

T	rickshaw	JUL 15	LEMONADE VIEWS - A DRAKE & BEYONCE Dance Party
25	1 1	JUL 19	NEOBLIVISCARIS BLACK CROWN INITIATES, STARKILL & MORE
JUL	UPCOMING SHOWS Rickshaw 7yr Anniversary Party with	JUL 22	PRINCE TRIBUTE NIGHT 100% TICKET SALES TO CHARITY. W/ TRAILERHAWK, CASS KING & THE NEXT RIGHT THING, LISA JOYCE & MORE
8 JUL	PICKWICK, NO SINNER, SAVVIE, THE DIP EARLY SHOW: 7PM	JUL 26	LETLIVE SEAHAVEN, SILVER SNAKES, NIGHT VERSES
9	9 COMEDY SHOCKER: THE NINTH LEVEL OF HELL JAMES KENNEDY, MARK HUGHES & MORE		PIGS: CANADA'S MOST AUTHENTIC PINK Floyd tribute band
JUL 9	EARLY SHOW: 10PM The Joey only outlaw band	JUN 30	LANDMARK EVENTS SHOWCASE - FINALS
JUL	DEVIL IN THE WOOD SHACK, CORNSHED BLESSTHEFALL LIKE MOTHS TO FLAMES, GET	AUG 12	THROWING SHADE - LIVE PODCAST
13 JUL 14	SCARED, PICTURESQUE XTC, DEVO, THE REPLACEMENTS & JOY DIVISION TRIBUTE PERFORMED BY THE PLODES, DUMB W/ SHITLORD	AUG 19	SKELETONWITCH NYLITHIA, SKULL VULTURES, GROSS MISCONDUCT, WTCHDR, TORREFY
		AUG	SEVERFEST FEAT. THE MOUNTAIN MAN,

PERFORMED BY THE PLODES, DUMB W/ SHITLORD FUCKERMAN, THE SLIP ONS & TIM THE MUTE

T FEAT. THE MOUNTAIN MAN, 20 APOLLYN, EXTERMINATUS, OBSIDIAN & MORE

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

SAT 2 JO PASSED TV UGLY WISHKICKER FRI 8 NOIRE KAFIRUN CRYPTIC ENSLAVEMENT SAT 9 THE DARK 80S NEW ORDER TRIBUTE	RED GATE ALLES FTST 2016 PERFORMANCES BY:
SUN 10 POWER (USA) WOOLWORM WTCHDR MON 11 GHOST BATH UNDERLING	MOURNING DADA PLAN GAETCHEN SNAKES JO PASSED
TUES 12 THE COURTNEYS WINONA FOREVER THURS 14 WEIRD CANDLE SBDC JOCK TEARS FRI 15 BURNING HEARTS SOUL CLUB WITHE BALLANTYNES ISAAC ROTHER + THE PHANTOMS	OTHER JESUS Pale RED MASKARA Fake Testa Deon Annex
SAT 16 HEAVEN FOR REAL SLAM DUNK WHITNEY K OTHER JESUS	-OUTDOOR STAGE-
TUES 19 CASEY WEI'S ART ROCK WEDS 20 SETE STAR SEPT (JAPAN) SAVAGE SHOOTING SPREE OSK SCUM HUMAN	-PANEL DISCUSSIONS- -COMMUNITY VENDORS- 855 E
TH 21 BIF! BANG! POW! W/ THEE MAGIC CIRCLE TUES 26 AHNA TOUR KICKOFF	HASTINGS JULY 23 12-8pm

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Almost three years ago, new to Vancouver, I found myself in a situation of questionable consent with someone active in local music. Since becoming more involved in the community, I have realized that this person is a known sexual predator. Although this is public knowledge, the music scene still supports them. They continue to work within the arts without assuming accountability, without consequence.

I don't blame the arts community for sanitizing this person, and others like them. I get it. How does someone start a conversation with a known predator or abuser that honestly addresses accusations? — "Hey, I love your album, and we should discuss consent." — But perhaps it would be healthier to talk openly about rape and sexual exploitation instead of what happens now, where individuals relay a combination of facts and slander through gossip, social media and bathroom graffiti. As a community, can we not develop a safer and more substantiating way of identifying and addressing predators?

Even as I bring up this topic now as a victim, I do not feel safe speaking publicly about my experience or naming the predator because of their standing within the music community. Neither of my positions as victim or as editor of a music magazine have granted me the knowledge of how to solve this problem, but I know that I want to encourage discussion about it. At the very least, I hope this Editor's Note can begin to bring awareness to how artists, music-lovers, promoters, venues and media engage with, and react to accusations of sexual exploitation and domestic violence within their community. As an independent publication with a long history of questioning institutions and social structure, *Discorder* is a good place to start talking about this. The resolution of rape culture may not be as simple as exiling all known predators from the music community, but *Discorder* can take a stand to not exalt known predators through promotion or exposure.

While that would be an excellent closing to this Editor's Note, there are other things I need to acknowledge. This is a double issue, after all -

With a combination of heavy hearts and excitement, *Discorder* says farewell to Station Manager and Publisher Brenda Grunau, and Programming Manager and former Music Director Sarah Cordingley. They are both following their passions to new projects, but we thank them for sharing their love of music and art with *Discorder* for all these years.

Now let's all bike to the beach. BB

PS. Happy birthday to the Rickshaw! July 8 marks the third anniversary of Mo's ownership, and the fifth anniversary of the venue. Thanks to the Rickshaw for supporting *Discorder* over the years through advertisements, and for supporting the local music scene we serve. *Discorder* loves you and your sticky floors ;)

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A note from our outgoing Publisher and CiTR Station Manager, Brenda Grunau:

Dear readers,

agazines are strange beasts, and I am supremely grateful to all of you who pick up this beautiful magazine and read the fruits of many growing writers each month. In the same way *Discorder* allows new writers to explore the world of journalism, I too have dabbled and written articles on topics I'm passionate about, like Night Mayors and southern BBQ. I've benefited from the editorial guidance of *Discorder* staff, interviewed smart and engaged people, and learned how to tell and share a story.

As the publisher, it's been exciting to see *Discorder* evolve with each new editor and art director. We've had ongoing conversations about the future of publishing, what paper means to people, how people are reading about music and what's valuable for our community. What will continue to remain constant is the opportunity we're offering to new writers, photographers and illustrators, and the coverage we provide for the local music community.

It truly has been a pleasure working with all of you at *Discorder* — that ever changing, adventurous, and ever local CiTR magazine.

Brenda





A LETTER TO OI PUNKS OF VANCOUVER

all got razor blades dangling from your ears, Crass patches on your leather jackets, literal mohawks (hi it's 2016), covered in spikes and chains, sing about your righteous politics yet can't apply those politics to your own community. I'm not talking about all the punks in Vancouver, I'm talking to the posers - you know who you are. Your sink is fuchsia from the Punky Colours you used to die half your 'hawk while blaring "God Save The Queen" and your girlfriend gives herself a big A anarchy stick and poke in a pile of empty 2 litre Growers Cider bottles. Vancouver has a solid community of aware and community-conscious punks who are doing great work watching out for each other, keeping the creeps out and living the politics they represent. But you are not them. You are Google-Punks: the first page of results in a Google image search of "PUNK". Why don't you start applying the politics you wear as patches on your leather jacket to your own community? Is it because you're in a cult and you're just protecting the powerful men with the most social capital? Or does that kind of stuff only happen to other communities like those garbage hipsters and loser chongos? It would never happen in your sacred punk community, right? Oi oi.

!!!

Hot Head is for people to voice praise or concerns about *Discorder* and / or the community we serve. If you want to contribute a Hot Head, email your piece to editor.discorder@citr.ca indicating whether or not you want to be anonymous. You can also hand-deliver or mail letters to CITR addressed to the Editor-In-Chief of Discorder. Note: whether or not Hot Head entries are published in the print magazine are dependent on space.

CITY OF VANCOUVER, ARE YOU READY TO LISTEN?

ou talk about wanting to enhance night culture and caring about what people have to say about it, but you are so far off. In April you gave us an online questionnaire to fill out on liquor policies with all the wrong questions, and then only two opportunities to voice our concerns in-person at daytime farmers markets. You think the people who are really affected by the current laws around nightlife events, liquor policies, late night transit and infrastructure, and venue policies are going to be shopping for kale and kombucha at 10am-2pm? Ummmm, no. You have been asking all the wrong questions in all the wrong ways. If you really want to know the problems around liquor policies and/or venues in Vancouver, contact the people who read publications like Discorder: ask the people who feel forced to go to illegal venues to enjoy their music, ask places like Red Gate and VAL, but be prepared to listen this time. Actually. But you know what would be a great first gesture of faith towards this community? Give the Lido their patio. Seriously, it's about time. If you think a bunch of psych-loving craft beer-drinkers are gonna make for a roudier scene than a patio on Granville Street, you are even more off base than I thought.

-Leigh Empress

6

-anonymous





38th Annal Vancer Pride

Sunday, July 31st 11am - 6pm • Sunset Beach

2016 PRIDE SEASON EVENTS

- July 24 Pride Run & Walk + Picnic
- July 25 Pride Proclamation
- July 29 Davie Street Party
- July 30 Terry Wallace Memorial Breakfast
- July 31 Pride Parade
- July 31 Sunset Beach Festival

FIND OUT MORE:

vancouverpride.ca FB: Vancouver Pride Society twitter.com/vancouverpride

Presented By:







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X

July 29th, 2016 6pm - Midnight Davie St (Burrard to Jervis) Advanced: \$5 / Door: \$10 bit.ly/dsbp2016

Presented By:



fido 🏫 🚦 Microsoft



ust inside the caged doors of recording studio Little Red Sounds, Les Chaussettes' lead vocalist and guitarist Jovana Golubovic leans against a folding screen, putting pressure on her injured back, while the band's bassist Maria Turner goads her: "Are you gonna come to circus tomorrow?" Golubovic gives a sleepy wince and nods. Both women are fresh off of a full day's work, Turner from her teaching practicum and Golubovic from her final shift at a pizzeria. It's 8 o'clock and, while most people might be headed home to make dinner and curl up with Netflix, the two are here to meet up with their drummer, Felix Fung - producer at Little Red Sounds — for band practice sans guitarist and vocalist Alex Maunders.

Golubovic and Turner are the band's founding members, as well as fellow circus performers. It quickly becomes clear that Les Chaussettes' musical excellence is, in part, due to the intense discipline the two carry over from their acrobatics, and a commitment to making music with the band despite hectic real life.

"These two are very disciplined," says Fung, "to a fault!" But this is what attracted him to the band in the first place. "I think sometimes people choose to believe the myth that's sold to the fan [that making music is] mystical," he says. "It takes hours. There is a discipline to do it well, and when you're writing songs you gotta sit down and you have to be alone and you have to sit there for days on end and give it its due."

Repositioning herself on her chair to avoid irritating the massive bruising on her upper thigh — also a circus injury — Turner agrees. "I have a really hard time giving myself a break," she says, "I think that works out for me cause I accomplish a lot of things. I'm used to being busy so I make it work. There's something so satisfying about it."

Golubovic is the band's lyricist and resident true soprano (a personal accomplishment), staying up writing songs into the wee hours of the night. Les Chaussettes' lyrics are reflective of

her devotion to a writing practice that's about honing her craft and producing polished work.

"Writing is mostly like bashing your head against a wall," Golubovic says. "The day after I write a song I'm just beaming with energy and joy, and if a bit of time passes and I don't have a new one, I just hate myself. And that's normal!"

The band's debut full-length *Who Will Read Your Mind*, released on June 16, is a display of the band's relentlessness, and an approach to music akin to painting or poetry. What Les Chaussettes is doing takes practice, and each time the band gets together, on stage or in the studio, this practice continues. "You go into the studio and focus on [a tiny detail in the music] that means everything and means nothing, [and] you're completely lost in this process," says Fung. "You're crafting something, it's like people tending to a garden."

For Les Chaussettes, practice is a way of opening creative doors and expanding the band's sonic capabilities. "The less skills you have, the less options you have available and the less things you can do," Turner explains. "There have definitely been times — because I didn't play the bass at all before I started playing in this band — when we started doing something and it was really hard for me, but you keep practicing, and you've gotten to the next level where you can play faster and do more things."

Three years later, Turner is capable of seamless bass on tracks like "Don't Leave Your Lover" and the record's instrumental gem "Mujer," which also showcases Latin-inspired guitar lines from Golubovic and Maunders.

WRITING IS

MOSTLY LIKE

Golubovic's vocals radiate through the entire album as she sings about love in a way that I believed pop music had forgotten about.

We've been living with the same five feelings for 3000 years, why has it now all of a sudden disappeared?" says Fung. "I see a lot of the loner in the songs, the person who can go to

the party but isn't part of the party, and wants some of those things like love or relationships, but also sees the downsides of those things."

These feelings are especially clear in "Unrequited Love" in which Golubovic sings "You say you want my heart / but you're my best friend's brother, baby, and I can't see you" and "Josiah" whose lyrics include "You're so cool / I never really understand you / Josiah, I sigh-ah for you" and later "Josiah, good bye-ah to you." Golubovic already knows the heart of her listener, and sings directly into it. Her lyrical craftsmanship extends to songs like "Russian Boy" (with the lyric "I want to jump your Russian bones") and



"Volcanoes," which are inarguably sexy and female gaze-y.

Who Will Read Your Mind sounds more like a third album than a first. The band marries decades worth of pop music, expending all referential resources, creating an oxymoronic sense of innovative nostalgia. They recorded the album as bands used to, where the whole band played the songs live in the studio rather than by piecing each part together digitally. Les Chaussettes' music recalls a time when pop music was about musicianship rather than featured rappers on singles. "You know what band I think we're most like?" says Golubovic "Simon and Garfunkel when they do the rock stuff."

2

Les Chaussettes will be playing the Project Space Fundraiser at VIVO Media Arts Centre Saturday, July 9. Check out leschaussettes.bandcamp.com to listen to Who Will Read Your Mind and other releases.

IN GOOD HUMOUR RANDEE NEUMEYER

words by Evan Brow // illustrations by Eva Dominelli photos by Manny Sangha

Randee Neumeyer tells me that she's sassy, goofy, and that she keeps it real. She also tells me that she has social anxiety and that when I asked her, "How would you describe yourself?," it is torture. As a Vancouver stand-up, Neumeyer is subversive, creative, and specializes in one-liners. Growing up in Peace River, Alberta, she didn't really fit in, tending to watch old sitcoms like *Three's Company, Bewitched*, and *I Dream of Jeannie* instead.

"Growing up I got called weird a lot," says Neumeyer. "My whole group of friends was weird. And now none of them are married. None of them have kids. They all decided to become career women, which is strange when you're from a small town in Alberta."

After high school, Neumeyer's mother wouldn't let her go to film school, so Neumeyer moved to England and worked instead. She cleaned hotels, served at restaurants, and lived in hostels. After a little over a year, she moved to Calgary and completed a Certificate of Nutrition at the Southern Alberta Institute of Technology, snagging herself a job at a local hospital.

"I worked in the food department,"

says Neumeyer. "I got the job because L said I was a nutritionist. But I was mostly just really good at doing dishes."

After two years, Neumeyer finally got to go to film school. She moved to Vancouver and completed the Writing for Film and Television Certificate at the Vancouver Film School. It was there, working on sketches, pilots, and spec scripts, that Neumeyer realized that her fantasy of being funny was no fantasy.

"I started a Twitter account and tweeted constantly," says Neumeyer. "That's how I started doing stand-up. My friend and I said, 'Let's start Twitter accounts and then we'll be famous,' and then, no, that didn't happen [laughs]."

Neumeyer had always wanted to do stand-up, but she was too afraid. Her friend Eric had just taken Instant Theatre's stand-up class and told her, "You're taking the next one." She joined in 2013, terrified, but a classmate told her she was the funniest in the class and promised to keep making her do it. Even though her hands shook as she performed, Neumeyer started doing the now-defunct Goldie's.

T twas a roller coaster," says Neumeyer. "Sometimes you were super high, and sometimes you were crying on the bus. It's still like that, but it's not as bad. And I used to do really offensive jokes. I had one joke that went, 'I saw a sign in a window that said,

"We remember 9/11." And I thought, 'That is so retro.'"

With two years of experience, Neumeyer began producing her own shows in 2015. That July, Heather Jordan Ross landed a monthly comedy show at Café Deux Soleils and when asked who she wanted to run the show with,

she picked Neumeyer and Fatima Dhowre, creating *Comedy Deux Soleils*. When Ross left the show in order to run the *Rape Is Real and Everywhere* show with Emma Cooper (a show that Neumeyer has performed at four times), Neumeyer and Dhowre began their comedy partnership.

"Fatima used to be a goblin," says Neumeyer. "In our group of friends, a goblin sponges off people and never has

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NEUMEYER. WITH ONE OF HER JOKES:

"I like things about serial killers. I was reading this book called Female Serial Killers. It's a self-help book. In the book it says that female serial killers mostly kill people they know and male and catch The List at the Havana Theatre on seríal killers mostly kill strangers, which means that men are out there for the thrill and women are just sick of your shit."

money. There was a time when she didn't have a job, so she would just come stay at my apartment and never leave. So that's how we became friends. But she's not a goblin anymore. She has a job and an apartment. And she buys me things sometimes."

This past April, Neumeyer and Dhowre expanded further and launched another show with Ese Atawo and Instant Theatre, creating The List: a show where comedians present funny lists, and then improvisers create scenes based on the lists. Seeing herself as more of a writer, Neumeyer just wants to do all sorts of comedy: essay writing, television, and of course more stand-up.

"I have a wall at home with posts about what I should be working on," says Neumeyer. "I have my pilot. I want to turn my comic strip into a graphic novel. Then just getting a TV job. I have all the articles I want to write. I want to write one about how Adam Sandler's humour never evolved. It's very strange, isn't it? He never grew up."

2

Find Randee on Twitter at @randeenoodle the third Friday of the month.



WOLF PARADE • X AMBASSADORS CHARLES BRADLEY & HIS EXTRAORDINAIRES DE LA SOUL • BAND OF SKULLS • COLEMAN HELL KEYS N'KRATES • BOMBA ESTÉREO • BADBADNOTGOOD LEE SCRATCH PERRY • DEL THE FUNKY HOMOSAPIEN • PROZZÄK JESSE ROPER • SHANE KOYCZAN STURMENT • THE ZOLAS • GOLDFISH THE BEATNUTS • OPERATORS • ROYAL WOOD • TENNYSON WE ARE THE CITY • THE ELWINS • FRUIT BATS MICHAEL BERNARD FITZGERALD • JOHN RIVER DANIEL CAESAR • GROENLAND • ENTANGADOS CAVEBOY • DRALMS • GROSSBUSTER • JPNSGRLS AKELA + TEDDER • DJALL GOOD • ANDREW JUDAH • DJARKTIC

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WRISTBAND

words by Natalie Dee // illustrations by Gillian Cole // photos by Sara Baar

Take a look at any festival lineup, and chances are that not all genders are equally represented.

That's what SFU MFA students Rebecca Bruton and Alexandra Spence want to change. There are a variety of journals, papers, and books spread across the table when I sit down to meet with them at Nelson the Seagull in Gastown to talk about Tidal ~ Signal, their latest project.

"Tidal ~ Signal is an experimental music and sound festival with the intention to highlight underrepresented people within music and sound art," explains Spence. The festival's performers are all from Vancouver, and are all female, genderqueer, trans, or intergender. Taking place from July 30–31 at Selectors' Records, each night will include four performers and one DJ, featuring artists Sara Gold and Brady Marks, as well as *Discorder* alumni Mass Marriage and prOphecy sun, and others.

The inspiration behind the festival stemmed from the personal experiences of Bruton and Spence, both within and outside of academia. They have worked extensively within the fields of electronic music and jazz, participating under their own names and as the duo Yaws a Fissure. Even with the support of local academic institutions and programming, they have noticed a lack of equal representation within the experimental com-



munity: "There's a lot of (cis) men in a lot of programming," comments Spence, noting how that can create an alienating environment for anyone who falls outside of that category.

Bruton and Spence have faced the challenge of how to promote a festival with such a unique lineup. "We've had a lot of conversations around whether or not we even talk about our gender inclusion as a main feature of our festival," says Bruton. Though they want to be careful not to tokenize gender or make it a selling point, the two "decided to talk about it, because we do feel that it is an important issue ... It creates a safe space for certain kinds of people to come that might not otherwise feel comfortable coming to an experimental music festival," explains Bruton.

As the two have undertaken the intimidating task of starting a music festival from scratch, they've received a lot of support from the community. Bruton speaks of how often it may seem like cisgendered men are more numerous than other artists, "but if you dig a little bit deeper, you see that there are a lot of other artists who are in the sound community, but for whatever reason, they're not as visible." Spence adds, "Some artists we've reached out to who haven't been able to do the show sent us links to other female and trans artists who might be interested. It's opened up a nice community."



he name Tidal ~ Signal, comes in two parts. *Tidal* creates a connection to place and geography. "All of our artists are from Vancouver, so it's about supporting the experimental scene here," says Spence. *Signal* "represents sound and music simultaneously," adds Bruton.

One of their most monumental challenges, as it is for all Vancouver event organizers, was finding a venue. After considering their options — they note that many venues they reached out to were very supportive — Selectors' Records was chosen. "It's nice having a venue that's also integrative and supportive of the show. They're not taking a backseat," says Spence.

There have been a fair amount of other obstacles in the planning of Tidal ~ Signal, including growing a festival without any funding. The artists are donating their time, and getting a cut of the door as reimbursement. "It goes to show that there's an interest and need for this kind of event if artists are willing to volunteer their time for it," says Bruton. Of course, Bruton and Spence hope to change this in future iterations of the festival.

Both organizers are unable to pick an act they're most excited to see at the festival, citing the diversity and depth of the acts they've selected. Tidal ~ Signal promises to highlight some of the best experimental music Vancouver has to offer, regardless of gender.

\$

Tidal ~ Signal is at Selectors' Records July 30-31. Confirmed artists are Kiran Bhumber, Sara Gold, Jouisseur, Brady Marks, mási, Mass Marriage, Orcana, and prOphecy sun. Space is limited, but advance weekend and one-day passes are available now on Eventbrite. For more information, visit yawnsafissure.wordpress.com



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fond of tigers kidnep kids! the oh wells nerve tubes fanshaw they shoot horses, don't they? the vancouver nights dandi wind 3 inches of blood elizabeth black rice greenbelt collective you say party! mr. plow the winks aunts & uncles turanahorse the mohawk lodge sleuth organ trail maow my project:blue hidden towers half chinese rock`n the jolts leah abramson the nasty on kids these days the salteens collapsing opposites clover honey trail vs. russia st-40 the petroleum-byproducts the pack a.d. safety show hermetic humans thee ahs fun 188 the organ witness protection program death sentence the ssris operation makeout the basement sweets karen foster adjective language-arts crystal swells bossanova the ewoks readumade the choir practice in medias res destroyer motorama the cinch mystery machine the r.a.d.i.o. the saddlesores brand new unit the wintermitts the parlour steps elias the living deadbeats the riff randells shane turner overdrive Uanchioar. wizerdz.

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Goly Smokes was essentially born out of frustration — a detail unrelated to the development of its name, yet fitting if you think about a lightbulb taking shape from a whiff of smoke trailing out someone's ear. As they nonchalantly celebrate their one year anniversary, co-founders Serena Sousa and Colby Carruthers tell *Discorder* about the inception of their music promotion project, instigated by a conflict of interest between them and former production associates.

"We didn't really have any expectations [in the beginning]," Carruthers remarks. After acting as a media sponsor for Pretty Good Not Bad and collaborating with Shake! Fest on curating their line-up, Holy Smokes has yet to reach the peak of its growth. Wanting to create a virtual space to talk about music was an impulse that triggered interviews, reviews and visual features that fulfill the company's function as a pivot for Victoria's music scene. Noting the void left behind when the event production and promotion company Animal Productions disbanded, Sousa realized that "the scene here needed something to bring it together, something to act like the glue," or perhaps the cytoskeleton.

Victoria's size is joked about all too often, but a cell analogy really fits. Despite its tiny capacity, a cell hosts numerous, scattered organelles that rely on different signaling pathways to perform their individual functions, altogether keeping the cell alive. Likewise, while Victoria has tons of independent (sometimes overlapping) bands, they lack a cohesive home-based structure for proper representation. For instance, PGNB received coverage from media based outside of Victoria, including *Discorder*, but "nobody in Victoria" covered the festival.

Enter Holy Smokes.

"Timing is everything," Carruthers explains. "It's not like Vancouver, where you have a big population and you can have a show on a Wednesday, and if it's good then enough people show up." With



limited DIY venues and venues in general — especially large, licensed venues that aren't Sugar — Victoria doesn't make it easy for bands and the music-minded. And let's not forget the cost of the ferry, which has been steadily increasing over the last decade.

These challenges seem to lose their intimidation factor when Sousa comments on the "close-knit culture of people" in Victoria, and the relationships they've built in such a short time, namely with Madi C of Shake! Records and Phoenix Bain of Pretty Good Society. "It's been really great. We've managed to all work together for mutual benefit. It doesn't feel competitive. We're all helping each other," says Sousa.

Though these symbiotic relationships are not reserved for Victoria folk, they seem to galvanize the deeply embedded sense of community that accompanies the small town / city. On meeting Madi C, Carruthers remembers being surprised by her enthusiasm: "Why do you think so highly of us? We think so highly of you!" This reciprocated admiration is what keeps Holy Smokes on the lookout for reliable, "capable people," like Santiago Thompson, co-founder and illustrator, who contributes from his new Chilean home; Joseph Leroux, who set up their show review platform; Olivia Perry, who wrote all the artist bios for Shake! Fest and helped push events through social media; Trevor Ball, a generous photographer; and Elyse Mathes, who, well ... "she'll go backstage even if she's not allowed back there and get an interview with somebody." And these are just to name a few of the 25 to 28 individuals comprising their macroscopic network.

aving kicked off this summer with Levitation and now anticipating Otalith, Holy Smokes is bent on covering more shows and festivals, with a greater energy than that yellow smoke that rubs its muzzle on the window-panes. And once thev find the time. thev'll start devel-



oping live sessions, for which Victoria's venues and exceeding beauty will prove advantageous.

I remember seeing Half Moon Run at Alix Goolden Hall: listening to the silence fall from the high ceiling of the former sanctuary as the band gathered at the edge of the stage, took up one guitar and sang into the vacuum. That Victoria's venues are able to summon that kind of intimate atmosphere is a quality that deserves appreciation. Though Holy Smokes is still relatively new, they have the confidence of those who know what Victoria has to offer. For now, that's probably enough for them to fare forward.

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Bodies has also taken on Colby Carruthers as their new manager, and, as he put it, the band's stuff is now in "the ether of Holy Smokes." We'll keep you posted.

In the meantime, here's a suggested summer playlist compiled by Holy Smokes for Discorder Magazine:

PAINTED FRUIT - JUDGEMENT SMOKE EATERS - TEACHER DDIES - WEAK R **OATIA** – BACKSEAT IS - SHORT SWIM **MOLE** - NO DEVILS KART – BEACH BUMMER - FUCK FOREVER **RIUS - LEXICON OF DESIRE PARTY** – ASS GRABBER P SIX - SOUL ON FIRE **ALS** - COLOURS RUN H BREATHER - SHRUG RAN POISON - WASTED ROSSBUSTER - LONESOME ELLA FIND OUT - CLOSING IN HF PURRVERTS - WHISKEY MOON L**D GIRL** - DISAPPOINTING LOVERS



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2016 Commercial Drive, Vancouver, BC Ph: 604.253.7453 www.Audiopile.com Considering their contentment with anonymity, it's somewhat of a surprise Tempest sat down to talk at all. Googling them merits next to null: a Facebook page barely a year old; a few forum entries on poorly formatted hardcore blogs; the occasional mention or accolade from a site savvy enough to have tracked them down. The root of their sphinxlike persona has been accredited to a distaste for spotlight, a contempt for media, and even a general unapproachability. In reality? Tempest are too shy for their own good.

"The short answer is that we're just not good at it, and we never have been. One of us will try here and there for a month to keep up with it, but it just doesn't happen," says SD, on their lack of an online presence. Keeping with their reputation, Tempest have requested to use aliases for the purpose of this interview.

"It wasn't so much about an image, it was just about letting the music do its thing," continues CA. "It seemed like not a very farfetched idea at the time, and then as time went on it almost spiralled out of control and became somewhat lazy."

For nearly a decade, Tempest has focused almost exclusively on how they sound, with little regard to how they look. Though their image may be linked to the "mysterious guy" genre of hardcore prevalent at the band's conception, their output is certainly a departure. Tempest creates sonic sodomy, the type of music you play to scare your parents and awake the Devil. Their guitar playing is beyond loud, their drumming is beyond violent, and their screaming is often beyond comprehension. Ultimately, Tempest makes music that is not only a struggle to play, but can be an outright struggle to listen to.

It has become something of a cliché, but Tempest's is the style of music that always seems to find its biggest audience in Europe. Be it the harsher climate or the lingering effects of despotism, hardcore and metal acts are frequently more beloved abroad. Since returning from their weeks-long tour on the continent last summer, however, Tempest has been doing their best to stay and think local.

As MK divulges: "We made a conscious decision once we got home to take a bit of a break from the band and not have to worry about it. Doing it every day, all day, for four or five weeks kind of became a lot. It was nice to step away — some of us jammed, some of us didn't jam, and it was a way to just get back into real life and hang out with people that you missed."

words by ELIJAHTEED illustrations by EMMA POTTER hotos by MATIHEV POWER

"SINCE WE'VE COME BACK FROM THE TOUR, I DON'T KNOW WHAT IT IS, BUT I FEEL LIKE WE'VE BEEN PLAYING TO DIF-FERENT PEOPLE, PLAYING TO NEW PEOPLE, AND THINGS ARE OPENING UF A LITTLE BIT."

"After any tour," continues AD, "coming back is a mixture of being worn out, but also being excited about everything that happened. I think that in Europe especially, the shows that happened there just don't happen here. Sometimes I wish — not that it's easy to do there — but I wish there were more options here for shows like that."

That being said, Tempest have been pleasantly surprised with the reception they've received since being back in Vancouver. Having been a part of the city's underground music scene for such a long time, the band has seen crowds shrink and grow, and seen tastes evolve and change. But over the last year, Tempest has had something of a resurgence in the wake of fresh DIY venues and a heap of younger concertgoers. f you stand in one place long enough, musical taste will come full circle around you," SD muses. "There was a time when dark and crusty hardcore was really big and there were tons of bands doing it here, and I think that time came and went."

His collaborators are quick to agree, offering their takes on the current state of hardcore in Vancouver:

"I think it's a combination of people who haven't seen us before ending up at one of our shows, and the young screamo kids and groups of people we weren't aware of," says AD.

"It's changing," concludes CA. "Since we've come back from the tour, I don't know what it is, but I feel like we've been playing to different people, playing to new people, and things are opening up a little bit."

While new crowds also offer the opportunity to perform new repertoire, Tempest's latest release (an eponymous LP that has hid some serious challenges with distribution) is now one year old. This is in large part due to the band's arduous approach to songwriting. A single song can take months to complete, as Tempest are committed to total equilibrium when it comes to any decision involving the band — nothing is finished until everyone is on board.

"I know on the last record, much to everyone's chagrin, after we had recorded a song I decided I didn't like the ending, so we actually rewrote and recorded it," SD confides sheepishly. Though they groan at the memory, the other members of the band don't hesitate to affirm, unanimously, that it was the right call.

"We all support each other that way," CA explains, "because if one of us doesn't like something, the rest of don't want to play something that person doesn't like ... The music that we recorded one year ago is the first time I've had stuff that we've done that I'm not completely ashamed of. It's not like we've made music that's bad by any means, but I actually like this. I'm proud of it."

It may seem like an obvious approach, but it speaks to both the longevity of the band and their deep-seated friendship. With certain members having known one another since high school, and everyone being tied together through jobs, living situations, and all else, Tempest has come to represent something far more than their sum total on stage. They have quite literally grown up together, from early rehearsals in a Langley barn, to travelling the world as a legitimate hardcore force. Considering all they've accomplished thus far, it seems only likely that Tempest will continue to garner more traction down the road — attention, it can be safely assumed, they'll work hard to eschew).

Visit tempestpunk.bandcamp.com to hear their music, or follow Tempest on Facebook for upcoming shows. They are playing with Autarch at askananarchist August 13.

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

Real Live Action

WRECKLESS ERIC / Tranzmitors / Sore Points

JUNE 1 / THE ASTORIA

T t was pouring rain as I skulked into the Astoria late Wednesday evening, finding myself amongst an equally drenched but relatively animated small crowd. Sore Points had just begun their set, a new side project from members of the local Spectres and Nervous Talk, which ended up being a thirty minute energized blitz of heavy chord progression and lilting bass lines, calling up thoughts of Stiff Little Fingers and early work of The Clash.

With just enough time for a beer refill, local power pop band Tranzmitors quickly took to the stage for a rare performance. Filled with tight riffs and sweater jokes aplenty, the four-piece played an infectious set while having a blast the whole way, closing with their number "Dancing In The Front Row." Without so much as an introduction, the leading man of the night came on stage: Mr. Wreckless Eric himself, standing at five foot nothing with a white shock of boyish hair, dark shades and black attire on. It has certainly been a few years since his debut, but before any assumptions could be made, he began scrapping with the crowd, cheekily stating, "If you were expecting 1977, then get the fuck out."

Wreckless Eric, or Eric Goulden, of UK cult punk fame that derived from the movie soundtrack abused 1977 single "Whole Wide World" was most notably aligned with Stiff Records back in the day, along with artists like Nick Lowe and Elvis Costello. After a push for songwriting collaborations and backing bands from the label, Goulden grew frustrated and departed from the label in 1980 and continued to produce records independently, including 2015's album *amERICa*.

Goulden has proven to stand by his rules from back then, by performing with no backing band while stating how he had driven himself across North America for the tour. The first portion of the set was dedicated to Goulden's heckling the many talkers towards the back of the venue, showing off his penchant for the word "fuck."

The dance floor held a handful of rapt listeners as Mr. Wreckless ripped through a near romantic set filled with ballads that told meandering stories of contemplation for the machine that is the American landscape, as seen from the window of a travelling van. Despite sticking to mostly new material, including "Sysco Trucks" and the ghostly "Transitory Thing," he delivered a sincere rendition of his biggest hit, "Whole Wide World," with a level of class that you don't often see from musicians generally known for one song. Despite a great majority of the crowd's disposition being wince-worthy. Wreckless Eric proved to be an untethered man of his own rules with a set that was unabashedly politically yet pensive at points. With a modest thank you and one last chirp to the "chatters," the mighty man stepped off stage and into the dark, onto his next show, proving that Goulden might be one of the last true golden wanderers around. — Lili Watson

MUSIC WASTE PT. 1 JUNE 2/FORTUNE SOUND CLUB

Experiencing three stages in one building was like being inside an ouroboros – the ancient symbol of a snake eating its own tail. Cyclical and dizzying, the music never stopped, the audience flowing in and out of rooms as if afraid of silence. Each room had its own personality.

Hockey Dad Records Stage was the largest in the main area of Fortune. The stage and the bands that played there were what all good parents should be: warm, fuzzy, and dependable in high-waisted jeans that they've had since the '80s.

Art Waste Stage was a stark contrast to the muted tones of the main room. It was, in my opinion, the most engaging, probably because everyone was crammed into a bright white room surrounded by pink and purple mixed media art, stimulating all senses.

The Livestock Room was tiny, dank and dark featuring a very aggressively spinning disco ball and black light set-up. Being the smallest room, it was also unsurprisingly the hardest to get into once a set had started. But once inside, it was magical.

The bands that I saw were by no means the only bands who played. If I had multiple bodies or disconnectable ears my experience might have been different, but alas, I had to choose between the nooks and crannies of a multiroomed venue, and the plethora of bands that came with them. The night passed quickly... — Esmée Colbourne

to read the rest of this review visit www.discorder.ca

MUSIC WASTE PT. 2 JUNE 3 / SELECTORS' RECORDS / RED GATE / ASTORIA / PAT'S PUB

arrived at Pat's Pub just as Spring Breaks played their last notes. Sitting at a table with a view through the pillars and crowd, I watched MARY haul their gear on stage. Moments later, a man sat down next to me and introduced himself: "I'm Timo. I live upstairs."

He told me about his life, about his trip from Sweden to Newfoundland in 1989, about how much he hated the East Coast and the Atlantic after spending weeks crossing it in a tiny boat with only jerky and rice to eat, about coming to Vancouver three weeks later and never leaving again.

Over the course of our conversation, MARY began to play, drowning out Timo's voice. During a gap between songs, he leaned over to me and said, in a soft Swedish lilt, "When I hear this music, there's no illusion left. The world is cut off. No one helps each other anymore." I didn't quite know how to respond, but MARY burst in again, playing their final explosion of loud, melodramatic punk. . .

Lucas Lund

to read the rest of this review visit www.discorder.ca

MUSIC WASTE PT. 3 JUNE 4 / SBC

For Music Waste I checked out SBC Restaurant, the new incarnation of the legendary Smiling Buddha Cabaret, to see Gun Control, Durban Poison, Dumb and MOSFETT for Saturday, June 4. As I found out when I arrived, the floor in front of the stage is now a giant half-pipe, the beer is cheap, and the venue is exactly as grimy as you'd like it to be.

The audience was a bit sparse when Gun Control started, but singer Steve Mann entertained them by throwing candy on the floor and kicking around an oversized balloon. Their sound was reminiscent of '90s alt-rock à *la* Our Lady Peace or the Wallflowers — radio-friendly, even catchy at times. Despite their antics, the band's energy was a bit shy and mismatched overall. While Mann was sassy, the bassist was literally hidden behind a monitor, the drummer looked like she was concentrating really hard, and I don't even remember the other two guitarists. I was left with the impression of a new band



still finding its feet.

Durban Poison was the band I was most excited to see and enjoyed the least. Online they sounded like early Wipers, or other classic garage or punk bands, but as soon as the music started, singer Madi Corvette's reverbdrenched vocals were totally inaudible against a powerful wall of fuzzy guitar. Durban Poison had all the style and confidence that Gun Control lacked. The band clearly understood the concepts of stage presence. Unfortunately, they didn't understand the concept of live mixing. When the sound man mentioned to Corvette that we couldn't hear them, they blithely replied, "That's the point." Although more upbeat and rock than the first band, Durban Poison's garage rock sound got lost in the effort to be more shoegazey.

The crowd finally started to come to life

and shake their asses for Dumb. They were a pleasant surprise of the evening, rocking a set of proto-punk-meets-prog-meets-'90s-alt-rock. At times singer Gal Av-Gay's voice reminded me of a young Jello Biafra and the guitar sound ranged from dreamy and distant to progressive and almost doom metal. Between songs Av-Gay read rhyming couplets that related to life in Vancouver.

The crowd had been steadily growing all night, and MOSFETT, the final act of the night pounded the appreciative audience with a wall of guitar driven sound, reminiscent of QOTSA. The songs went from mid-tempo, melodic numbers to heavier, more guitar-driven riff-rock, although some of the solos fell a bit flat. I was impressed with their stage presence and their long, greasy, scumbag hair. MOSFETT struck the perfect balance between heavy and catchy; Blair's KinKnacker's vocals spanned the map from screaming to sing-songy "oohs" and the crowd appreciated it.

Overall, all the bands of the night brought back a seriously '90s alt / punk vibe and they had the perfect venue for it. The SBC has definitely made a new regular in me.

Dusty Exner

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MUSIC WASTE PT. 4

D efinitely the place to be on the last night of Music Waste 2016, the Wise Hall was like a mystical tent in the form of a local hall, with the lights lowered and their patchy disco ball spinning. Why didn't they use the stage already provided? Probably because the organizers were aware of just how many other things were going on that night. They were trying to fill the venue in a way that would encourage the performers.

As I walked in Jock Tears had already started playing, despite vocalist Lauren Ray's declaration on stage: "Sorry... I'm wasted." Their scatter-brained, high energy punk was about real life scenarios such as Ray getting her head split open, and people she didn't like. Fast and choppy, I liked their sense of humour and their sunshine demeanors.

The end of their set was a cue for many. Waves of people entered and exited on tides controlled by the gravity of cigarette smoke and boredom. No one wanted to stay inside while the equipment on the floor was changed.

Stefana Fratila was next. Her computer-based music was a carefully curated electronic forest. Fratila's vocals were bright and clear, cutting through the bass nicely and her harmonies made me feel meditative. My only qualm was that she didn't use more deep bass like she did at the beginning of her set. When she did, I felt it go through the floor, hit me in the heart, and make me feel like she was connected to her audience.

I checked out a little for Kiso Island. I, like most of the audience, was hot, sweaty and barely there. I do love their name, though, and I really enjoyed "Sleeper" because of its tri-layered volume.

Poor Baby were next and it felt like they had studied all the early 2000s indie rock they could possibly listen to. Poor Baby technically weren't a bad band. In fact, it was inspiring that they could get so many musicians to play so well together, and get their hand claps in time. But they were bland and a little disappointing. They were an average-joe band in a festival that was supposed to represent the DIY and the imaginative community of Vancouver's underground scene. I don't know if they knew it but they visibly cleared the room. People who love music chose to leave because I'm assuming they were bored. The only redeeming quality was that the lead singer hugged us all and had great, charismatic jazz hands.

After Poor Baby, I was worried. I had never heard of Swim Team, and was just hoping that I wouldn't have to hold my breath for another set until Jay Arner came on. I was in luck, though. Swim Team were so good. About half way through their short set, the music felt a little broken, but the audience kept creeping closer to the stage. They were an unedited fever

dream of a '70s era Farrah Fawcett movie. The set ended too shortly, and we all cheered for more. Swim Team seemed a little lost, and the encore song they dug out from their back catalogue definitely didn't match the rest of their experimental sound, but I'm glad they had something to play instead of leaving us wanting more.

I was waiting to see the final band all night. It was nice to see the new generation of Jay Arner's band in action, and observe how well they meshed together. Music-wise, they were easy going and fun. They felt like a distinct change of pace from the other bands, as if they were slowing down our manic vibes from the previous sets and getting everyone ready to head home for the night. Despite seeming chilled out and happy, they still made me want to dance with their quirky electronic sound.

Lethargy hit me as I left with some cool free stickers I picked up from the Art Waste vendors.

I felt like I had run a musical marathon, but was glad that I saw the night's highs and lows. I was struck with how much more I now knew about the intricate connections of Vancouver's music scene, but also glad that the night was over and I could hit the hay.

- Esmée Colbourne

KEVIN MORBY / JAYE BARTELL JUNE 7 / MEDIA CLUB

n what was one of the first balmy, clothes-drenching evenings of the summer, I biked across the Georgia Viaduct, just as the sun sank low enough for the day's heat to (mostly) melt away. Outside The Media Club, the sidewalk was punctuated with sad, sweaty little faces hoping to scoop extra tickets — the show was sold out. In the parking lot across the way, around the sidewalk, and scattered on the stairs, were hurried last sips of beer, cigarettes, spliffs.

Inside, Jaye Bartell tuned his beautifully worn, classical guitar and began to, as Kevin Morby would later describe, "get the stage



hot." Bartell was an endearing mix of sincerity and quirk, sporadically cheers-ing the crowd between songs, beer bottle in hand.

It's no wonder Bartell first found lyricism through poetry in earlier years. By the time he moved hollowly into "Tuesdays," (from his new album, *Light Enough*), a devastatingly lovely, haunting ode to the melancholy of youth, the room had gone entirely silent, hanging on every phrase, every rich, baritone lilt. With his soft gaze and timeless lyrics, Bartell's was a nostalgic performance that might have belonged to any era.

The room buzzed in anticipation, a flood of people inching toward the stage despite the thick, sauna-like mugginess in the air. In an equally meditative and avid state, Morby's three-piece band strummed into the first song, Kevin soon darting on stage, donning a full, toffee-toned suit, a crisp white shirt, and a bolo tie, his hair an endearing mop of sweaty curls.

What followed was one of the most authentically compelling performances in recent memory. The mood was fluid, ranging anywhere among ambience, folk, twangy blues, smooth country, and jazz, all imbued with Morby's deep, melodic drone. Unsurprisingly, the audience shook to every cue, missing no beats. This was largely due to Justin Sullivan's relentless drumming: watching him meditatively pound in and out of see-saw rhythms was nothing short of hypnotic. We entered a trance. Luckily, Morby lured the crowd back to reality with a swift "muchas gracias" and a cheeky smile. He consistently extended an invitation to cathartic thrashing, as he bounded back and forth across the stage through much of the performance. Still, moving through favorites "All of My Life" and "Miles, Miles, Miles" gave the audience time to sing softly along and regain any intimacy that had perhaps been scattered by enthusiasm.

Halfway through the set, Morby started into slightly awkward if not infectiously endearing banter while tuning his red Fender Jaguar, revealing that his elementary school nickname had been Butter Beer. After a few more adorable quips, Sullivan and guitarist Meg Duffy chirped "come on man, let's do this!" With a resoluteness they'd not had before, Morby and his band moved into "Harlem River" (roughly ten minutes of bluesy rapture), into which the audience dissolved entirely, lost to a kind of melodic syrup that had permeated the room.

After comedically feigning the end of the set, joking that they'd just go "sit to the side unexpectantly before coming back," Morby bounded off stage with a facetious "goodbye," exaggerated air quotes, and a grin. After returning to play "Parade" and one or two more songs, the band filtered off stage, leaving Morby to close with Townes Van Zandt's "No Place to Fall." This being one of my most cherished songs, I left The Media Club feeling full, knowing I'd just experienced a performance to delicately tuck away and treasure.

— Ivanna Maria Besenovsky

LEVITATION DAY 1 JUNE 17 / COMMODORE BALLROOM

was apprehensive to say the least. After attending Levitation last year I had high hopes of the whimsical outdoors, the silk tents, and the hot sun. So when I heard that the festival would be at the Commodore Ballroom because of 'unforeseen circumstances' and lousy weekend weather I was disappointed.

I had so many questions: Where would the vendors and the food trucks be from last year? Would it feel like a festival? I assumed many people had paid to see an outdoor show, would they still be willing to pay high prices for a glorified concert? I wondered how many underage people had paid to attend and now couldn't enjoy the music...

Esmée Colbourne

to read the rest of this review visit www.discorder.ca

LEVITATION DAY 2 JUNE 18 / COMMODORE BALLROOM

ay two kicked off with Burger Records four-piece Cherry Glazerr. The small crowd was rapt as they ripped through a set that was equally '90s baby grunge and '80s metal. With plucky and hypnotic guitar lines and lyrical harmonies, Cherry Glazerr was all over the map but confidently so. Bassist Sean Redman closed out the set thanking everyone for coming out early and being good sports about the venue change.

The good sportsmanship rolled right over into Hinds' infectiously fun set. Watching them is like watching your best buds in a band that happens to be very talented. Playing a number of songs from their debut *Leave Me Alone*, Hinds' set included some surprises, complete with a kazoo solo and a make-out jam. Hinds closed out with their cover of Thee Headcoatees' "Davy Crockett," leaving the crowd buzzing on their last North American stop before Glastonbury.

Thee Oh Sees' set was encapsulated by the image of singer John Dwyer crushing a Red Bull before starting. The synchronicity of drummers Ryan Moutinho and Dan Rincon was thrilling to watch, strategically placed centre stage in shirts screaming "Roxy Music" and "Trump is My Sex Slave." Their impressive performance, complemented by bright bass lines and screaming guitars, whipped the crowd into a mosh pit that felt inevitable.

The fact the California Beach Goth gods The Growlers had their own merch table is a good indication of the reputation preceding them. A dramatic opening in darkness with a sin-



gle spotlight on lead guitarist Matt Taylor, they opened with "Tijuana," the first sign that the set would cover their wide-ranging catalog, playing from each of their studio albums. Backed by a full percussion section, The Growlers were relaxed and confident while exuding the quirky grimy energy they're known for. Singer Brooks Nielsen performed with a silly swagger, catching a cigarette break at the back of the stage while Taylor and guitarist / keyboarder Kyle Straka took over for "People Don't Change Blues." Closing out with "Chinese Fountain" beneath the disco ball, Nielsen promised that The Growlers would be back, a show that, for my part, can't come soon enough.

Shortly after The Growlers vacated the stage, the curtains snapped closed for the first time. Closing out the night was producer Steve Ellison, a.k.a. Flying Lotus. When the curtains opened, Ellison popped out in front to say hello, then took position in his booth behind a scrim. With images of tentacled robots, cosmic dust clouds, and decapitation behind and in front of him, watching Flying Lotus was like watching Ellison orchestrate from inside a futuristic kaleidoscope. His sonic content was as diverse as his visuals, ranging from film score sounds to sampling Travis Scott's "Antidote." Again a perfect closing choice for Malkin Bowl - the intensity suits the outdoors. But the crowd was densely packed with full-throttle enjoyment, showing that despite a bumpy start, Levitation was a time very much worth having.

Elizabeth Holliday

HOLY FUCK / SUUNS / Summering

JUNE 17 / RICKSHAW THEATRE

Fuck, Suuns and Summering at the Rickshaw didn't seem to conform to the Levitation promo strategy: It had its own posters distributed, and I overheard people at the show who didn't realize it was part of the festival. This isolation was

perhaps a blessing, distancing it from the chaos of Levitation's last-minute venue switch. Festival passholders and cheapskates commingled in the crowd.

Summering started with their backs turned away from the audience, which could have been strategic: either to avoid playing to an empty dance floor, or to avoid the distracting Levitation vortexes projected on either side of the stage. Regardless, it was a shy way to start a loud show.

The band relaxed after the first couple songs, and more people approached the stage. Paul Stewart's distinct vocals against Summering's stoner-psych rock was very mellow. Though beautiful, the songs lacked variety, and the set was almost too seamless. I overheard someone say it was as though the band had locked themselves in a basement with Thom Yorke's catalogue. But who doesn't love Thom Yorke, right? Thankfully, the Rickshaw seats are not unlike a comfy basement couch.

By the time Summering wrapped up their set, the room had started filling in anticipation for Suuns. The house lights and projections were dimmed, and smoke gave the stage a mystical glow. A deep drone preluded the band's entrance, making for a dramatic build-up. When Suuns finally started playing, their energy was so dynamic and the room so charged, that the audience started dancing immediately. As black silhouettes against red light, the band members' faces were hidden from the audience. The mystery intensified Suuns' set, like being felt up blindfolded.

While the set was strong as a whole, blurring together rock and experimental genres, "Resistance" off 2016's *Hold/Still* and "Edie's Dream" off 2013's *Images Du Futur* were standouts. All the band members had solos throughout the performance, perhaps a lingering influence of their jazz roots. Ben Shemie on vocals and guitar, and Liam O'Neill on drums were especially captivating.

I fought the urge to leave after Suuns, wanting to end the night on a high note, but Holy Fuck was worth staying for. From the initial beat, key wizards Brian Borcherdt and Graham Walsh brought high energy. They and their fellow bandmates pulsed and jumped to their own beats. Holy Fuck is an analog electronic band, their sound characterized by vintage synths. Bathed in bright light, their set felt airy and playful. Their configuration was a horseshoe, with every band member in clear sightline. The stage setup added to the perceived improvisation of the live versions of their songs, which, when deconstructed on stage, were more vibrant than any recording. After an encore chant of "Holy Fuck, Holy Fuck, Holy Fuck..." they returned to the stage and performed "Lovely Allen" off 2007's LP, the perfect closing number.

If I have one criticism from the evening, it is a more general comment directed towards organizers and promoters in Vancouver — that the lineup lacked diversity. Though this show was magical and Levitation as a whole was excellent, the lineup did not represent the level of cultural diversity I would expect in a country as multicultural as Canada. Why is it that so many shows in Vancouver feature primarily white male musicians, still?

-Leigh Empress

LAUREL HALO / LOSCIL / WAV_FORMS

JUNE 18/ALIX GOOLDEN PERFORMANCE HALL

Despite WAV_FORMS' success, Loscil's subsequent set, featuring new material from an upcoming LP, had the most emotional power of the evening. At first glance there's a visual austerity to the visuals, matching Loscil's colder textures: topographic scans of Pacific Northwest landscapes, with snapshots to black, suggested documentation and surveillance. Loscil's previous work, marrying occasional acoustics and field recordings with pulsing synthetic tones, is heavily informed by his B.C. environment. Here, horns, airy whines, and cybernetic drones created an urgency which felt political and tangible. The beat became, at times, heavily discordant, while maintaining its inhuman advance. At one point a chorus of chopped and arpeggiated cries rose above the din.

In spite of Loscil's percussive strikes and the array of mechanical clamour, the wash of ethereal sound sustained and prevailed. The dimensions of Loscil's music unfolds with powerful visual markers — as the film's objective topdown camera lens segues into a series of envelopments and first person perspectives: below the ocean, seaweed forests, and weightless airscapes. In his remarkable set, Loscil married the spiritual and scientific. Cradled by the ocean and suspended in the clouds, the expression approached Cascadian grace and awe...

Jonathan Kew

to read the rest of this review visit www.discorder.ca

DARTO / FOUNTAIN / TOUGH CUSTOMER / HICK JUNE 20/RED GATE

arrived at the Red Gate just before ten to catch the opening acts for the night's show. I walked into the darkened room where ten or so other people were clustered in groups on couches, while the DJ played '80s style remixes of top forty songs interspersed with gunshots.

Hick took the stage around ten as more people wandered in. Their set opened with the soft dissonance of "Travellers" but transitioned to a heavier guitar and bass driven sound over the course of their twenty minutes on stage. Without distinct driving melodies, Hick's music sounded to me like ambient punk rock — the guitar and bass thrashed to a tune I couldn't quite discern. To end the final song, the lead vocalist shrieked what I heard as, "DIE, DIE, DIE," before concluding with a graceful thank you to the audience.

Darto's set was the night's most cohesive. The Seattle-based group played an atmospheric mix of rock instrumentation and synth. Even when Darto alternated between their vocal leads, their set was stylistically consistent. Their ambient sound was reinforced by a series of dream-like images projected and distorted behind them. Of all the sets I heard that night, theirs moved me the most; when it ended, it was like a spell was broken. The audience dissong in their set was the cowbell heavy "Farm of Tom," even though the drummer's repetition of "COW!" made me feel like I was on the outside of an inside joke. The set concluded after a brief twenty minutes.



persed to the couches, to smoke outside, and to wait for the next act.

Fountain's set was characterized by its tandem vocals and off-kilter post-punk sound. Their up-tempo set was the most fun of the night, especially their performance of "Emerald Dripping Flat." Rob Coslett and Evan Jeffery chanted together the song's chorus: "Sugar, water, cream, water." The audience was highly receptive to the dynamic set of tracks from their EP *Fountain 2*. The midnight energy in the room peaked as the audience danced to Fountain's guitar-driven set.

By the time Tough Customer's set began at one in the morning, the crowd had grown smaller. I realized that much of the audience was composed of members of the bands that had played and their friends. Tough Customer's set was performed for those who knew the band intimately. Vocal duties were shared among with band's four members, with vocalists often following different melodies simultaneously. The result was disharmony across the set. My favourite I left the discord of the music for the late night streets of the Downtown Eastside with the chant, "Cow, cow, cow" in my head. Through all of the noise, I felt like there was something I had missed. — Courtney Heffernan



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Under Review

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OLD GIRL Objet A (Gary Cassettes)

Like taking a trip into an industrial coven, Victoria-based Old Girl delivers a soundscape of beautifully crafted music, both ethereal and brooding. It sweeps through lustrous synthetic beats, paired with airy murmurings that ignite contemplation with its poetic sensibility

Self-taught, multi-instrumentalist, Nasstasia Ellefsen, is the genius behind the new album *Objet A*, the second LP under the moniker, Old Girl. Her proficiency in multiple instruments is evident in an impressive ten spell-binding songs. Despite her aptitude for several instruments (which include guitar, synth, piano, and beats) it's her enchanting voice that captures one's attention. Her voice is distinct among the eerie melodies, providing a strange warmth through the ambience. It's not an album for the masses, but for those with a soft spot for complexity.

In contrast to her last album, Eternal Idol, *Objet A* does not contain the same danceable quality — which has been replaced with a much darker tone. *Objet A* begins with "Help Me To Embrace," which opens with that delicious thumping of a synth drum beat, followed by the menacing snarl of a guitar. The song dissolves quickly into layers of electronic dissonance, accompanied by Ellefsen's other wordly chanting. What follows is unsettling. The song "Beast" is slow and foreboding, like entering a nightmarish film. Ellefsen's cry drawls and seduces and despite the tension, one feels compelled to delve further.

Old Girl blends an almost mathematical quality, reminiscent of the beating drums in classics by The Sisters of Mercy, with the fantastical qualities of Cocteau Twins. The third track "Abyss of Potential" is a prime example, with its echoing synths and hard hitting plastic snare. Ellefsen's sultry voice adds a softness to the doom and gloom.

The album closes with a hushed lament, and the slow feathering of a piano and offers the perfect comedown. *Objet A* feels emotionally driven, and open to interpretation, perhaps more of a guide to tempting an emotional response, rather than a blatant stab at your heartstrings. — Evangeline Hogg



ADRIAN TEACHER AND THE SUBS

Terminal City (You've Changed)

t may sound as if they are back and in fine vintage form, but this is far from an Apollo Ghosts record. Sure, the short and sweet power-punk-pop that had us dancing and singing along is in full force on the debut full length from Adrian Teacher and The Subs. The stark difference is the tone. Terminal City is really the deepest and most political record in Adrian Teacher's repertoire (Apollo Ghosts, Cool TV, Arbutus). His anger and frustration is channelled towards the very city that gave him inspiration to make music in the first place. In Terminal City, Vancouver is put on trial for losing its grit to sterile corporate wealth. Normally heartache is reserved for human love, but in this case Adrian Teacher is mourning the loss of a different kind of lover. The effect this has on the music is destined to make this record an absolute classic.

Don't fret AG fans, the same ultra catchy infectious melodies remain the focal point of the album so much that the listener might forgo the lyrical component altogether, but in the end it is hard to ignore Adrian's editorials.

On "Charmless Babes," Adrian frets about how "Yuppies walk their puppies hand in hand in front of taco stands / Luxury is charmless and it's hopeless." In "*Terminal City*," Adrian is far from making peace with the idea that "we are bringing the west to the east." It's not quite Jim Morrison (this is the end beautiful friend), but rays of sunshine are exceedingly rare over the 25 minute journey. Still, one can find a few moments of happy when Adrian briefly reminisces about the old "Westfalia 79" until it too suffers the same fate and finally lies decrepit in a yard.

Terminal City is a slap of reality to a city that is losing its cultural identity because it is too damn expensive to live here. Adrian Teacher probably could have called the album 'Terminal Cancer,' but then we would be labeling the record as downer rock, which it's not despite the gloomy tone. And truthfully, is the city as ill as Mr. Teacher would have us believe? That's a good conversation to have over a Starbucks. My treat.

Slavko Bucifal



HOLY FUCK Congrats (Innovative Leisure)

Coronto's Holy Fuck have been away for six years since the release of *Latin*. Their comeback album *Congrats* is a fine blend of their wild side, their subtle side, and their pop-oriented side.

The album opener "Chimes Broken" is as good as an album opener could get, encompassing the sound of Holy Fuck and setting the tone of the album perfectly. Driving drums, distant vocals, distorted bassline and an explosive climax make for a fully developed song. The band uses the formula of the first track (introducing the main elements, an instrumental break halfway through, climax and conclusion) throughout the album in songs like "Shivering," "Neon Dad," "House of Glass," and "Acidic." This lends some repetition, but is not a major detriment.

"Shivering" is the best track on the album. There is also an addition of a choir halfway through the song that, while unexpected from Holy Fuck, fits in the context. The track then transitions into a calm instrumental break before building up to a climax with distorted guitars joining the rest of the instruments in conclusion.

The album's only issue is that it is not cohesive. Of course there are many tracks here that explore the same sounds and instruments, but they do not add anything to the album on top of one another. For instance, "Tom Tom" is merely an instrumental electro pop track with a steady beat, a repetitive distorted vocal melody and bassline that never evolves into something more. The short interlude "Shimmering," which sounds like a prelude to the next track, does not transition well at all and ends abruptly. The beginning notes of "Acidic" completely depart from what the ending of "Shimmering" might have led to.

Nonetheless, *Congrats* remains an enjoyable album that orients the subtle, pop-oriented side of Holy Fuck with their more experimental leanings.

— Sam Mohseni



VARIOUS ARTISTS ADSR Vol. 1 Compilation (ADSR)

en tracks from friends around the globe" notes ADSR music to describe its first official release, ADSR Vol. 1 — just one short, confident sentence. Sean Mallion and the rest of the ADSR team are devoted to supporting non-mainstream electro-music artists, manifesting in multiple events, extensive blogging, and the recent launch of the ADSR music label.

It is already sunrise in the land of the Korean producer Honbul. In "Asura Break," spirits sing away the night. Their loose ribbons dance in the air producing modern trip-hop waves which crush upon ancient percussions of Buddhist monks. In "Shake," elements of glitch, chill beats and downtempo, temperamental drums and earthly voices chase each other in a joyful game of life — Honbul is a good example of how to master electronica's chi.

This set atmosphere follows Tokiomi Tsuta with "Coelacanth and "Night time in Tofino," songs that leave the impression of being natural even though they are synthetic. "Coelacanth" is water-based — pay attention and the water will caress your feet, succulent drops of latenight jazz piano and sparkles of Spanish guitars will slowly run down your spine. "Night time in Tofino" is fire-based and vivid — pay attention and you will feel the warmth of the crackling campfire, the crispy forest leaves caught in your hair and the breeze passing through the pathways of your face.

After an exemplary showcase of balancing a song's yin and yang, comes Lumiere, and together with him a whole other world — though this is an understatement. When it comes to "Last Of Us" there is no world left at all. Maybe just one — the last standing underground club in Berlin where this song echoes like a relaxed EBM farewell. It seems that the only thing which protects Lumiere from getting trapped within his own abyss is the alert, constant ringing of the percussion. In "So Real" he comes back to his senses — growing pad lines, intense bouncy percussion, precise allocation of beats: pure techno architecture.

And then, "Love / Yeah / You better believe it / Love / Love / Love," the intro vocals of "Never Do" by Lower. Steady, groovy kick-drum and layers of magical strings gradually build a beat of summertime chill-out and wonder.

"Nowhere" moves in the same direction.

Last but not least is Domtron. Spacey, large, elastic synths able to reach the nearest galaxies are present in both "Longwave" and "Sierra." But the high-voltage chords and fleeting leads found in the latter are what makes it hard to forget. Domtron doesn't use laptops to create his music — instead, he prefers hardware samplers and sequencers.

Each one of us is a whole universe of their own. ADSR Vol. 1 is a brilliant selection of worlds within a world. It reflects the love of those who work to make it happen. It is an honest effort to bring forth the hidden gems of the international electronic scene. But in my world, what would make it perfect is this: Melentini, the exquisite versatile artist whose ingenious music and unparalleled voice carries, like an old-soul, all of our beauty, our pain and our hopes throughout times, and Sworr, the new band on the electro, trip-hop block, that generates sui-generis sounds and vocals from the young and charismatic frontman, Robin Kapsas, leaving you in awe. Maybe in ADSR Vol.2 - you never know. Theano Pavlidou



LATE SPRING

(Self-Released)

enre is a cruel mistress, one that provides a form for expression but not necessarily the tools. Shoegaze exemplifies this fact. Bands often rely upon a veneer of reverb and distortion to hide a lack of ingenuity. Songwriting falls to the wayside. And creative influences are worn all too visibly. My Bloody Valentine's *Loveless*, Ride's *Nowhere* and Slowdive's *Just for a Day* still guide and define the genre. This influence is seen in the works of those like Whirr, whose 2012 release, *Distressor*, approached the genre with a deep lethargy. The method is simple: turn up the volume and hope nobody notices a grotesque act of creative regurgitation.

On Invisible, however, Late Spring distinquishes themselves. Beneath the distortion of Invisible lies dynamic and original songwriting ability. They prove that not all shoegaze is created equal. Tracks like "Storm" and "Drink U" come laden with immediate hooks. This catchiness arises from the vocal work of KC Wei and the angular guitar playing of Nik Gauer. Often, the two connect with startlingly intimacy. As Wei's voice arches into the non-verbal bridge of "Drink U," for instance, an equally primitive riff responds, one that thuds and shudders and playfully threatens to derail the song. It is a conversational moment: a candid expression of emotion. Like the 1949 Ozu film from which they derive their name, it is clear that Late Spring commits to raw sentiment.

Yet, at other times, Late Spring remains subject to the yoke of their predecessors. On tracks like, "Sweet Thing," Wei seems to have internalized the muted moan of My Bloody Valentine's Bilinda Butcher. Similarly, the guitar work of Ride's Andy Bell and Mark Gardener inform the song "Invisible."

By no means are these comments belittling the accomplishments of Late Spring. Rather, these moments of genre-cliché are only noticeable because *Invisible*, as a whole, operates with its own assertive voice. Wei tends to steer clear of the wistfulness of many shoegaze vocalists. For example, her performance on "Loser" is laced with a refreshing commitment to lyrical and vocal minimalism. And the riff work on tracks like "Fireball 2" and "Predator," avoid any sort of late-album malaise. Over the course of *Invisible*, one thing is clear. The ghostly specters of influences are diminishing. Late Spring is in blossom. — Maximilian Anderson-Baier



KAROLINE LEBLANC Velvet Oddities (atrito-afeito)

uébec Great Karoline Leblanc's *Velvet Oddities* is a series of 19 brief piano improvisations from her Montréal-based label: atrito-afeito. The LP continues Leblanc's exploration of sonic freedom and experimentation as she produces inventive and temperate compositions.

Leblanc's career began as a prominent classical Canadian pianist, playing several world premiers of Canadian composers throughout the '90s. But since 1998 Leblanc has been experimenting with traditional free jazz and unrestricted musical expression. She is less known for the result of her stylistic revolution, which is heavily improvised, flighty, protracted, and largely self-produced.

atrito-afeito, releases content made exclusively by Leblanc and Paul J Ferreira Lopes, another Montreal-based artist with a similar interest in innovative musical freedom. The label's releases are a series of largely improvised collaborations and solo releases. Their group, Total Improvisation Troop (TIT) is self described as a "modular structure for freedom" combining visuals and traditional and contemporary sounds to redefine textual performance with expressive liberty. atrito-afeito is a self-created platform for Leblanc and Lopes to create whatever kind of content interests them, unaffected by typical industry limitations and they have used this opportunity to produce genuinely personal and original music.

Alternating between urgent chords and gentle trills, Leblanc has created a cathartic collection of improvisations in *Velvet Oddities*. Leblanc's mastery of pause and suspense on her beautifully paced tracks seduces and soothes the listener. While the tracks range from five minutes to less than one, with most of the songs hovering between two and four, every piece combines dramatic interjections and consistent melodies as Leblanc trips over keys and chords on her own authentic creative odyssey. Leblanc's position allows her creative and productive freedom and *Velvet Oddities* is a gratifying addition to her growing repertoire. — Dora Dubber



FUZZY P Fuzz EP (Self-Released)

Under Review Editor's Note: With June being tumultuous, I plum misunderstood that Fuzzy P's Release Party was a reference to the new album, On a Lawn, and not in reference to a physical manifestation of their debut, Fuzz EP. Whoops. As such we are proud to present a review, above all excellently written, and if nothing else, an expose of the threat I pose in a role with any responsibility. Please enjoy the best 2016 review of a 2015 album to be published in 2016. #FuzzyPrexit. — Jon "Dunker Oats" Kew

suzzy P's promising first release, *Fuzz EP*, is a four track study of millennial existentialism. The fledgling Vancouver band laces lead vocalist Joey LeBrun's sprawling drawl over a 'scape of blended beats and melodies. The EP isn't perfect, but it definitely showcases their strengths and establishes the group's unique yet vaguely familiar sound. The nebulous sound supports the group's abstractive focus. But without personal attachment and a way to ground these ideas in the musicians experiences it's difficult for the listener to stay interested.

The tracks on *Fuzz EP* are all essentially composed of a strong beat and synth themes with interludes of LeBrun's strained vocals shouting over heavy guitar chords. For the most part, the EP is slow and dense as Fuzzy P plays with this formula. Most of the tracks focus on the spoken word lyrics alternating regularly between the vocals and the theme. But "The Long One," has a 10 minute instrumental interlude that mimics this pattern while managing to subtly drift between transformed melodies back into the original melody and their typical spoken narration.

"So Young," the second track of the EP is the most lively one. Packed with an energy that is juxtaposed alongside LeBrun's heavy vocals, the song rounds out the release's otherwise weighty tone while showcasing Fuzzy P's sonic dexterity. The final song, "Wash Away," is the most vulnerable track. It is the slowest and most lyrical and as the closing song, it seals the the tone of the EP as perpetually searching.

Since *Fuzz EP*'s October release, the group has released *On A Lawn*, their first LP. This album continues the young ensemble's hazy ambiance and doubts, but diverts from their original abstraction by grounding the themes in personal experience, addressing one of my biggest critiques. *Fuzz EP* is Fuzzy P's first attempt at creating a sound and figuring out what they're capable of. And they nailed that goal.

Dora Dubber



AILEEN BRYANT "Saying Yes"

words by Christine Powell // photo courtesy of Andrea Lukic

f you're in reach of the web, I would like you to type Aileen Bryant's name into Google. Suggested search terms are 'Aileen Bryant Vancouver,' or perhaps 'Aileen Bryant Musician.' The search results may not be what you expect, forming nothing short of an enigma, but there is more to it than mystery.

When I sat down with her, my questions for Bryant are met with a pointed thoroughness. Each time I ask something new, she throws her eyes skyward and answers slowly, with care. Her minimal online presence as an artist made me wonder why she agreed to do an interview at all. After a pause she answer, "because I was asked and to see how it feels to participate in this way." She clarifies, the reason her online presence is so minimal is not to stimulate mystery, but that her focus has been exclusively on live performance.

Bryant's approach to music is similarly serendipitous. The release of "Spring Improvisation" through Pythagoras Records' second multi-media publication will be the first time that Bryant has released recorded music as a solo artist. Which is astounding, given that she has been making music for over 10 years.

"[Pythagoras] arrived in the spirit of the experiment. In not really asking and instead just showing up for what arrives or presents itself ... I've almost tricked myself into this material and this project by just deciding to say yes to things."

Each volume Pythagoras puts out contains a written component, a visual component, and a musical component. The 7" that Bryant is publishing is a six minute improvisation that was never meant to be shared. For this issue, Hannah Acton is the writer, and Nick Howe has provided pastel works.

"It's in keeping with the performances I've been doing where you have to had been there. The moment that that thing existed — it's intimate."

And intimacy is a byproduct of the vulnerability in Bryant's work. The human voice is the instrument that Bryant loops to build soundscapes that she and listeners can lose themselves in. Although Bryant sees her voice as an extension of herself, she realizes that acapella often makes an audience squirm.

"Definitely the hardest thing I've done on stage is to decide to sing without any accompaniment. It's really, really raw. But I think there's a strength in vulnerability that isn't always addressed, like confidence or being a cool person, which are pretty exalted things ... All the nerves are in your voice and they become a character that you overcome."

By layering and looping her voice, Bryant can use the thing that makes her vulnerable to build a space in which she and her audience are more comfortable. "Now when I do play with people or fill it up with other sounds, it's a lot easier to be on stage. There's value in doing the

hardest thing first and then finding from there."

ntil this release, the only way to experience work was to be present at a live

performance. This links the music that Bryant makes to its context. But in a city where space has been used and reused by artists, there can be dissonance between the expectations of the crowd and the intimacy of Bryant's work.

In May, Bryant played art rock?, a monthly show programmed by Hazy and Late Spring's KC Wei. Projects like art rock? free artists from expectations surrounding their performances, which can stifle the mood. As to whether Bryant's performances are more suited to a gallery or a stage, she says her performances could be at home in either.

She brings up Wei and the philosophy behind art rock?. "There's a liminal place between that exists and I feel like what I'm doing can travel around between those things. I'm really thinking of sound as an environment and as a place that I take with me ... It always changes and I like the idea that it can. It's important to me that it can adjust to different situations."

To Bryant, the internet could be a distraction that isn't as interesting as the music itself. "It's felt really important to decide whether or not I want to participate there, because it does seem to make [the project] a part of a world that I don't really understand."

She would like to experiment more with the material before thinking about it's representation. When Bryant creates, she does it with a fervent interest in the work that she is making. She is fascinated by catharsis in moments of creation. That's what makes "Spring Improvisation" a

> singular artifact: The pressing is a recorded

> "This is when I've been alone and the song is happening for the first time, I'm trying to record those

moments. And there are a lot of mistakes in there and a lot of things that I would really like to fix. ... But anytime I try to go back in and fix things, there's something lost."

BECOME A CHARACTER

THAT YOU OVERCOME."

Bryant is continually exploring her own art. Her work invites audiences to experiment with their expectations about what music sounds like on a stage or on record. And now, Bryant is also inviting listeners to witness this experiment as it happens.

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Pythagoras No. 2 launches July 2 at a secret location with performances by Aileen Bryant with Aidan Ayers on violin, Hick, and SP Davies. Bryant is also playing Hazy's debut album release at the Lido July 7.

"ALL THE NERVES ARE IN improvisation: YOUR VOICE AND THEY

> AILEEN BRYANT 49

Andrew Yong Hoon Lee of Holy Hum & Alex Zhang Hungtai of Last Lizard * * * illustrations by Cristian Fowlie

first met Alex in Vancouver of 2010. We were working on an exhibition for artist, Howie Tsui who used to play in the band The Acorn. There weren't a lot of asian people in the Canadian music landscape at the time and so when I found out he was a musician I immediately wanted to strike up a friendstip. Our relationship grew out of the many conversations we shared regarding issues of race, belonging, and diaspora. We have managed to meet up in various places in the world at various times, and maintain a regular correspondence. What follows is an excerpt of our most recent conversation, occurring in June of 2016. Alex is currently in Copenhagen, and I am in Vancouver. **AYL:** Buddy! Where in the world are you right now and what are you doing? Tell me more about your new incarnation as Last Lizard. How is your new project shaping up?

AZH: Yoooooooooo. Things are more or less more chill now, just searching for something else out there. I don't even know what it is I'm looking for but I'm looking for it. In Lisbon at the moment training on saxophone with David Maranha and Gabriel Ferrandini. Last Lizard is on hold for now, been playing under my real name for a change.

AYL:The last time I saw you was in Lisbon right after you had put out Stateless. I remember waiting at the Berlin airport with my partner for our flight to Portugal. You had just posted on your website that Dirty Beaches was done. I was shocked. The new record was fucking beautiful and heartfelt and I was really excited for where you would go next. I want to ask you — because I went through something similar when I stopped doing In Medias Res and started Holy Hum: Does it feel like you are starting over? Or is this a continuation? Is there something that threads all of your previous work together with what you're doing now?

AZH: In a way, it's starting over, and in another way it's a continuation. What we do and how we live our lives are forever intertwined. It reached a boiling point, so to speak. It had to end, because the polarities were just cancelling each other out, erasing each other. Whether it was the polarity in how I express myself musically or personally, it was reaching a dead end, and I had to move on. It was a necessity in order to survive and grow. Growing pains at age 35.

I know you were born in Canada, whereas I was born in Taiwan. Although it's annoying when people question my authenticity as a North American (being raised in both the U.S. and Canada). I also don't feel any specific loyalty towards this identity. I feel extremely privileged to have been raised here, but I loathe nationalism. Celebrating culture is great, but celebrating segregation (U.S. border patrol propaganda against Muslims and Mexicans), labeling people and determining who is qualified to be "one of us" is truly disgusting. It happens all over the world in every corner. Nationalism can breed blind hatred, it's a very powerful tool employed by the government tampering with how a nation feels and how the media distorts and demonize certain countries, preparing and grooming our political attitudes. Not to mention the attacks of Muslims in the U.S., but in Ottawa, Ontario there have been attacks on mosques being burned down this year after the Paris attacks. Makes me think about if China goes to war with the U.S., would people throw stones into my window? Would people jump me while I'm walking on the street or verbally abuse me with racial slurs? In your opinion, what does it mean to be Canadian? People can't even tell the difference between Muslims and Sikhs, I doubt they will be able to tell the difference between Taiwanese / Chinese / Korean / Japanese for that matter. What kind of psychology does it bring upon Canadian minorities when our citizenship / identity can be revoked/provoked and challenged at the whim of the country? (Bill C-24, for instance, or the patriot act in the U.S..)

AYL: I've got to think about my father when he emigrated to Winnipeg in the '70s. He was like an alien in that city. He was like one of two Korean dudes in that town and everyone made him aware of that. When I became old enough to drink, instead of wishing me a good time at the bar my father would show me how to break a beer bottle over the counter. He said that people were going to want to fuck with me and that you shouldn't get yourself cornered. And that even on the bus ride home people are going to want to follow me so I should always get off a stop early and walk the rest of the way. All because of the colour of my skin.

I think to be Canadian you've got to know and remember where you came from. And I feel like that's what I'm in the process of doing. Because we are bound to repeat our past if we don't remember it and acknowledge it. Being Canadian is to remember the Residential Schools, The Chinese Head Tax, Japanese Internment, the list goes on. I don't think we can move on unless we address these things. You've got to recognize it and name it in order to heal and move forward.

Growing up I wasn't yellow enough to hang with the Asian kids and I tried to be whiter than most white kids and that alienated my parents and ultimately myself. After my father passed away in 2011 I really started to look for a sense of identity through my culture. It really gave me something to unearth and I felt like it brought me closer to identifying with my parents. We don't get to choose our nationality / ethnicity and citizenship can be given and taken away now. So where does that leave us with our sense of place and our sense of where we belong?

AZH: I was with my mom and two sisters throughout the Etobicoke years. I didn't know the alphabet nor how to speak a word of English when I first arrived (age 8). And thinking back it was the closest experience to being mute and deaf. Everyday felt like a foreign movie with no subtitles. There were these two boys that always pushed me from behind really hard and when I turned around they would shove me again and shout at me. But because I couldn't understand what they were saying I thought it was some kind of game. So I would push back and laugh as loud as I could, imitating them. Later on the words came together, bit by bit: "Hey chinky chink eyes, why don't you go back to your own country?" I had to go ask my mom what "chink" meant when I got home.

I don't think my identity really had time to form because of the constant moving, and as a result it remained passive. It was on autopilot and I would adopt accents and mannerisms and expressions so I would not stick out like a sore thumb, and hope that I could just blend in the background with everybody else.

AYL: The things that I struggle with as an adult now are more nuanced but I am handling it like an angsty teenager. I'm fighting these subtle stereotypes that Asians are apolitical, or apathetic and that we're the model immigrant citizens because we keep to ourselves and do well with money. None of that shit applies to me. Ha!

You do a lot more traveling than I do and you have told me a few stories about getting "ching-chonged" while on tour.



What's your impression and experience being yellow skinned in N. America as opposed to Europe. What is the difference between touring N. America and Europe?

AZH: Let's just say there are idiots everywhere. This reality is real for everyone. It might not be as extreme as the police shootings in the U.S.A., but it is consistent harassment. It occurs as often as women getting harassed or cat-called. It can be shocking to people but it exists. And it happens. I'm half awake now in Copenhagen so I'm gonna be quick. Talking about this makes me upset.

The best example was very recent; three weeks ago in Lisbon I was on my way to the airport shuttle to pick up my girl Niki, and I had brought some flowers with me to give to her. A Portuguese lady and an Australian tourist lady I passed said, "no thanks" with their hand sticking out. I replied, "excuse me?" And they answered: "I don't want to buy flowers, thanks."

Outraged, I told them it was for my girl, and that I was on my way to the airport to pick her up. They were extremely embar-



AYL:You're right, it's the same narrative for a lot of women and men of colour and also for the LGBT community. But I think these stories are important to tell because in the end it's going to bring the people we care about and the people who care about us some type of understanding. A very basic but important level of communication is done by telling our stories. Besides the one Asian dude from the Smashing Pumpkins I don't have anyone who physically looks like me and who is doing the same thing as I'm doing other than you dude.

Love, Andrew

AZH: It's the same for me Andrew. Sometimes I feel like we've almost achieved it as a society, as a whole — I'm with my friends and everything is all good until some random drunk bastard says something about me and my "kind" are invading his country stealing jobs. This is a reality that Donald Trump's America is representing. They are not new problems, they've always existed. People like Trump simply make some people bold enough to publicly engage in this racist rhetoric.

It is important to talk about this and make it public. I gotta run Andrew, was good talking to you bud. Hope all is good back in Vancouver.

Love, Alex

GRAL GRALCEN

Think 'inessential' is the key... I see my music as very inessential," says Gal Gracen founder Patrick Geraghty about their new 7" EP coming out July 16 titled *Summer Interludes*. "But hopefully it makes situations more enjoyable — nice to listen to while mopping the floor or having a sit."

What started as novelty band Dick Fingers in 2012 has undergone many evolutions to become the Gal Gracen experience of today. From electropop, to ambient instrumental, to mid-tempo, new wave doo-wop, Gal Gracen has a cassette tape premiering August 25 in addition to the 7", and two more albums in the works.

Summer Interludes comprises the stylings of Patrick Geraghty on vocals / guitar, Evan McDowell on second guitar, Nathan Deschamps on drums, Ellis Sam on bass, and production and recording by Jo Hirabayashi. The tracks feel contemplative yet reassuring — like floating on a words by Callie Hitchcock//

illustrations by Kolton Proctor //

photos by Jon Vincent

wave that promises to bring you to shore.

Besides casual listening, Geraghty describes *Summer Interludes* as "inessential summer listening, nice music for bathing and float tanks, inspired by a couple shutterstock images I found online ... what Erik Satie called 'wallpaper music.'"

The Hard Part Begins cassette maintains what Geraghty calls "romantic nihil– ism," and is recorded and performed completely by himself. The concept is to

make normalcy fantastic through aesthetic utility — making the doldrums pleasurable, in their own right. Geraghty explains it as "easy going nihilism. Sunny day nihilism. Hopefully people will enjoy it in a positive way. But it is ultimately about almost nothing. I like music that elevates a situation, with no greater purpose."

Geraghty continues, "I like making music that is very inoffensive, that isn't really demanding anybody's attention. [In Role Mach] I had done that a lot, where I would write really narrative songs that I would try to really communicate certain ideas. I'm not really trying to do that." A kind of displacing of the ego started taking form in the music, in favor of giving "people the opportunity to enjoy their surroundings a bit more." As the years waxed and waned, Geraghty took on less of a political philosophy for the music and more of a romanticization of the quotidian.

The confluence of film and music have also had a large influence on Geraghty's work, and provide a structure for him to work within: "I work very conceptually ... I think most people write or create art organically, but I tend to reverse-engineer ideas, which sometimes can be really frustrating because it takes a lot longer. But I'll hear a song that I really like, and then I want to have a song that has the same feeling as that ... I wanna try to create something that has a cinematic impact. I also love integrating film into music."

Geraghty gravitates to producing concomitant film and music experiences: Gal Gracen used to project a film video on stage while they played, and the "Blue Hearts" music video was set to the 1920 film *Tropical Nights*. The combination of these two forms of media inform each other through what Geraghty considers a synesthetic phenomenon: "There's a



loose impression that you get that transcends the medium of sound or sight."

elving deeper into the consequence of this marriage of mediums in terms of influence for *The Hard Part Begins*, the cassette's name was inspired by the 1973 Canadian film, which will screen as part of the cassette's release at the Lido. The film deals with themes of creative rejection and social isolation at the helm of trying to fulfill a dream

"I THINK MOST PEOPLE WRITE OR CREATE ART ORGANICALLY, BUT I TEND TO REVERSE-ENGINEER IDEAS.

of musical success. "The cassette is more introspective, contemplating a life of labour versus a life of loneliness and rejection, and the songs are very croonheavy, inspired by the film of the same name as well as bargain bin doo-wop and Chad and Jeremy records."

"I find it to be an emotionally stimulating film but I also recognize it's a pretty sexist dated film. It's not especially artistic. It's not really subverting anything. I just think it just has a fascinating existential conflict at the center of it." The main character possesses a set of warring flaws and drives.

"This guy — on the one hand he's a total shitheel. He's an egoist, he's extremely selfish, he treats people around him horribly. But on the other hand he bleeds for his art in a way that I find really endearing. By the end of the film everybody turns their back on him and one thing after another happens leaving him totally isolated and rejected. There's something fascinating to me about a character who will accept a life full knowing the limits of his talent, a life of loneliness and rejection, and still choose to travel down that road."

With strong standing in the music community and a desire to continue, Geraghty find this character particularly evocative: "He has tenacity in the face of a cause that is by all outward evidence not worth it, and still takes satisfaction in what they do. He'd rather toil away in obscurity and fight for something he believes in rather than work at the tire factory. I don't think ageism or changing trends should defer someone from doing what they feel passionate about."

With the quiet tragedy of many creative people growing up and not having a real outlet for what they are most passionate about, a lot of creative minds etiolate. "As they get older there's no practical way to turn that into an income or a healthy lifestyle and that leads to people being lost and frustrated."

Talking to Geraghty, the intersecting theories and philosophies of life and musical utility grow over each other like the roots of a tree that has lived many centuries. They create a dense and strong network but keep reaching for more.

"I don't have any careerist goals, I just want to continue sharing music with people and enjoying the process of creating it."

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Gal Gracen is releasing their Summer Interludes and kicking off a tour with Milk at that red place July 16 with performances by Aaron Read, Swim Team, D. Tiffany, and DJ Lauren Ray. Gal Gracen will also be hosting a screening of The Hard Part Begins at the Lido August 25 as part of their cassette release.

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YOU DON'T HAVE TO AGREE

ords by evangeline hogg | photos by pat valade | illustrations by max littledale



see my bus stop whizz by me as I'm on my way to meet with Inherent Vices frontman Christopher Burnside (a.k.a. Burnside) to discuss his upcoming two-part EP at a bar. It's a muggy Sunday afternoon and I'm admittedly feeling last night catching up to me. I scuttle into the bar and am greeted by a pleasant smile and bemusement from Burnside. He graciously offers me a drink: "How about a caesar?," he grins. His bandmates, Jeremiah Haywood (bass / vocals) and Evan Brewer (drums) join us moments later.

One can't help but notice how good of friends these three are. There is a shared comfortability and sense of respect. Burnside echos this observation: "This band functions really well, and I really like what we have. Every week is a

INHERENT VICES



positive experience for me. If my week's been crappy, I can come in and it's fun."

All fun aside, the band has been working hard to put together their upcoming EP, *Upsidedowncross Vol.1*. They've had their trials with previous recordings, from illnesses to delays. They're all in agreement that this time around things went fantastic thanks to Malcolm Biddle. "It's probably been one of the best recording experiences of my life," says Burnside. "It was a really positive experience for me. I've known Malcolm for a long time, and we're on the same wavelength. I don't really have to tell him what I want."



The band is releasing the EP in two parts. Rationalizing this, Burnside explains, "I have a decidedly doubtful —and I don't want to say hopeless, but definitely lacking in hope — outlook for the current North American attention span." With the constant bombardment of information on social media, consumer access to free music, and the popularity of singles over full albums, his qualms are justified.

But Inherent Vices doesn't agree on everything. Speaking to social media and content sharing, Burnside has the opinion that music should be accessible, while Haywood believes you should keep things on the down low: "If it's not out there on the internet, in theory, it'll make people go to your show!" exclaims Haywood. "Just put out records."

And they are. One half will be released July 28 with a live set on *Thunderbird Radio Hell* at 9pm on CiTR 101.9FM, and the other half released sometime in fall. The first EP is a nod to classic punkrock, with heavy influences from bands like The Ramones and Dead Moon. It's hard hitting, with compelling lyrics and simple melodies. "I can't write stuff that isn't personal. Once in awhile I'll get

"THINGS HAPPEN WITH PEOPLE, IT'S NOT THE BE ALL AND END ALL OF WHO THEY ARE."

one out, but for the most part I write from my own experiences," confesses Burnside. "The song 'Oh You' is a pretty good example about how I write stuff in the moment. If I'm feeling a certain type of way, it's in there. It's a precedent for Burnside being an impassioned artist. "['Oh You'] is pretty damning," he admits, but Burnside doesn't seem to hold a grudge. "Things happen with people, it's not the be all and end all of who they are."

oth Burnside and Brewer work in the DTES as social workers, and the exposure to individuals' life stories has influenced their collaboration with more compassionate outlooks. Burnside recounts a story "I had a resident who I fucking hated. He was really hard to deal with. But I learned that he was severely abused as a little boy. There is a reason why people are they way they are. When you learn about people's past you see them in a different light." Inherent Vices is autobiographical, and at time scathing, but this is less of a burn and more of an outlet. "Everyone deserves compassion and forgiveness," states Burnside.

With all this new material heading, one would expect a tour, but the boys have some very strong ideas about hitting the road. "I hate touring. I had a really bad experience with my first band," confesses Burnside, sharing a look with Haywood and Brewer. Haywood feels differently: "The lifestyle [of touring] really appeals to me ... I don't think bands can have that certain edge if they're not touring. You just can't be as good!". Brewer follows his thought with, "sharing your art with like minded people in different cities can lead to new friends and connections". I held my breath, wondering if I was about to witness an argument. I ask if differences of opinion between the two was a regular occurrence. "I like people with opinions!" exclaims Burnside, enveloping his bandmate in a side-hug.

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At this point the conversation slowly dissolves into three friends recounting hilarious anecdotes of the trials of music in this information-overloaded society. "I think being a band in 2016 isn't necessarily the best career option," smirks Haywood.

Inherent Vices will be releasing Upsidedowncross Vol.1 on Ben Lai's Thunderbird Radio Hell on CiTR 101.9FM July 28 between 9-10pm. Visit inherentvices.bandcamp.com for more info.

ON THE AIR MORE THAN HUMAN AT MOOGFEST

words by Gareth Moses // photos by Amelia Moses

Was lucky enough to attend the Moogfest Music, Art and Technology Festival this June in Durham, North Carolina as a CiTR DJ for my show *More Than Human*, and managed to meet, interview and chat with some very interesting people.

Moogfest is nominally a tribute to synth pioneer Bob Moog, who died in 2002; but the experience of attending was one of people playing, discussing, workshopping and creating in an atmosphere of love and mutual support — it was certainly the friendliest festival I've been to in years. And

because it wasn't genre specific (the nearest you could come would be electronic / experimental) it was a constantly shifting experience. Durham was an excellent choice of location for the fes-





tival in terms of city layout — no venue was more than a ten-minute walk away; and although there was the occasional full event that left a few frustrated fans outside, it was impeccably organized.

Canadians were out in force: Grimes gave an assured performance to a very responsive crowd. Vancouver's Rick Smith brought his Buchla memorabilia to display in a gallery space, as well as organized and hosted a capacity concert featuring Buchla synthesizer sets from Sarah Davachi, Suzanne Ciani, Morton Subtonik, and Allesandro Cortini. So oversubscribed was the event, that Suzanne Ciani reprised her set the following day and talked at length about the Buchla 200 and the fantastic sounding MARF — Multiple Arbitrary Function Generator.



Some of the best shows were the smaller ones: Via App (from Vancouver label 1080p) delivered an intense set at a tiny pub called the Pinhook; and Simeon of '60s futurists Silver Apples provided a euphoric turn at Motorco; even establish electronic legends such as The Orb and Gary Numan seemed to be genuinely engaged with the audiences, feeding off the attendees' positive vibes.

Floating Points, who I had missed at their recent Vancouver date, managed to play a large outdoor show without resorting to bombast — their intricately structured compositions held the attentions of the audience. Other highlights included an unusually aggressive and powerful set from Actress; Zombi, who provided an epic prog workout with Steve Moore somehow playing synths and guitar simultaneously; and a wonderful dub sound-system session in a traditional beer garden with Ras Kush, Lister and Mad Professor — it miraculously coincided with the one truly hot afternoon of the four-day event. Excellent shandy, too.

There were film screenings as well a new documentary about The Orb from Canadian director Patrick Buchanan. and intelligent horror It Follows attended by composer Disasterpeace — an interview we played recently on MTH. Musicians also incorporated video into their live sets — Grouper's subtle, almost ghostly performance was ably supported by contrasting visuals; and Laurie Anderson's mix of storytelling and music was enhanced by some beautifully shot sequences projected at her side.

There was a unusual intimacy between artist and festival–goer due to the small footprint of the town; musicians and artists spent time at

shows talking to fans and peers alike. This sense of family and being part of something larger was reflected in the "Synthesize Love" campaign against North Carolina's transphobic HB2 bathroom law — washrooms were designated all genders or 'we don't care' (and it seemed fitting that Wendy Carlos [née Walter Carlos] was featured prominently in the Moog onsite store). It was this feeling of a like-minded collective consciousness that felt most 'futuristic' — for a festival so much centred on technology, it felt overwhelming human.

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More Than Human is hosted by Gareth Moses and broadcasts on CiTR 101.9FM every Sunday night at 7pm. More Than Human is also a record label. Their latest release is Treatment Works by telepathic electronic improvisational duo Beattie Cobell. Check out morethanhumanrecords.com for more info.



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CITR 101.9FM PROGRAM GUIDE DISCORDER RECOMMENDS LISTENING TO CITR EVERYDAY

	MON	TUES	;	W	ED	тн	UR	FRI	SAT	รเ	JN	
6 AM		PACIFIC PICKIN'		CITR GHOST MIX		CITR GHOST MIX				CITR GHOST MIX		6 AM
7 AM	CITR GHOST MIX							CITR GHOST MIX	CITR GHOST MIX	BEPI CRESPAN PRESENTS		7 AM
8 AM		QUEER FM VANCOUVER: RELOADED		SUBURBAN JUNGLE				CITED UBC 100				8 AM
g AM	BREAKFAST WITH THE BROWNS					THE COMMUNITY LIVING SHOW		WIZE MEN		SUMMER MIX		g AM
10 AM				POP DRONES		A FACE FOR RADIO		VANCOUVER, RIGHT?	THE SATURDAY EDGE	SHOOKSHOOKTA		10 AM
11 AM	UNCEDED AIRWAVES					ROCKET FROM RUSSIA		SUMMER MIX				11 AM
12 PM	SYNCHRONICITY	MORNING AFT SHOW	rer	THE SHAKESPEARE DUNCAN'S		S	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION			12 PM	
1 PM		SHINE PEF	ENT	SHOW STUDENT HOUR	SPECIAL	коко сн	ANNEL	FEMCONCEPT		THE ROCKERS SHOW		1 PM
2 PM	PARTS UNKNOWN	SUMMER MIX		EXTRAENVIRO- NMENTALIST		MUZAK FOR THE OBSERVANT			POWER CHORD			2 PM
3 PM	THE BURROW	RADIO FREE		KEW IT UP			RADIO ZERO				3 PM	
4 PM	LITTLE BIT OF					SUMMER MIX		NARDWUAR PRESENTS	CODE BLUE	LA BLOOD FIESTA ON THE SADDLE	4 PM	
4 P M	SOUL THE LEO RAMIREZ	DISCORDER		ASIAN WAVE		ALL ACCESS PASS		NIGHTDRIVE 95	MANTRA	CHTHONIC BOOM!		4 PM
5 PM	SHOW SUMMER MIX	RADIO		EL SONID	ARTS ON AIR	ARE YOU AWARE	SUMMER MIX	LADY RADIO	NASHA VOLNA	NOW WE'RE TALKING MORE THAN HUMAN		5 F M
		FLEX YOUR HEAD		INNER			PEANUT BUTTER 'N' JAMS	QUESTION EVERYTHING				
7 PM	EXPLODING HEAD MOVIES			SPACE HIDEAWAY		THE		AFRICAN				7 PM
8 PM		INSIDE OUT		SOUL SANDWICH		OF LIFE RA		RHYTHMS	SOCA STORM	RHYTHMS INDIA	PROGRE SSIVO	8 PM
9 PM		CRIMES & TREASONS		SUMMER MIX		LIVE FROM THUNDERBIRD		SKALDS HALL	SYNAPTIC SANDWICH	BOOTLEG B-SIDES	àS &	9 PM
10 PM	THE JAZZ SHOW	MEROONO		THE SCREEN GIRLS		RADIO HELL		CANADA POST ROCK	GANDWIGH	TRANCENDANCE		10 PM
11 PM		STRANDED: CA		WHITE NO	DISE	COPY / PASTE		THE MEDICINE SHOW				11 PM
12 AM									RANDOPHONIC			12 AM
1 AM	CITR GHOST MIX	CITR GHOST N	VIX	CITR GHO	OST MIX	IIX AURAL TENTACLES		THE LATE NIGHT SHOW		CITR GHOST MIX		1 AM
2 AM									THE ABSOLUTE VALUE OF INSOMNIA			2 AM
LATE NIGHT												LATE NIGHT

CARIBBEAN

SOCA STORM

sat. 8 pm

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

CHINESE

ASIAN WAVE

WED. 4 PM

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

CINEMATIC

EXPLODING HEAD MOVIES

MON. 7 PM

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

DANCE / ELECTRONIC

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-Ban" on Facebook

COPY/PASTE

THU. 11 PM

THO. IT FW

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

INNER SPACE

ALTERNATING WED. 6:30 PM

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

INSIDE OUT

TUE. 8 PM

Inside Out is a weekly radio show from 8-9pm (PST) every Tuesday night on 101.9FM in Vancouver, Canada that plays Dance music

THE LATE NIGHT SHOW

FRI. 12:30 AM

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

RADIO ZERO

FRI. 2 PM

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

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, techhouse, 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 if's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul, and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records, and Nukleuz. Email: djsmileymike @trancendance.net.

DIFFICULT

BEPI CRESPAN 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. 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.

ECLECTIC

A FACE FOR RADIO

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.

Émail: 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

тни. 9 рм

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

THE MEDICINE SHOW

FRI. 11 PM

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

THE MORNING AFTER SHOW

TUE. 11:30 AM

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

NARDWUAR PRESENTS

FRI. 3:30 PM

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

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 has no concept of genre, style, political boundaries or even space-time relevance. Though we have been known to play pretty much anything by anybody (as long as it's good), we do often fix our focus on a long running series, the latest of which (due to premiere in April-2016) is The Solid Time of Change (aka the 661 Greatest Records of the Progressive Rock Era - 1965-79) And we're not afraid of noise.

THE SHAKESPEARE SHOW

WED. 12 PM

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

SHINE ON

ALTERNATING TUE. 1 PM

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

SOUL SANDWICH

wed. 8 pm

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

STUDENT SPECIAL HOUR

WED. 1 PM

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

SUBURBAN JUNGLE

wed. 8 Am

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

ETHIOPIAN

SHOOKSHOOKTA

SUN. 10 AM

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

EXPERIMENTAL

KEW IT UP

WED. 3 PM

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

MORE THAN HUMAN

SUN. 7 PM

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

NIGHTDRIVE 95

FRI 5-6

Plug NIGHTDRIVE95 directly into your synapses and immediately receive your weekly dose of dreamy, ethereal, vaporwave tones fresh from the web. Ideal music for driving down the Pacific Coast Highway in your Geo Tracker, sipping a Crystal Pepsi by the pool, or shopping for bootleg Sega Saturn games at a Hong Kong night market. Experience yesterday's tomorrow, today!

POP DRONES

WED. 10 AM

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

GENERATIVE

THE ABSOLUTE VALUE OF INSOMNIA

SAT. 2 AM

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

HIP HOP

CRIMES & TREASONS

TUE. 9 PM

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

Website: www.crimesandtreasons.com Email: dj@crimesandtreasons.com

NEW ERA

ALTERNATING THU. 7:30 PM

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

INDIAN

RHYTHMS INDIA

ALTERNATING SUN. 8 PM

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



THE JAZZ SHOW

MON. 9 PM

July 4: What could be more appropriate for this day than composer Gary McFarland's sad, funny and cynical orchestral masterpiece written in 1968 during very turbulent times and rings true today. "America The Beautiful-An Account of it's Disappearance". It features a huge orchestra full of Jazz stars.

July 11: The great Yusef Lateef brings his tenor saxophone and flute and his working band from 1957 to tonight's Jazz Show. Yusef with trombonist Curtis Fuller and an all-Detroit band. "Before Dawn" is a fascinating musical trip.

July 18 : Of all the solo concerts that pianist Keith Jarrett produced, this is a favourite of your host, Gavin Walker. Recorded in Bremen, Germany in July of 1973. This piano concert will carry you to many places.

July 25: One of the great voices of the alto saxophone, Art Pepper and one of his finest studio recordings from 1976 with the master drummer Elvin Jones. "The Trip" is a genuine classic.

August 1: A very special and a favourite of John Coltrane's albums with his quartet plus added voices, Eric Dolphy (alto saxophone/flute) and Freddie Hubbard (trumpet) plus an added bassist, Art Davis, making it a septet. "Ole" will please anyone's ears.

August 8: Again a favourite of host Gavin Walker. The incredible debut recording of legendary vibist Walt Dickerson, who was sometimes called "the Coltrane of the vibes". Dickerson performs 6 of his own compositions with his quartet. "This Is Walt Dickerson".

August 15: The great Duke Ellington Orchestra and his personal tribute to William Shakespeare. The music was composed by Ellington and Billy Strayhorn for the Canadian Stratford Shakespeare Festival in 1956. "Such Sweet Thunder" is one of the many Ellington masterpieces.

August 22: "Mingus Presents Mingus" is one of his most intense and compelling recordings. Mingus introduces the musicians and the tunes as if he was in a club and the quartet with Eric Dolphy (bass clarinet/ alto saxophone), Ted Curson (trumpet) and Dannie Richmond(drums) play as they never have before.

August 29: One of the finest groups that tenor saxophonist Stan Getz ever led. Recorded the day after his famous Shrine Auditorium concert. The quintet with valve trombonist Bob Brookmeyer and others never sounded better and this was their last recording as a group. Cool, lyrical and flowing Jazz.

LITTLE BIT OF SOUL

MON. 4 PM

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

KOREAN

KOKO CHANNEL

THU. 1 PM

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

LATIN AMERICAN

EL SONIDO LATIN ROOTS

WED. 5 PM

LA FIESTA

ALTERNATING SUN. 3 PM Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

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

THU. 11 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: rocketfromrussiacitr@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/

REGGAE

THE ROCKERS SHOW

SUN. 12 PM

Reggae inna all styles and fashion.

ROCK / POP / INDIE

THE BURROW

MON. 3 PM

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

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 Pbone can put the word "post" infront of.

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.

DISCORDER RADIO

TUE. 5 PM

Named after CiTR's sister magazine, *Discorder*, this show covers content in the magazine and beyond. Produced by Jordan Wade, Matt Meuse, and Claire Bailey. Email: discorder.radio@citr.ca

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

тни. 2 рм

A program focusing on the week's highlights from CiTR's Music Department. Plus: live instudio 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 TUES. 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. theoermanentrainpress.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.

STRANDED: THE AUSTRALIAN-CANADIAN MUSIC SHOW

TUE 11 PM

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

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: steveedge3@mac.com

RUSSIAN

NASHA VOLNA

sat. 6 pm

News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca



MANTRA

SAT. 5PM

An electic 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

TALK

ALL ACCESS PASS

тни. 5 рм

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.

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 am

This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways.

THE COMMUNITY LIVING SHOW

тни. 9 ам

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.

NOW WE'RE TALKING

sun. 6 pm

Now We're Talking features interviews that will capture your imagination (or at least prevent you from frantically changing the frequency on your radio).

QUEER FM VANCOUVER: RELOADED

TUE, 8 AM

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

RADIO FREE THINKER

TUE. 3 PM

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

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 100 DOCUMENTARIES

FRI. 8:30 AM

A series of ten radio documentaries produced by CiTR using clips from our collection of archived tape to mark UBC's 100 year legacy. Each documentary portrays a slice of Vancouver history, covering challenging topics relevant to the local community, including the rise of the UBC football, early hip hop battles in Vancouver, the fight for trans health care, accessibility and the media, and the Lady Godiva ride and rape culture at UBC. The documentaries use archival content from CiTR's history audio collection in addition to interviews with faculty, students, alumni and community members.

UBC ARTS ON AIR

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

UNCEDED 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?

FRI. 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



CITR 101.9FM JUNE MONTHLY CHARTS: INDIE-ANNA THRONES & THE RAIDERS OF THE LOST CHARTS

	ARTIST	ALBUM	LABEL		ARTIST	ALBUM	LABEL
1	SOFTESS*+	ABSOLUTE TRUTH	THANKLESS	26	KUBLA KHAN*+	S/T	SELF-RELEASED
2	SUPERMOON*+	PLAYLAND	MINT	27	NO SINNER*+	OLD HABITS DIE HARD	MASCOT
3	LES CHAUSSETTES*+	WHO WILL READ YOUR MIND	SELF-RELEASED	28	ASHLEY SHADOW*+	S/T	FELTE
4	DJ ZOZI*+	MELLOW VIBE	1080P	29	DOOMSQUAD*	TOTAL TIME	HAND DRAWN DRACULA
5	JAY ARNER*+	JAY II	MINT	30	TIM HECKER*	LOVE STREAMS	PAPER BAG
6	WISHKICKER*+	POR QUE, Y?	SELF-RELEASED	31	SOLIDS*	ELSE	DINE ALONE
7	KAROLINE LEBLANC*	VELVET ODDITIES	ATRITO-AFEITO	31	BLACK MOUNTAIN*+	IV	DINE ALONE
8	ADRIAN TEACHER AND THE SUBS*+	TERMINAL CITY	YOU'VE CHANGED	33	JACKIE LYNN	JACKIE LYNN	THRILL JOCKEY
9	VEDA HILLE*+	LOVE WAVES	SELF-RELEASED	34	KATE MAKI*	HEAD IN THE SAND	CONFUSION UNLIMITED
10	PLAZAS*	EMPATHY	SELF-RELEASED	35	BRAIDS*+	COMPANION EP	FLEMISH EYE
11	LOW LEVELS*+	S/T	SHAKE!	36	SUMAC*	WHAT ONE BECOMES	THRILL JOCKEY
12	JADEA KELLY*	LOVE & LUST	FONTANA NORTH	37	ODONIS ODONIS*	POST PLAGUE	TELEPHONE EXPLOSION
13	JULIANNA BARWICK	WILL	DEAD OCEANS	38	MULLIGRUB*	SOFT GRUDGE	SELF-RELEASED
14	LATE SPRING*+	INVISIBLE	AGONY KLUB	39	ANOHNI	HOPELESSNESS	SECRETLY CANADIAN
15	THE BURNING HELL*	PUBLIC LIBRARY	HEADLESS OWL	40	DJ CHAMPION*	BEST SELLER	SELF-RELEASED
16	WHITE LUNG*+	PARADISE	DOMINO	41	TETRIX*	TETRIX 14	SELF-RELEASED
17	BRAVE RADAR	LION HEAD	FIXTURE	42	MOTHERHOOD*	BABY TEETH	MONOPOLIZED
18	VARIOUS	ADSR RECORDS VOL. 1	ADSR	43	PITY SEX	WHITE HOT MOON	RUN FOR COVER
19	ACE MARTENS*+	PALM SPRINGS	SELF-RELEASED	44	A GIANT DOG	PILE	MERGE
20	WE FOUND A LOVEBIRD*+	LOBBY	SELF-RELEASED	45	EDWARD SHARPE & THE MAGNETIC ZEROES	PERSON A	COMMUNITY
21	NENNEN*	TWO MOUNTAINS	SELF-RELEASED	46	BIG THIEF	MASTERPIECE	SADDLE CREEK
22	MICH COTA*	SAPPHIC	PORT VANDERLAY	47	PLANTS AND ANIMALS*	WALTZED IN FROM THE RUMBLING	SECRET CITY
23	SIGHTLINES*+	NORTH	BIG SMOKE	48	HEIKI*	DUB MUSEUM	PAPER+SOUND
24	HOODED FANG*	VENUS ON EDGE	DAPS	49	DIRTY INPUTS*	THE RUNCIBLE	PAPER+SOUND
25	SONNY & THE SUNSETS	MOODS BABY MOODS	POLYVINYL	50	JEFF ZAGERS	ALL FOR THE LOVE OF SUNSHINE	WHARF CAT

CITR's charts reflect what's been played on the air by CITR's lovely DIs last month. Records with asterisks (1) are canadian, and those marked puts 1, are local. To submit musci for an explosit To 113-RM, plases sena equal on typestal corp. In the station accessed by Aroy Resis, Maiss Director FITR, 1017 M, DI, Plases Sand a physical corp. In the station accessed by Aroy Resis, Maiss Director FITR, 1017 M, DI, Marcove BC, V6TTAT, TAT, TAT, M, DI, Mayestal corp. In the station accessed by Aroy Resis, Maiss Director FITR, 1017 M, Marcove BC, V6TTAT, Thrungh we prioritize physical corples, leaf ere to manifed part according for Resis, Vancove BC, V6TTAT, Though we prioritize physical corples, leaf ere to manifed part accord accessed by a corplete for the station accessed part of the station



OPEN 12-6 PM DAILY 321 W HASTINGS ST @VICTORY SQUARE 604.488.1234

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CHECK OUT DAVID LOVE JONES' AFRICAN RHYTHMS RADIO EVERY FRIDAY ON CITR 101.9FM 7:30-9PM www.africanrhythmsradio.com

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