

MAY 2016

DISCORDER

m a g a z i n e

"that scrappy magazine from CiTR101.9FM"

GLAD RAGS

*CORNSED // HORSEPOWAR // MOSFETT
SO LOKI // HITS AND MISSES // GABI DAO AND ELLIS SAM*

RICKSHAW

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EDITOR'S NOTE

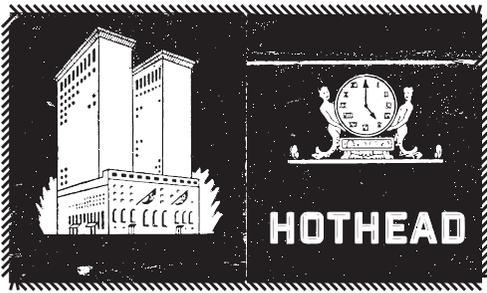
This month, two bands share their perspectives on the impact of Vancouver's changing skyline — MOSFETT mourns the loss of late night practicing at Renegade as a result of noise restrictions, and So Loki blames unaffordability for the struggles of artists seeking to establish themselves.

Thus, accelerated commercial and residential development became an unintentional theme of this issue, also showing up like an elephant in Brenda Grunau's contextualization of the SXSW panel, "Why Every Music City Should Have A Night Mayor."

With the closures of local venues, and the constant threats towards affordable studio spaces, it's no surprise our community of artists, musicians, promoters, and friends are feeling sad and pissed off at the rise of condominiums. (Though, Jane Jacobs would argue we only have ourselves to blame — we made our neighbourhoods attractive and trendy for exploitative developers, when we should have been hiding in our live / work studios filtering coffee through toilet paper.)

But it's okay, we can shuffle around the city finding other neighbourhoods to call home. And one day, when we can no longer afford the costs of food from the periphery, we will charge back into Vancouver and eat the mould off condos as if feasting on fine cheese platters.

A+
BB



As a relative newcomer to Vancouver, The Railway became a hub of my activities, the nexus to many worlds. Through work (conveniently a block away), I bonded with coworkers and their circle of friends for late Thursday nights. Through radio, I caught up with fellow hosts at either Shindig on Tuesdays or shows put up by associated bands, audience members, other friends or whoever wound up near the mic on Saturdays. Sometimes up front to catch the frontal onslaught, sometimes along the narrow corridor leading to the west room, conspiring or jaw agape at amazement. Then there was the separate room towards Seymour that looked as plush as a past coronation and often a mess of a gettogether. Some weeks, I'd be there 3 nights a week; some nights, as I pinballed between friends, kept going until they locked the outside doors, keeping us woozy and inside, trying to chase a homey vibe whilst realizing the next day awaited. Cherry petals would bloom at window height, rain putting pause to leaving right away. Staff would amuse us with past glories and future plans, the regulars as constant as the miniature trains that pattered overhead. For a time, the pints flowed passionately. However, in the recent past, bands were paid less, the supplies weren't always refilled in time, the union broken and much like the carpet torn out, years of footfalls and drops of loose beverages erased, the life drained out slowly. It felt like the vaunted "third space" was never acknowledged for what it was; a welcome source of comfort and entertainment, intentional or otherwise. Out-of-towners would hear about its spirit and bask in it, hearing of the time when the back patio housed as many smokers as there were attendees by the stage, people squeezed in tight, jackets left by radiators. It felt like magic but the last magician didn't grasp its power and it spilled out. I see "Self Serve Bar" still lit in red and purple from Dunsmuir as I ride past; oh to walk back up as instructed and find my self, served, unbarred. This venue was home and we were all orphaned – Anonymous

It doesn't happen often, that something superlatively good is also really, really popular, but Prince was. CTR played the early albums, but after his leap to big mainstream success, he belonged to everybody. My friends and I may have been music snobs to a certain degree, but Prince, we could all agree, was undeniably a genius.

Everybody loved him, but especially the girls. Prince clearly was a man who liked women, and not just as objects, but also as people, friends and fellow musicians. He promoted them, played in his bands with them and wrote songs with and for them. Prince empowered women. Like his song says, Prince could imagine himself as our 'girlfriend.' Those tiny stamping boots and his glamfunky, slightly effeminate new romantic outfits were irresistible, like catnip. Plus, we all noted, even though he took up with a succession of beautiful, talented and highvisibility women, none of Prince's exs ever complained; in fact, they all seemed to still adore him. No one had a bad word, which spoke eloquently of his character and talents.

I found out the shocking news of his death from my good friend Sally. She was with me both times I saw Prince perform. First time was from the floor of the Pacific Coliseum in 1988 on the LoveSexy tour. He funk'd it up so bad. The staging, dancing and playing by Prince and his troupe was so utterly fantastic that it is one of my all time favourite concerts.

The second time, at Rogers Arena just before Christmas 2011, was made memorable when a few songs into the set, with the audience showing typical Vancouver restraint, Prince shouted "Don't be cool Let's have Fun!" The party rocket took off right then, and it didn't touch down again until the audience finally insisted on a third encore, with Prince rushing out from backstage to play in what he informed us was his "do rag" (a cloth wrapped around his hair to keep the style in place.) It seemed like an informal setwithina set, because he'd been getting ready to dial it down after the show, but couldn't resist the call to return once more to play just a little bit longer for his enraptured audience... – Erica Leiren
// To read the rest of this entry visit discorder.ca

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MOSFETT TOTALLY MOSFETT

words by Bryce Warnes // photos by Matthew Power
illustrations by Max Littledale

The three guys in MOSFETT are sitting on a minivan seat under an overpass outside their jam space. It's Sunday, the day that bassist Brendan Manning commutes by ferry from Victoria, BC and the group practices. Their session is over, so it's time to drink beers and absorb some April sun.

MOSFETT was once a two-piece named Hemogoblin, formed around 2010 by guitarist Ian Kinakin and drummer Chase McKenzie. Their sole release, a tape called *Roswell*, initially came out under Napkin Records, and then again with the band's own run under the MOSFETT moniker.

To some ears, *Roswell* is an addictive slab of doomy sludge-pop, including songs such as "Hand Sanitizer Cocktail," "If you Leave Me I'll Hurt Myself" and a crunchy take on the Friends theme — "Matthew Perry / Central Perk."

But opinions differ.

"I think it sounds kind of shitty nowadays," says McKenzie. "We did it ourselves and it took a really long time to make."

And it was difficult to perform the songs live. Kinakin had to run his instrument through both a guitar and a bass amp, play extra low notes to fill out the sound, and mess around with loop pedals in order to layer multiple guitar parts.

"Often the loop would be off time, or it would just screw up," says Kinakin, claiming early shows agitated him.

Around 2014, Nick Sabre joined as a bassist, easing live performance tensions. His addition allowed the group to change the style of their songs, freeing up Kinakin to shred sans loops.

Sabre couldn't make it for the band's first tour, though — a jaunt down the West Coast to L.A. — so Kinakin's cousin Bren-





dan Manning filled in. Soon Sabre dropped out for good, and Manning joined full-time. Though taking the ferry from Victoria can be a drag, he doesn't plan to permanently join his bandmates on the Mainland any time soon.

"Vancouver is a great place to visit," he notes dryly.

So with the band settled into their current lineup, MOSFETT started amassing new songs, many of which will appear on their self-titled debut LP due out mid-July. Recorded by MOSFETT and mixed and mastered by Jordan Koop at the Noise Floor, it will be released on Manning's fledgling label Astro Supreme. Playing shows and touring together — last spring, they hit Alberta and the West Coast with pals Dead Soft — MOSFETT has put together plenty of new material, and changed their sound as well.

There is a "more bluesy influence in [our older] stuff," says Kinakin. Now, "It's a different band to me." He likens MOSFETT's current voice to a blend of "Sabbath and Pixies. Alternative, poppy songs but with a lot of heavier riffs."

Because their new record took so long to tape — members of the band all have full-time day jobs, and McKenzie and Kinakin both play in another band, Doppelganger — the amount of new material MOSFETT is writing outpaces actual releases. By band members' reckoning, they've got another one or two albums up their collective sleeves. The trouble is finding the time and resources to record them.

Part of that is a result of issues many independent bands in Vancouver face. Just finding a reliable place to practice and record can be difficult. East Van condo creep chased MOSFETT out of their previous

jam space, Renegade. Located near Main and East 2 Ave, and home to 60 production and rehearsal studios, it fell victim to new neighbours.

"They were building these condos in the alleyway," says Kinakin. "And then one day everyone moved in when they were done. And there was a sign on the door [of Renegade] that said 'No jamming past 10 o'clock.'"

This was less than ideal for people juggling regular, adult lives with music-making.

that a lot of venues get closed down for yuppie institutes."

The working theory among members of MOSFETT is that all the Terminal City griminess translates into good music. You can taste a little of that angst in "Riker Logic," an advance demo from the new record. Contrasting a sweet "woo-woo-woo" chorus with Ozzy-esque wails, and benefiting from a new bottom-end rumble, it's a harbinger to things to come. And things to come will be loud.

"VANCOUVER DEFINITELY GIVES YOU A HOPELESS VIBE, BUT IT ISN'T TRULY HOPELESS YET."

ing. Due to work schedules, the band often wouldn't be able to get together until 10pm, by which time the new neighbours were tucked snugly into bed.

"All these people move in, and then complain about the place they moved to," says Manning. "It's like, don't move there if you don't want to live next to a jam space."

MOSFETT high-tailed it to Rock Space, near Clark and East 2 Ave. They were lucky to get a spot. Kinakin notes that he often sees requests and messages through Facebook from people desperate for a place to jam.

"Vancouver definitely gives you a hopeless vibe, but it isn't truly hopeless yet," says Kinakin. "Obviously the housing market makes things depressing, and the fact

That's what their name stands for, after all. It's an acronym: Metal Oxide Semiconductor Field-Effect Transistor. According to Kinakin — an electronics technician by trade — a MOSFET is a "discrete component that helps in the amplification process." Meaning, it makes stuff louder.

And what does the extra T stand for? "Totally."

X

MOSFETT's self-titled LP is due out mid-July on Astro Supreme. They play the Astoria on May 28 with Koban, Summering, Soft Haze, Milk and Cheap High, and will also be a part of Music Waste, which runs June 2 - 5.

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AMY SHOSTAK

IN GOOD HUMOUR

words by Evan Brow

photos by Han-Yu Lee

illustrations by Ewan Thompson

• • • • •

Comedy has always been subversive. We associate it with spontaneity, with a grunge-like resilience, and with ramshackle rooms that somehow always smell “off.” However, few think of the directors, the writers, the organizers who pour hours and hours into their work and think, “This can be better. This can be great. If we all put the work in, everyone will look like a star.” In Edmonton, Amy Shostak was that person. As the Artistic Director of Rapid Fire Theatre, Edmonton’s longest-running improv theatre, Shostak did it all: programming shows, festivals, casting, finding corporate gigs, developing workshop opportunities, marketing, and expanding the company’s festival roster from two festivals to four. In 2015, Shostak decided to leave the position. January 1st, 2016 (coincidentally, her birthday), Shostak moved to Vancouver, drawn by its expansive improv scene.

Shostak was born and raised in Edmonton. Attending Eastglen High School, she constantly went and saw the improvised soap opera *Die Nasty* on Monday nights and Rapid Fire Theatre’s *Theatresports* on Friday nights. Her love of theatre and improv fostered at the same time, leading

her to the University of Alberta, graduating in 2002 with a Drama major and Art History minor.

“I didn’t realize until later that my family was more artistic,” says Shostak. “My mom worked at a bank for a number of years, but by night she was a musician. My dad was in scenic carpentry, so he would build sets for the opera or displays at the museum. We’d always get to go with him to these cool events. But at the time, it wasn’t on my radar. So I was rebelling. I’d think, ‘I’m going into drama because my parents don’t want me to.’ But I think I was more influenced by them than I thought.”

In the summer between high school and university, Shostak joined Rapid Fire Theatre’s junior cast. During the next seven years, Shostak worked, graduated, thought about a career as a museum curator, became Rapid Fire’s Associate Artistic Director, but ultimately didn’t know what the future would hold. She never thought she would become Artistic Director. It seemed too daunting. But when Kevin Gillese stepped down, Shostak applied for the position and threw herself at the challenge, becoming Artistic Director in 2010. As a disciplined improviser, an ambitious organizer, and an improv theory connoisseur, Shostak defined her vision for Rapid Fire’s future.

“I wanted to focus on communication between players,” says Shostak. “I felt there was a big divide. The senior players had certain things they wouldn’t



Shostak, on her most played improv characters:

“I generally always play a British person. It’s a pitfall I have. I think improvisers have a well of characters they always play. Ideally you always want to expand that, so eventually you have 30 characters you can play, but I know that my first one is an innocent child and my second is a British woman.”

do. For example, they wouldn't clean up after shows or they'd go to the bar for the first half of the show while the junior players were onstage. Things like that impacted people socially offstage and as well onstage. Getting the group feeling more like an ensemble was the goal. Additionally, one of the things we started doing was having face-to-face meetings with performers twice a year, which didn't happen before ... Even when you're asking someone to leave an ensemble, it's so much easier if you have a face-to-face meeting with them."

Shostak wanted to keep the position until the company completed its goal to purchase a theatre. But when that goal was pushed several years, Shostak decided her time was up. With love, passion and wanderlust, Shostak stepped down and left her hometown. Currently, she has been guesting on local shows, teaching sporadic Instant Theatre workshops, and preparing to begin a Dialogue and Civic Engagement Certificate at Simon Fraser University. While somewhat burnt out in an administrative capacity, Shostak has always been driven by improv, seeking to establish herself as a professional improviser and improv teacher. Wishing to join or create a rigorously rehearsed ten-person improv troupe, Shostak is as hungry as ever for artistic craftsmanship.

X

Amy Shostak can be found at amyshostak.ca. She regularly performs with the Vancouver TheatreSports League and often teaches workshops with Instant Theatre.





CINEMA SPECTACULAR

FILMSTRIPPED

*words by Ryder Thomas White
photos by Sophia Sawageau
illustrations by Grace Ng*



Cinema Spectacular's founder and executive director Laurel Brown is, among other things, a marine biology enthusiast. That's not the main gist of our conversation, but it does explain why she used the intertidal zone (the area of the ocean shore between the low and high tide marks) as a metaphor for the sometimes perilous



purgatory between novice filmmaking and gaining professional traction. "It's rocky," she laughs, "You can be eaten by any number of things."

Brown found herself adrift in this same situation after finishing her first independent short film in early 2014. And, despite the ever-present buzz about film in Vancouver, found herself with few local opportunities to show off the final product. But instead of doing what a lot of people do (submit to a bunch of distant festivals online, get into one or two) or what I would have done (put it on YouTube, walk away), she rented the Vancity Theatre, made a poster, and set up her own screening. Content came from a grassroots group of locals in the same situation — "I recruited

them to my cause," Brown says.

That cause solidified about six months later. Somewhat by chance, the first year had met a somewhat unfilled niche in the Vancouver film scene: the one-day screening contained only work under 20 minutes long, but included music videos, collage films, and trailers for independent feature films mixed in with short-form drama and comedy. Filmmakers like Nathan Douglas responded well to the idea that projects were chosen more for their ideas than anything else they represented, with "the freedom to showcase work that is more thoughtful, challenging, or messy" than standard festival fare. By christening the little event 'Cinema Spectacular' rather than something ending in 'Film Fest,'

Brown had created a loosely-curated space for people to try out their motion picture work, whatever their formal or stylistic traits, in a brick-and-mortar venue.

The real, live cinema is a crucial point for the festival, and for Brown: "One of the important things is to see people watching your film. You kind of forget, while you're struggling to make it, that someone is going to actually watch it."

Douglas, a 2015 festival alumnus whose film *Son In The Barbershop* premiered at Cinema Spectacular and went on to win awards around the world, agrees. "[The festival] also serves as a natural meeting point for up and coming filmmakers to see each other and realize that they aren't alone."

If there is anywhere that Cinema Spectacular is still finding its feet, it is in bridging the gap from the film world in Vancouver to the general public. BC filmmakers are a distinctively insular bunch — it was really not until the "Save BC Film" campaign in 2012 that the sector made a concerted effort to reach out — but Brown and festival coordinator Alexandra Caulfield have sought to curate a diverse program of work this year that includes under-represented perspectives and stories from across the country with a focus on the unexpected. The long-term goal of the festival is to facilitate a touring program of films, renewed annually, to allow for cultural exchange of micro-budget projects across the country.

For right now, anyway, Laurel Brown and her festival are happy to exist within a smaller group of people who are interested in a variety of forms of image-based storytelling. "I was not trying to create something super-serious," she tells me. "It's more about having fun."

Perhaps Brown's off-the-cuff intertidal zone of filmmaking remark means more than first intended, then: it's a rough

place, for sure, uneven and slippery, but there is also an incredible interplay of life there. And even for the casual passerby, there's certain to be something cool to look at.

X

Cinema Spectacular 2016 will be held on Sunday, May 29 at Vancouver International Film Centre's Vancity Theatre. Tickets and info at cinemaspectacular.com.



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words by Brody Rokstad // photos by Pat Valade

illustrations by Kat Dombisky

Soon after sitting down for beers with mandolinist Alex Marusyk, guitarist Andrew Mueller, bassist Dave Wise, and drummer Marc Lovisa of Vancouver-based Cornshed, I realized I was going to have a great interview. Not that I didn't expect it; they're defining a new genre affectionately termed clusterfolk — a unique blend of punk, bluegrass, country and folk. But what I loved was that minutes into the conversation, it was hugely apparent that these guys are playing music for all the right reasons and that they really love what they do. And why wouldn't they love it? Their band is fun as hell and they're carrying a unique sound out into the world, so it was no surprise that they were brimming with enthusiasm as they told me about Cornshed.

The band started in 2011 when Mueller and Lovisa, formerly in a hardcore group together, were jamming around and playing with ideas. "We got pretty drunk, and Andrew started playing some acoustic shit and I just started throwing punk beats to it, and we were like, "That's what we're gonna do," recalls Lovisa. Mueller



adds, "Then we had a gig, and we had no one else in the band." So they grabbed a fiddle player and a mandolin player, and Cornshed was born.

This characteristic make-it-up-as-you-go approach is what gives Cornshed

appeal, but also credibility. They write with minimal pre-conceived notions or ideas. It is a diplomatic and democratic process, and clearly that's way they like it. Wise explains, "A song usually comes from a riff, and then everyone sort of builds around it. And then we arrange it all together. We just pull it out, it's awesome." That's not to say these musicians don't take a long view, or that they lack patience in their compositions — they have cultivated some sophisticated and structured tracks. They just like to leave room for flexibility and spontaneity in their work, and that in turn creates an atmosphere of inclusivity and fearlessness in which creativity can flourish. "No one's ever had their feelings hurt in this band," shares Marusyk. "You bring an idea and they're like 'Hell yeah man, I bet that could fit right here.' It's awesome.



"YOU BRING AN IDEA AND THEY'RE LIKE 'HELL YEAH MAN, I BET THAT COULD FIT RIGHT HERE.' IT'S AWESOME. I'VE NEVER HAD ANYTHING TURNED DOWN, AND SOMETIMES THE IDEAS ARE PRETTY WACKY."



I've never had anything turned down, and sometimes the ideas are pretty wacky."

The musicians in Cornshed all hail from Ontario — Lovisa, Mueller and Marusyk from a small town called Fort Frances, and Wise from Ottawa. Growing up with Ontario's long winters gave them plenty of time indoors to hone their instruments. They grew up either being fans of, or bandmates in each other's bands. The incarnation of Cornshed in Vancouver, I suppose, could be considered an Ontarian reunion of sorts, with Wise joining Mueller and Lovisa in 2013, and Marusyk joining in 2014.

This band has evolved a lot over the span of three albums. Their music started out as mostly acoustic and until recently, was entirely instrumental. Over time they added more amps and effects,



and have seen a few members and instruments come and go. The most recent addition to their sound is a big one, however — Marusyk's vocals. "We wanted to fill the sonic gap that dropping the fiddle left, but we didn't want to sacrifice the fun level — the fact that we bring it like a train," says Wise, "And it didn't take away from that. It even made it more enjoyable in some ways. The reality is, is that vocals just make your music more relatable. People love to hear someone sing." Lovisa agrees, directed at Marusyk, "Why wouldn't we utilize your fucking voice, dude? It would be stupid not to use it. The guy sings like a god-damned angel man." They have a yet-to-be-titled four song EP coming out this summer showcasing Marusyk's exalted vocal chords.

Cornshed's live show is something to behold. They have a frenetic and ridiculously high energy, and it just begs you to drink beers, stop thinking, and lose yourself with the band. "We all explode. Like he's fucking insane on the drums," says Wise, pointing at Lovisa. "He'll just grab his drum in the middle of the song and then be in the audience, and we're all like, 'Ok well let's keep this going while he's pushing that guy with one hand and playing the drum with the other.' It gets out of control. And none of us are trying to control it." The chaos and spontaneity of their live show comes from their love of music in its raw, unpredictable authenticity. Wise concludes with a sentiment that encapsulates the spirit of Cornshed. "People love that shit cause it's real."

X

Cornshed has entered the CBC Searchlight contest, and will be releasing an album later this summer. Visit cornshed.bandcamp.com for more info, and search them on YouTube to see a teaser of their live set.



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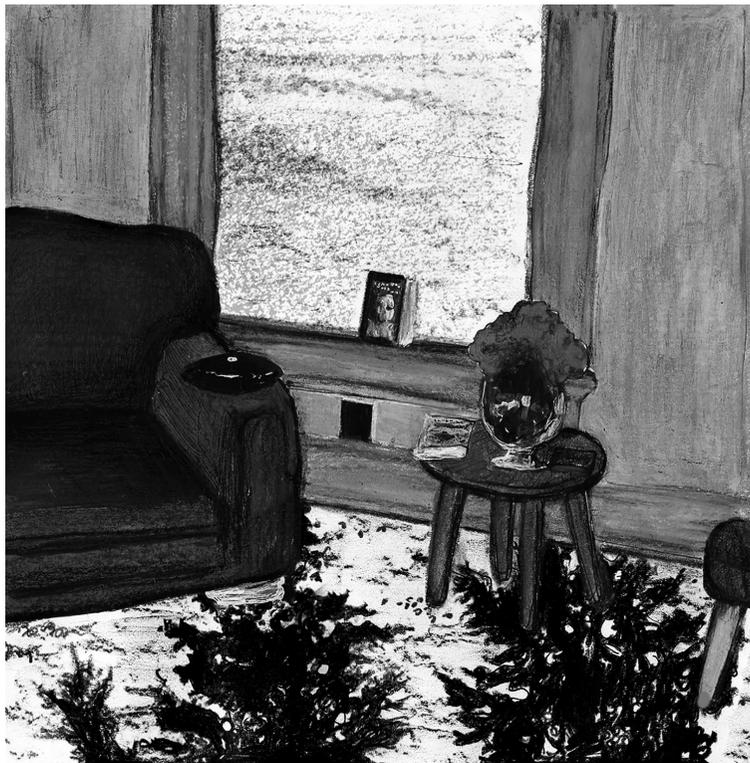
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AMBIGUOUS MUSIC

GENERATION GAP



words by Daniel Geddes

illustration by Eva Dominelli



Some music doesn't make you want to dance or sing, it doesn't have words (or they are inaudible), isn't beautiful or ugly, and is neither shocking in its decadence nor beguiling in its minimalism. It isn't pop, and it isn't obviously original. Instead, it is ambiguous and exists somewhere in

between all of these qualities along the infinite plane of imagination, possibility and potential. This music has very little commercial appeal because it demands an explanation, and offers even less definition than the average release. This is not what many people are looking for from music. The onus is on you as the listener to come up with an interpretation and to create meaning. Perhaps it is the tone, or the musicality, or a snippet of comprehensible lyricism. But only you can unlock it, and if you don't try, there is no hope.

I think that the music of Jandek fits

into this category. His first album, 1978's *Ready for the House*, is the kind of thing that causes people to ask themselves, 'Why am I listening to this?' There is no obvious payoff, and no instantly pleasing attributes. Instead, what we have is one softly strummed, out-of-tune acoustic guitar, and one deeply disconcerting ghost of a voice, whispering what one gathers are fairly dour sentiments. No particular talent is on display here, other than for creating an unnerving atmosphere. But it is exactly this perplexing quality that can be so mind-expanding for us as music listeners. It is a feeling that I have always noted as I discover some new frontier on my musical horizon: the questioning of why it exists as it does. *Ready for the House* is essentially one chord throughout, and feels inert. It is the opposite of a lot of the music we hear, and is enjoyable to me because it lacks the qualities of popular music. This makes it fertile ground for all kinds of unique mental activity. *Ready for the House* makes my mind wander to places most music doesn't cause me to go.

Similarly, the late 2015 album *Vertigo* by The Necks is devoid of common convention. But here there is one obvious difference: demonstrable musical talent. In some ways it is even stranger that professional musicians would set out to make this kind of fractured music than an amateur auteur like Jandek, but just as inspiring. After listening to the Jandek record, this album sounds rich with notes and textures, but I think it still exists out on that undefined vista of free and open ambiguity. There is no singing here, just constantly changing splatters of sound and music. The drones are consistently interrupted, which negates the effect that drone music usually has. But just as *Ready for the House* has an almost oppressive musical continuity, there is a relentlessness to *Vertigo*. There are no crescendos, it simply

evolves. As people who live in a world dominated by popular music we are trained to listen for tension and release, and anything that only builds tension is bound to stand out. In fact, it is probably this quality which unites the two albums in terms of compositional approach.

I don't think that all music must challenge our preconceived notions of what makes listening to it an enjoyable experience. Sometimes, in order for the more directly communicative aspect of music to take place, we must be able to accept it instantly so that we can comprehend it. This is what makes music such as folk and pop such potent vehicles for ideas, radical or otherwise. But it is also important, and pleasurable I might add, to be constantly expanding our boundaries so as to build new kinds of acceptance into our musical ontology. It is good to seek these things out because it reminds you of the limitless potential of creation in all mediums, and the boundlessness of human expression.

X

HORSEPOWAR

THE POWAR OF WORDS

words by Eleanor Wearing // photos by Lukas Engelhardt
illustration by Francesca Belcourt



**"JASLEEN POWAR IS LIKE DRESS REHEARSAL,
BUT HORSEPOWAR IS WHO I AM AT MY FULL POTENTIAL,
AT THAT EXACT MOMENT."**

The first time I met Jasleen Powar, a.k.a. Horsepowar, was back in 2013. We were hanging out in the CiTR news office, and she was working on a rap about *Hamlet*, occasionally enlisting my minimal Shakespearean knowledge to verify her lyrics. Though I was initially confused (why would someone rap about *Hamlet*, of all things?) this was quickly replaced with amazement. I listened as Jasleen took a subject that many find to be excruciatingly dull, and turned it into a clever, energized and skillful rap. Three years later, Horsepowar is no longer rapping about Shake-

speare – but her energy and skill has continued to intensify.

This past March, Horsepowar released *Out2Lunch*, a 5 track EP that is as fun as it is diverse. Throughout the EP, intricate lyrics weave between classic hip hop beats, Bollywood samples, and catchy synth-driven melodies. Dropping just under a year after her last EP *Bollywoes*, *Out2Lunch* demonstrates an impressive balance between growth and consistency.

"You know how everyone says, 'Do you, do you and don't ever change?' That's what I'm doing," says Jasleen after asking how her sound has evolved. "I think *Bollywoes*

and [Out2Lunch] show that I've made progress, but they still play true to who I am ... Sonically, the quality of *Out2Lunch* is way better because I got it mixed and mastered, and I'd never done that before."

Produced and recorded from December to February after Jasleen finished her Theatre degree at the University of Victoria, *Out2Lunch* features collaborations with Homeboy Jules, who Jasleen met on the Crimes & Treasons show at CiTR, as well as Francis Got Heat. The EP picks up where *Bollywoes* left off — it is high energy, but shows more vulnerability and maturity. Part of this comes from Jasleen's decision to introduce more of her singing voice. And while this might be a daunting choice for some rappers, she approaches this decision with confidence.

"You just gotta go with it. That's kind of how I dress myself. You know, people say, 'I don't know if this goes!' You just gotta rock it — if you say it does, it works, it's gonna do that. So I just do the sing, speak type, Kid Cudi meets Drake style."

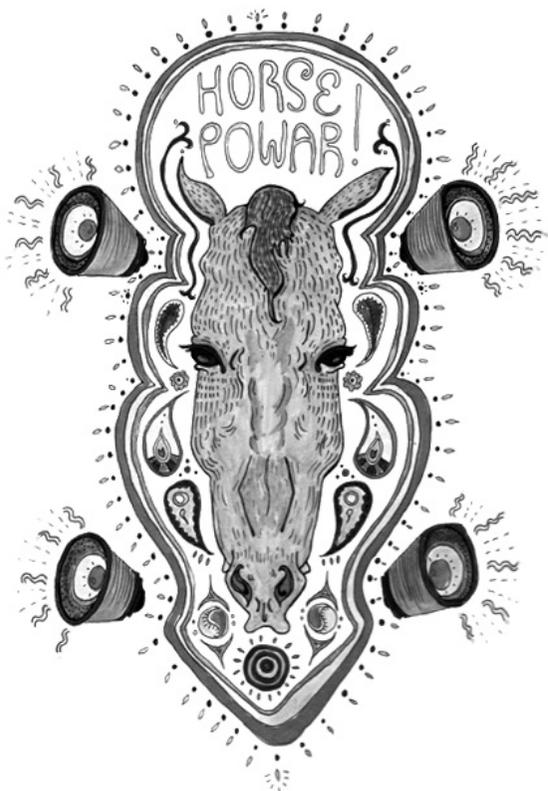
Growing up as the youngest in a big family, Jasleen found herself seeking out the spotlight from an early age. Her first foray into performance was through dance, and despite the fact that she was a shy kid, getting on the stage to perform in dance shows is where she believes Horsepower began to take form. From dance, she moved into slam poetry, and then drama, before landing on rap. This wide range of experiences has helped her to craft a unique sound, and take Horsepower from a vision to reality.

When I inquire as to whether she feels like Horsepower is her alter ego, Jasleen explains, "You know dress rehearsal, and then the final performance? Jasleen Powar is like dress rehearsal, but Horsepower is who I am at my full potential, at that exact moment. It's still me, but it's just like, fuckin', a lot of Horsepower in there! I'm



ready to go, and I'm ready to go fast!"

So far, this approach has paid off. Both *Bollywoes* and *Out2Lunch* have received attention from *Noisey*, *The FADER*, *HipHop Canada*, *CBC* and *Nylon Magazine*. Internationally, they have also received attention from *GQ India* and *Buzzfeed India*. "It's a nice feeling," reflects Jasleen, "It makes me feel like Horsepower is bigger



than I originally thought it could be. But now I definitely see a global aspect, and I really appreciate all the love that India has shown me.”

Part of this love, Jasleen suggests, comes from the samples of Hindi, or Bollywood music found throughout her last two projects. Ranging from subtle background beats to full blown, captivating hooks, these samples give listeners a taste of some of Jasleen’s influences. And though she has a self-proclaimed love for Hindi music, her choice to include these samples is not always an easy one.

“Sometimes I feel like I don’t want to play that Brown girl rapper ... I just want to be a rapper – so then do I stop playing with Hindi songs? But then I think back to my actual personal taste. And I fucking love Hindi music. So I am going to play true to the hip hop aesthetic, and pull,

and sample. It’s all about taking something that is already there, and creating something new with it. If I’m doing that, I’m going to choose stuff that I like, that I have a personal connection with. And that is Hindi music, and so, I just can’t fight that.”

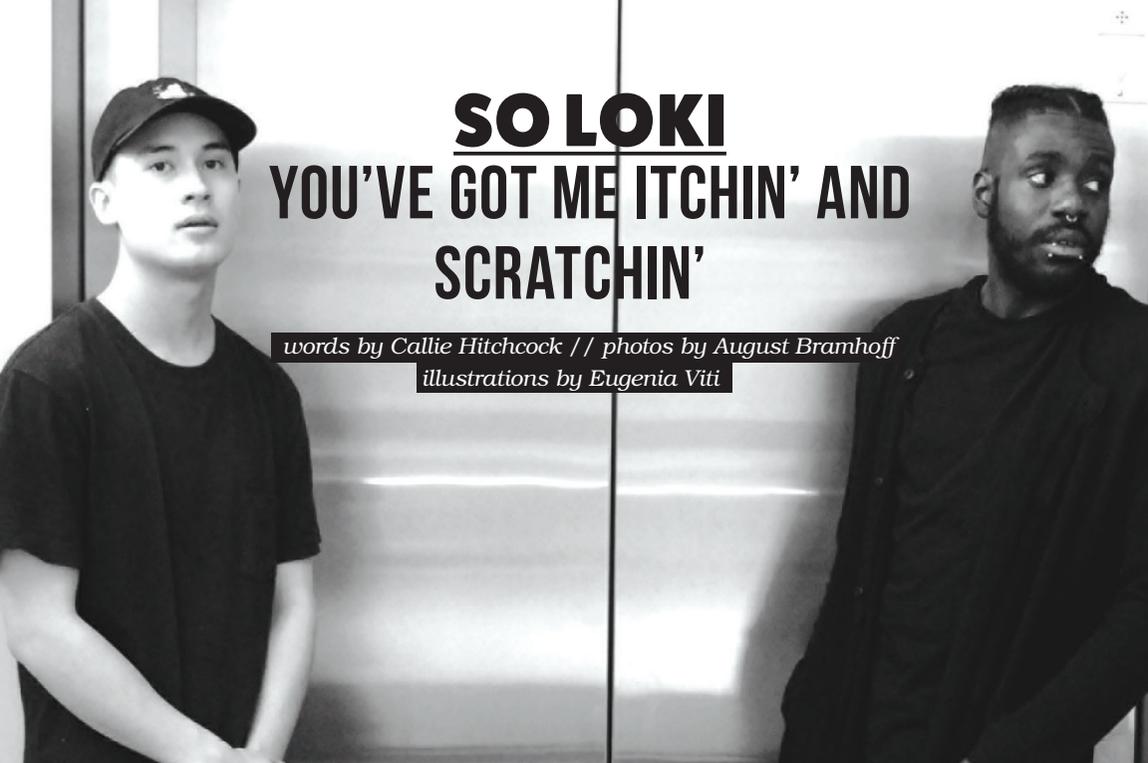
Going forward, Jasleen hopes to incorporate more collaboration into her work, and play more shows in Vancouver and beyond. As a performer, she strives to give her audiences a performance that is at once intimate and fun. She sees shows as an opportunity for the audience to get to know her. Her favourite performers are those who make her want to get up on stage, to be involved, and this is the feeling she wants for her audiences as well.

“I love to point at people, look at them in the eye, say lines to them. I love breaking the fourth wall,” she says, referencing her experience in theatre. “Being on stage is like [the audience] getting to know me, it’s me hanging out with a bunch of people at the same time.”

Considering what she has accomplished so far, I have no doubt that there will be a lot more people looking to hang out with Horsepowar in the near future.

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You can get to know Horsepowar at the Bhangra Festival in June, where she will be facilitating a workshop on June 16 and performing on June 18. You can also hear her as a host of Crimes & Treasons, Tuesdays from 9-11PM on CİTR 101.9FM.



SO LOKI YOU'VE GOT ME ITCHIN' AND SCRATCHIN'

words by Callie Hitchcock // photos by August Bramhoff

illustrations by Eugenia Viti

With the smashing release of *Supermanic* in February, hip hop and rap group So Loki hit the scene hard and fast after a year of collaboration. The album's infectious energy has carried rapper Sam Lucia and producer Natura a.k.a. Geoffrey Millar into the light of well deserved success, and new music is on the way.

"My first love was hip hop," says Millar. "I like working with vocalists a lot. I don't really like just making instrumentals." Influenced by punk, pop punk, and electronic music, "This is a project where I can come back and do hip hop while still bringing all my other influences."

Lucia similarly produced solo music before meeting Millar through a mutual friend. "I was producing all my own stuff. I'm self taught and I'm not fantastic at it. I can do it but it's not gonna sound how I wanted it to." Instead of spreading thin wearing all the creative hats, a strong, creative relationship formed between Lucia

and Millar. "The way Geoffrey puts things together, he pushes me to make it worth it every time. I always have to impress him because he impresses me with it."

Millar agrees that fruitful creative relationships are "such a hard thing to find. I've never had this kind of... We're just on the same page. Usually I'll think of something and he'll be like, 'I know what you're thinking.'"

Placing themselves within a hip hop context, Lucia says, "I used to listen to a lot of hip hop. The second we started working together I notice a lot of it stopped interesting me. Obviously the landscape is always gonna change, but everyone is following so closely to trend now that it feels like there's nothing different." Vibrant and explorative, So Loki tries for something new. "Especially where we are in Canada, especially in Vancouver, there's a lot of diversity so we're definitely trying to push that boundary a bit. Make people feel weird."

The lack of rigid style conformity in Vancouver music is an asset for newer talent like So Loki. While New York and L.A. might seem alluring for its historical reputation, building a body of work in a music scene that already has a specific expectation of sound associated to it could be stifling. "It's so set in stone that it will change the way you create music," says Millar.

And Lucia agrees: "No one's jumped out in the spotlight yet so there's a lot of ideas that haven't been brought to light yet. There's a lot of new feelings that you're not going to get from scenes like New York and L.A., and the classic hip hop cities."

What results is an untapped thirst for creative work in Vancouver. Lucia remarks, "They are craving it." While some other high-volume music cities might be too saturated, Vancouver maintains the raw energy of creative beginnings and people wanting to be a part of it.

One of the main issues for music in Vancouver is what So Loki perceives as a lack of interconnectivity. "A lot of people hate on the music scene in Vancouver but I think that it's just because it's not connected," says Millar. "People in Vancouver are really shy. They are shy about approaching each other and shy about collaboration. They're not trying to be snobs."

Lucia's concern is that "people aren't angry enough out here. People are going to start getting upset soon though. The big thing is housing. The reason why I don't think the groups connect is, how am I going to afford to go out to all the hip hop shows that happen in a month and then try to make it out for the Chapel Sound events, or Groundwerk? Because if we live in a place that's more affordable we would do it. I think people are starting to notice that there's a lot of outlets but there's not enough funding behind it. Everyone's putting our dollars together in our own little groups making our own. Once people get

punk on it and they wanna do something about it I think it's gonna blow up, and a lot of kids are starting to get there. I should be able to do a lot more than I am."

No matter what the music landscape looks like, So Loki's fire power cannot be tamed. With new music on the way, "Our next step is we are going to be the biggest fucking name on the West Coast." Amen.

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So Loki will be releasing something special for Cinco de Mayo on Owake Records, and will be performing next at the Emily Carr Grad After Party May 7, location to be announced. They also just released their debut video for "Lil Ma," which can be viewed on YouTube. Visit soundcloud.com/solokisoloki for more.



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**"ESPECIALLY WHERE WE ARE IN CANADA,
ESPECIALLY IN VANCOUVER, THERE'S A
LOT OF DIVERSITY SO WE'RE DEFINITELY
TRYING TO PUSH THAT BOUNDARY A BIT.
MAKE PEOPLE FEEL WEIRD."**



Photo of Blocktreat courtesy of Sam Tudor

YUNG LEAN

MARCH 31 / VOGUE

I must have missed the “You must be this young to enter” signs when I walked into the Vogue Theatre to see Yung Lean, because, maybe not surprisingly, I was the only person there over 22-years-old.

While I arrived late, missing the opening acts Tommy Genesis and Thaiboy Digital, I walked into the theatre, full of teenagers dancing to Rihanna over the house speakers. A few minutes later all the music stopped. Everyone started chanting for Yung Lean. Not long after the chanting began, I heard a strange sound. Rather than a group of rappers coming on stage, some obnoxious, honky-tonk country music came over the P.A. At first I thought it was a joke but it lasted a little too long for it to have been unintentional. The young crowd went with it, though — teenage mosh pits began to form.

Finally Yung Sherman, producer and member of the Sad Boys Crew, rolled out first, wearing a green bomber jacket, white tee, chain, and baseball hat. Following him and a huge roar from the crowd, Yung Lean and Bladee, both Sad Boys members, came running on stage. Yung Lean, a baby faced 19-year-old, was wearing a black metal tee, adidas track pants, and had (fake) blood leaking from both his eyes.

While *The New Yorker* called his music “confessional rapping over airy, melancholy rap beats,” it didn’t take long to notice that this Swedish rapper has probably listened to his share of Bathory and Anti Cimex — both popular hardcore Swedish punk bands from the ‘80s. If you listen carefully, you can hear the influence they’ve had on Lean’s music. His instrumentals can have a similar style to the guitars in Swedish black metal — high pitched, distorted, and fast. And, if you follow him on Twitter, you might have noticed his recent Anti-Cimex post, paying tribute to the hardcore group that lots of punks still listen to today.

While the Sad Boys performed, the crowd — what looked like a mix between young goths and young jocks — couldn’t contain themselves. Most of what they played was from Yung Lean’s 2016 album *Warlord*, but when they played tracks from 2014’s *Unknown Memory*, people lost it. A few audience members tried climbing over the barriers but they were quickly escorted to the back — it almost felt like the security guards were babysitters, first and foremost. Some kids even tried to light up inside, but that too was curtailed as soon as it began.

Yung Lean’s set was about 15 tracks long, including two in the encore, but hearing the voices outside after the show, it seemed like everyone thought it was too short. The young crowd was still hyped and so was I.

As I unlocked my bike to ride home, it looked like at least half of the teenagers were getting picked up in their parent's cars. After all, this was a school night.— Sarah Charrouf

BLOCKTREAT/ SUN SETS WEST/ WALLGRIN

APRIL 9 / CHINA CLOUD

In 2012, Brandon Hoffman was living in Vancouver and recording music under the name Blocktreat. In 2014, he moved to the interior of British Columbia to “get back to the land” or some hippy shit like that, but his brand of electronica still has a devoted fan base here in Lotusland. The audience in China Cloud at the release of his new album *Exciting New Ventures In Fucking Up* was, without a doubt, a community of friends rather than the disparate, withdrawn crowd so often complained about in regards to Vancouver shows.

Wallgrin opened the evening with her distinctive loop based violin playing. Her combination of octave pedals, dissonant tones and operatic vocals have a grandiosity that usually leaves people raising their eyebrows at each other and exhaling loudly through the mouth in an appreciative “Holy shit are you hearing this?” gesture. Tonight was no exception. The room was completely silent during her performance, and enthusiastic applause followed each song.

Sun Sets West followed soon after. Frontman Craig Aalders spends much of his time as a guitar guru for bands such as Graffician, Leathan Milne, and Pacific Sound Collective, so it made sense that his own project left lots of space in which bass player Nicolas Bermudez could experiment. Aalders' throaty vocals and acoustic guitar in combination with Bermudez's basslines led to some of the more mellow, but not

unappreciated moments of the evening.

Blocktreat's albums are serene, dreamlike productions, and his live show was no different. It's one of the few electronic shows I've been to where it's completely acceptable to lean back into a couch, close your eyes, and drift off as part of the experience. The dimly lit China Cloud encouraged this subdued energy.

On stage, Hoffman performed with a quiet, confident precision. As he worked his samplers and added elements of mandolin, he constantly cued Brent Morton, his counterpart on live drums. Slight nods and hand signals made the rhythm louder or softer, more complex or more simple. Watching him, one gets the impression of a spider in a web or a sort of puppet master. This subtle process between Morton and Hoffman, although revealing the logistics of this sort of project, was strangely satisfying to watch.

Leaving the show, I was thinking about what it must be like for Hoffman to return to this city after being gone so long. The Vancouver nickname 'Lotusland' is a reference to *The Odyssey*, in which Odysseus visits a land whose inhabitants are befuddled by a narcotic lotus. I still don't fully understand the Vancouver connection, but the name was stuck in my head that evening. Blocktreat may no longer be a Vancouver resident, but his music feels about as close to a narcotic water plant as you can get.— Sam Tudor

ORA COGAN/ACE MARTENS/PAUL STEWART

APRIL 14 / FOX CABARET

The opener for Ora Cogan's album release for *Shadowland* was Paul Stewart, performing a soft set accompanied by Missy Donaldson on keys, and Justin Devries on

drums. The stage was cluttered with instruments, equipment, and what seemed like miscellaneous furniture, giving a claustrophobic aura to a folk set that was otherwise feathery and light.

The performance was a crescendo that started airy, but grew stronger. The trio ended how they should have opened — full and atmospheric, doing justice to the individual talents of those on stage. But in saving this energy for the end, they lost the attention of their audience. Though beautiful, it was a set of false starts, technical malfunctions, and uncomfortable pauses between songs that left a lot to be desired.

When Ace Martens took the stage the Fox became a lounge scene from *Twin Peaks* — the spotlight burned a little brighter, and the red velvet stage curtains seemed more velvety. Ace Martens as a band brought an immediate dynamism, with Ace Martens himself on guitar and vocals, Bianca Carr on bass guitar, and Sarah Cordingley on drums. They moved to their own music with an excitement that rippled off stage.

Their sound started out stylistically fuzzy, but got progressively more intense, perhaps unintentionally. Near the end of the set every pause was filled with the hum of feedback, but Ace Martens went along with it. As if fuelled by it, Cordingley's drums became more urgent, and Martens' guitar solos more animated.

The band played all the tracks off their new cassette, *Palm Springs*, and some older hits, "Baby Blue" and "Breezy" being standouts. They ended the set with "Palm Springs," the title track off their most recent release. Like the cool cat that he is, Martens' triumphantly took off his guitar before the song had ended, letting the chords die in a whine.

The room had been slow to fill up, not uncharacteristic for a mid-week show. But by the time Ora Cogan took the stage, the venue was packed. Despite being crammed together, the close-knit crowd still seemed



Photo of Ace Martens courtesy of Leigh

comfortable and the ambiance of the room precluded Cogan's performance with an intimacy that grew throughout the performance.

The fuzz of the previous Ace Martens set was replaced with the crisp vocals and instrumentation of Cogan, accompanied by Ryan Bekolay on bass, Chris Gestrin on keys, Justin Devries on drums, and guests Trish Klein and Marin Patenaude who joined throughout the set. They opened with "Too Long", a song with a steady beat and a fluttering chorus that captivated the audience immediately. Cogan played all the songs from her new album, *Shadowland*, and some surprising covers of "It Hurts To Be Alone" by Bob Marley & The Wailers, and "Disinformation" by Buffy Sainte-Marie.

Cogan's stage presence was calm and confident, with between-song banter that praised collaborators and friends who had helped with *Shadowland* — itself, a revitalizing and bold love letter to the alternative folk genre. It is obvious how infatuated Cogan is with these songs and the narratives behind them, bringing an impressive vocal range

that emanated such sincere pleasure during her performance. Closing the set with a solo encore curled over her guitar, Cogan left the audience breathless.— Leigh Empress

THE RESIDENTS

APRIL 14 / THE RIO

One prevalent comment in reviews for The Residents' current *Shadowland* tour is that they, whoever they are, have been demonstrating virtuosity, repudiating the critique of the collective as hardly musicians at all. Of course this is bunk, The Residents are innovators responsible for essential avant-garde: from the experimental panoply of *Not Available*, to the chanting humanism of *Eskimo*.

What is less bunk, is the critique that The Residents are showing their age. Their transition into the digital era was from anarchic tape primitivism towards dark cabaret kitsch. It's a bit much for any artistic outfit to retain vitality over four decades. Nonetheless, The Residents still do a kind of The Residents well enough to keep fans pleased. Packed with fans fetching posters and vintage tees, their show at The Rio was evidence enough.

As a quick aside, the evening began with *The Theory of Obscurity*, a film about The Residents. If you're interested analyzing The Residents' oeuvre, the movie is lacking. The movie is propulsive and fun, but it's for the fans.

Shortly after the film, an inflatable orb was moved towards the center, and The Residents, rather, the trio currently embodying their live presence, took stage. Backlit with black and white checkering, The Residents wore white faux-crocodile skin jackets and skulls, scrambling the dignity of *Shadowland's* themes: birth, rebirth, and near-death — bastardized by a holy / foul paroxysm of casino extravagance. The

vocalist's performance of the Randy character was particularly strong, in the voguing and boyish splaying across the stage, in the juxtaposition of his old-man mask and taut muscled skin-suit complete with silver speedo, all of which emphasized a gross confluence that is uniquely Residents.

Shadowland is not an unqualified success. Vignettes projected into the inflatable orb, presenting skull-faced spectres describing their run-ins with rebirth and death, were more odd than provocative. The music falters similarly. With their electronics-heavy set-up, The Residents excelled at synthetic rhythms, brighter industrial tones with pop and flourish via wavedrum. The vocalist's howling channeled the id of previous incarnations towards greater mania. The guitarist soared and snaked over scrappy beats. But the set began to drag, guitar shredding became oppressive, the superfluous theme refused to climax. The setlist breadth was enough to satisfy any fan, but it didn't service what *Shadowland* could've been: a work of developing power according to The Residents' greatest works, as opposed to a best-of.

But whatever. We're still on the heels of The Residents' 40th anniversary and it's time for retrospection. As much as they parrot the rock 'n' roll persona as a gag, The Residents are living the dream for any icons. The Residents at the Rio, Paul McCartney at Roger's Arena: same difference.— Jonathan Kew

COURTNEY BARNETT/ ALVVAYS

APRIL 19 / COMMODORE BALLROOM

Granville was covered in lines of folks happily braving the unseasonably hot evening for the sake of their favourite acts: Austrian electro-swing at the Vogue, hip hop-in-



Photo of Always courtesy of Lauren Ray

fluenced K-Pop at the Orpheum, and Courtney Barnett and Alvays at the Commodore.

Being a twice sold-out show, I should have anticipated that people would want to see the entirety of the impressive bill. The Commodore's sizable dance floor was almost full by the time Toronto-based five-piece Alvays punctually began their set.

Their snappy, solid set was packed with much-loved dreamy indie-pop numbers from their self-titled first album, including "Next of Kin" and "Party Police," closing out with audience-favourite "Marry Me Archie." They also played a few new songs, one with a particular wash of '80s dream-ballad nostalgia, that bode well for the future.

Lead singer Molly Rankin's performance style was focused, almost deadpan. Though this was somewhat unexpected — the lightness of the music could easily allow for a more loose-limbed approach — the group's dynamic is clearly well-oiled. It's easy for bands to appear singer-centric, but Alvays

represented a good sense of collectivity. They operate as a unit, and they do so very well.

Despite the show falling in between two surely draining Coachella weekends, Courtney Barnett brought in rowdy energy from the minute her trucker-capped head hit the stage. Following opener "Dead Fox" from her breakout *Sometimes I Sit and Think, and Sometimes I Just Sit*, Barnett was quickly forced to make small talk with the crowd as technical difficulties intervened — "First song in we're already fucked," she cracked. Though these snuck up again once or twice through the set, it would take a lot more than some amps going off to fuck up Barnett's set.

In front of graphics fluctuating between silly and trippy, Barnett and her two cohorts played a selection from *Sometimes I Sit*, with one or two older EP numbers. The only hint Barnett gave of new material was the recently released "Three Packs A Day," which the audience received as eagerly as

her older tracks.

Folks who had come to hear Barnett's clear cut, sardonic lyrics may have been somewhat disappointed, finding a sea of nodding heads disturbed by a small but roiling mosh pit at the crowd's core. This group, surprisingly, was whipped into a frenzy on slow-burning "Small Poppies," the vigour of which carried into the plaintive "Depreston;" so much so that Barnett remarked it was possibly the loudest anyone had sung along. She took care to check in that the pit wasn't getting dangerous, showing a care for her audience that translated in her performance.

Closing out with "Nobody Really Cares If I Don't Go To The Party," the crowd was not ready to let Barnett go without a strong encore, and she delivered. Between "Pickles From the Jar" and "Avant Gardener," Barnett told us this may have been one of her "funnest shows." Whether this was lip service or her trademark earnestness, we may never know. But as the sweaty mob seeped out into the warm Vancouver night, we certainly felt like the funnest people in town.
— Elizabeth Holliday

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

DOXA

DOCUMENTARY FILM FESTIVAL

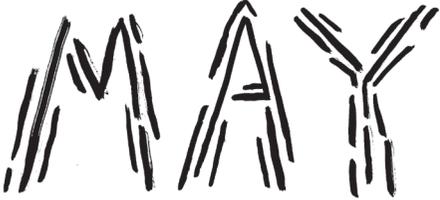
MAY 5-15 2016



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SUN.	MON.	TUES.	WED.
<p>1 Main Street Record Fair XIII @ Heritage Hall</p> 	<p>2 Napalm Death, Melvins, Melt Banana @ VENUe</p>	<p>3 Serve the People: A Study and Discussion on the legacy of the revolutionary Asian American movement</p>	
<p>8 DOXA Documentary Film Festival @ Vancity</p> <p>An Evening with David Sedaris @ Vogue</p> <p>Coasts, Knox Hamilton, Symmetry @ Biltmore Cabaret</p> <p>FieldAgent, Mary, Plazas @ Astoria</p>	<p>9 DOXA Documentary Film Festival @ Vancity</p>	<p>10 DOXA Documentary Film Festival @ Vancity</p> <p>Unceded Territories (Opening Party) @ Museum of Anthropology</p> <p>Lucius, Margaret Glaspy @ Imperial</p>	<p>11 DOXA Documentary Film Festival @ Vancity</p> <p>Biltmore 8-Year Anniversary: The Ballantynes, NEEDLES// PINS @ Biltmore Cabaret</p>
<p>15 DOXA Documentary Film Festival @ Vancity</p> <p>Rape is Real and Everywhere: A National Comedy Tour @ Rickshaw Theatre</p>	<p>16</p> <p>17</p>		<p>Tonic Reading @ The Lido</p>
<p>22</p>	<p>23</p>	<p>24 Readings by Lisa Robertson and Christine Stewart @ READ!Books</p>	<p>25 Next Music from Tokyo Vol 8 @ Biltmore Cabaret</p>
<p>29 Chelsea Wolfe, A Dead Forest Index @ Imperial</p> <p>The So So Glos, The Dirty Nil @ Cobalt</p>	<p>31 Camron, The Underachievers, G-Herbo, Smoke DZA, Nyck Caution, Mobsquad Nard, G-Jet, Liam Tracy @ Vogue Theatre</p>		

THURS.

5-15

DOXA Documentary Film Festival

Psychic Mirrors, DJ D, DEE & Niña Mendoza @ Cobalt

Pokey Lafarge, The Cactus Blossoms @ Imperial

PRISM Spring Launch Party @ Lost + Found Cafe

FRI.

6

DOXA Documentary Film Festival @ Vancity

Performance by Jeneen Frei Njootli (daytime) @ Morris

and Helen Belkin Art Gallery Har Mar Superstar @ Cobalt

Late Spring LP release @ the red place

Emily Gnarr (Industry Night), Skinny Kids, Indian Wars @ SBC

SAT.

7

DOXA Documentary Film Festival @ Vancity

Hosehead Records Showcase @ Astoria

Project Pablo, Secret Lover, Coral Beech, Jesse Bru @ Open Studios

Vancouver Noise Fest VI @ Red Gate

Pop Drones Invazion @ Selectors' Records

The Range, Rome Fortune @ Biltmore Cabaret

Spring Sale: AW by Andrea Wong / Osei-Duro / Maggie Boyd / Sunja Link / Banquet Workshop / OOS @ Selectors' Records

Winona Forever, Acab Rocky, Sad Photography, Scum Laude @ 333

12

DOXA Documentary Film Festival @ Vancity

Sound + Salt presents Hive Mind (LA) @ Astoria

The Pack A.D., Dead Soft, Glad Rags @ Cobalt

Film Screening: The Day I Became a Woman @ Spartacus Books

Rettir Leinahtan, Crawling Human @ Selectors' Records

13

DOXA Documentary Film Festival Rabbit, Animal Bodies, Koban, DJ Tristan Orchard @ Astoria

Plazas, Prison Hair, Pavel, Gran Am @ Toast Collective

The Pack A.D., Les Chaussettes, Tough Customer @ Cobalt

So Hideous, Bosse-De-Nage, Finite, Seven Nines and Tens @ Funky's

Peach Pit, Wallgrin, Wind-Up Birds @ Pat's Pub

Bloom, Balance, Black Pills, Black Knight Satellite @ Askaround

14

DOXA Documentary Film Festival @ Vancity

Arabrot & Helen Money @ Astoria

Damien Jurado & The Heavy Light, Ben Abraham @ Biltmore Cabaret

tv ugly, Inherent Vices, Wishkicker, Doppelganger, Cindy Vortex @ 333

The New Black, The Diviners @ The Princeton Pub

19

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No Sinner album release, Shelter, Old Soul Rebel @ Cobalt

Chapel Sound Festival @ Red Gate

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Chapel Sound Festival @ Red Gate

U.S. Girls, FIVER @ Biltmore

Joseph Arthur @ Cobalt

Andrew Bird @ Orpheum

Black Mountain, Ashley Shadow @ Commodore Ballroom

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Shannon & The Clams @ Astoria

Savages, Head Wound City @ Imperial

Mac DeMarco, James Ferraro @ Malkin Bowl

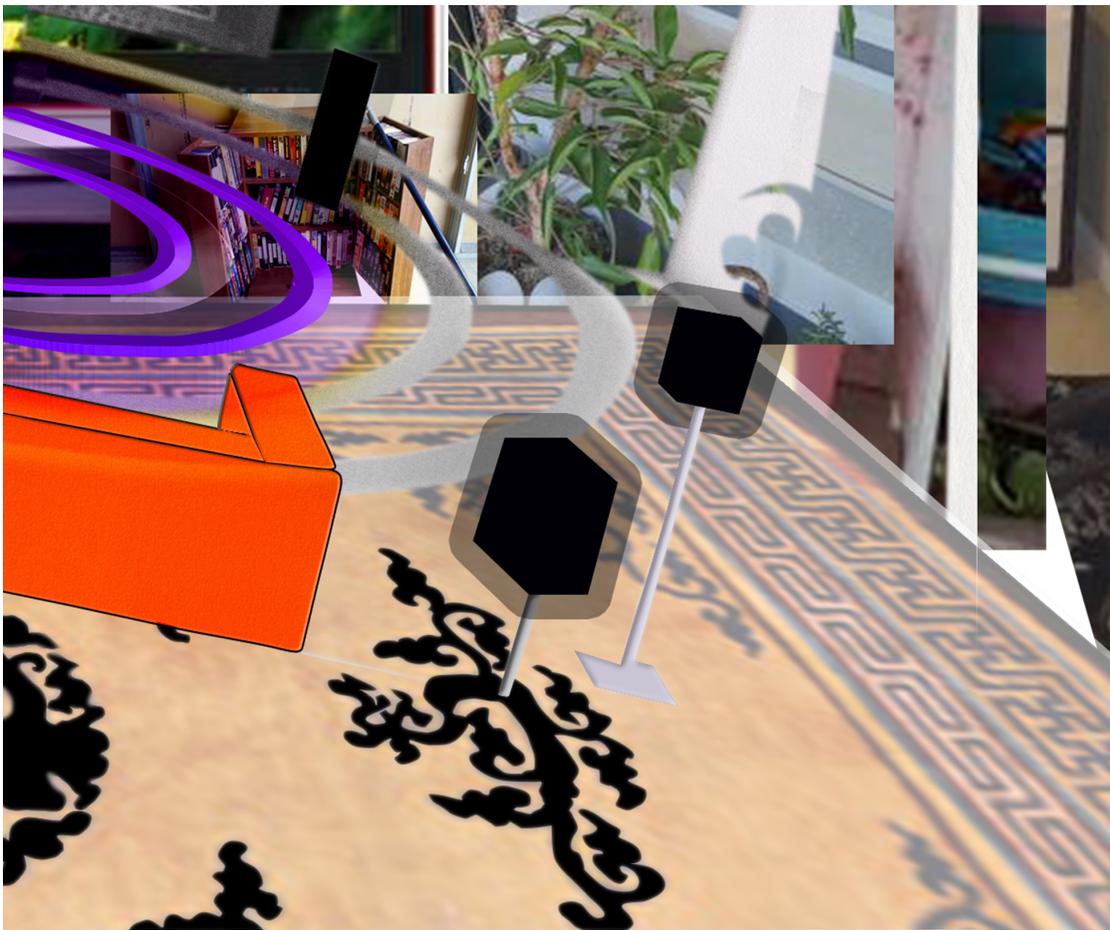
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Koban, Milk, MOSFETT, Soft Haze @ Astoria

King Gizzard and the Lizard Wizard, The Murlocs, Dead Ghost @ Rickshaw Theatre

Titus Andronicus, La Sera @ Biltmore Cabaret

Yeasayer, Young Magic @ Imperial



Fanta-glyphs in 3.1

Picture jams for a project by Gabi Dao & Ellis Sam
opens at POOL August 2016

'In 1923 a cartoon made fun of a woman who heard people singing through her headphones'

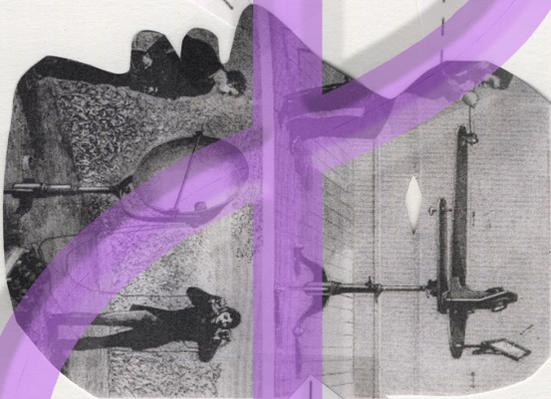


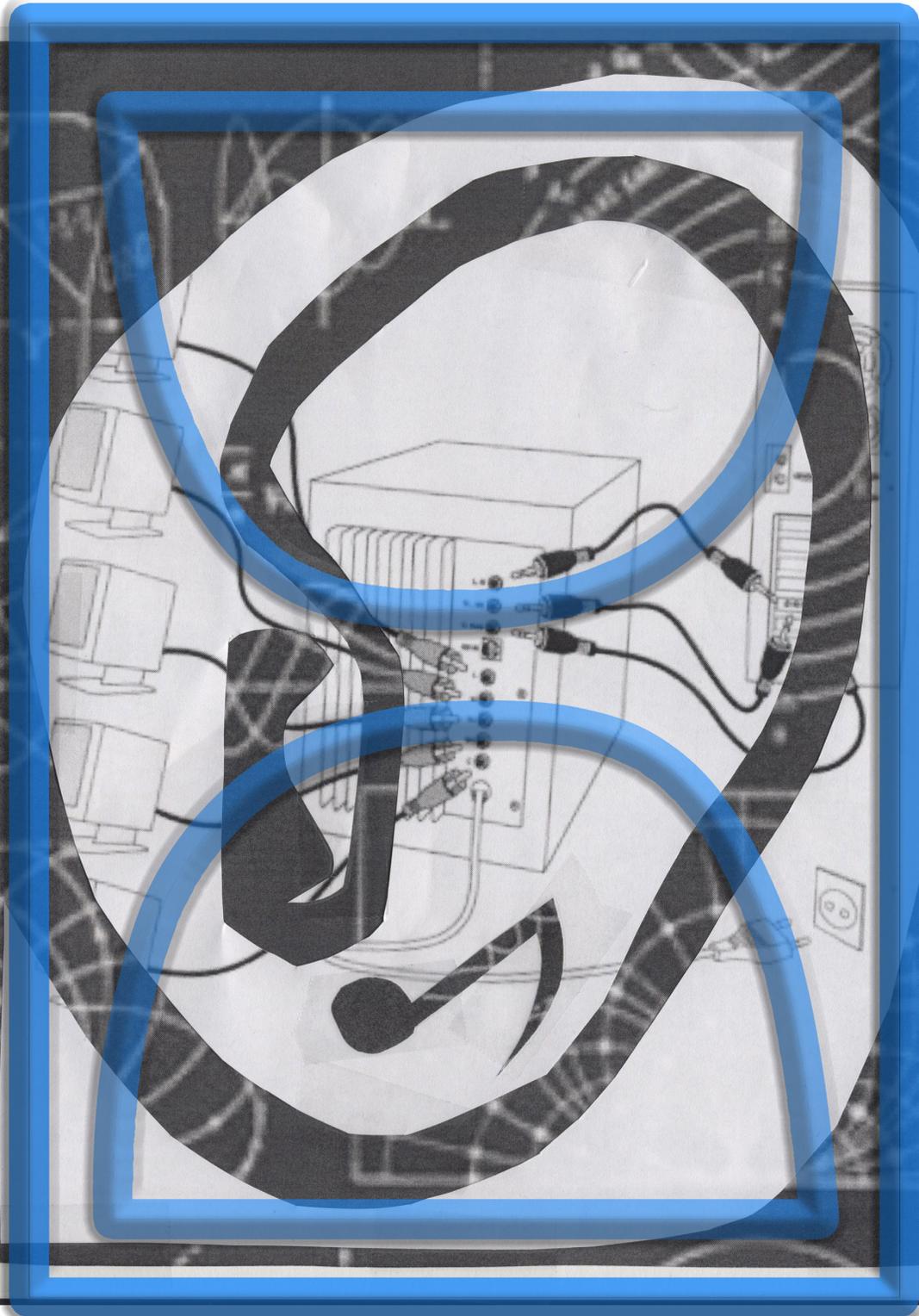
Images:

- 1) Dolby water mark, proscenium arch, text, couch, text: 'Generally credited with rendering sound visible'
- 2) Sound wave water mark, 3 speaker cones, photophone listeners (1884), centre speaker, right & left
- 3) Proscenium water mark, audio wave blue print, 5.1 surround sound system, figure of an ear, 1/2 beat note

7.1 Surround
for Dolby TrueHD or DTS-HD Master Audio

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under review

You're Me

Plant Cell Division

1080p



The beauty and serenity of Salt Spring Island appears to have been deconstructed on Yu Su and Scott Johnson Gailey's debut collaboration. Calling themselves You're Me, the Vancouver duo visited Salt Spring to set up a recording studio, and were no doubt inspired by their surroundings. With *Plant Cell Division* they have created 45 minutes of ambient wanderings that are at times sensual and in other moments completely elusive. As an example, "Oot Re Mi" starts off with the most intimate and satisfying motif on the record featuring a steady pulse that offers the only real danceable opportunity, though only for a few fleeting moments.

The life force of the track deviates towards all sorts of ambient musings and off-kilter percussive pieces. It is no mistake that "Oot Re Mi" is immediately followed by something completely inconclusive in "Tabletalk." Here lies the deconstruction. Nature in some sense is an ironic concept because the initial perception gained by spending any significant amount of time in a pleasing

natural setting is usually one of awe and wonder. A more focused analysis of the organic ebb and flow, however, tends to reveal a level of absurd and bizarre interactions that undermine everything, yet bind it all together.

And so it is with *Plant Cell Division*. On tracks like "Lucidity", "Walled Garden" and the previously mentioned "Tabletalk," the ambient layers and textures feel like organic life forms all marching to their own rhythms. Left to interpret the dreamy soundscape from afar, they are a mesmerizing example of total cohesiveness and serve as a metaphor that defines the natural world. Upon deeper listening, there are elements of complete randomness, bordering on entropy, with subtle synth parts arriving and departing seemingly impervious to any musical structure or time signature. Still unity is achieved with this unusual interplay and in this way the record mimics the very random yet calculated design of life on our planet.

And while *Plant Cell Division* obtains its beauty by combining simplicity and complexity, there is one major complaint that should not be dismissed. The album is way too short and it seems just as we cozy up to the relaxed chaos. "Soft Opening," like a few other tracks, leaves us all too abruptly.— Slavko Bucifal

Koban

Abject Obsessions

(*Avant!*)



Despite the onset of summer and the inevitable stream of sunshine-filled pop anthems and beach clad Vancouverites, local gothic post-punk duo Brittany Westgarth and Sam Buss of Koban are still filling hearts with enough despair to last the warm weather. With new album *Abject Obsessions*, fans of this city's ever-present dark music scene will no doubt be pleased. These veterans have stuffed their third LP with mechanical beats, screeching guitars and piercing dual vocal techniques. It's complex and moody, and an indulgence to accompany an introspective evening, or crowded night in a dive bar.

The album conveys a sense of melancholy paired with a raw energy that grinds throughout its entirety. The first track, titled "This Pursuit", begins with an elongated sonic drawl that is quickly replaced with Koban's tight electronic drum beat, a near iconic sound. The noise is infectious, punctuated with the chilling monotone voice of Westgarth coupled with Buss's backing vocals. Sliding in next is "Instinct of Ego," which at first, could have been the beginning to a nightmarish version of any classic New Order song. Naturally, the gothic nature of Koban is powerful and that notion quickly subsides. It's grating and provocative, and sets the pace of the rest of the album.

The danceability created through electronic darkness may be just what puts Koban at the forefront of the gothic backdrop of Vancouver. In the fourth track "Elias See's," Westgarth moans the

words "eternal bliss" over and over. Despite the despair in her voice, it's dreamy. Reminiscent of The Sisters of Mercy, though perhaps not as accessible, each song creates imagery of dark, dingy bars filled with '80s attire. It's an assault to the senses, both intricate and rhythmic, a testament to Koban's ability to produce thought provoking music.

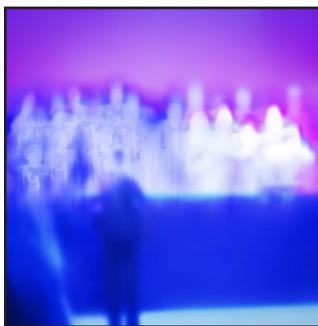
The album ends with "We Run Red Lights", a Joy Division infused, industrial delight. Its energy subsides and finishes quietly.

Koban seem to be growing in confidence, exploring new sounds and perfecting their vocal techniques. It's not a huge leap from their previous album, *Vide*, but it's certainly a step up. The duo have created something with poetic sensibility, artfully crafted. It's a sinister, heart throbbing thriller, from beginning to end.— Evangeline Hogg

Tim Hecker

Love Streams

(*4AD / Paper Bag*)



I am forgetting my adolescence. I still remember certain phrases said to me underneath high school bleachers. But faces and places are now simple smudges. Important details have been lost.

Ambient music tends to deal with this sort of dissolution. William Basinski's *The Disintegration Loops*, the Caretaker's *An Empty Bliss Beyond this World*, and Mark Van Hoen's *The Revenant Diary* all offer listeners with the sounds of the past being lost. For instance, *The Disintegration Loops* is composed of deteriorating tape loops recorded during Basinski's own youth. As each track is

gradually drowned out by static, previously sharp melodic elements become echoes. Familiar forms vanish.

Tim Hecker's newest release, *Love Streams*, can be viewed as a spiritual companion to *The Disintegration Loops*. Both Hecker and Basinski have one foot firmly wedged in the past. But while Basinski toys with something from his own youth, Hecker looks back to 15th century Iceland. *Love Streams* not only utilizes a full choir and an Icelandic woodwind ensemble, but was also recorded in a church-cum-studio in Reykjavik. This fascination with classical arrangements, churches, and frozen island nations is nothing new to Hecker. Both of his previous releases (*Ravedeath 1972* and *Virgins*) saw the use of Icelandic church-studios, pipe organs and antiquated string ensembles.

The Disintegration Loops leaves the listener melancholic and self-reflective, but Hecker aims to disquiet. In *Love Streams*, the deterioration of memory is something more than nostalgia. Classical instrumentation and musical structure do not linger, but are re-appropriated. *Love Streams'* opener, "Obsidian Counterpart," begins with a lush arrangement of flutes. The repetition of notes breeds a sense of calm, while the flutes are pleasant and familiar. But an alien throbbing erodes this serenity. The original melody becomes a component of something large, multifaceted and modern, another tone in a mishmash of synth and bass beats. By the end of the song, the flutes seem wholly new. Their original context as a classical, familiar instrument is lost. Similarly, the choir in "Violet Monument Pt 1" sounds nothing like a choir. It is neither soothing nor angelic. The choir is a jutting oddity; an almost robotic presence far removed from its roots in worship.

Through the warping of classical elements, Hecker illustrates the fluidity between the past and the present. Memory will decay; the past will become distant. But continuation is assured: elements of the past will be absorbed. Unlike Basinski, things do not linger. For Hecker, nothing fades away.—Max Anderson Baier

Ace Martens

Palm Springs

(Self-Released)



In 2014, Ace Martens released their first EP, *Silent Days*. Eleanor Wearing, writing for *Weird Canada* described it as a "Lunar Daydream." Fast-forward 2 years and we have the second EP, *Palm Springs*. DIY weird-pop is still the platform, only now instead of inspiring daydreams of walking on the moon, the overall effect is more akin to a hallucination in Southern California or experiencing a mirage in the Joshua Tree desert.

This is not surprising seeing as the EP is titled *Palm Springs*, featuring a track with the eponymous name and another entitled "Desert Highway." The latter creates this sun-scorched mood exceptionally. Ace's guitar has such intense vibrato that you can almost feel the heat waves hazing in the background, comparable to the midday sun beating down. Sarah Cordingley's driving drum beat leads the track as it traces out your slow plod through the desert. These differing elements combine to create a powerful image of scorching fantasy.

Trippy elements are constant throughout the tape, underpinning all five tracks. The warm haze seeps into you and leaves you daydreaming about the fast-approaching summer. However, the EP does get a little samey if you're not giving it your full listening attention.

If you give this EP the time it deserves and delve under the surface, you'll uncover something special. "On To Me" is a tender pop song about unfaithful love, "Looks like she's coming

onto me / You special baby.” The track features is an immensely catchy synth hook. It’s a real album highlight and impossible not to whistle for the rest of the day.

Elsewhere on “Somebody Else,” as Ace sings “It’s been a while since I needed somebody else,” he oozes Alex Turner-esque debauched swagger. This is immediately followed by very similar sentiments on “Baby Blue.” But here he sounds delicate and almost vulnerable, singing “I see myself in your mirror / I see myself so much clearer.”

It’s these contrasting effects that make *Palm Springs* an interesting listen. They showcase Ace Martens’ ability to create great sundrenched pop. The task now is to combine this with a lunar day-dream and create a full length album that shows us their full box of tricks. I’d be willing to bet that they’ll do just that.— Sachin Turakhia

trog’low

Japan Digs: SHOWA

(Self-Released)



The latest EP by Vancouver-based artist trog’low, *Japan Digs: SHOWA*, is a fluid mix of old school hip hop beats, turntablism, Japanese-inspired melodies, and urban soundscapes. The album is composed of samples from records trog’low picked up while travelling through Japan.

Showa refers to the period when Japan was ruled by the emperor Hirohito, from 1926 to 1989. By the end of Hirohito’s reign, Japan was the world’s second largest economy. The prosperity of the late Shōwa period is an appropriate asso-

ciation for the album’s rich instrumentals. While trog’low samples records from the late Shōwa period, he layers the samples to create a modern sound. “daimyo” transitions from conversation over soft strings to a rhythm and melody that is at once reminiscent of ’90s West Coast hip hop and traditional Japanese music. In another juxtaposition of Eastern instrumentation and Western popular music, shimmering chimes support the prominent electronic riff in “kasui.”

On the album’s Bandcamp page, trog’low explains the etymology of showa: “Japanese, from shō ‘bright, clear’ + wa ‘harmony.’” The derivative meanings of showa are fitting descriptions of *Japan Digs: SHOWA*. The tracks form a bright, cohesive 23-minute whole. The album’s sound is multifaceted, in contrast with the minimalist production that is currently popular in ambient hip hop. “koi” makes a playful romp through electronic sound effects, while “omoi” is built around a vocal track, scratched and interspersed with melodic samples. “romansu” is a sunny walking tempo track, with horns and chimed scales. With its light, nostalgic sound, the track would make a fitting score for a modern day silent film.

The album’s final track, “BeFreePartThree,” is an effective summation of *Japan Digs: SHOWA*. trog’low pairs doo-wop vocals with a sample of a laidback MC verse, both of which are overdubbed with record scratches and a regular beat. Rather than become the point of prominence, the vocal samples on “BeFreePartThree” blend seamlessly with the track’s instrumentation. All the musical elements work in clear harmony.— Courtney Heffernan

Princess Century

Rendezvous

(Paper Bag Records)



Work goes late so you have barbecue chips for dinner. You weren't sure you were up for a night out but now you're giddy. Up some stairs, into a room heavy with fog and bodies. People are in the dark or glowing red, pink, green. Find your friend. You have room to dance, like *really* dance.

You're in the mood for an darkwave night, a *Rendezvous* in quiet hours. Prolific Maya Postepski dishes out another Princess Century goodie when you haven't yet tired of last month's remix. *Rendezvous* is a short trio of tracks with too much dancefloor intensity for 2015's cool, airy *Progress*. Postepski's beats belong on a European dance floor but suit any dark, throbbing room just fine.

"Robber" hits you and yes, this is what you came for. The mood is eerie and appetizing. It renders movement. Unrest drips onto your shoulders and down your back. You're sinister and there's an urgency to the groove you're working. No one takes a cigarette break.

That fog sits on your burnt skin, cool and thick. *Rendezvous* continues with "Wet." The throbbing beat grips you and leads you into a maze. You escape towards the satin pulse of the music. Nervous energy keeps you awake and your movements taut. She leaves you dancing with acquaintances, people you didn't know were fun.

"Rendezvous" — it's the last song and you have to wake up in a few hours. Build up to the drop lasts two minutes and the wait puts you in a

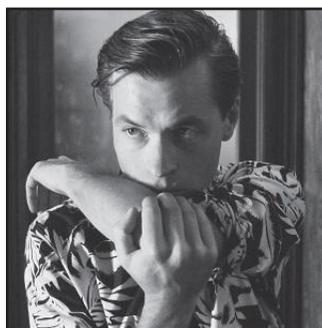
frantic daze. Sirens? A laughing dolphin? It's so funny, it's so fun. The synth wiggles and fades. Why are you alone? Who cares. You don't catch feelings.

Rendezvous is a soundscape with beats reminiscent of the supremo, retro techno of the 80's. The album and the moment are brief. When you leave, you say bye to the stranger-friends. It's understood that the relationship ends with the night, but the evening's parallel play created intimacy.— Christine Powell

Nicholas Krgovich

The Hills

(World Sentence)



Vancouver-born singer/songwriter and multi-instrumentalist, Nicholas Krgovich, is a master of creating memorable songs. On Krgovich's new album, *The Hills*, he delves into the orchestral pop of the 60s and 80s, maintaining a balance of mellow, haunting, and upbeat. Not only a great songwriter, Krgovich is also a great singer. His voice is warm and unique, lending each song its own character. As such *The Hills* is an album that is easy to get lost in: a nostalgic world.

"The Hills I" is an opening track that sets the mood perfectly. It captures all of Krgovich's key elements, particularly the serene atmospheres created through strings and backing vocals. The R&B-influenced "Sunset Tower," an early standout of the album, starts with strings, and seamlessly transitions to Krgovich's layered vocals, accompanying fingersnaps, piano chords and a jazzy bassline. These elements lead to an intense outro

that makes for a memorable song. All the instrumental elements are combined with Krgovich's powerful vocals to conclude the song in a way that is both quiet and explosive at the same time.

The haunting "Written in the Wind" is the record's most minimal song. It features sombre guitar chords accompanied with gentle background vocals, joining Krgovich's equally plaintive vocals. "You came to me like a dream" he says to his past lover. The song as a whole is reminiscent of Chet Baker's "My Funny Valentine" and highlights the moodier side of the album.

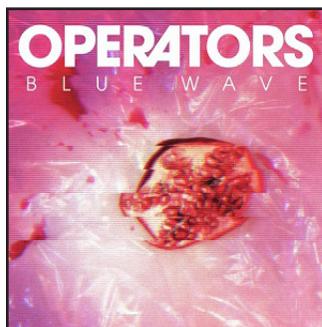
Other high points include "Mountain of Song" and "Out of Work Jazz Singer," both influenced by '80s pop. The keyboard motif in "Mountain of Song" is distinct, and the mix of horns with Krgovich's vocals compliment well. The combination sounds like a duet, rather than a formulaic mix of vocals and instrumentals. The weaker spots on the album are the orchestral interludes, such as "Backlot Detail" and "PCH Detail." They're beautiful, but underdeveloped. They stand on their own, detracting from the album's cohesion.

But overall, *The Hills* is a textured album that demonstrates Krgovich's artistry and attention to detail. The melodies, memorable instrumentation and mixing, along with Krgovich's honest and relatable lyrics create something beautiful that has a lasting effect on the listener long after it is finished.— Sam Mohseni

Operators

Blue Wave

(Last Gang)



The ever prolific Dan Boeckner (Wolf Parade, Handsome Furs, Divine Fits) is at it again. Boeckner's project Operators brings him together with drummer Sam Brown (New Bomb Turks, Divine Fits) and multi-instrumentalist Devojka (since recording the band has also appropriately added Dustin Hawthorne, formerly of Hot Hot Heat).

Blue Wave, the full length follow up to 2014's release EP1, is an outstanding work of what Boeckner calls "sci-fi dance punk." Recorded by Graham Walsh (Metz, Viet Cong) in an old barn in southern Ontario, *Blue Wave* sounds like something that cranked out of the speakers in a dark, chain link adorned bar in the mid eighties, but with a fresh, well-rounded perspective. While the guitars are much more prevalent here than on EP1, the new album also sees Boeckner's long nurtured fixation with synths and keyboards come to fruition, resulting in consuming sound.

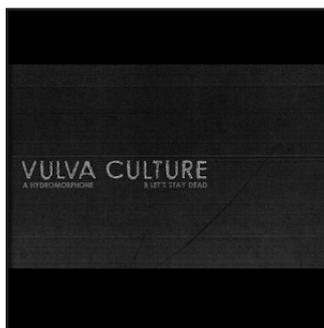
Within the first few seconds of album opener "Rome," it is also evident that *Blue Wave* is much more punk than their premier release. It is darker, more aggressive and louder. The upbeat pop of EP1 is not completely abandoned, as it seeps through the chorus of "Rome" and is interspersed throughout other tracks as well. Driven by a steady rhythm, the glitched out second track "Control" is very methodical, until it rises into airy pop that carries the track out. The title track "*Blue Wave*" is well orchestrated as it slowly builds and then breaks into something huge, feeling much like a crest-

ing wave. “Bring Me The Head” is another synth heavy, sweat soaked number, while guitars and a classic beat are the driving force behind “Evil.” The other-worldly “Space Needle” is the perfect closer, an all encompassing song that fills the room, swirling around your head to a poignant, almost abrupt finish, leaving you breathless and satisfied. *Blue Wave* is a convergence of Boeckner’s many sides. It is like the smashing of atoms to create boundless energy. A collision between dark and light, *Blue Wave* is at once perfect for summer drives with the windows down and late night dance parties. All that matters is that it is played loud and played often.— Mark Paul-Hus

Vulva Culture

Hydromorphone

(Craft Singles)



Haunting, dreamy, yet undeniably sinister, Vulva Culture’s two track cassette *Hydromorphone* is charming, in a twisted sort of way. Since their last few albums, Vulva Culture have remained true to a melancholic sound, and focus on foreboding.

The first song, “Hydromorphone,” starts with ominous, pouty guitar in the background, and features an anxious, fluttering guitar at the front. Each lyric is delivered by the breathy Amy Vinnedge. The song is named for the morphine derivative 7.5 times more potent than the morphine itself. The song is relaxing, yet there is abrasion leaking in from the distorted guitars, echoing vocals, and sombre lyrics. The calmness of the music seems unnatural — like there is something lurking

in the shadows. Naming the track after a powerful sedative that is addictive to the point of debilitation was a fitting choice.

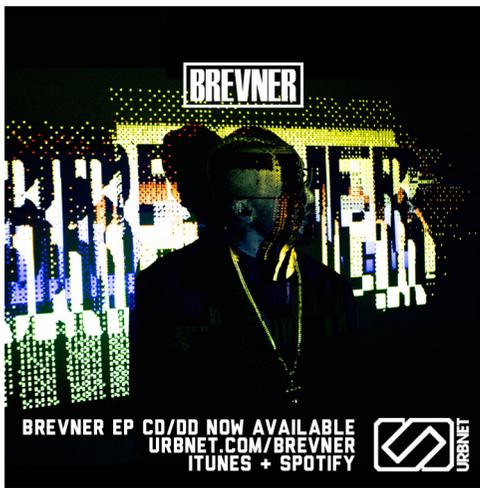
Track two, “Let’s Stay Dead,” sounds like a sleepy, distant love song in the beginning, featuring one soft electric guitar. Vinnedge opens singing “Take my hands...,” which immediately evokes the chorus of the Elvis Presley song “Can’t Help Falling in Love.” That sentimental association fades and gives way to a darker reality as the lyrics continue with “... they are bleeding.” More guitars saunter in and offer a sinister backdrop. Vinnedge repeats “I’m yours” as haunting guitars riff in the background.

Trepidation remains present. Heartfelt, these songs are soothing for the ominous romantic within us all.— Katherine Kott

!!!

To submit music for review consideration in *Discorder Magazine* and online, please send a physical copy to the station addressed to Jon Kew, Under Review Editor at C1TR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though our contributors prioritize physical copies, you may email download codes to underreview.discorder@ctr.ca. We prioritize albums sent prior to their official release dates.





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Illustration by Ewan Thompson

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MAY HIGHLIGHTS

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MAY 5	FINAL SHOW OF THE SEASON PAUL ANTHONY'S TALENT TIME An Old Timey-Time Show!
MAY 6	Isao Takahata's ONLY YESTERDAY 5:30 PM DRIVE 11:55 PM
MAY 7	ALL THREE. ALL DAY. NO SPOONS. THE MATRIX Trilogy Marathon! Kicks off at 5:00 PM
MAY 8	ERNEST & CELESTINE 1:45 PM APRIL AND THE EXTRAORDINARY WORLD 4:00 PM 10 CLOVERFIELD LANE 6:30 PM DEADPOOL 9:00 PM
MAY 11	Vancouver Bird Week Presents Documentary THE MESSENGER 6:00 PM INTRODUCED BY DAVID SUZUKI The Gentlemen Hecklers Present GREEN LANTERN Doors at 9:00 PM
MAY 14 & 15	<i>Purple Rain</i> 7:00 PM & 10:00 PM LET'S GO CRAZY. Get tix now - 10:00 show already sold out!
MAY 17	FINAL SCREENING BLADE RUNNER: THE FINAL CUT 9:30 PM
MAY 18	The Fictionals Comedy Co. Present IMPROV AGAINST HUMANITY 8:00 PM #IAHatRio
MAY 19	PRINCE'S CONCERT FILM SIGN O' THE TIMES 9:30 PM
MAY 25	THE CRITICAL HIT SHOW A #DNDLive Comedy Experience 8:00 PM
MAY 26	OPEN MIC MOVIE NIGHT 9:30 PM
MAY 27	O HAI MARK! THE ROOM Live Script Reading and Screening (WITH GREG SESTERO <i>IN PERSON!</i>) PAN'S LABYRINTH 11:55 PM
JUNE 3 & 4	HELD OVER!!! Geekenders Theatrical Co. Presents THE FORCE IS SHAKIN': A SCI-FI BURLESQUE ADVENTURE 8:00 PM

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HITS AND MISSES

RUNNING A RECORD STORE IS A HIT AND MISS

*words by Charmaine Li // photos by Pat Valade
illustrations by Mel Zee*



“The medium for punk has always been vinyl. So it has never gone away, in my mind.”

So says Peter Genest, owner of Hits And Misses record store. The shop houses punk, metal, '60s garage rock, and “rock 'n' roll from the '50s to the present, any sort of off-

shoot,” and is located on Hastings amidst farm markets, Chinese bakeries, and odd shops. Gems line the walls, from recognizable Rancid albums to Dissonance's record in a pizza box.

I catch Genest outside, taking a smoke break from his 20-year-long gig as a record store owner across four cities and two



Genest got into punk at the “gullible” age of fifteen in the early ‘80s, and says, “It sorta changed my life ... Bands were actually saying stuff.” He was tired of five-minute solos amidst even longer epics, but admits that “punk doesn’t mean what it used to mean,” referring to the mainstreaming and commodification of the genre. He points out that you couldn’t even get Ramones t-shirts in malls during the ‘80s. Now even babies wear them. Punk was a smaller scene in Portland back then, with 60-70 people all knowing of each other. The same few bands would play over and over, and a good turnout to a show was 30-40 people.

The names of Genest’s record shops are shouts out to the legends of punk. Roundhouse Records was named after a London club he heard about in a Mott The Hoople song. Singles Going Steady was the name of a Buzzcocks LP, also the name of a punk store in Portland in the ‘80s: “It had been closed for over 10 years, but [I] always thought it was such a cool name for a store.” Hits And Misses is named after a song from Stiff Little Fingers’ *Go For It*.

rock stuff ... probably 20 per cent of my customers were from Hamilton.”

Running Hits And Misses in Vancouver is still not easy. “So, you’re saying I shouldn’t run a record store when I grow up?” I jokingly ask. “Not unless you wanna live on Mr. Noodles and become a serious alcoholic, and never get a day off,” he warns. “You want all that, you should open up a record store, because that’s what your life is gonna turn into.”

As for what the media calls ‘the return of vinyl’, Genest has his own theory. “It [is] the major labels’ last attempt at selling records by pushing this ‘vinyl comeback’ because they have nothing else. Nobody buys CDs.” And he is convinced it won’t last when people realize they can buy \$45 AC / DC records in London Drugs or Urban Outfitters as \$10 used originals. Still, he thinks it’s cool that young people are getting into vinyl, though he wishes

they'd collect their own stuff instead of buying back what their parents listened to. Most of Hits And Misses' clientele are older collectors that didn't grow up with social media, preferring the, well, hit-and-miss process of record-hunting.

A visiting customer, Damien, tells me how he found new bands as a kid: "You open up the liner notes, the thank you's, and you hear all these weird names, and you go to the record store and boom, you find 'em." After a bit of crate-digging, he unearths Youth Brigade's *Sound & Fury* and is visibly stoked. "Now there's a life-changing album right there," Genest chimes in. Intrigued, I ask for names of punk albums for newbies and leave with a big list, including *Sound & Fury*.

Sure, vinyl might be dead, dying, or very much alive (who knows?) but discovering new music never gets boring. So if you happen to prowl East Hastings one afternoon, hungry for something fresh, look for the bull's-eye logo of Hits And Misses. You might find a hit.

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Hits And Misses is located at 2629 East Hastings between Penticton and Slocan. It is open Sunday - Friday 12-7pm, and Saturday 11-7pm.



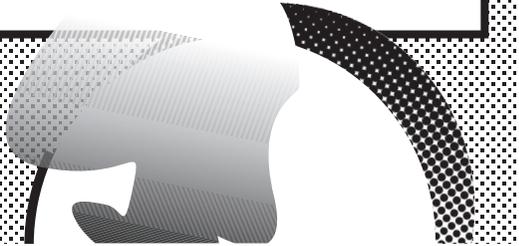
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GLAD RAGS

LAUGHTER AND NOISE

words by Natalie Dee // photos by Evan Buggle
illustration by Gillian Cole



“Glad Rags: they don’t talk much, they just giggle,” comments Tracy Thorn, and she and her bandmates start to laugh from the moment I begin recording our interview. The statement proves to be half-true: there is no lack of laughter as we huddle over our mugs of coffee on a gloomy April afternoon.

Sitting down with Glad Rags is akin to finding yourself in the midst of cohesive mass of positivity. Throughout our time

talking together, there is no lack of sentences being completed by other band members, and their inside jokes that are nigh impossible to keep track of or decipher. It’s the kind of band dynamic that is built around mutual support and friendships that extend past simply making music together.

Glad Rags was initially a collaboration between longtime friends Selina Koop and Sarah Jane Taylor, guitarists and vocalists for the group. Koop describes their

SLICES & PIES

beginnings as follows: “We were like, ‘Can you play guitar?’ ‘Not really.’” This led to a conclusion that starting a punk band would be a great idea, and their next question was, “Who do you know that can play drums?” And so drummer Andrea Demers was added to the lineup, along with Thorn on bass.

They were a cover band for a brief period at their inception and it served as a learning experience for then-novice guitarists Koop and Taylor — “Strings got broken every week,” adds Thorn. Playing covers of bands like Bikini Kill and Hole allowed them to hone their talents. Writing original tunes came naturally, however, and the band released their debut self-titled EP in August 2014 a few months after getting together. The effort was a way to get Glad Rags out there, but their upcoming full-length *Smile* is more focused.

Recorded at Rain City Recorders, Glad Rags have upped the ante with faster songs and more of their signature to-the-point lyrics. There’s an intentional cohesiveness to the release, with overarching themes, sounds, and aesthetics. “Recording itself is such a strange experience, and so we were



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more comfortable with it the second time,” explains Taylor.

The title itself is tongue in cheek — there is no smiling on the album cover, instead an image of the band members’ mouths smeared garishly with lipstick, surrounded by flowers. “It carries an aspect of humour ... [being told to smile] is an annoying demand that gets thrown at people, and we’re trying to make a joke out of it — this is how we’re going to smile for you if you tell us how to smile,” explains Demers.

“The whole thing is a reaction to the things we’re not happy about from a female perspective,” Demers says of *Smile*. Glad Rags are quick to point out, however, that they don’t take themselves too seriously, nor are they trying to label themselves. “The initial attitude towards [the band] was ‘Let’s be loud instead of being quiet,’” says Taylor, and Koop is quick to note, “It was a ‘Let’s crank it to 11’ kind of thing.” For them, it’s all about being less passive.

Amongst the loud beats and fast rhythms that are punk with a pinch of pop, Glad Rags are not shy about any of the subjects they address. “It started as, and still is so much fun, but all of a sudden it changed into ‘Woah, we have a lot of things to say,’” explains Koop. “Anorexia” is the lead single off *Smile*. If the name wasn’t provocative enough, the accompanying video shows some creepy footage of women ‘exercising’ in the mid twentieth-century, the machines surrounding them resembling an assembly line. “There’s something about anorexia that seems about being totally in control, but also being not in control,” says Demers. “The song is sympathetic to that, not judgmental of that,” adds Taylor.

With all of these strong female themes, it’s hard not to think of the word ‘feminist’ to describe Glad Rags. “It is like a feminist thing for me, in that it’s a tool to help

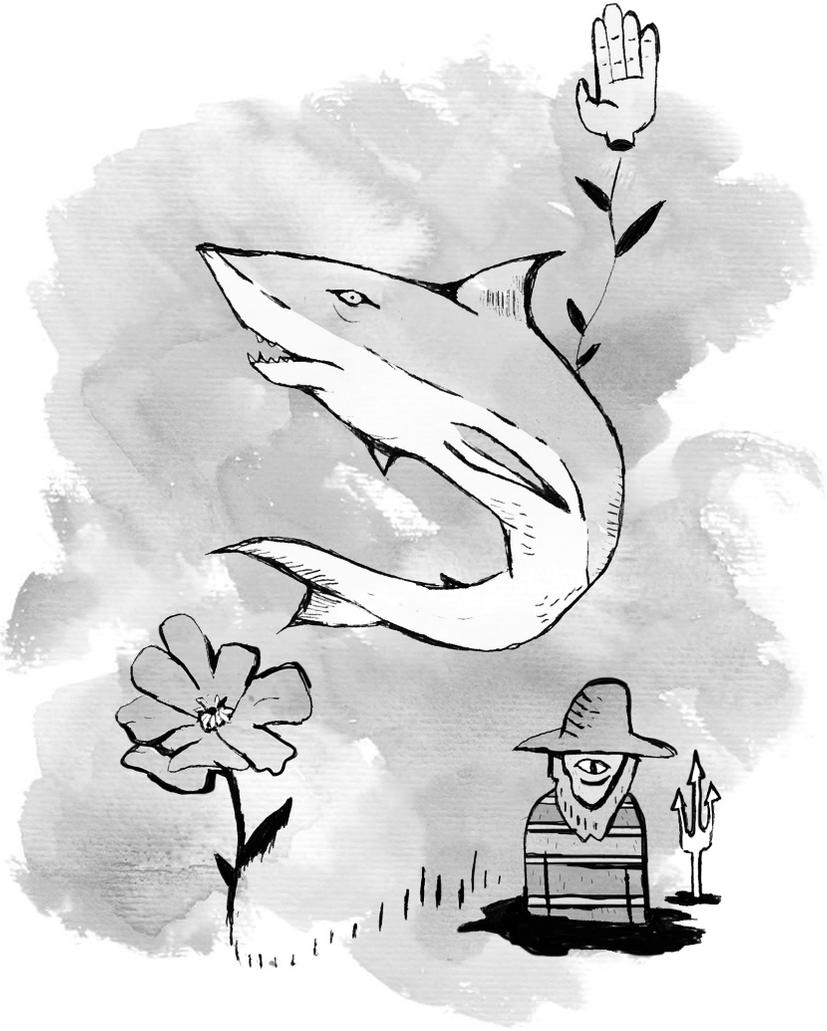
me express myself, and we’re hoping other people will get something from it,” admits Demers, but Taylor maintains that “It’s all personal standpoints ... We don’t walk around with a title on everything we do.”

They don’t want to be pigeonholed as a band by making up their own genre labels such as ‘popsicore,’ and controlling their own image while maintaining an upbeat outlook. Proud of what they’ve accomplished, Glad Rags have even sprung for a vinyl release of *Smile*. “This is our first one, so we wanted to put it on something we really value,” says Thorn. Koop adds, “Go big or go home.”

Most of all, Glad Rags is a band that is unapologetically female and unapologetically fun. It’s even in their name, taken from a vintage slang term that means to wear your nicest clothes, a juxtaposition of the position of ‘glad’ with the ominous edge that ‘rag’ brings. Their ambitions include having their own personalized chip merch at their shows, with all the best flavours merged together. “Being onstage and being a part of this entity ... that’s hugely empowering. I’m happy the stuff that we’re saying is stuff that I’m also passionate about,” says Thorn. From the chemistry and positive atmosphere that radiates from them, Glad Rags is a flavor combination that works.

X

Glad Rags are opening for the Pack A.D. May 12 at the Cobalt. They will be playing an album release show for Smile at SBC May 28 with NEEDS and Spring Breaks. Glad Rags are also playing Music Waste and Sled Island this year, schedules to be confirmed. Visit gladragsband.bandcamp.com to listen.



NIGHT MAYORS **IN PRAISE OF NIGHT**

words by Brenda Grunau // illustrations by Sharon Ko

It is impossible to attend Austin's music industry festival, SXSW, without comparing the streets to your hometown of Vancouver and imagining all the possibilities. Every cafe, cupcake shop and patio is turned into a venue, sound is inescapable and you find a new stage installed in the alley behind your hotel while roaming for your morning coffee. The City of Austin is the real star of SXSW, with the desire to host 70,000 people and the regulatory flexibility to do it.

It is impossible to transplant this vision to Vancouver, where the regulatory red tape and nimbyism make this explosion of healthy nightlife unfathomable. What would it take to nurture a vibrant night culture in Vancouver?

At SXSW, I attended the session "Why Every Music City Should Have A Night Mayor," featuring the Night Mayors of Amsterdam and Groningen, both cities in the Netherlands. Over 20 cities in Europe now have Night Mayors, including Paris and Geneva, with cities such as London considering this Dutch invention. City officials spend their working hours in the sunshine, paying most of their attention to the activities of the daytime. The Night Mayor's job is to represent and advocate for people and businesses that operate at night, while city officials are dreaming in their beds.

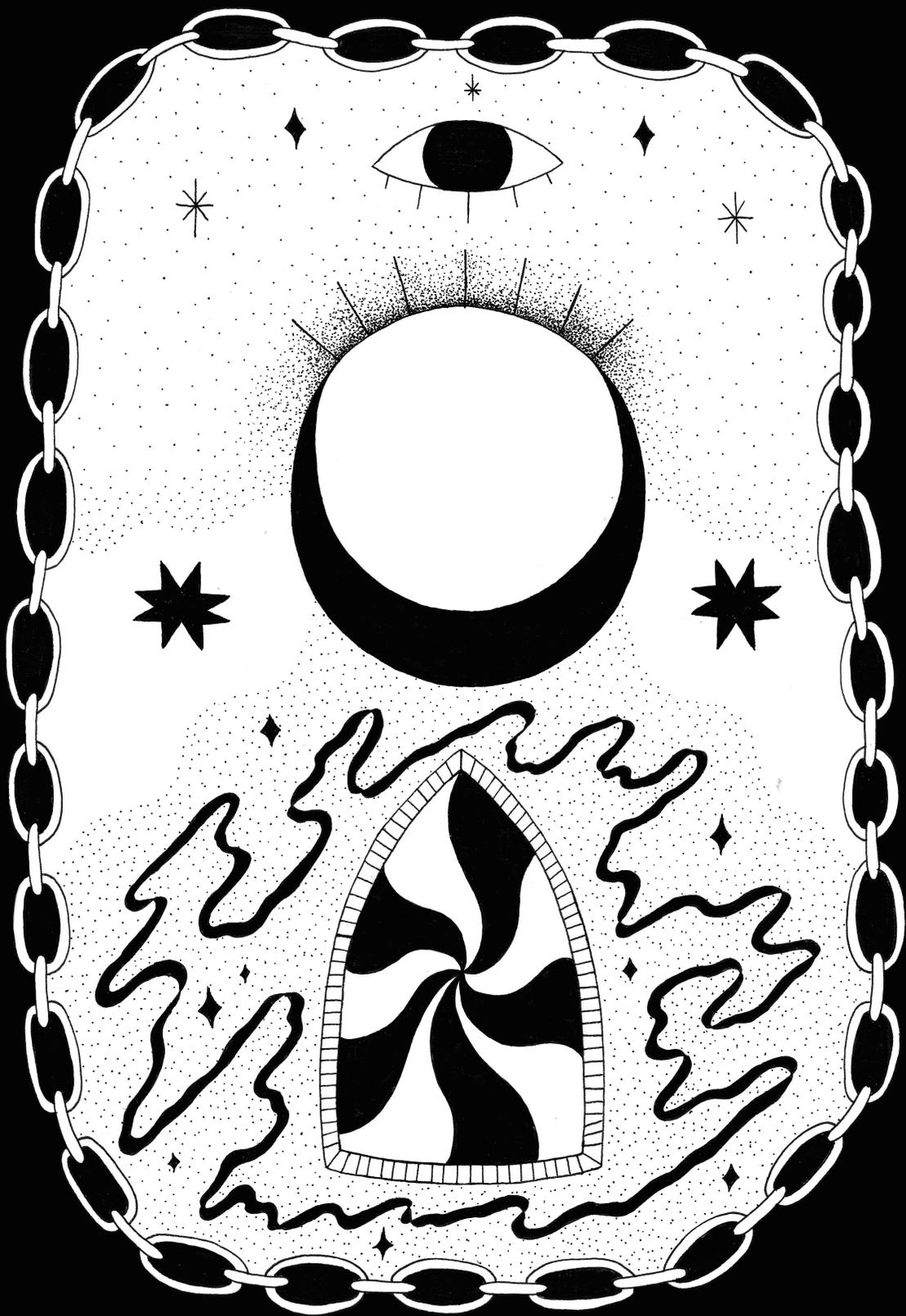
In the words of Amsterdam's Night Mayor Mirik Milan, "How can you make

good legislation if you don't know what's going on?"

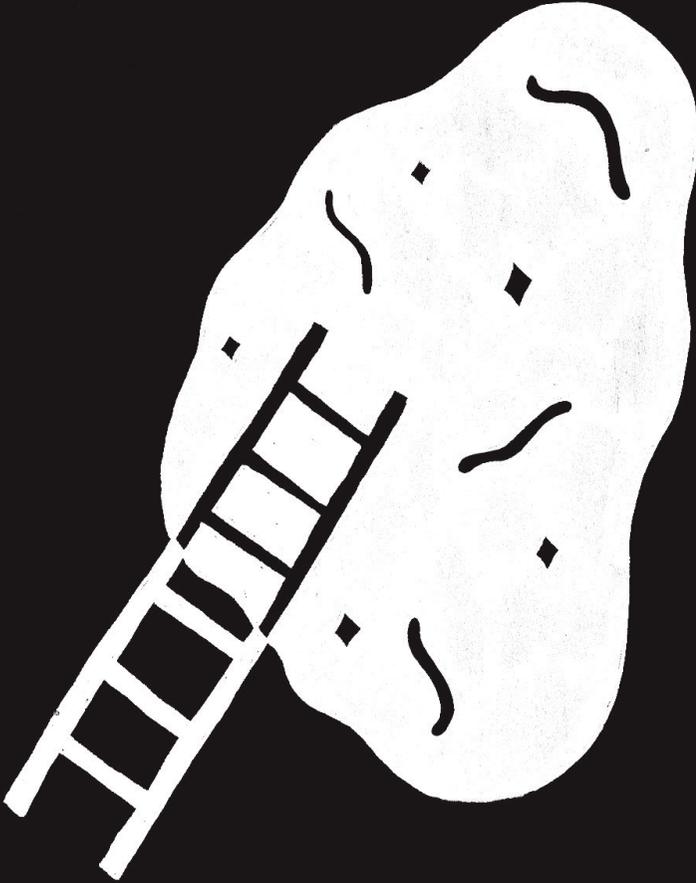
In Amsterdam, the Night Mayor is the head of a not-for-profit that engages between the city and small business owners, funded half by the (day) Mayor's office and half by night life establishments, operating like a BIA of the night. The Night Mayor represents the night economy for a cohesive lobby, working proactively for a safe and rich night life, overcoming people's distrust of what happens in the dark.

Also on the panel was Don Pitts, Music and Entertainment Manager at the City of Austin, and Simon Lamb, COO of the Electric Daisy Festival. In Austin sound is the biggest problem, with condo development spurting up in cultural neighbourhoods attracted by the night life, then shutting down concerts with sound complaints. They implemented an 'agents of change' principle, where the new neighbour is responsible for paying for sound mitigation, and the incumbent is protected. Austin also issues outdoor sound licenses, will help you develop a 'Sound Impact Plan,' and has a universal phone app that will measure if the sound on your property is above the allowed 75 decibels.

In Austin, the witching hour is closing hour, when thousands of people spill out on the street. In Amsterdam, venues can apply for a 24 hour licence, choosing when they close their doors accommodating the needs of their clientele. People can



"HOW CAN YOU MAKE GOOD LEGISLATION IF YOU DON'T KNOW WHAT'S GOING ON?"



stay out as long as they want to, entertained and not wandering around the city getting into trouble. Staggering closing times eliminates all the issues caused by dumping everyone onto the streets at the same time.

Responsible Hospitality Edmonton is a city department created in 2007 to deal

with the same issues. On Whyte Avenue, one of the city's cultural districts, there is no transit service past 1:30 am, and finding a cab is difficult. When the bars close, everyone is stuck trying to get home at the same time, creating an atmosphere ripe for fights, noise, public urination and boorishness. RHE implemented

a public transit pilot program, installed a public washroom, and works with business and club owners to create a safe and healthy environment for Edmonton's cultural districts. The department works with the local business association, the police and the owners of night establishments to build cases for changes to city policies, programs and bylaws.

So, what's happening here in Vancouver? In 2009, the City of Vancouver recognized the licensing hurdles impeding the operation of cultural spaces, and launched a regulatory review for live performance venues hoping to streamline the processes. Since then, the City unanimously voted on a new indoor arts event license, allowing cultural events in unconventional spaces and dramatically reducing the paperwork and regulatory hoop jumping. How did this happen?

The alternative arts venues in town have regular meetings, to discuss strategies, keep things safe, and collectively approach the City of Vancouver. Vancouver Art and Leisure and Red Gate Arts Society were main proponents of the indoor arts license.

"People need to be given the keys to the city, and not treated like children. People need to be able to decide when they go to bed," asserts Vancouver Art And Leisure Executive Director Matt Troy. "It's important in a healthy city and healthy economy to have people making use of the city and the infrastructure at different times. It's just a better use of space."

Many people view the night with distrust, but all sorts of industries operate at night, including technology companies, doctors, nurses, shift workers and bakers. Vancouver Art and Leisure has championed the fact that art doesn't stop at 2 am, and cultural events invest in people, small businesses, and freedom of expression for our communities. And, despite the

headway, there's a long way to go.

"There's a certain sense of anarchy among the City departments," adds Matt Troy. "Everyone smiles and nods but from the back, you have someone from land use calling you and asking why your arts centre has an ATM and how that fits the zoning, and why do you have port-a-potties and how is that art?"

The reality is that change happens when people with common goals get together; it doesn't matter whether this change happens is spearheaded by a city department, or by the community of the night making their voices heard. A Night Mayor is an ambassador, a catalyst and rallier of these voices.

In the words of Matt Troy: "I think a night mayor would be a great symbolic gesture on the part of the city of Vancouver to recognize the vitality and importance of nightlife and night time culture."

X

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■ CARIBBEAN

SOCA STORM

SAT. 8 PM

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

■ CHINESE / KOREAN

ASIAN WAVE

WED. 4 PM

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

■ CINEMATIC

EXPLODING HEAD MOVIES

MON. 7 PM

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

■ CLASSICAL

CLASSICAL CHAOS

SUN. 9 AM

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

■ DANCE / ELECTRONIC

BOOTLEGS & B-SIDES

SUN. 9 PM

Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep, ghetto funk to electro swing. Nominated finalist for Canadian college radio show of the year, 2012 Pioneer DJ Stylus Awards.

soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

COPY/PASTE

THU. 11 PM

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

INNER SPACE

ALTERNATING WED. 6:30 PM

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

INSIDE OUT

TUE. 8 PM

THE LATE NIGHT SHOW

FRI. 12:30 AM

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

RADIO ZERO

FRI. 2 PM

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

SYNAPTIC SANDWICH

SAT. 9 PM

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

TECHNO PROGRESSIVO

ALTERNATING SUN. 8 PM

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

TRANSCENDANCE

SUN. 1 PM

Hosted by DJ Smiley Mike and DJ Caddyshack, Tranceance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnmoom, 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@tranceance.net. Website: www.tranceance.net.

■ DIFFICULT

BEPI CRESPIAN PRESENTS...

SUN. 7 AM

Bepi Crespan Presents... CTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan® weirdness. Twitter: [@bepicrespan](https://twitter.com/bepicrespan). Blog: bepicrespan.blogspot.ca

■ DRAMA / POETRY

SKALD'S HALL

FRI. 9 PM

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

■ ECLECTIC

A FACE FOR RADIO

THU. 10 AM

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

ARE YOU AWARE

ALTERNATING THU. 6 PM

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

AURAL TENTACLES

THU. 12 AM

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

BREAKFAST WITH THE BROWNS

MON. 8 AM

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

CHTHONIC BOOM!

SUN. 5 PM

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

FEMCONCEPT

FRI. 1 PM

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

LIVE FROM THUNDERBIRD RADIO HELL

THU. 9 PM

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

THE MEDICINE SHOW

FRI. 11 PM

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

THE MORNING AFTER SHOW

TUE. 11:30 AM

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

NARDWUAR PRESENTS

FRI. 3:30 PM

Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot 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

FRI. 10 AM

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

SUBURBAN JUNGLE

WED. 8 AM

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

ETHIOPIAN

SHOOKSHOOKTA

SUN. 10 AM

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

EXPERIMENTAL

KEW IT UP

WED. 3 PM

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

MORE THAN HUMAN

SUN. 7 PM

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

POP DRONES

WED. 10 AM

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

GENERATIVE

THE ABSOLUTE VALUE OF INSOMNIA

SAT. 2 AM

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

HIP HOP

CRIMES & TREASONS

TUE. 9 PM

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

VIBES & STUFF

TUE. 4 PM

Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Tuesdays afternoon from 4-5 pm PST. E-mail: vibesandstuffhipop@gmail.com

■ INDIAN

RHYTHMS INDIA

ALTERNATING SUN. 8 PM

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

■ JAZZ

THE JAZZ SHOW

MON. 9 PM

May 2: This month The Jazz Show and host Gavin Walker is paying tribute to the 90th Anniversary of one of Jazz Music's major figures: Miles Davis. For the 5 Mondays this month the Jazz Feature will present in chronological order 5 significant recordings by Mr. Davis. Tonight, we begin with "Cookin' With The Miles Davis Quintet". This 1956 date was one of the finest documents of Miles Davis' "first great quintet" that featured a young man who was basically unknown to the general public at this time, tenor saxophonist John Coltrane! This band boasted one of the finest rhythm sections in Jazz driven by the fiery drummer Philly Joe Jones. One listening and you will realize that "great" is not enough to describe this band.

May 9: Drummer Tony Williams referred to this date as "the best Jazz record ever, bar none". "Milestones" was marked by the return of a fully developed John Coltrane to the mix and the magnificent alto saxophonist Julian "Cannonball" Adderley to the front line making it a sextet. This 1958 session was driven once again by the drumming of Philly Joe Jones and marked some important new steps by Miles Davis and company. "Milestones" is classic!

May 16: The "Second Great Quintet" is presented in a peak live performance in Europe in 1967. The group moved together as a unit, shifting moods, tempos and breathed as one. Miles Davis with Wayne Shorter (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass) and Tony Williams (drums) all led by Mr. Davis. No words...just listen!

May 23: Change was in the air for this amazing recording done in the Summer and Fall of 1968. The final statement by the 2nd Great Quintet and the next step with Chick Corea (piano) and Dave Holland (bass) replacing Hancock and Carter. "Filles de Kilimanjaro" was the beginning of some new concepts and directions for Miles Davis. An overlooked masterpiece. Little Bit of Soul

MON. 4 PM

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

■ LATIN AMERICAN

LA FIESTA

ALTERNATING SUN. 3 PM

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

THE LEO RAMIREZ SHOW

MON. 5 PM

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

■ LOUD

FLEX YOUR HEAD

TUE. 6 PM

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

POWERCHORD

SAT. 1 PM

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

■ PERSIAN

SIMORGH

Thur. 4 pm

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

■ PUNK

ROCKET FROM RUSSIA

TUE. 10:30 AM

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

GENERATION ANNIHILATION

SAT. 12 PM

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

■ REGGAE

THE ROCKERS SHOW

SUN. 12 PM

Reggae inna all styles and fashion.

■ ROCK / POP / INDIE

ALBION

TUE. 2 PM

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

THE BURROW

MON. 3 PM

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

CANADA POST-ROCK

FRI. 10 PM

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

THE CAT'S PAJAMAS

FRI. 11 AM

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

CRESCENDO

SUN. 6 PM

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

DAVE RADIO WITH RADIO DAVE

FRI. 12 PM

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

DISORDER RADIO

TUE. 5 PM

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

DUNCAN'S DONUTS

THU. 12 PM

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

MUZAK FOR THE OBSERVANT

THU. 2 PM

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

PARTS UNKNOWN

MON. 1 PM

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

THE PERMANENT RAIN RADIO

ALTERNATING 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. thepermanentrainpress.com

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED. 6:30 PM

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

SPICE OF LIFE

ALTERNATING THU. 7:30 PM

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

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/

■ SACRED

MANTRA

SAT. 5PM

An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the world's sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

■ SOUL / R&B

AFRICAN RHYTHMS

FRI. 7:30 PM

Website: www.africanrhythmsradio.com

SOULSHIP ENTERPRISE

SAT. 7 PM

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

■ TALK

ALL ACCESS PASS

THU. 5 PM

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

ALL EARS

WED. 9 PM

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

ARTS REPORT

WED. 5 PM

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

ASTROTALK

THU. 3 PM

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

CITED!

FRI. 8:30 AM

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

THE COMMUNITY LIVING SHOW

THU. 9 AM

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

EXTRAENVIRONMENTALIST

WED. 2 PM

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

LADY RADIO

FRI. 6 PM

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

NEWS 101

FRI. 5 PM

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

PETE'S PICKS

THU. 11:30 PM

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

QUEER FM VANCOUVER: RELOADED

TUE. 8 AM

Dedicated to the gay, lesbian, bisexual and 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.

THE REEL WHIRLED

THU. 11-11:30 AM

The Reel Whirled is a half hour long escapade through the world of cinema, focused around UBC Film Society's program; be it contemporary or classic, local or global. From our perspective as the UBC Film Society, we talk about film intellectually, passionately, and goofily. With select music from our cinematic subjects, we pull your Thursday mornings into focus, from bleary eyed to sharp and worthy of the silver screen.

SHARING SCIENCE

WED. 6 PM

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

SYNCHRONICITY

MON. 12 PM

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

UBC ARTS ON AIR

ALTERNATING WED. 6 PM

Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in art

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?

THU. 8 AM

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

WHITE NOISE

SAT. 8 PM

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

APRIL MONTHLY CHARTS: VIEWS FROM THE 604

ARTIST	ALBUM	LABEL	ARTIST	ALBUM	LABEL
1	BLACK MOUNTAIN*+ IV	DINE ALONE	26	BRONSWICK* CHASSÉES CROISÉS	LISBON LUX
2	ACE MARTENS*+ PALM SPRINGS	SELF-RELEASED	27	VISITORS POET'S END (REISSUE)	TELEPHONE EXPLOSION
3	ROCODE*+ DON'T WORRY IT WILL BE DARK SOON	MARQUIS	28	VARIOUS ARTISTS GOD DON'T NEVER CHANGE: THE SONGS OF BLIND WILLIE JOHNSON	ALLIGATOR
4	NAP EYES* THOUGHT ROCK FISH SCALE	YOU'VE CHANGED	29	WINTERSLEEP* THE GREAT DETACHMENT	DINE ALONE
5	ORA COGAN*+ SHADOWLAND	HIDDEN CITY	30	MOTHERS* WHEN YOU WALK A LONG DISTANCE YOU ARE TIRED	GRAND JURY
6	THE SMALL GLORIES* WONDROUS TRAVELLER	SELF-RELEASED	31	FRANKIE COSMOS NEXT THING	BAYONET
7	UNDERWORLD BARBARA BARBARA, WE FACE A SHINING FUTURE	CAROLINE	31	BLEACHED WELCOME THE WORMS	DEAD OCEANS
8	PARQUET COURTS HUMAN PERFORMANCE	ROUGH TRADE	33	AJ CORNELL & TIM DARCY* TOO SIGNIFICANT TO IGNORE	NNA TAPES
9	CHRIS COOLE* THE TUMBLING RIVER AND OTHER STORIES	SELF-RELEASED	34	TTWWRSS* TTWWRSS_3	MAISONNEUVE
10	SIGHTLINES*+ NORTH	BIG SMOKE	35	PET SUN* PET SUN	THE HAND
11	LAKOU MIZIK WA DI YO	CUMBANCHA	36	HERON OBLIVION S/T	SUB POP
12	THE ZOLAS*+ SWOONER	LIGHT ORGAN	37	NOTE TO FUTURE SELF* TECHNOPOLY	SELF-RELEASED
13	DUMB*+ BEACH CHURCH	SELF-RELEASED	38	ESSAIE PAS* DEMAIN EST UNE AUTRE NUIT	DFA
14	SARAH NEUFELD* THE RIDGE	PAPER BAG	39	TROLLER GRAPHIC	HOLODECK
15	RAE SPOON* ARMOUR	COAX	40	THE WET SECRETS* I CAN LIVE FOREVER EP	SIX SHOOTER
16	CHARLES BRADLEY CHANGES	DAPTONE	41	MATMOS ULTIMATE CARE II	THRILL JOCKEY
17	MILK TOAST* YOUR BAND SUCKS & PUNK'S DEAD	PEE BLOOD	42	REDRICK SULTAN*+ FLY AS A KITE	INKY
18	JAN ST. WERNER FELDER	THRILL JOCKEY	43	BONNIE 'PRINCE' BILLY POND SCUM	DRAG CITY
19	DAMIEN JURADO VISIONS OF US ON THE LAND	SECRETLY CANADIAN	44	JORDAN KLASSEN*+ JAVELIN	NEVADO
20	BOREAL NETWORK ITASTCA ROAD TRIP	MORE THAN HUMAN	45	YOU'RE ME*+ PLANT CELL DIVISION	1080P
21	PUCE MARY THE SPIRAL	POSH ISOLATION	46	WE FOUND A LOVEBIRD*+ LOBBY	SELF-RELEASED
22	SHOTGUN JIMMIE* FIELD OF TRAMPOLINES	YOU'VE CHANGED	47	IGGY POP POST POP DEPRESSION	LOMA VISTA
23	BASIA BULAT* GOOD ADVICE	SECRET CITY	48	TEEN* LOVE YES	CARPARK
24	GLENN JONES FLEETING	THRILL JOCKEY	49	NOTTA COMET* EMBANKMENT	SELF-RELEASED
25	CORIN RAYMOND* HOBO JUNGLE FEVER DREAMS	LOCAL RASCAL	50	WALL WALL EP	WHARF CAT

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are Canadian, and those marked plus (+) are local. To submit music for airplay on CITR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CITR 101.9FM, LL500 61-03 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604-822.8733.



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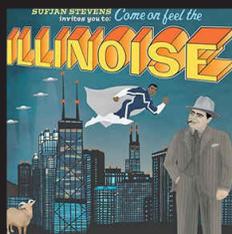
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www.africanrhythmsradio.com

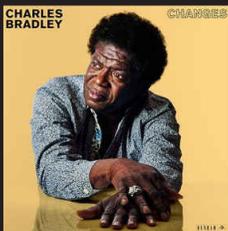
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10-23

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