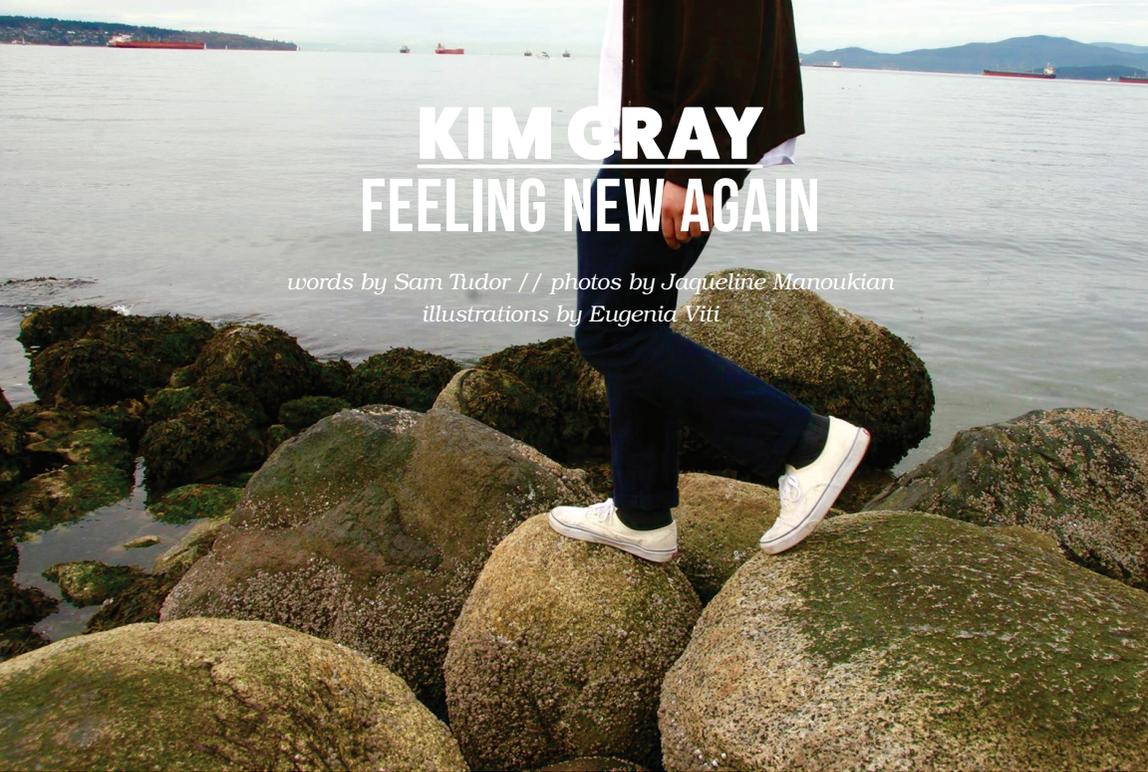
That is the irony of the book's title. Rather than a bullet, *Straight to the Head* is a title suggesting the severity of the shift from 20th Century Vancouver in a globalizing world. It's also wordplay that could just as much reference the diversion of beers and blunts scattered throughout the book, which features multiple revelations conjured by puffs of weed. If there's a poetry to the novel's construction, it is the pot-laced ambivalence of the movement in Lotusland, with danger always on the periphery, before it shocks. In this sense, Nixon is adept at tone and reader expectations.

So as a genre blender, *Straight to the Head* peaks as a non-sentimental paean for a disappearing Vancouver, and may one day stand next to other realizations of the city's 20th Century mythology, such as the classic student-film, *The Bitter Ash*. The novel is loaded with lived-in details, from the difficulty of and transporting handguns in Canada – an interesting problem for a crime novel – to the gentrification of

Gastown. It's not just a bohemian excursion either. Suffice to say, without spoiling the novel, in the spirit of muckraking noir, Nixon is aware that the small-time designs of crime will always be secondary to the real tools of power. There's a possible complaint that the powerplay of the central characters, according to their ethnicity, class, and identity, adhere too much to a simplified explanation of Vancouver's current cultural climate. But as a tale, *Straight to the Head* nails the city's anxieties. Nixon knows his slice of time and place, how to deliver it, and what it means. *Straight to the Head* is pointed and political like the best noir – a shot through the Cascadian shroud of haze.

X

Straight to the Head by Fraser Nixon is published by Arsenal Pulp Press, and is set to be released this month.



KIM GRAY FEELING NEW AGAIN

words by Sam Tudor // photos by Jaqueline Manoukian
illustrations by Eugenia Viti

It is early March when I meet with Trevor Kim Gray at the University of British Columbia's old student union building. Although it might be cliché to note, having our conversation here seems significant. Anyone familiar with the university's architectural timeline will know that "the old SUB" has been largely abandoned in favour of a newer, grander structure. When Gray discusses his (somewhat) eponymously titled solo project Kim Gray, he challenges the idea of 'progress'. His upcoming full length album *Perfume* is a new direction for him, but he won't necessarily argue for change with a capital C. We discuss the merits of constructing in new ways, and finding a bridge between what's familiar and what isn't.

Gray is perhaps best known for his work as the front-man of Vancouver band Skinny Kids, an indie rock three piece with a sound that sits somewhere in between The Doors and Allah-Las. Skinny Kids is still a local fixture, and Gray's solo venture exists less as a rejection of that band, and more out of a need for a separate outlet. Gray speaks of his solo project as a sort of compartment — a new drawer to put new music. "I had material that I wanted to record and it's hard to say why, but I didn't think it was appropriate to release it under the Skinny Kids name. I wanted to write these lovey, poppy songs, and I knew they needed their own entity."

Gray's first solo release was Backseat Bingo, a four track EP recorded by Drew Wilkinson of Dead Ghosts. He cites "old '50s and '60s girl group music" as inspira-

"I WANTED TO WRITE THESE LOVE SONGS. THEY NEEDED THEIR OWN ENTITY."

tions, and the comparison holds true: the album is washed out beach pop, the cover is a film photo of Gray outside a diner, and the whole thing drips with nostalgia. The record is decidedly good, but seems to act mainly as a stepping stone for what is to come. *Perfume* arrives at the end of April, but the single, "Perfume Ghost," was released in early February. Upon listening to it one thing is abundantly clear — although Gray may not address it directly, this album represents a definite change in approach. Gone are the '50s vibes and Beach-Boys-esque "ooh babys." In their place are synths, drum machines, and a striking vocal melody that lacks the

innocence of past ventures. Gray seems to have exorcised his Brian Wilson demons, unearthing something different in the process.

In this respect, Gray acknowledges the contributions of friend and producer Malcolm Biddle. A musician himself, Biddle is constantly recording his friends' albums in his shed, situated twenty feet from The Lido, a venue that has hosted many of these performers as well. Anyone who complains that Vancouver has a weak music community should look towards Biddle's studio for inspiration. Gray recorded the entirety of *Perfume* there, and speaks highly of his experience: "I am a



Y, POPPY SONGS, AND I KNEW

"

big fan of everything Malcolm has done — Capitol 6, Dada Plan, and his solo stuff. I had no idea what was going to happen with [*Perfume*], but the two of us bounced ideas off each other and I'm really pleased with what they became. Synths and drum machines were something different for me, and it made recording music feel new again."

While discussing the release plan for *Perfume* (both vinyl and cassette), I take the opportunity to question the recent resurgence of the cassette. Despite harbouring a fondness for tactile mediums, three years of having a Stompin' Tom Connors cassette irreversibly lodged in my car has led to a certain skepticism when it comes to tape. Gray is less conflicted: "I really like cassettes. Yes, they do sound worse and worse as you play them. And eventually, if you play the cassette enough it's not going to be there. But maybe there's something special about that. You don't know how many more times you can listen to that song — you better enjoy it while you can."

In saying this Gray points to an ideal that both he and many of his peers uphold. It is a way of treating music with a constant, reverent urgency. It's what leads to new recording projects beginning before the last record is cut to vinyl. It is four song EP's with quick turnaround times being favored over longer form records. Although it may seem counterintuitive, the use of tapes could in fact be a perfect representation of this notion: the impermanence of magnetic film and plastic spools elevate the listening experience. Like eating a sandwich or having gas in your car, you appreciate it all the more for

knowing that it will inevitably run out.

Gray embodies this urgent productivity. With *Perfume* yet to be released he is well into recording another album. His live band has grown, now consisting of Joon Baek, Thomas Schmidt, and Geoff Thompson. When asked about any thematic shifts in his songwriting Gray is pragmatic: "Writing songs has always been therapy for myself, so I would hate to impose my shitty feelings on those who are listening. I write a lot of songs. A lot of them are shit. I choose some that are ok, and this is how I make a record. I'm not necessarily sure if any thematic shifts were intentional. Things change anyway."

This may actually be the best way to think about Kim Gray's music. Discussing 'songwriting' with Gray seems strange and forced precisely because it is something so natural. When *Perfume* arrives it will be exciting, but it is not an end goal. Just as an old Stompin' Tom tape or an old building are placeholders for a specific time in history, so too will *Perfume* be a welcome addition to Kim Gray's already unique body of work.

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Perfume will be released digitally in late May, with a release show date yet to be determined. It will be on cassette through Lolipop Records, and 12" vinyl through Resurrection Records. Visit kimgray.bandcamp.com for more info.



J. ALBERT / D. TIFFANY / CONDUIT

MARCH 5 / SWEETPUP

It takes a friend, who knows a friend, who knows where they're going to find Sweetpup, and that's the way the organizers like it. The venue is above an unassuming shop in Chinatown, identifiable this night because of a guy standing outside the venue smoking a cigarette looking very cool. His presence seemed out of place on the quiet street, and I knew I was at the right location.

The venue itself had a silky ambiance. The djs were backlit with blue and purple in the main area. A more intimate room off to the side glowed fuchsia, and included natural smoke effects.

The show had started by the time I arrived, with Tacoma's Conduit giving early attendees a strong and consistent beat, but that's it. The set was an endurance of the same beat with little variety or creativity. However, like any rhythm in a willing room, it populated the floor. But the levels were kept low, allowing for conversations and mingling.

The transition between Conduit and D. Tiffany featured The Delivery Boys, whose

short set was spicy and energized. It was the perfect usher for D. Tiffany, who packed the floor with preemptive applause.

D. Tiffany's set was a balance of beat and tease. She introduced sudden breaks, false drops and transitions, building the audience to a delirium. The music was atmospheric and mesmerizing. Any conversations disappeared into jumping and swaying, and the floor boards bounced beneath the weight.

There was an awkward pause in the beat before Brooklyn's J. Albert, a full few seconds of silence, but he redeemed this taboo with a contagious energy. He started dancing to his own set immediately, jumping and punching the air from behind the table, and the audience followed by example. Though more structured and less ambient than D. Tiffany's set, J. Albert's beats were still intuitive. He read his audience, and matched their moves with music that felt inspired by genres of dance spanning from the Caribbean to India, and some playful '90s transitions thrown in. The set was unusually short, however, leaving the audience blue balled.

With the option to either stay until sunrise or spill onto the streets, most of the crowd split, while the night continued for the few who remained.

—Leigh Empress

TV UGLY / THE PLODES / Z!K / SWEATER VEST

MARCH 12 @ 333

If you've ever stepped foot into 333, you know to bring your jacket. The punk venue stood in the heart of the industrial neighborhood, and could be easily dismissed as just another garage. And I mean, you'd be almost right, save for the stage, tattered couch, and graffiti plastered bathroom. The garage vibe was complete with the lack of heating system, which most of the crowd doesn't seem to mind, as they wait for the first band, Sweater Vest.

I was curious to see the initial reaction of the crowd to Sweater Vest, who were given the pleasure of being the first to play at a small show. A large majority of the crowd stood stagnant as they played the first half of their set with a handful of audio problems, screeching amps, and the like. Most of the time, vocals were left unheard and I was left guessing what was being said. It felt like a miracle when the singing came through on "Kevin's Song," as Kevin himself took the lead vocals. It's not often that drummers are able to keep a rhythm chugging along while singing, but he pulled off the drum and vocal combo in a very expressive manner.

Next up was Z!k, a garage group out of Victoria. The crowd was warmed up by this point, and taking command of the stage seemed organic for Z!k. Within moments, the mosh had begun and the crowd's energy fed back into the band. The guitarist's fingers were splayed across the fretboard, and his

aggressive playing and thrashing around on stage kept everyone well entertained. Only at the end of the set had I realized that Z!k had brought quite a crowd, and I could have sworn it wasn't so cold anymore.

Then came The Plodes, who are a two person band — a nice change of pace, but you would have thought there would be something missing. I mean, come on: guitar, drums and vocals couldn't be enough, right? Wrong.

For their opening song "Water!Tree!," if I closed my eyes, I'd swear to you that frontman Reid Blakely was flying across the stage, twitching like a madman. To my disbelief, he stood calm in one spot. I'd also be lying to you if I said it wasn't odd, but the manic drive was refreshing and a highlight of the night.

tv ugly's set capped off the night. By this point, most of the crowd had evaporated, leaving only a handful of diehard fans and supporters, and, after The Plodes' performance, the pack seemed in a more eased state. The multi-instrumentalist group took turns passing off their instruments, and every song had different stylistic touches. The shifting nature of the group kept every song fresh and ended the night with a nice chunk of variety.

It truly is a blessing to have this venue in Vancouver. The age inclusive space allowed plenty of younger listeners to wander in and enjoy the night. With a lineups like that, I'm sure I'll be back again to this cold garage (with a thicker sweater).

—James Shaw

DESTROY VANCOUVER XV: PETER KUTIN / BILL NACE AND GREG KELLEY / ARMA AGHARTA / KATHERINE KLINE / PETER COURTEMANCHE / SELECTORS' RECORDS DJ

MARCH 12 / SFU WOODWARDS, STUDIO D

There are two preliminary notes for this review. First, for some reason, I was initially under the impression that Destroy Vancouver was a dance event. Second, halfway through Peter Kutin's expansive set, I shot back into myself with the realization that I had double-booked, and had a voucher for a Vancouver New Music show twenty minutes away — also not a dance event.

I mention this as evidence that my mind was elsewhere. And I extend my apologies to Peter Courtemanche; being scattered, I arrived late, missing the majority of his set.

While I arrived late to *Destroy Vancouver*, catching the last five minutes of Peter Courtemanche's performance was an auspicious first glance. Drawing out frequencies with a circular disc, against a pole of distraught wire, Courtemanche's performance appeared to be the synthesis of technical installation and aural exploration that makes *Destroy Vancouver* exciting. The fifteenth *Destroy Vancouver*, curated by Elisa Ferrari and founder John Brennan, was an evening of amiable noise; intrigue revealed according to the listener's diligence. Take

for instance Selectors' Records' DJ, Brady Cranfield in-between sets — techno as gallery object and palate cleanser.

For Katherine Kline's set, the lecture hall lighting was extinguished, her set illuminated by candlelight. Working with audio sampled from seances, with the granular ambience of worn tape, Kline's performance staged visitations from the past into the immediate. The deformation of voice, synth, and heartbeat drums, the shrill shrieks of noise conjured an atmosphere of haunted exploration that was as percolative and supple as it was liable to strike.

Arma Agharta followed, a Lithuanian artist, the evening's highlight. Circuit-bending a colorful array: Fisher-Price, See 'N Say Farmer Says, and an LED megaphone that belched demonic red, Arma's mania brought to light the essential and joyful play of noise. Cartoonish samples, zips and boops, made Fantomas' *Suspended Animation* a reference point. But Arma was more interested in the improvisational flourish of combatant noise. Eventually stripped down to sequins, Arma took *Destroy Vancouver* to heart. Pointing towards the crowd, he mimed his toy guitar, firing like an automatic-rifle. One caveat: wearing his shirt as a keffiyeh, Arma's gestures could suggest outrageous ethnic stereotypes. It's certainly interesting, an embodied history of appropriation and 'transgressive' signifiers in the noise genre soundtracked with farmyard fart music. That quality does not necessarily warrant the gesture, though there is something to be said for the cultural distance between Canada and Lithuania. Nonetheless, Arma's performance was a highlight, circumspect and self-deprecating: experimental music, the academy, the noise-phallus, united in an act of sonic masturbation.

Bill Nace and Greg Kelley followed, on guitar and trombone respectively. With a series of acoustic and electronic effects, Nace and Kelley were subtle masters of drone. Kelley's



wavering, strengthening blows, Nace's swift bow strikes and tremolo, conjured an eerie hum of electro-acoustic austerity. To borrow a sentiment from Michael Gira, it was machine music that had the advantage of being played by humans.

Peter Kutin, a Viennese artist of repute, concluded the show with his soundscapes. Functional as beat-music, Kutin's set touched on the industrial imperative of Pan Sonic, with an audio-palette of rattles and percussion that evoked an earthier, more human thrum. One aspect of Kutin's practice is the explosion of minute sound. Two drums laid at the front of Kutin's kit, with mics set against the skin. It's interesting to consider what reverberations were picked up that jammed Kutin's otherwise deliberate meditations.

Again, listener diligence is important. Luckily, on this night there was plenty to get lost in otherwise.

—Jonathan Kew

DAUGHTER / DRALMS

MARCH 18 / VOGUE THEATRE

It's in no way a secret that Vancouver has a problem finding spaces to host all ages shows. While there are certain venues that work to accommodate a younger crowd, it is all too common for most concerts to now almost exclusively be 19+ events. Needless to say, it has been a hot minute since I last attended a show where I was next to a pack of fourteen year olds. So, as I made my way down to the Vogue Theatre for the Daughter concert, I made sure to keep my expectations low, and earplugs ready in case of any high-pitched, ill-timed yelps of adoration.

"Could we maybe get it a little bit darker in here? Do I get to call those shots?" asked Christopher Smith from the front of the theatre. It was a suitable request for Dralms' frontman, already clad in all black, along with

his three bandmates. Though originally not on the bill to perform, the local post-rockers filled in as first act, offering up a dusky, atmospherically driven set. Weaving together whirling, sultry synths with complex percussion and rounded out, imposing basslines, Dralms constructed a visceral landscape, full of swelling instrumental builds, that would be the perfect fit to any deliciously dystopic soundtrack. Between attempts at holding a pseudo-awkward banter with the audience, Dralms ended up delivering a cool, moody performance, particularly with standout tune "Usage" and the dark, Marxist-tinged "Division of Labour." It was Smith's airy, roaming vocal delivery, however, that worked to win over a chatty crowd that was obviously impatient for their headliner to take the stage.

After much anticipation from the audience, Daughter emerged to resounding hollers. To kick off the night, the group started off roaring with Elena Tonra's dreamy, drawled out vocals, combined with Igor Haefeli's 'verb-drenched guitar wails and Remi Aguilera crashing percussion on the track "How." Fresh off the release of their sophomore LP *Not To Disappear*, the band has continued to create a body of work from within their brand of cathartic sad-folk tunes that remain largely familiar to longterm fans. However, this project has noticeably shifted away from a more minimalist production in favour of larger, more cinematically expansive soundscapes.

That being said, the highlight of Daughter's act was undoubtedly hiding in between the towering instrumentation and orchestral backbeat of their set, and was found nestled in the quiet moments of Tonra's voice whenever it stood alone. Its raw and heart-breakingly vulnerable quality was drenched in emotion, and was only matched by rising voices from the crowd, singing along, word for word.

Over the course of the night, Daughter

churned on an impressive seventeen song set list that focused predominantly on their new LP, but also made sure not to forgo older, fan favourite tracks like "Amsterdam," "Home," and "Smother." Of course, it was "Youth" that drew the largest response from the crowd, which seemed to only elevate Tonra's voice.

Being in a venue chalk-full of teenagers was not something I had been looking forward to. Surprisingly, the experience reminded me what it was like to be a younger music fan, and to be barred from singing along with your favourite artist live. If anything, the youthful crowd seemed to help invigorate Daughter into a performance that was both engaging and driven. Indeed, the results were electrifying.

—Missy Martin

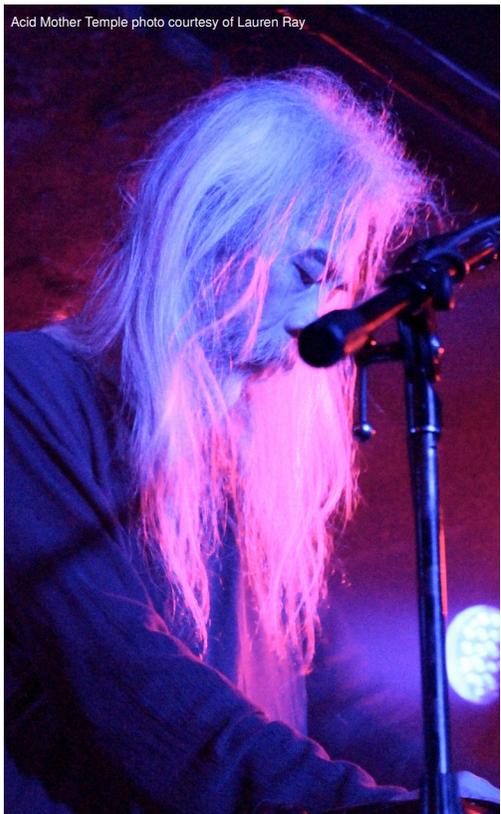
ACID MOTHERS TEMPLE & THE MELTING PARAIISO U.F.O

MARCH 19 / THE COBALT

The crowd that filled the Cobalt to see Japan's Acid Mothers Temple & the Melting Paraiso U.F.O was an animal I don't often see at shows in Vancouver. Absent was the restless, nervous energy that permeates through audiences as they wait for the headliner to take stage. In its place was a more tame beast. One which instead waited patiently for a familiar musical tempest to wreak its havoc.

The unusually subdued atmosphere was likely generated by the long-time super fans who compiled most of the audience. An older man in a Hawaiian shirt slapped his hand against my back and told me that this was

Acid Mothers Temple photo courtesy of Lauren Ray



going to be his sixteenth time seeing the band. Before I could inquire about his experiences, the Cobalt was brought alive by cheering as Acid Mothers Temple took to the stage—exactly one minute before their expected start time.

The band dove straight into their set without any introductions. In seconds, Acid Mothers Temple managed to generate a dizzying cloud of sound that seemed far too expansive to come from the five piece band that stood on stage. The bass lines were strong and melodic, providing balance and stability within the chaos. The setlist, though short, showcased the band's eclectic influences. As soon as keyboardist, Higashi Hiroshi played the first few notes of his harmonica I knew that I was in for a Black Sabbath-soaked treat. Acid Mothers Temple's cover of "The Wizard" managed to pay homage to Sabbath while driving the

familiar, heavy riffs into a fresh realm of psychedelic ecstasy.

The last two songs of their set, however, involved more meandering. After about seven minutes of experimental, musical exploration mixed with spaceship inspired synths, I felt bored. But, then without warning I realized the music had snuck up slowly and was now engulfing the audience like some sort of intoxicating cloud of smoke.

Have you ever fallen asleep on a road trip and, upon waking up, felt awash with disorientation due to your new surroundings? In what felt like a few seconds of unconsciousness, you find that you have been transported to a new place and a new time. Acid Mothers Temple managed to achieve the same experience with their music. The slow and steady buildup made Kawabata Makoto's heavy guitar shredding feel like the first sip of water after living in drought.

After finishing twenty minutes early, Acid Mothers Temple took to the floor to sell their own merchandise. Excited fans presented their posters to the band to be signed while gushing their praises of the performance. I was impressed not only by the band's musical performance but by their promptness, professionalism, and down to earth approach.

Soon after the set ended, a different crowd of people entered the Cobalt looking to party. The rapid change of pace felt irreverent somehow; like these strangers were violating something indescribably sacred that had been created by Acid Mothers Temple just fifteen minutes prior.

—Bridget Gallagher

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

MON.

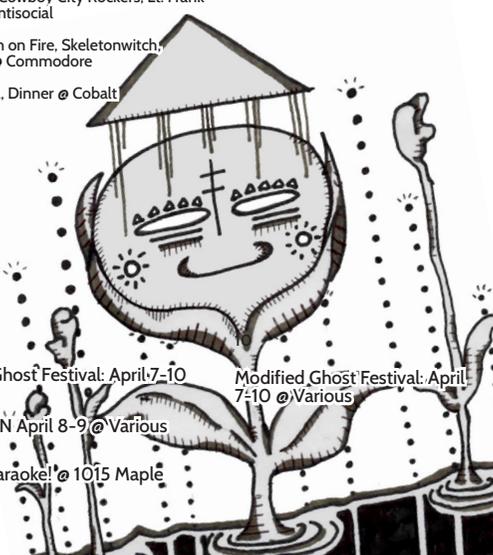
TUES.

WED.

THURS.



<p>4</p> <p>GIV 40th Anniversary Screening: Gestures of Performativity @ VIVO</p>	<p>5</p> <p>Ace Martens (Tape Release), Daniel Rincon @ The Lido</p> <p>Father John Misty @ Orpheum</p>	<p>6</p> <p>A Tribe Called Red (DJ Set) @ Fortune Sound (Sold Out)</p> <p>Wind Up Birds, Phasors, No Home, Treno @ Astoria</p>	<p>7</p> <p>Modified Ghost Festival: April 7-10 @ Various</p> <p>Only A Visitor, Lilman @ China Cloud</p> <p>CJSF Presents: A Free Concert at Convo Mall @ SFU (daytime)</p> <p>Double Fuzz, Wiser Fool, Woodhawk, Bad Animal @ Astoria</p>
<p>11</p>	<p>12</p> <p>art rock? w/ JSN, Total Ed, Puzzlehead, Echuta @ Astoria</p>	<p>13</p> <p>A SAD Movie Night: <i>Heathers</i> @ HOT ART Wet City</p> <p>DIM Cinema: Eadweard Muybridge, Zoopraxographer @ Pacific Cinematheque</p>	<p>14</p> <p>The Residents present <i>Shadowland</i> @ Rio</p> <p>Ora Cogan, Ace Martens, Paul Stewart @ Fox Cabaret</p>
<p>18</p>	<p>19</p>	<p>20</p> <p>National Canadian Film Day presented by Cinemafantastique and Women in Film @ Norm Theatre</p>	<p>21</p> <p>Lush @ Commodore</p> <p>High Functioning Flesh, Body of Light, Animal Bodies, Lié @ Astoria</p>
<p>25</p>	<p>26</p> <p>South Park Trivia: The Later Years @ The Rickshaw</p>	<p>27</p>	<p>28</p> <p>Tortoise, Life Coach @ Imperial</p>

FRI.	SAT.	SUN.
<p>1</p> <p>Diarrhea Planet, Music Band, Dead Soft @ Rickshaw</p> <p>Launch Party: Capture Photography Festival @ Roundhouse Community Arts & Recreation</p> <p>Do You Dream of Sunshine When You Sleep @ FIELD Contemporary</p> <p>Leisure Club, Frankie Youngblood, Tropicdelica @ Fox Cabaret</p> <p>Dumb, Pale Red, ZIK, Wishkicker @ Railway Club</p> <p>Denzel Curry, Allan Kingdom, JK the Reaper @ Alexander Gastown</p>	<p>2</p> <p>Whitney K, Cowboy City Rockers, Lt. Frank Dickens @ Antisocial</p> <p>Abbath, High on Fire, Skeletonwitch, Tribulation @ Commodore</p> <p>Prince Rama, Dinner @ Cobalt</p> <p>3</p> <p>Modified Ghost Festival: April 7-10 @ Various</p> <p>VERBODEN April 8-9 @ Various</p> <p>Winona Forever, The Jins, Reno @ Franklin Studios</p> <p>9</p> <p>Modified Ghost Festival: April 7-10 @ Various</p> <p>VERBODEN April 8-9 @ Various</p> <p>24 Hour Karaoke! @ 1015 Maple Street</p> 	<p>Modified Ghost Festival: April 7-10 @ Various</p>
<p>15</p> <p>Steffi, Nancy Dru, Myte @ Open Studios</p> <p>Leathan Milne, Sam Tudor @ China Cloud</p> <p>War Baby, Invasives, Swim Team @ SBC</p> <p>Good Night Out Was Here Anniversary @ that red place</p>	<p>16</p> <p>RECORD STORE DAY @ various record stores</p> <p>Koban, Weird Candle, Dream Cars, Wire Spine (Winnicooper 8th Anniversary) @ Biltmore Cabaret</p> <p>OBESØN, Michael Red, Eli Muro, Leland Riiivr, Kimmy K, C130 @ Red Bell Pepper</p>	<p>17</p> <p>SOUNDWALK: Listening in, Between the lines (2pm) @ Beatty Street entrance of the Stadium-Chinatown Skytrain Station</p>
<p>22</p> <p>The Jolts (Album Release), Old Age, Storc @ Astoria</p>	<p>23</p> <p>DISCORDER FUNDRAISER</p> <p>FROG EYES, WEIRD CANDLE, THE BACKHOMES, MALCOLM JACK, EXPERIENCE THIS @ ANZA Club</p>	<p>24</p> <p>SOUNDWALK: Lost Lagoon, Vancouver's Urban Refuge (2pm) @ Viewing Plaza overlooking Lost Lagoon, above the Nature House at Stanley Park</p>
<p>29</p> <p>Johnny de Courcy, Dada Plan, Painted Fruit @ The Rickshaw</p> <p>Sheer Mag + guests @ Astoria</p> <p>Tokimonsta @ 350 Water Street</p>	<p>30</p> <p>Ashley Shadow @ China Cloud</p> <p>Tough Age + guests @ Astoria</p> <p>The Food (Album Release), Spruce Trap, The Rash for Life @ Rickshaw</p>	

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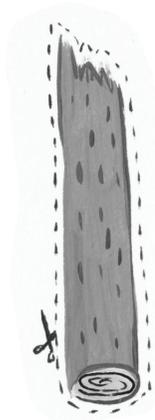
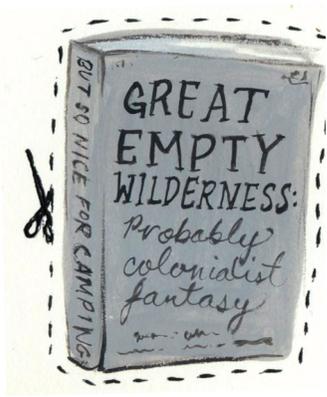
VANCOUVER MUSIC GALLERY
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a Disorder Art Project by Amelia Butcher.

BRILLIANT
HOME
COOKING

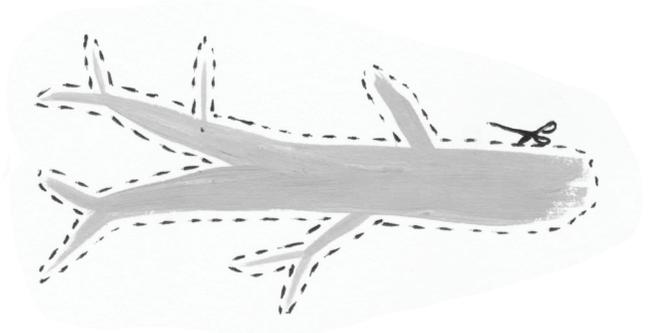
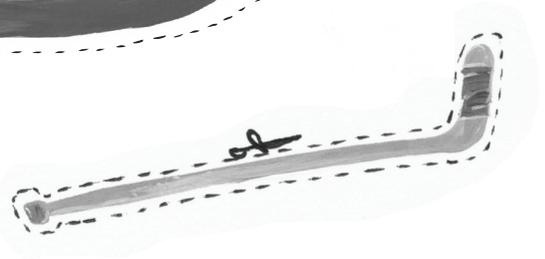
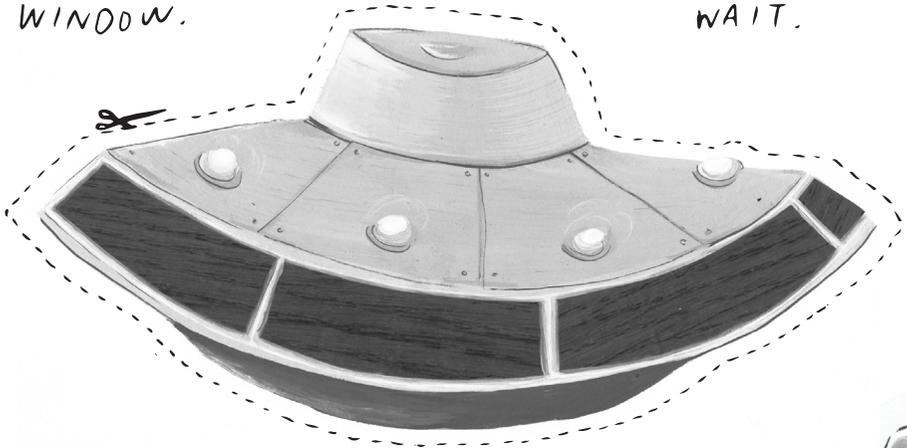


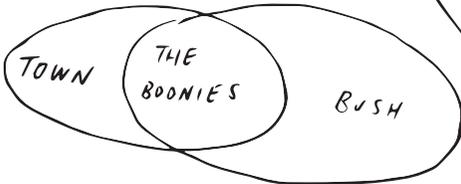
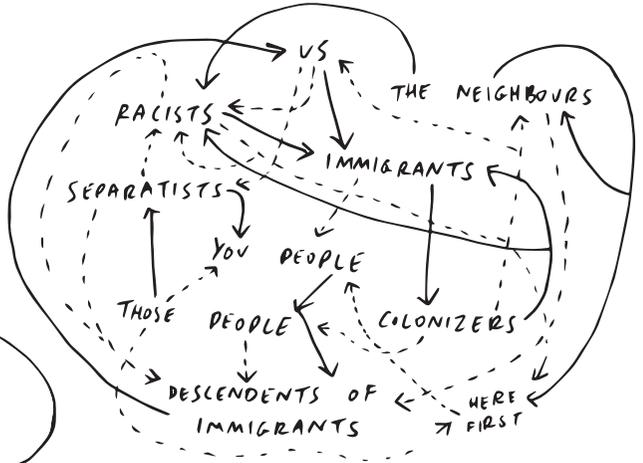
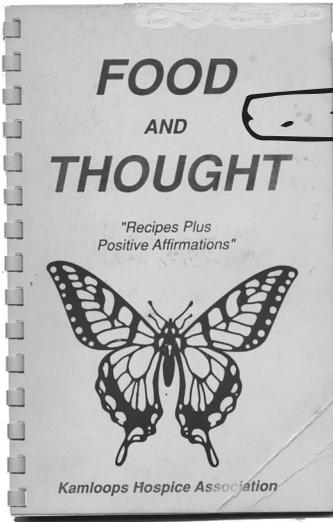
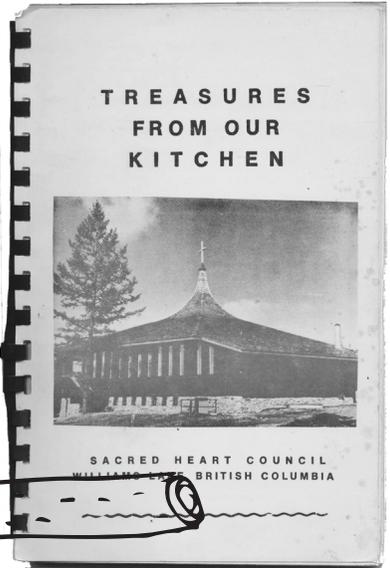
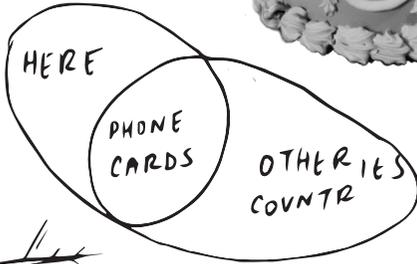
COMPILED BY THE LADIES OF THE BRILLIANT-RASPBERRY AREA
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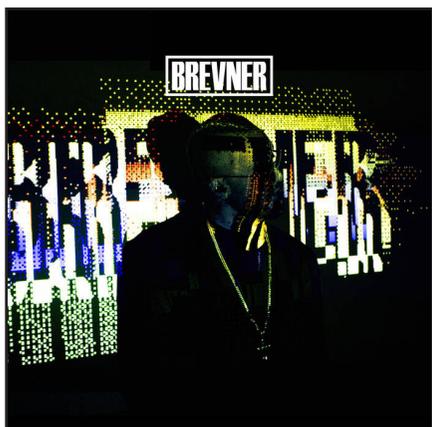
CANADA

under review

Brevner

Brevner

(URBNET)



The opening track on *Brevner*, “Chico,” samples dialogue from *Scarface*. Tony Montana explains to his companion Chico what he wants: “The world, Chico, and everything in it.” Brevner’s sights are in keeping with Montana’s. After releasing four albums, Matt Brevner seeks international recognition for himself and for his city. Writing in a Facebook post about his EP’s release, he states “It’s about time that #Vancouver got some recognition on the world stage.”

“Chico” features fellow Vancouver artists Within Roots and Stevie Ross, with production credits shared between Brevner, Within Roots’ Nico De Torres, and others. The EP’s final track, “Last Call,” features vocals and production from Calgary-based Fembot. Both tracks deftly mix heavy beats and electronic backtracks with melodic vocals, sung hooks, and Brevner’s subdued raps. The production equally showcases the tal-

ents of Brevner and his contributors.

Paired with other rappers, however, Brevner’s verses are an afterthought. His verses meld with the ambience on “BNE,” while Memphis rapper Project Pat commands the track. Droning sub-bass, low-key melody and heavy beats are used to a similar effect on “Give a F*CK,” with Atlanta-based Rome Fortune at the forefront of the track with his energetic verse. Though Brevner is at his most dynamic on “Jane Doe (A hoe like YOU),” the track isn’t stronger for Houston rapper Riff Raff’s stuttering repetition of “Heart feels like it’s been ate by a shark.” Given the prominent feature of Southern rappers, comparisons of Brevner’s sound to Dirty South hip-hop are justified. His production style comes through but his narrative perspective fades.

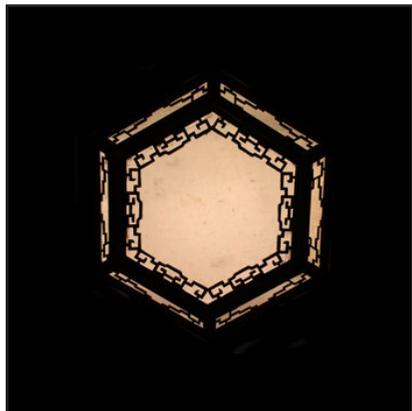
Brevner is at his best when he subtly brings his perspective to the forefront. “All We Know” is one of two tracks on which Brevner is the sole performer and producer. The track represents an artist and a city on the border. Facing barriers to entry — “Still gettin’ searched through customs” — is a reality for any artist travelling to America. More particularly, it is a reality for Brevner as a Canadian hip-hop artist seeking recognition beyond his country’s borders. The video for “All We Know” is set on Vancouver’s streets, often overlooked in favour of mountainous panoramas. Brevner needn’t describe another locale when his city has its own culture and urban narratives.

Brevner doesn’t scream Vancouver; it represents the city perceptively. To acknowledge Brevner’s work, then, is to quietly acknowledge Vancouver in it. — Courtney Heffernan

French Pretzel

II

(Self-Released)



After all these years, evidence is finally here. *II*, the EP recently released/revealed by the Nova Scotian producer, French Pretzel, might be it — the “black box” of apocalypse.

“The first angel sounded his trumpet, and there came hail and fire mixed with blood, and it was hurled down on the earth. A third of the earth was burned up, a third of the trees were burned up, and all the green grass was burned up” (Revelation 8:7) seems to witness “Xanthan,” the first song on *II*, which uses its vivid, mechanical syntax of complex, electronic sounds. The dark synthetics are constituted by the repetitive, shrill horns and the robotic, granular drone of the static. Hearing between the lines, the seismometer needles wobble frantically. The plangent incense burners of altar boys murmuring unintelligible prayers, sounding the last throes of agony, fill the fiery wind with a metallic sacredness. All comes to an end upon a sound like flickering ashes.

“And I heard a sound from heaven like the roar of rushing waters and like a loud peal of thunder. The sound I heard was like that of harpists playing their harps” (Revelation 14:2) seems to witness “Quota,” the second song. Seen from afar, huge waves of a dark-ambient sea rinse the burned-out land. The steady, tardy throb of the percussion tries to comfort the anxious bells and the disori-

ented strings of the automated harpsichords.

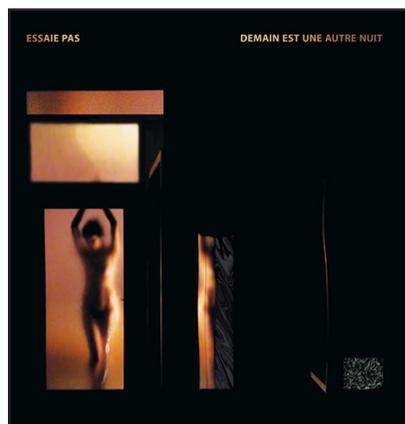
“Then I saw ‘a new heaven and a new earth,’ for the first heaven and the first earth had passed away, and there was no longer any sea” (Revelation 21:1) seems to witness “Pastoral,” the third and final song. The new woman stands on the ground where she must build the new Garden of Eden. A persistent ringing, drums that sound as if rods are crashing into pillows and a constant pattern of distorted electric guitars disrupt her search for tools in the surrounding paths. Like a benevolent siren, her long drawn-out, soft vocals keep the new man away from the new evil.

Though punchier than on the previous album, *Kimono*, French Pretzel remains faithful to electronic darkness on *II*. The album is a tiny pill of condensed post-apocalyptic hallucinations; small but effective.— Theano Pavlidou

Essaie Pas

Demain est une autre nuit

(DFA)



What do you think of when you think of electronic dark-synth? Hold onto that sound. Add a touch of Kraftwerk, driving rhythm that beats your heart for you, and a little monotone spoken-word en français: this is Montreal duo Essaie Pas. With Marie Davidson on vocals and keys and Pierre Guerineau on vocals, keys, and produc-

tion, Essaie Pas blend French pop with sparse synths and industrial tones reminiscent of horror movie scores. They are most certainly no strangers to trying – and succeeding – despite what their name may suggest, having released a handful of EPs, split single cassettes, and an LP since they formed in the summer of 2010. *Demain est une autre nuit* is their first widely available full-length album.

The album opens slowly: unfolding static, an alien hum, and mournful strings. “Tomorrow is another night,” the album title promises, and this one sounds like it will never end. A woman’s voice, distorted and skipping, adds to the din, her smooth intonation setting a tone of seduction for the next thirty-six minutes. “Dépassée par le fantôme” introduces a throwback sequencer vibe over factory floor beats and haunting, minor-key organ chords with grandiose progressions that evoke Andrew Lloyd Webber’s *The Phantom of the Opera*. Taken together, these elements set a high bar for the album’s energy level, and bring us into the gritty glitter of a Nicolas Winding Refn film. “Carcajou 3” is a sinister thriller and album highlight, it is coldly industrial and yet also nostalgic, populated with minimal synths. Deeper into the tracklist, “Facing The Music” has the intensity of an EDM club banger with subtler force, beginning with a driving techno that grows darker as the song progresses and devolves the listener into a trance-like state.

The tracks are frantic and looping, and within them you can feel neon lights and the animal thrum of the big city. Songs could easily soundtrack a dance floor, a bank heist, the chase scene of a Bond movie, or an 8-bit video game, with a choose-your-own-adventure momentum that aches of youthful energy not bound by a certain time or place. In three words: panting, frenetic, hypnotic.— Hana Golightly

Black Wizard

New Waste

(Listenable Records)



Legend has it that seven-odd years ago, three witches gathered in the heart of a fog-filled forest with the intent to create the next greatest heavy metal band. In their cauldron, they melted down vinyl records from the likes of Black Sabbath, Judas Priest, and Deep Purple, then topped it off with cheap beer and began to chant. The musical creation that rose from the depths with fire and weed smoke in 2009 is known as Black Wizard.

The four piece band plays seriously heavy stoner metal with a less than serious attitude. Recently, Vancouver’s beloved Black Wizard has released, *New Waste*, an album that manages to explore new territory while paying homage to heavy metal forefathers.

It’s hard not to compare *New Waste* to the band’s previous brain-melting release, *Young Wisdom*. Notably, Black Wizard’s new album breaks away from the typical dark and stormy tone of many metal albums. *Young Wisdom* feels like walking through the towering trees of a fog-laden forest at midnight. *New Waste* on the other hand is more like sailing across volatile ocean waters on a viking ship. Overall, the album’s tone seems lighter and more energetic. The drums on *New Waste* gallop rather than thunder. Additionally, some of the distortion has been smoothed out to reveal a cleaner sound. That is not to say, however, that the band skimped on heaviness when

producing *New Waste*. The steely guitar harmonies still rip through the rolling drums and melodic bass like an arrow — a sound I've come to expect from Black Wizard.

What I didn't expect to hear on *New Waste* was the bluesy, weeping guitar ballad "Laughing and Lost," a song marinated in '70s hard rock influence. Frontman Adam Grant's voice deviates from his usual powerful growl to something more sensual and emotionally rousing. The addition of slower songs like "Laughing and Lost," the interlude "Waiting For" and classical guitar outro on "Vivian Girls" pierce through the heaviness to create a more complex, layered album overall.

New Waste manages to accomplish what most music fans can only pray for. The album treads on new territory without sacrificing the original sound of the band. And, while the legend of their genesis may be dubious, I am quick to believe that Black Wizard had dark magic on their side when creating *New Waste*.— Bridget Gallagher

Mu

II

(Boompa)



When I find myself in the alley behind my house, I am reminded that the world is disgusting in new and creative ways. I've watched a clove of garlic decompose step-by-step, seen a pet carrier that had clearly been jail broken, and even been astounded by the sudden appearance of twenty-

plus egg shells. Mu duo Francesca Belcourt and Brittany Rand's newest release *II* is a piece of careful, dream-pop escapism. Synth-rich, texturally complex backgrounds create a land where I can walk through my alley and see this shit without gagging. All the gross stuff goes away, and even transforms into whimsy.

II is confident, ambitious. Francesca Belcourt and Brittany Rand's first full-length album from Boompa follows a successful self-titled EP released two years ago that was less polished. Belcourt was additionally met with warm reception for her solo album *ZONGS*, released through Genero in 2015.

Songs like "Disarmed" and "Deep Woods" build slower than Mu's previous work, with more ceremony before the dancefloor kicks in. The vocal melodies compete less in this release, creating consolidated harmonies. Where Mu's EP was a piece of offhand catharsis, *II* is the product of polished planning, and deliberate embellishment.

The blue haired, crowned figures on *II*'s cover are a vision. The fantasy becomes more palpable in the video for "Debauchery," which features Belcourt and Rand running around with a shopping cart while a few of their glittered-up pals have their own dance sesh. It's a giggly, blissful atmosphere that complements the upbeat momentum of the song. The two have spoken to *The FADER* about how the video represents a "coming of age in an era obsessed with itself," and the video shows that this can be something to celebrate and even indulge in.

The mise-en-scene is rosy but album doesn't shy away from heavier issues. People will be drawn to "Vampire," the glockenspiel adorned critique of Vancouver's support for independent artists. But the album reaches its emotional climax on "Deep Woods," addressing the role of supporters for those with depression.

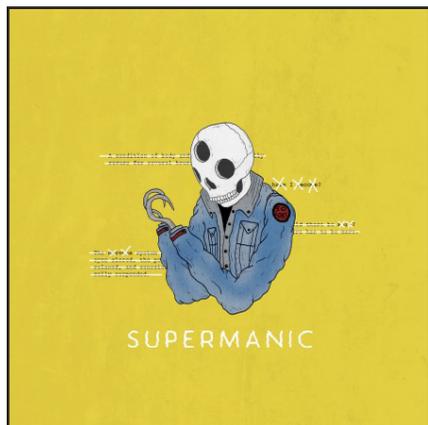
At just six tracks, the album and fantasy isn't forever. Your millennial bullshit, on the other hand...the songs don't let you escape your problems, but change the setting and the veneer.

— Christine Powell

So Loki

SUPERMANIC

(*Awake*)



So Loki, the Vancouver rapper Sam Lucia and producer Natura's new mixtape *Supermanic* begins like the opening of a portal to a new world. The first track "Sleep" consists of a surreal conglomerate of futuristic beeps, tinkling and bubbling. The lyrics "consciousness suspended" are self evident in the initial aura and tinged with deeper emotional foreboding in the concurrent lyrics "There must be / There has to be / More."

"Unhealthy" continues down the rabbit hole, with Lucia half barking assertions into an audio abyss, hoping they catch. But overall the lost feeling persists. He yells into what sounds like an echo chamber, encountering verbal spasms of what could be considered "the self" but remaining unsure and rolling in the discomfort of the unknown. This separation of identity from reality sprouts from a menage of disillusionment, doubt, and anxiety-ridden statements in contrast with hard, confident ones. In "Unhealthy," Lucia laments, "Is this real or just a dream?" ... "I need shade to hide my face but I'm not phased by the garbage / I feel so lethargic / I'm supposed to handle this speech / But can't stop cl-cl-clenching my teeth / I need my sleep." Jenny Lea, the featured artist on the track sings, "I'm tryna come up but instead I just get high / I said I'm tryna come up but instead I just get by." So Loki present a com-

plex confrontation with a liminal self.

"Head Out The Window" moves the album narrative into daytime with the sounds of a couple waking up in the morning, thus signaling that the first two songs were a dream state. After a quick interlude of half-lucid mutterings, the song diverts into powerful rap spits, blasting the listener and the album awake — no more self-doubt, just a driving beat. "Everytime I open my mouth I hear magic / Everytime I open my mind I feel passion / Everytime I open my eyes I see plastics," ... "I ain't got a car / I just got a dream but I wish upon a star." They are awake. They will burn down the world with their determination.

I love that this album has a concrete narrative thread. We move from slumber, morning, party, all the while mapping the rise and denouement of a relationship and contemplating other clouds of thought. However, the abstract ideas can fall a bit flat. "Rebelution" feels like an unclear call to arms and "Graves" seems like an out of place contemplation of death. It takes a jarring leap from the playful or anxious tones to an excessively morbid "We don't wanna breathe / One day we'll all go cold." While the range of topics are a bit too large the musical versatility is incredible. With *Supermanic*, So Loki range from sax and jazz to slow jams, fastidious audio landscapes, and dialogue. This album oozes a hypnotic, vivid energy.— Callie Hitchcock

Junior Boys

Big Black Coat

(*City Slang*)

The landscape of electronic music has been reimagined in the ten years since Junior Boys released the Polaris Music Prize nominated *So This Is Goodbye*. Electronic music has become a dominant genre within popular music, and although it encompasses many sub-genres, calling music "electronic" doesn't mean very much.

After releasing *It's All True* in 2011, Jeremy Greenspan and Matthew Didemus have spent the past five years involved in various other studio projects. This includes Greenspan's production on Jessy Lanza's excellent debut, *Pull My Hair*



Back. The duo's return, *Big Black Coat*, operates as a fusion of many genres making up electronic music. This includes elements of arpeggiated techno, laid-back house, funk, and bedroom pop. At its best moments, *Big Black Coat* blends these elements together with perfect balance.

Take album standouts "Baby Give Up On It" and "No One's Business" for example. The filtered synths and grooving bass give these two songs a full funky sound. The thumping "What You Won't Do For Love" has a hypnotic pulse that would fill a dance floor, but also has an ambience to it that sounds just as good on a pair of headphones. There are instances where Junior Boys have potential pop songs on their hands. "Over It" feels like it is going to explode into a big hooky chorus at any moment. It never does however, and this restraint is exemplary of Junior Boys experience in their field.

The album ends with the anti-climatic title track. It begins as a promising R&B tinged song with glitchy drums, but it ends with what sounds like an awkward extended remix, only this is the original mix. Nonetheless, as a whole *Big Black Coat*, is easy to relax with ("No One's Business"), dance to ("M & P"), and may even invite introspective thoughts about failed relationships ("You Say That"). It doesn't push many boundaries, nor does it intend to. Instead it suggests one of the best rationales for electronic music: tightly produced sonic landscapes. *Big Black Coat* accomplishes this with glossy production, and strong

songwriting. It is an authentic culmination from these last five years in electronic music. It means something.— Corbin Pauer

The Inflation Kills

Grounds For Termination

(*Cold Slither Tapes*)



It's been almost eleven years since we last heard from Hamilton punk four-piece, The Inflation Kills, and it seems they haven't found much to raise their spirits in the interim. Cheery vignettes from their latest EP include a world void of purpose and commitment, the motto that "rejection is close to triumph" and the reassurance that if you "turn up dead at least [your] mind won't know." The band's core sound largely eschews the wired fuzz of bassist David O'Connor's main group TV Freaks, as well as the hollowed-out doom of frontman Phil Williams' previous math-rock project Kitchens & Bathrooms. Instead, *The Inflation Kills* use a much more melodic punk chug, with a stripped-down production job that rather suits the band's barren outlook.

While the band might describe themselves as "discordant and angular" on their Bandcamp, there's nothing here that would scare off anyone who grew up listening to so-called 'alternative' music from the '90s. The discordant riffs that open up the first two tracks, for example, soon give way to barrelling guitar and drum fills, and the chorus

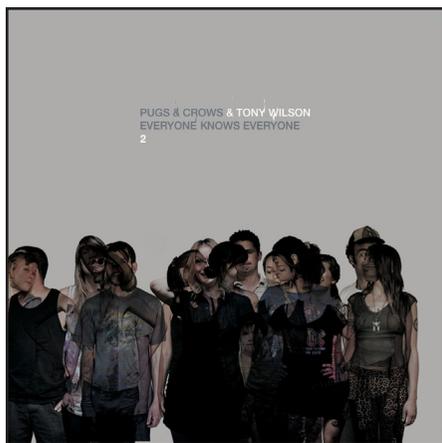
of “Dead Girls” is their most anthemic offering yet. One particular highlight is the penultimate track “Rejection,” which is bookended by the band’s usual driving tempos, but morphs into a building post-rock jam midway through. Less memorable is the vocal-less “Saskatoon,” which aptly demonstrates why instrumental punk has never become a thing — straightforward power chords take centre stage without any major diversions to keep it interesting.

The majority of the album feels claustrophobic, as the distortion and tar-soaked basslines often leave no empty space behind. While this would hinder many a fresh-faced indie band, this actually complements The Inflation Kill’s noisy tales of desperation and destitution, where there is no escape, and no way out. So positive vibes be damned, this is the sound of a band who likes nothing more than going down with the ship.— Thomas Barker

Pugs & Crows & Tony Wilson

Everyone Knows Everyone 1 & 2

(Self-Released)



According to their bandcamp page, Pugs & Crows’ *Everyone Knows Everyone* is “Dedicated to everyone that plays or has played a part in contributing to this Vancouver music scene.” With all five members of the band — pianist Cat Toren, violinist Meredith Bates, guitarist Cole Schmidt, bassist Russell Sholberg, and drummer Ben

Brown — collaborating with musicians across the city and beyond, it’s no wonder they acknowledge the community of music-makers and lovers that surround them. And if the dedication wasn’t enough to convince you of their collaborative zeal, Pugs & Crows brings on board Tony Wilson, one of the West Coast’s most prolific and innovative guitarists and composers, for the entirety of their latest release.

Despite the two parts of the double-LP being released six months apart, *Everyone Knows Everyone 1 & 2* are meant to be experienced together. With sixteen tracks spanning almost two hours, the Juno-winning band’s latest release is not only a demonstration of the sextet’s musical ingenuity and endurance, but a display of their sonic diversity.

Pugs & Crows blend careful orchestration and free improvisation, with each musician commanding their instrument with near overwhelming skill and restraint. Despite having twice as many guitarists on the record than any other instrument, Schmidt and Wilson do not crowd each other, nor do their guitars overwhelm the rest of the band. In fact, the instrumentation throughout the entire double album is balanced to perfection, highlighting various aspects of each musician’s unique and advanced skill sets. ...— Jasper D. Wrinch

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ASHLEY SHADOW

A LONG TIME COMING

*words by Jasper D. Wrinch // illustrations by Alisa Lazear
photos by Sara Baar*

“I get stressed out just thinking about having to sing my songs in front of people,” says Ashley Webber, the woman behind atmospheric folk act Ashley Shadow. Despite having recorded, performed, and toured with countless prominent indie and alternative musicians over the past decade, she is still somehow an emerging artist. About to release her debut, self-titled full length, *Ashley Shadow*, Webber sits down with *Discorder* to talk about her past work, her present projects, and her future plans.

While the intention of this article was not to focus on Webber in relation to the long list of collaborations she’s done, they’re almost impossible to ignore.

“When I was in The Organ, I was so into The Cure and Joy Division,” says Webber, “so that was a dream band at the time. It was exactly what I wanted to be doing.” After playing bass with The Organ from 2001 to 2005, Webber began collaborating more and more with other bands, such as Lightning Dust, The Cave Singers, and Bonnie Prince Billy among others. Webber has made a name for herself as a go-to voice to complete songs in just about any genre.

But she admits that writing and playing her own music was always on her mind while she was performing other people’s material. “I knew I could write a song, I just

wanted to do it finally,” she explains. “It’s something that was on the back burner for a long time, and something that I’d always intended to do when I was getting into music and playing with other bands.”

However, heading into the studio with her own songs for the first time, the experience was slightly different for Webber. “It just felt more personal, I guess. I was more excited,” she says, quick to add that “I have been very excited about working on other people’s stuff too. This was just different.”

Webber brought her collection of demos and song ideas to The Balloon Factory studio run by Joshua Wells (Black Mountain, Lightning Dust, Sur Une Plage) to begin recording what turned into her debut LP. Webber and Wells are far from strangers — Ashley’s sister Amber Webber is also in Lightning Dust and Black Mountain — and together they poured their years of expertise into bringing Webber’s songs out of the shadows.

As she explains, “I’d never really gone in with my own songs before, so it was new for me. It was cool to have [Wells] encouragement, him asking me ‘What about this?’, something that I’d never even think of.” Acting as the engineer and producer on the songs, Wells “definitely brought them to life,” Webber notes. But even with his assistance, Ashley Shadow is truly a solo project. Developing musical ideas, composing lyrics, providing multiple instrumental parts, and filling out

arrangements, Webber seized the opportunity to produce a body of music that is wholly her own.

With the finishing touches of three other musicians — Ryan Beattie, Peter La Grand, and Darcy Hancock — Webber transformed her demos into *Ashley Shadow*, an airy, imposing, and truly sincere record. With a cover designed by local artist Maggie Boyd, the album's tone is visually set even before one listens to it. Depicting a stark photograph of a sculpted ceramic woman pulling off her own head, Webber explains that "Maggie and I are both interested in the politics of gender so it naturally permeates the work we create." Spare and striking, the album artwork demonstrates the intensity and simplicity with which Webber creates music. "I think this piece works perfectly with the songs," she adds.

Though the tracks are often imbued with ambience, Webber's strong vocal melodies stand out among the haziness. On the album opener, "All For You", the instrumentation creates a stark mood,

with reverb-drenched guitars and synths swelling and swirling around one another, but it is clear that it is only to support her voice. "I like music that's more melodic," Webber explains, "where singing is a central part of it." In fact, her focus on vocals is fundamental to her songwriting process: "It might be because I've never mastered an instrument, but I like coming up with vocal melodies. It's kind of how I write songs."

Despite starting out as "catchy little melodies", most of the songs that ended up on the album have a markedly darker tone. Working for seven years at Insite, a supervised injection site located in Vancouver's Downtown Eastside, Webber admits that "if any of the songs feel like that to you, it's probably because of that job. It's really hard to be around that sort of thing, to see

**"I HAVE BEEN VERY
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people who've had such a hard life, to see the repercussions of that on a daily basis." While the weight of her experience working with the at-risk and marginalized population of Vancouver certainly hangs over her music like a cloud, Webber is clear: "Don't say anything bad about Insite. It's a great place. It's just that being in the middle of that life is a heavy thing."

Luckily, the heavy atmosphere in her music has found a home with felte records, a recently established L.A.-based label. "It's only been around for a year and a half, but it's a really experimental, interesting kind of music," she says. Instead of curating the roster of bands based around similar genres or styles, felte concentrates on supporting artists with similar moods or atmospheres. "I would say Jeff [Owens] wanted to sign me because he wanted a more singer-songwriter kind of artist, but still in the same vein," Webber explains. "I think Jeff would probably want me to be more intense, but I don't think I'll have a problem fitting in."

And as comfortable as Webber is within the local music scene, she still has pangs of anxiety over taking centre stage. "I don't know. I've never done it. I even panic about singing backup for bands. I don't know," she relates. While years of playing with other bands have formed a solid base of confidence, Webber still feels that the step into the spotlight is a large one. "When I was starting," she explains, "I was so shy,

just deadly shy. I would never ever had the balls to do anything on my own." But now, with an album complete, a record deal, and a multitude of musical connections to her name, Ashley Shadow is finally stepping out on her own. She's just about the most experienced a beginner can be.

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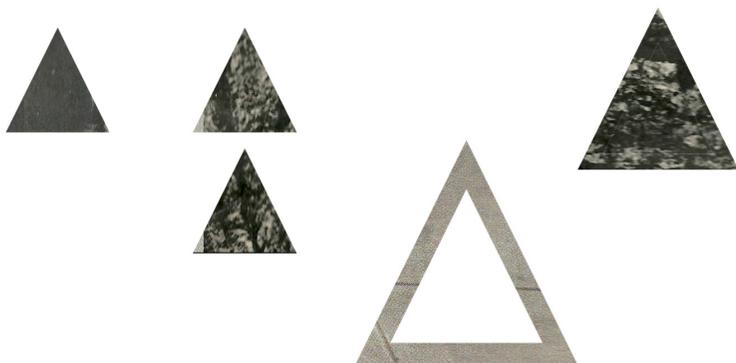
Ashley Shadow will be released April 15, with a release party at China Cloud April 30. Visit ashleyshadow.bandcamp.com for more information. Ashley Shadow will also be opening for Black Mountain at the Commodore Ballroom May 21.



DEVOURS

PASSION EMERGENT

words by Natalie Dee // illustrations by Danielle Jette
photos by Evan Buggle



I'VE ALWAYS THOUGHT OF DEVOURS AS A PUNK PROJECT, AND A VERY SELFISH PROJECT, BECAUSE I DO WHAT I WANT, AND I NEED TO DO IT TO KEEP MYSELF SANE."

"I just — I devour music," Jeff Cancade confesses when asked about the origins of his moniker, Devours. There's a wisdom behind his whole-hearted enthusiasm for music as he sits down to talk about Devours' upcoming release, *Late Bloomer*.

Throughout his life, Cancade has had a ravenous appetite for music, and he has more than paid his dues in the industry. Growing up in Nanaimo with a musical obsession, followed by a period attending the University of Victoria, Cancade didn't try to make it as a singer-songwriter until moving to Montreal. When he relocated to Vancouver six years ago, he was determined to survive making music, which led

him to composing music for TV and film.

Even as Cancade discusses having to conform to the whims of directors and producers, he embraces the challenge of it. What really sparks the passion in Cancade, however, is Devours. He describes the project best himself: "It's my heart and soul. I've always thought of Devours as a punk project, and a very selfish project, because I do what I want, and I need to do it to keep myself sane."

For the past five years, Devours has been the place for Cancade to keep the insanity at bay. However, his first EP *Dignity* wasn't released until 2013, and his first LP *21st & Main* appeared a year later. What was missing from these first records was Cancade's voice, consisting



of a self-described “collage-pop” that was purely sample-based. It wasn’t until 2015’s *Avalon* that Cancade began to incorporate his own voice, and with *Late Bloomer* he has finally allowed his voice and lyrics take centre stage.

There wasn’t a spur of the moment-revelation that led Cancade back to singing — rather, it was a gradual process. One change was joining ESCHOIR, a choir based in Vancouver’s East Side. “I didn’t even fancy myself a singer and just wanted to be part of something cool,” Cancade explains. “That was over two years ago and you know what, I can sing. I don’t love my voice, but I can sing,” he says, all humble confidence.

The second reason behind the return of his voice was that Cancade finally has something to say. “I have so much stuff to write about,” he confesses. “[What I’m writing] feels so genuine, and I’ve always gravitated toward personal lyrics.” The lyrics in *Late Bloomer* contain themes of aging, coming out, and uncertainty. This album is about “who I was as a thirty-one year-old... an exact representation of who I am right now,” explains Cancade, a concept he admits is still “a little terrifying.”

But Cancade is ready for it. “As an artist, you need to be in touch with how you feel,” he says. He describes the overall sound of *Late Bloomer* as more “personal and dense,” than his earlier works, attributing it to the inclusion of his original lyrics over sampling. To balance this out, he knew he needed a track that was “a little more fun and left of centre,” and so “Freddy Krueger Honeymoon Suite” came to be. A standout track on the album, Cancade describes it as “five minutes of progressive pop through and through.”

Cancade’s excitement for his upcoming release is palpable, both in person and in his online presence. He’s released several clips on YouTube, featuring stunts such

as a mock-lipstick tutorial and a renegade poster hanging. When these stunts are brought up to Cancade, he laughs: “I’m always trying to get attention from my friend group ... I feel the need to entertain, I’m goofy.”

He plans to continue entertaining with upcoming shows, which he credits to the perfect storm of knowing the right people and having the right music. “I want to get the project out there, and I think you need to perform,” Cancade says. “People are taking a chance on me, so now it’s my time.” He’s also branching out by collaborating, inviting fellow ESCHOIR member Joel Gomez to sing on *Late Bloomer*. Cancade admits he prefers to be in control of his own music, but he gushes about Gomez’s talents, and is eager to collaborate again.

Another contributor to *Late Bloomer* is artist Andrew McGranahan, responsible for the collage-style album art that features a black and white photo of a man overlaid with scraps of red. Speaking to the symbolic imagery, Cancade says, “I love the idea of the visual of a grown man, who’s kind of sold out in a way — he’s wearing business attire — but everywhere his skin should be is a passionate red.” He continues, “I’m older now, and I’m half in the professional world, but I still have the fire needed to be an artist.”

Despite his corporate meanderings, Cancade shouldn’t have to prove his love of music, but does anyway. He ruminates on “obscure, Canadian ‘90s songs that I would love to sample, but can’t actually get the acapella for,” and five minutes later praises Justin Timberlake’s *FutureSex/LoveSounds*. Discussing the reality of making music as a living, he says, “You need to be adaptable, be a chameleon ... I’ve made a lot of different types of different music.”

Cancade's lifelong dedication to music is evident in the last line of *Late Bloomer*, taken from Robert DeNiro in *Cape Fear*: A booming voice echoes, "Every man has to go through hell to reach his paradise," and the track "Inferno" fades out. Cancade says it's about his relationship with the music industry — he has become jaded as he has become older, but is far from accepting defeat. "The music industry is a constant uphill battle, but I know that I was meant to do this. I'm not gonna give up — you need to do what you're passionate about."

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Late Bloomer will be released digitally April 15 on Locksley Tapes. Devours will be performing with The Ruffled Feathers at the WISE Hall April 9. Visit bigsmokevancouver.com/epk_devours for more info.



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VERBODEN FESTIVAL

WRISTBAND

words by Mat Wilkins

illustrations by Tara Bigdeli

photos by Han-Yu Lee



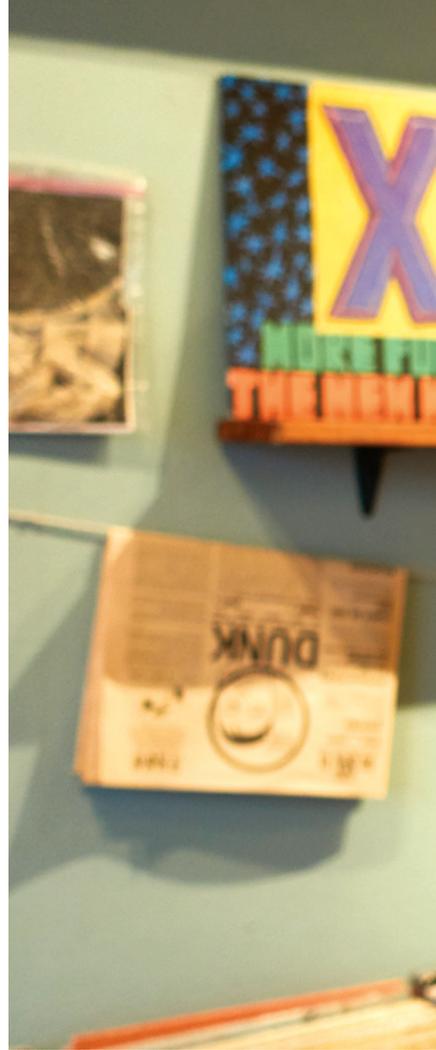
April is a lucky month for Vancouver; it will contain the first annual instalment of Verboden, a two day post punk, EBM, and dark wave festival running April 8-9 at 333, the Astoria, and Red Gate. The event is enticing, with a welcoming DIY aesthetic, support from well-known, community conscious venues, and tight-knit lineups. It promises to provide festival-goers with two days of unique and engaging entertainment in comfortable, but not-quite-quotidian environments. However, organizing these shows, according to Robert Katerwol (a local musician with the band Weird Candle and Verboden coordinator) was no small feat.

Despite apologizing for any lack of coherence, Katerwol is surprisingly charismatic as he drinks his first coffee of the day and outlines the intricacies of the project. “A lot of the bands that I wanted were planning tours around this time,” he explains, “I was able to intercept their tour paths early enough to have them deviate up North for a while.”

Born out of the success of Dark Day — a day-fest Katerwol assisted with in 2014 and 2015 — Verboden is touted as being a

showcase for the strong scenes spanning the West Coast and beyond. The logistics of the festival seem dizzyingly complex, with local bands playing alongside others travelling from Portland, Los Angeles, Seattle, and Chicago.

In the midst of all this, ticket prices remain affordable. Katerwol isn’t prepared to explain the entirety of his book-balancing prowess, and rightly so — including international acts while keeping festival passes at \$30 is certainly a formula to be protective of. However, *Discorder* learns one small secret; Katerwol has set aside a personal reserve to subsidize the festival





himself should the turnout be less than expected. His reasoning is anything but righteous, with a pragmatic belief that personal financing of a festival in its infancy is just “part of the process.” But logic doesn’t appear to be the only causal factor guiding Katerwol’s investment in the event:

“I would call about ninety per cent of these bands my friends. I’ve stayed over at their houses, eaten breakfast with them ... I feel like maintaining friendships with the bands you love is the first step to hosting events like this.”

And so it seems that Katerwol has inadvertently contributed to one of the

most attractive facets of this project — a sense of integrity between artists that will surely come through in the event’s performances and atmosphere. And though the confluence of like-minded music fans is an inevitable byproduct of any festival, it’s this particular energy that Katerwol trusts will make Verboden accessible to everyone.

In case that this familiarity between acts verges on the exclusive, however, future plans for open registration and policies for the avoidance of repeat acts will curtail the recycling of performance. This will ensure the event is “not just a gang of



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friends,” as Katerwol explains. His vision for the future of Verboden is strong and ambitious, with plans to enhance the promotion and advertising of the festival, and finance overseas performers.

For many musicians in the industry, planning doesn't come easily. Oftentimes, the transition from a creative role to an administrative one is difficult, yet Katerwol describes this transition as second nature. “I've been putting on shows since around 2009, and putting [Verboden] on is just three times the work,” he explains with calm conviction.

In fact, it's quite easy to see a festival like Verboden as a creative product in and of itself. And, as with any production of creative merit, it is a reflection of its maker. We can expect great things from Verboden this month, and in the years to come.

Verboden runs April 8-9 at the Astoria, Red Gate, and 333. Festival passes are \$30, available at Horses Records and Neptoon Records, or cover for each venue is \$10-12 at the doors. For more information visit Verboden 2016 on Facebook.

**Note, Robert Katerwol will be playing as one half of Weird Candle alongside Frog Eyes, The Backhomes, Malcolm Jack, and Experience This at the Discorder Fundraiser at the Anza Club Saturday, April 23.*

THREEFORTYOKE THE PUPPETMASTER OF PUB 340

words by Alex de Boer // photos by Sara Baar
illustrations by Cristian Fowlie

A tall man in a Mötley Crüe t-shirt is beside us. I didn't see him slide into our space but now he appears rooted there. His proximity to me suggests I am part of the conversation, but he is talking directly to Disorder photographer Sara Baar. In honour of the occasion, he reaches into the past for a story, telling us how he once went on tour with his band. Upon his return, he learned that his brother (who had never even sang in the shower) had taken a job as a karaoke host. I trap this tale of karaoke-bewitching in the pages of my notebook. It's Tuesday night — 'ThreeFortyoke' karaoke night at Pub 340. My goal for the evening is to become immersed, to study the magic of karaoke, and to understand the secret world inside these storied walls.

Though its name and owners have changed many times, Pub 340 is 120-years-old. It sits modestly near the intersection at Hastings and Cambie, kitty-corner from where the city's old courthouse once perched (now Victory Square Park). The building originally operated as a middle-class hotel and beer parlour, and has cloaked many mysterious and clandestine activities over the years — let's just say there were rumors of a prohibition-era cock-fighting ring in its basement.

When I came to Pub 340 roughly two weeks earlier, it wasn't to learn about the bar's long history. I came to talk karaoke



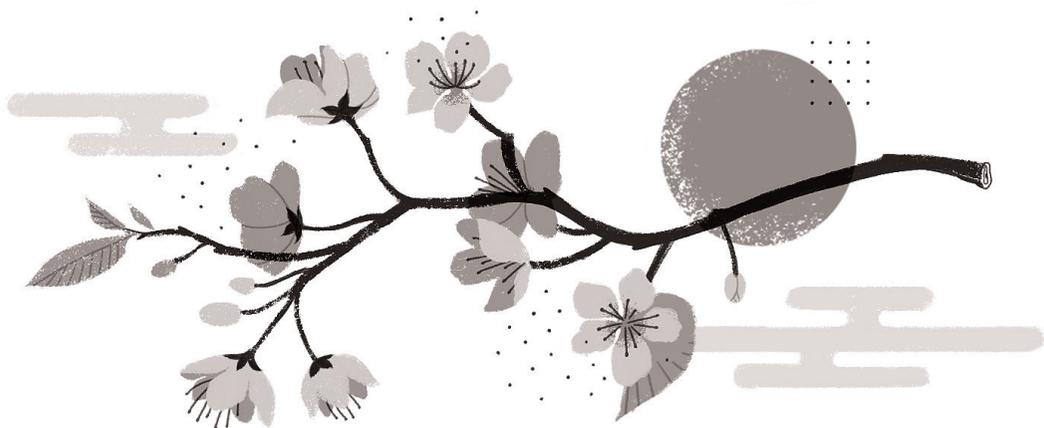
with one of the city's most beloved hosts, Hez – an enthusiast and expert in the field.

That night, we sat at a high table in the dim bar. As I watched her speak, the Spanish-style banister on the bar's mezzanine level rested like an awkward crown on her head. Hez's title as karaoke queen, however, fit exactly.

The "th" in Heather is hard for Japanese people to pronounce, so Heather Watson has gone by Hez ever since she spent three years teaching English in Japan. After completing

She paints me a picture: work colleagues gather — pink petals fall lightly as snow — a wasted salary man sings into a mic, his necktie around his head. "They all sit there and do karaoke, looking up at the cherry trees — *and they all get shit faced.*"

It's a striking image: a ravel of the serene and the debaucherous. Hez explains, "They don't really stigmatize those kind of drunken shenanigans [in Japan] as much as we would." Instead of being offended, Japanese people appreciate the levity alcohol provides.



her B.A. at UBC, she moved to a town called Funabashi, pronounced "fun-a-bash-ee." Prophetically named, Hez did indeed have fun: "In my final year they built a fancy karaoke box right across the street from my house, and I lost my mind."

One of Hez's favourite memories from her three years in Japan is the cherry blossom season. She describes how the sides of rivers were laced with cherry blossom trees, and I imagine pastel scenery. There is a word in Japanese which means to go and look at flowers, Hez tells me. It's called "hanami." A contemplative, sweet smelling activity, but only before the karaoke machines roll out.

Integrated into cherry blossom season, karaoke has turned the tradition of hanami into a "little impromptu festival," Hez says.

A levity that karaoke is a perfect partner for. And as Hez says, "that really shows you how much you can create a culture that has karaoke inside it, in really meaningful ways."

After leaving Japan, Hez says, "I knew that [karaoke] was a thing I was going to do in my life as a recreation, but I didn't know I would have the singular joy of creating it as an occupation!"

Lucky for Hez, four years ago, her enthusiasm evolved into a job – she became the official host of Pub 340's bi-weekly karaoke night.

Located in the Downtown Eastside, Pub 340 is a far cry from Japan's sunny cherry blossom festivals – and possibly an even greater distance from Japan's liberal perspectives on alcohol consumption. Regard-

"I JOKINGLY CALL MYSELF A KARAOKE THERAPIST."

less, Hez remains committed to offering patrons of Pub 340 an experience as pleasant and impactful as the one she had in Japan. Her insights make Hez both an exceptional entertainer and an authority on the innate and complicated rhythms of karaoke psychology.

"The reasons why people are singing stuff is incredibly personal," Hez tells me. She references her own tendency to sing show-tunes in honour of her mother who passed away in 2007. Many people, in contrast, put on boisterous, cheesy performances. These tend to be very popular at Pub 340 – as does somber talent. Both approaches are cathartic in their own right.

No matter the motivation behind someone's karaoke style, Hez makes connecting with that performer a priority. She's even gotten into the habit of wearing tap shoes during karaoke performances. She says that people feel more at ease when she is engaging with them – be it dancing along to the tune, shaking a maraca, or putting on a lightshow. "I'm a puppet-master in some respects. I jokingly call myself a karaoke therapist."

From her years of puppet-mastering, Hez has decided that "karaoke has little to

do with cool at the best of times. It's really about the exuberance and the connect." People sometimes get hung up on being "good," she explains, and then they find themselves distracted by the community surrounding them.

As I sit in the bar with a group of friends, a guy on stage high-kicks frantically between lyrics. A couple hours ago, Hez began the night by singing an impressive rendition of Amy Winehouse's "You Know I'm No Good." My friend tells me he likes when people sign him up for songs, and I think about how much I would hate that. Another friend confesses that karaoke gives him that slice of attention he sometimes craves.

Hez does a segment on show-tunes around 11pm and I wonder if she is singing for her mom. Around that time I chat with the guy who was recently high-kicking and learn his name is Nick, and he studied musical theatre — he offers me a critique of the performance currently taking place. It's a tune from Fiddler on the Roof, he informs me. I assume everyone is holding a mug of beer, though I don't count clinks.

Like Hez says, people sing karaoke (or just come and listen) for many different reasons. Pub 340 welcomes them all. It's a secret world carved into the rings of a 120-year-old building — an enchanted space where people can be creative, find community and enjoy some boozy levity as it all unfolds.

X

Hez hosts ThreeFortyoke at Pub 340 (340 Cambie Street) every Tuesday and Thursday from 9pm-2am. Check out the ThreeFortyoke Facebook page for more details.

TAKE A HIKE.



Gas, insurance, and photo ops included

Join for \$20 at zipcar.com/ubc

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■ CARIBBEAN

SOCA STORM

SAT. 8 PM

DJ SOCA Conductor delivers the latest SOCA music tracks out of the Caribbean. This party music will make you jump out of your seat. This show is the first of its kind here on CiTR and is the perfect music to get you in the mood to go out partying! It's Saturday, watch out STORM COMING!!!!

■ CHINESE / KOREAN

ASIAN WAVE

WED. 4 PM

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

■ CINEMATIC

EXPLODING HEAD MOVIES

MON. 7 PM

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

■ CLASSICAL

CLASSICAL CHAOS

SUN. 9 AM

From the ancient world to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

■ DANCE / ELECTRONIC

BOOTLEGS & B-SIDES

SUN. 9 PM

Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep, 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.

COPY/PASTE

THU. 11 PM

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

INNER SPACE

ALTERNATING WED. 6:30 PM

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

INSIDE OUT

TUE. 8 PM

THE LATE NIGHT SHOW

FRI. 12:30 AM

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

RADIO ZERO

FRI. 2 PM

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

SYNAPTIC SANDWICH

SAT. 9 PM

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

TECHNO PROGRESSIVO

ALTERNATING SUN. 8 PM

A mix of the latest house music, tech-house, prog-house, and techno.

TRANCENDANCE

SUN. 1 PM

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

Email: djsmileymike@trancendance.net

Website: www.trancendance.net

■ DIFFICULT

BEPI CRESPIAN PRESENTS...

SUN. 7 AM

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](https://twitter.com/bepicrespan).

Blog: bepicrespan.blogspot.ca

■ DRAMA / POETRY

SKALD'S HALL

FRI. 9 PM

Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: [@Skalds_Hall](https://twitter.com/Skalds_Hall).

■ ECLECTIC

A FACE FOR RADIO

THU. 10 AM

A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

ARE YOU AWARE

ALTERNATING THU. 6 PM

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

AURAL TENTACLES

THU. 12 AM

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

Email: auraltentacles@hotmail.com

BREAKFAST WITH THE BROWNS

MON. 8 AM

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

Email: breakfastwiththebrowns@hotmail.com

CHTHONIC BOOM!

SUN. 5 PM

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

FEMCONCEPT

FRI. 1 PM

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

LIVE FROM THUNDERBIRD RADIO HELL

THU. 9 PM

Featuring live bands every week performing in the CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

THE MEDICINE SHOW

FRI. 11 PM

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

THE MORNING AFTER SHOW

TUE. 11:30 AM

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

NARDWUAR PRESENTS

FRI. 3:30 PM

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

PEANUT BUTTER 'N' JAMS

ALTERNATING THU. 6:30-7:30 PM

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.

RANDOPHONIC

SAT. 11 PM

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.

THE SHAKESPEARE SHOW

WED. 12 PM

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

SHINE ON

TUE. 1 PM

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

SOUL SANDWICH

WED. 8 PM

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

STUDENT SPECIAL HOUR

FRI. 10 AM

Tune in to learn about on-campus events and initiatives in-between sweet tunes.

SUBURBAN JUNGLE

WED. 8 AM

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

■ ETHIOPIAN

SHOOKSHOOKTA

SUN. 10 AM

A program targeted to Ethiopian people that encourages education and personal development.

■ EXPERIMENTAL

KEW IT UP

WED. 3 PM

Fight-or-flight music. Radio essays and travesties: Sonic Cateschism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

MORE THAN HUMAN

SUN. 7 PM

Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

POP DRONES

WED. 10 AM

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

■ GENERATIVE

THE ABSOLUTE VALUE OF INSOMNIA

SAT. 2 AM

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

■ HIP HOP

CRIMES & TREASONS

TUE. 9 PM

Uncensored Hip-Hop & Trill \$h*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, LuckyRich & horsepower.

Website: www.crimesandtreasons.com

Email: dj@crimesandtreasons.com

NEW ERA

ALTERNATING THU. 7:30 PM

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

VIBES & STUFF

TUE. 4 PM

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 Tuesdays afternoon from 4-5 pm PST. E-mail: vibesandstuffhiphop@gmail.com

■ INDIAN

RHYTHMS INDIA

ALTERNATING SUN. 8 PM

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

■ JAZZ

THE JAZZ SHOW

MON. 9 PM

April 4: This month The Jazz Show will again do Jazz. Features of great and near great players that are under-recognized even by the Jazz public. We begin with two super players from Philadelphia, tenor saxophonist Bill Barron and co-leader Ted Curson on trumpet. They lead a hot quintet on an album called "Now Hear This!"

April 11: Tonight one of the most unique and maybe the strangest voice of the flute, Jeremy Steig. This is Jeremy's debut album with Dr. Denny Zeitlin on piano also making his recording debut. This is some strong and intense music on "Flute Fever".

April 18: One of the most respected and yet overlooked guitar masters was Chuck Wayne. He was perhaps the first guitarist to fully understand Charlie Parker's concepts and adapt them to the guitar. He somehow remains under the radar. There is a fine trio album that puts Chuck in the spotlight, "Tapestry".

April 25 : One of the great recorded debuts was this album by alto saxophonist Jimmy Woods called "Awakening!" Jimmy was a new voice who combined the adventurous concepts of Ornette Coleman and Eric Dolphy with the tonal tradition of Charlie Parker and developed his own unique and powerful voice. He made very few recordings and eventually left music to pursue a career in social work. Two sessions and two different bands make up this amazing date.

LITTLE BIT OF SOUL

MON. 4 PM

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

■ LATIN AMERICAN

LA FIESTA

ALTERNATING SUN. 3 PM

Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

THE LEO RAMIREZ SHOW

MON. 5 PM

The best mix of Latin American music
Email: leoramirez@canada.com

■ LOUD

FLEX YOUR HEAD

TUE. 6 PM

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

POWERCHORD

SAT. 1 PM

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

■ PERSIAN

SIMORGH

Thur. 4 pm

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

■ PUNK

ROCKET FROM RUSSIA

TUE. 10:30 AM

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

Website: <http://rocketfromrussia.tumblr.com>.

Email: rocketfromrussiactr@gmail.com.

Facebook: <https://www.facebook.com/RocketFromRussia>.

Twitter: http://twitter.com/tima_tzar.

GENERATION ANNIHILATION

SAT. 12 PM

On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com.

Facebook: [facebook.com/generationannihilation/](https://www.facebook.com/generationannihilation/)

■ REGGAE

THE ROCKERS SHOW

SUN. 12 PM

Reggae inna all styles and fashion.

■ ROCK / POP / INDIE

ALBION

TUE. 2 PM

The best new music coming out of the UK along with the most exciting Canadian artists British host Sachin finds as he explores Vancouver.

THE BURROW

MON. 3 PM

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

BVP RADIO

ALTERNATING WED. 1 PM

BVP Radio 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.

CANADA POST-ROCK

FRI. 10 PM

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

THE CAT'S PAJAMAS

FRI. 11 AM

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!

CRESCENDO

SUN. 6 PM

Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIME, 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. 12 PM

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

DISORDER RADIO

TUE. 5 PM

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

DUNCAN'S DONUTS

THU. 12 PM

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

<http://duncansdonuts.wordpress.com>.

MUZAK FOR THE OBSERVANT

THU. 2 PM

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

PARTS UNKNOWN

MON. 1 PM

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

THE PERMANENT RAIN RADIO

ALTERNATING WED. 1 PM

Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. thepermanentrainpress.com

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED. 6:30 PM

All-Canadian music with a focus on indie-rock/pop.

Email: anitabinder@hotmail.com.

SPICE OF LIFE

ALTERNATING THU. 7:30 PM

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.

■ ROOTS / FOLK / BLUES

BLOOD ON THE SADDLE

ALTERNATING SUN. 3 PM

Real cowshit-caught-in-yer-boots country.

CODE BLUE

SAT. 3 PM

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

PACIFIC PICKIN'

TUE. 6 AM

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: pacificpickin@yahoo.com

THE SATURDAY EDGE

SAT. 8 AM

A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits!

Email: stevededge3@mac.com/

■ RUSSIAN

NASHA VOLNA

SAT. 6 PM

News, arts, entertainment and music for the Russian community, local and abroad.

Website: nashavolna.ca/

■ SACRED

MANTRA

SAT. 5 PM

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

■ SOUL / R&B

AFRICAN RHYTHMS

FRI. 7:30 PM

Website: www.africanrhythmsradio.com

SOULSHIP ENTERPRISE

SAT. 7 PM

A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes. Soulship Enterprise 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.

■ SPORTS

THUNDERBIRD EYE

THU. 3:30 PM

The inside edge on the latest UBC Thunderbirds varsity teams' news and results.

■ TALK

ALL ACCESS PASS

THU. 5 PM

CITR Accessibility Collective's new radio show. We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events, and awesome dialogue.

ALL EARS

WED. 9 PM

Looking for advice? Hosts Brandon and Mormeie think they can help you with that. All Ears is an advice radio program where the hosts read real questions from the UBC community and answer them live. Other content includes interviewing students, consulting experts, and giving campus life advice. Submit your question at <http://ask.fm/allearsubc>

ARTS REPORT

WED. 5 PM

Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by hosts Ashley Park and Christine Kim.

ASTROTALK

THU. 3 PM

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

CITED!

FRI. 8:30 AM

THIS IS A RADIO PROGRAM ABOUT HOW OUR WORLD IS BEING SHAPED BY THE IDEAS OF THE IVORY TOWER. SOME-TIMES, IN TROUBLING WAYS.

THE COMMUNITY LIVING SHOW

THU. 9 AM

This show is produced by the disabled community and showcases special guests and artists. The focus is on a positive outlook on programs and events for the entire community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Reaburn, Michael Rubbin Clogs and Friends.

EXTRAENVIRONMENTALIST

WED. 2 PM

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.

LADY RADIO

FRI. 6 PM

CiTR Women's Collective's new radio show! Rad women talking about things they like. Tune in weekly for interviews, music, events, commentary, and such.

MINDFUL MATTERS

MON. 7:30 AM

NEWS 101

FRI. 5 PM

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.

PETE'S PICKS

THU. 11:30 PM

From the CiTR Archives! Our Digital Library Coordinator Peter Doolan shares selected gems of CiTR history, digitized from the original audiotape reels!

QUEER FM VANCOUVER: RELOADED

TUE. 8 AM

Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

RADIO FREE THINKER

TUE. 3 PM

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE REEL WHIRLED

THU. 11-11:30 AM

The Reel Whirled is a half hour long escapade through the world of cinema, focused around UBC Film Society's program; 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.

SHARING SCIENCE

WED. 6 PM

A show by the members of UBC Sharing Science, a group of students dedicated to making science interesting and accessible to all members of the community. We discuss current research and news about a different topic each week, providing vastly different perspectives based on the science backgrounds of a rotating set of hosts.

SYNCHRONICITY

MON. 12 PM

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

UBC ARTS ON AIR

ALTERNATING WED. 6 PM

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

UNCEDD AIRWAVES

MON. 11 AM

Unceded Airwaves is a radio show produced by CiTR's Indigenous Collective. The team is comprised of both Indigenous and non-Indigenous people who are passionate about radio, alternative media and Indigenous topics and issues. We are committed to centering the voices of Native people and offering alternative narratives that empower Native people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate native voices and we are committed to not replicating these dynamics.

VANCOUVER, RIGHT?

THU. 8 AM

Hangout with Alex Biron and Simon Armstrong as they share personal stories of gigantic embarrassment and accidental success.

WHITE NOISE

SAT. 8 PM

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

Email: whitenoiseUBC@gmail.com

MARCH MONTHLY CHART

ARTIST	ALBUM	LABEL	ARTIST	ALBUM	LABEL		
1	DUMB	<i>BEACH CHURCH</i>	SELF-RELEASED	26	YOU SAY PARTY	<i>YOU SAY PARTY</i>	PAPER BAG
2	LANTERN	<i>BLACK HIGHWAYS AND GREEN GARDEN ROADS</i>	FIXTURE	27	CLOUDLAND CANYON	<i>AN ARABESQUE</i>	MEDICAL
3	CÉCILE DOO-KINGUÉ	<i>ANYBODY LISTENING PART 2: DIALOGUES</i>	SELF-RELEASED	28	PSYCHIC POLLUTION	<i>TANZ FUR DUNKLEN SEELEN</i>	EAT GLASS
4	HUSKY RESCUE	<i>THE LONG LOST FRIEND (SPECIAL EDITION)</i>	CATSKILLS	29	VARIOUS	<i>FIXTURE RECORDS 4</i>	FIXTURE
5	BASIA BULAT	<i>GOOD ADVICE</i>	SECRET CITY	30	CHARLES BRADLEY	<i>CHANGES</i>	DAPTONE
6	PYE CORNER AUDIO	<i>PROWLER</i>	MORE THAN HUMAN	31	FUTUREKIDS	<i>THIS IS EVERYTHING</i>	SELF-RELEASED
7	SO PITTED	<i>NEO</i>	SUB POP	31	HALF JAPANESE	<i>PERFECT</i>	JOYFUL NOISE
8	SWIM TEAM	<i>FREEDOM/CONSTRAINT</i>	SELF-RELEASED	33	COYPU	<i>FLOATING</i>	MIE
9	THE WAINWRIGHT SISTERS	<i>SONGS IN THE DARK</i>	MAPLEMUSIC RECORDINGS	34	LINSEY WELLMAN	<i>MANIFESTO</i>	E-TRON
10	MOTHERS	<i>WHEN YOU WALK A LONG DISTANCE YOU ARE TIRED</i>	GRAND JURY	35	LOST AND PROFOUND	<i>GOODBYE MINE</i>	SELF-RELEASED
11	SOUNS	<i>AMBIENT A</i>	DEEP SEA MINING SYNDICATE	36	MOSS HARVEST	<i>ILIAK VISCERA</i>	DEEP SEA MINING SYNDICATE
12	HINDS	<i>LEAVE ME ALONE</i>	MOM + POP	37	NAP EYES	<i>THOUGHT ROCK FISH SCALE</i>	YOU'VE CHANGED
13	JUNIOR BOYS	<i>BIG BLACK COAT</i>	CITY SLANG	38	PAINTED FRUITS	<i>FRUIT SALAD</i>	SHAKE!
14	VARIOUS ARTISTS	<i>GOD DON'T NEVER CHANGE: THE SONGS OF BLIND WILLIE JOHNSON</i>	ALLIGATOR	39	PORCHES	<i>POOL</i>	DOMINO
15	STRENGTH OF MATERIALS	<i>INCLUSIVE FITNESS</i>	SELF-RELEASED	40	PUGS & CROWS & TONY WILSON	<i>EVERYONE KNOWS EVERYONE</i>	NOSCHMO
16	RAE SPOON	<i>ARMOUR</i>	COAX	41	ROCOCODE	<i>DON'T WORRY IT WILL BE DARK SOON</i>	MARQUIS
17	DIIV	<i>IS THE IS ARE</i>	CAPTURED TRACKS	42	RUBY KARINTO	<i>AI IS A PENCIL</i>	SELF-RELEASED
18	NICHOLAS KRGOVICH	<i>THE HILLS</i>	CRYSTAL MATH MUSIC	43	SASHA JAN REZZIE	<i>ALL MY DREAMS</i>	1080P
19	SAVAGES	<i>ADORE LIFE</i>	MATADOR	44	THE RADIATION FLOWERS	<i>THE RADIATION FLOWERS</i>	SUNDOWNING SOUND RECORDINGS
20	WILD PLAINS	<i>LIVE IMPROVISATIONS</i>	SELF-RELEASED	45	ALLISON AU QUARTET	<i>FOREST GROVE</i>	SELF-RELEASED
21	JO PASSED	<i>OUT EP</i>	CRAFT SINGLES	46	DAMIEN JURADO	<i>VISIONS</i>	SECRETLY CANADIAN
22	LYDIA HOL	<i>HEADING NORTH</i>	SELF-RELEASED	47	IDAN RAICHEL	<i>AT THE EDGE OF THE BEGINNING</i>	CUMBANCHA
23	ESSAIE PAS	<i>DEMAIN EST UNE AUTRE NUIT</i>	DFA	48	SOFT SERVE	<i>SOFT SERVE</i>	SELF-RELEASED
24	EVAN SYMONS	<i>I AM A BIRD</i>	STEP AND A HALF	49	TORTOISE	<i>THE CATASTROPHIST</i>	THRILL JOCKEY
25	MOSS LIME	<i>ZOO DU QUEBEC</i>	TELEPHONE EXPLOSION	50	WALL	<i>WALL EP</i>	WHARF CAT

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 with a dagger (†) are Canadian-produced. For more information on the charts, or to request a copy of the charts, please contact the Resto Music Director at CITR 101.9FM, 11,500 61st University Blvd., Vancouver, BC, V6T 1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.



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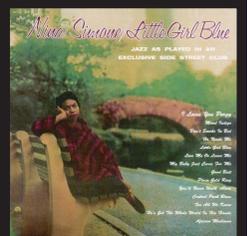
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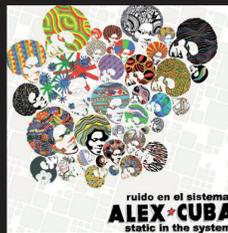
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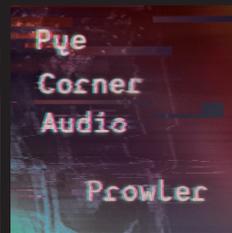
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AMBIENT LP



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- 2013 PSYCH INDIE
DOWNTEMPO ACID
HOUSE DANCE
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