THAT MAGAZINE FROM CiTR 101.9FM

MAR 2016

DISCORDER
magazine

FUNDRIVE 2016

MASS MARRIAGE

ghosting
Plazas
Iceberg Ferg
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MAR 24 — **GREENSKY BLUEGRASS** SHOOK TWINS

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HAIL! DISCORDIA

EDITOR'S NOTE

Sometimes I wonder if having a name that could reference Eris, the Ancient Greek goddess of discord and strife doesn't unwillingly bring some sort of chaos upon *Discorder Magazine.* It's a thought, right? Or more of a superstition.

The only other mention of Eris (also known as Discordia) in this magazine is an article called "Hail! Discordia" in the March 1987 issue, which describes the religion of Discordianism. The religion started as a hoax in 1963, but managed to gain a serious following. "Hail! Discordia" quotes one of the founders of Discordianism Kerry Thornley saying, "If I'd known Eris was real, I would have chosen Venus instead."

So true.

This month we feature musicians and artists sifting through their own chaos to build strong and distinct creative practices, occasionally adopting whole separate personas. These folks include Mass Marriage, Iceberg Ferg, Plazas, g h o s t i n g, Phono Pony, and others.

I'm going to end with another quote from "Hail! Discordia." The author isn't listed, so I assume editor Michael Shea is responsible: "Fortunately, Eris has returned to remind us that not all order is good, and not all chaos is bad, and that it mights [sic] be preferable to work with creative order and creative chaos, while working against both destructive order and destructive chaos." Wrap your head around that.

A+

BB

Oh! And Fundrive is ongoing! March 4 at the Hindenburg is the Fundrive closing party and LP release for CiTR + Mint Records' *Pop Alliance Compilation Vol. 4*, but you can still donate to the station until March 25 by visiting citr.ca/donate, or sending in the donation form in *Discorder Magazine*. Whether you have $5 or $500 to share, if you like seeing this magazine around town and want to help it grow, please consider donating to us. Your support means everything. Thank you!

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PHONO PONY
DO EVERYTHING YOURSELF

words by Natalie Dee // illustrations by Eva Dominelli
photos by Konstantin Prodanovic

Shay Hayashi, one-half of duo Phono Pony, shows up three minutes late to this interview. The reason? She stopped on her way to pick up freeze-dried ice cream. Upon sitting down, she offers some to me, her bandmate Michael Kenyon, and our waitress at Sophie's Cosmic Café. The consensus: surprisingly creamy, the perfect appetizer before we indulge in breakfast at 1pm.

Over the next couple hours, it becomes clear that the duo is rife with creativity, elaborating on idea after idea. They describe themselves as 'indie strange,' a term coined by a friend that stuck because "We're a bunch of weirdos," Hayashi readily admits. Not only is creativity bursting from their seams, but they both have the skills to realize their ambitious ideas. Hayashi's smoky vocals and talent on drums provide a formidable backbone, while Kenyon seems to play every other instrument under the sun to round out their rockish sound. Kenyon has spent approximately the last five years working in production studios, and that gained experience has allowed Phono Pony to handle every aspect of the production of their own music.

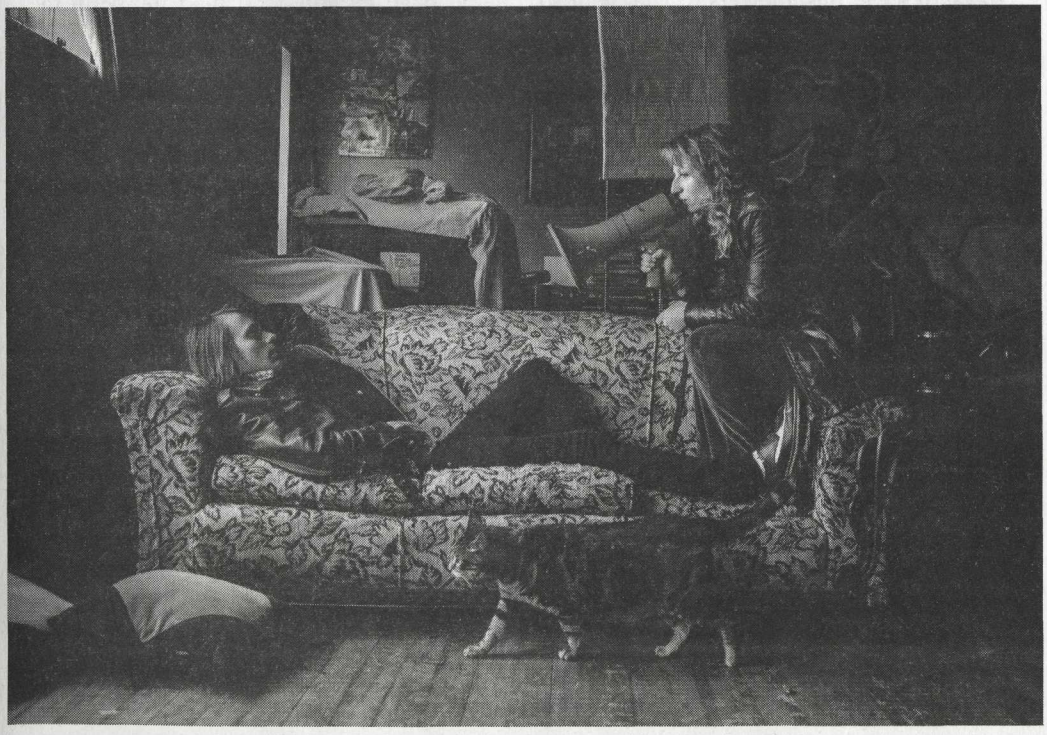
While recording their forthcoming debut EP *Phonography*, they worked with Mariessa McLeod at Raincity Records. But aside from her involvement, decisions were left to Hayashi and Kenyon. Because of Kenyon's experience working at studios, they were able to take full advantage of the free studio time he had accumulated. "I was able to be hands-on and we got exactly what we wanted," Kenyon says, noting the lack of outside influence — he

is credited as both producer and mixer on the EP. "I got to make all my own input sheets, choose all my own mics, and pick the gear we used."

This close collaboration between Hayashi and Kenyon is of course also found within their songwriting process. "It's like a bidding war," Hayashi says once asked about it, with Kenyon chipping in, "The best idea wins." Both of them seasoned musicians, they know that what is best for the song is more important than catering to their own musical egos. "I would never have come up with some things without Michael's style and vice-versa," Hayashi states, Kenyon nodding beside her.

Kenyon and Hayashi first met at The Woods community studio in Vancouver, and began playing together as part of now-defunct Still Creek Murder. The two have begun afresh with Phono Pony, their ambitions and sounds grounded in the present and looking forward. Being a part of The Woods has also provided them with some unique opportunities to play a few early live shows, at times with unusual company. In late February, they played alongside sword-swallowers and fire-eaters. Hayashi has no reservations about sharing the spotlight: "[*Phonography*] is not a huge release. We want to get it out there, get some feelers out."

"It's interesting as a new band. When we first started playing shows we didn't have any music out, so it's nice that our friends were wanting to support us," Kenyon says. Their first-ever live performance as Phono Pony was at CiTR's Live at Lunch series in September 2015, but they are seasoned veterans when it comes to live performances. They speak at length about the importance of pleasing both themselves and the crowd. Hayashi takes inspiration from writer Seth Godin on the subject: "When you're onstage basically you're vulnerable... it's like exposing yourself naked



"WE ARE JUST EXHIBITIONISTS AT HEART"

and that's your gift to [the audience]."

It's this idea of vulnerability that inspired Phono Pony to appear nearly naked on the cover of their EP, save for strategically placed vinyls and electronic equipment. "That, and we're just exhibitionists at heart," Kenyon is quick to quip.

Phono Pony has plans to further incorporate this spirit of exhibitionism by making some "renegade" field recordings to be released once their polished work is out for consumption. A video of them singing in an empty Sydney Opera House shows they're off to an ambitious start. "We didn't break and enter... but we entered and stayed," Hayashi says, mischievously. They've also recorded in caves, and managed to get an acoustic guitar onto a Ferris wheel, "which was nice, I didn't think they would let us do that," Hayashi muses, wistful. Between her spirit and Kenyon's technical skills, it isn't doubtful that they will be coming up with more bizarre places to record with whatever equipment they have on-hand at the time.

It shouldn't be a surprise that they have no plans to be stationary, either. This spring, plans are coming together to hit the road and play a few shows in support of *Phonography*. Phono Pony has no lack of optimism, but they're careful not to get ahead of themselves. On the lookout for a label, they want to get a feel for how their music is received by a wider audience before they surge forward. "We recorded [*Phonography*] ourselves, make our own videos, and do everything else, so hopefully somebody's willing to get on board with that," says Kenyon. They have the whole music video deal covered, thanks to Hayashi's background as a film school major. She speaks gleefully of getting her bandmate to dress up for an upcoming music video — making it "is giving me more purpose in life, which is awesome," she adds.

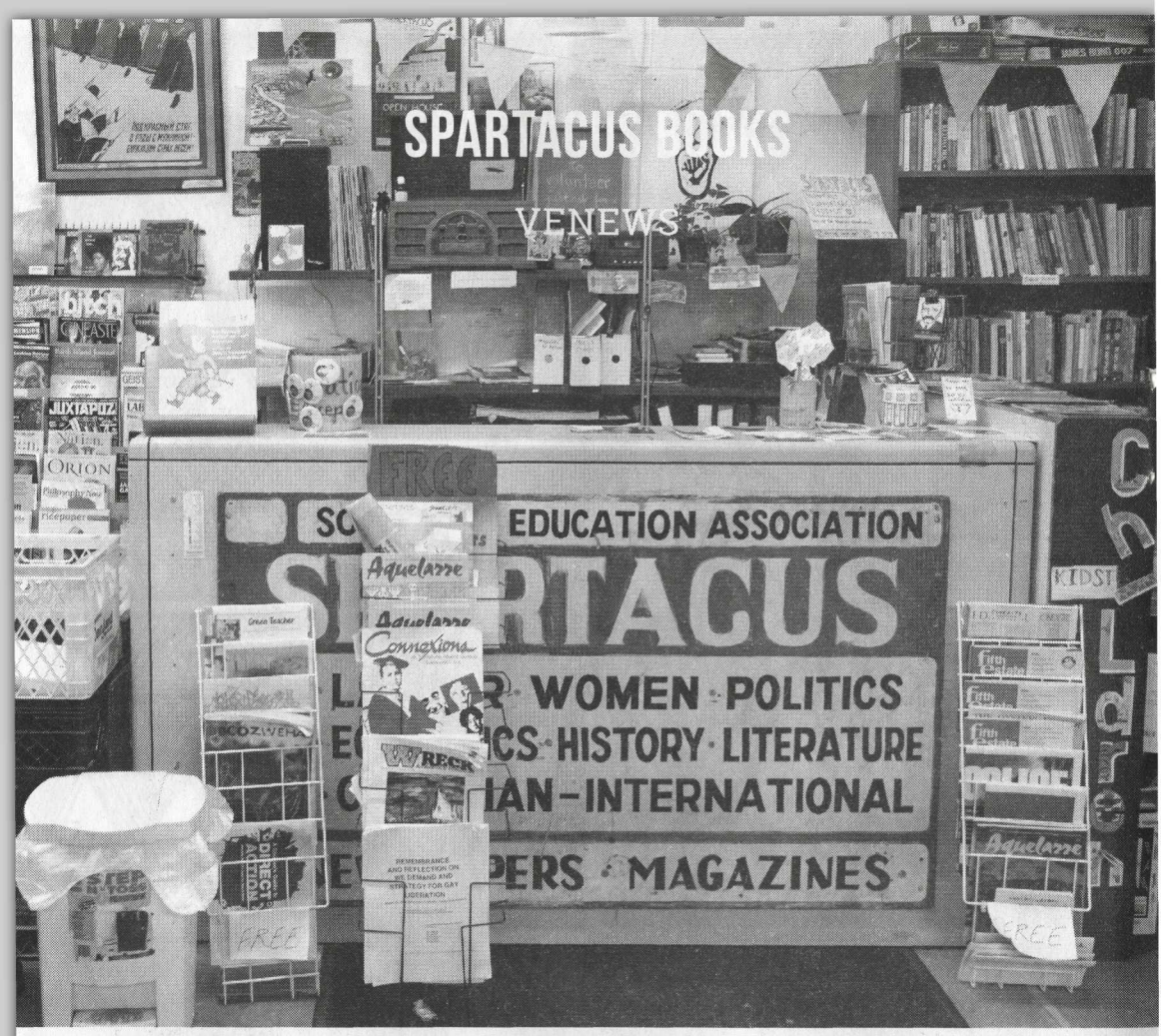
It's clear that Phono Pony has all the resources they need to create the art they want to make. There's no lack of skill, creativity, or enthusiasm toward any aspect of the project from either member. "Michael's got the sound side of stuff and I've got the video side of stuff," Hayashi says. "It's nice to have a business partner that's on the same page as you, and also happens to play really good music."

X

Phonography *is available at phonopony.com. Phono Pony will be performing alongside Jenny Benai, Wallgrin and Sam Tudor Band at The Woods Studio on March 12. They will also be performing and releasing a music video at Railway Club on March 13, supported by Opposite Shore. Phono Pony is also supporting the Danger Thrill Show (sword swallowing) with Fish Soup at The Woods Studio on March 27.*

SPARTACUS BOOKS

VENEWS



words by Charmaine Li
illustrations by Gillian Cole
photos by Han-Yu Lee

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Duck under the Skytrain overpass in the unassuming Kensington Cedar Cottage neighbourhood of East Vancouver and you'll find Spartacus Books, a non-profit run by a dedicated volunteer collective. Here lives everything from $2 copies of *Harry Potter* books, local zines and social justice publications. The store is also a venue for events as eclectic as accordion and fiddle nights. It's a curious cross between used bookstore and community chill-out centre, with a very D.I.Y store sign that reads more like a doodle on a banner in black paint. Curious about queer literature, beginner's guides to Marxism, environmental justice, or the latest issue of *Jacobin*? You've come to the right place. Grab something off the shelf, help yourself to a cup of coffee, and slide onto a couch for as long as you like. There's even a guitar to play with, and a row of computers with free Wi-Fi.

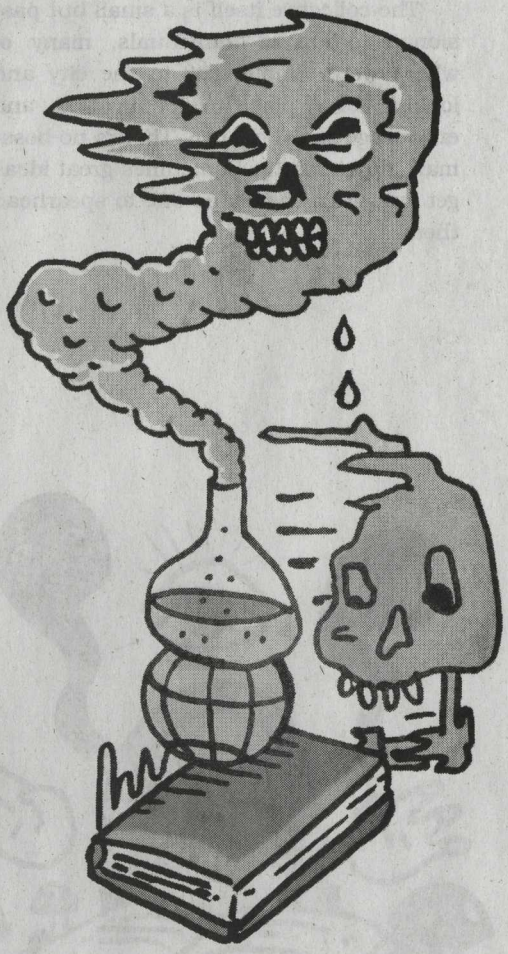
Spartacus began as a book table at Simon Fraser University in 1972, offering alternative titles that couldn't be found in the mainstream. The current location

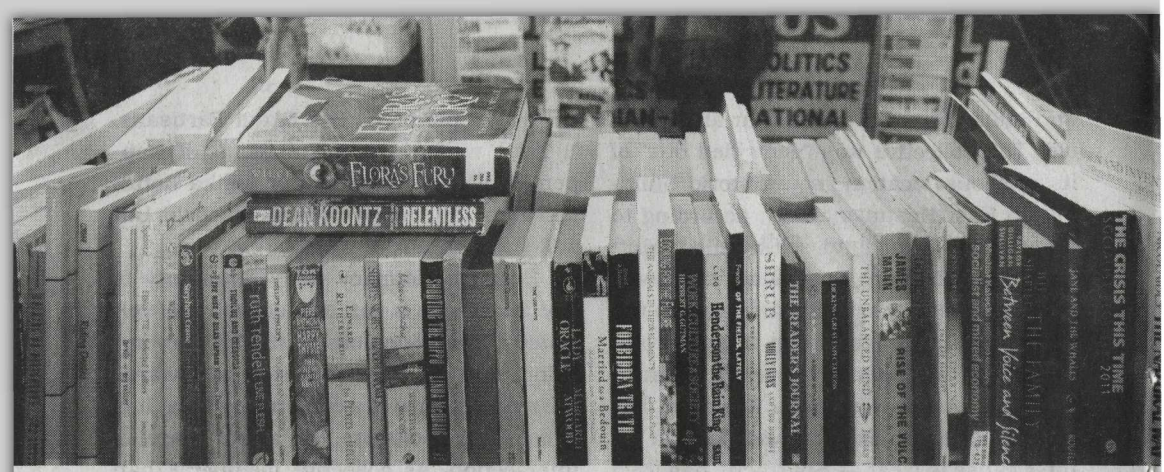
on Findlay Street is only a year and a half old. The collective was "gentrified out" of its previous location in a historic building on East Hastings Street, according to event coordinator (and self-labelled "shift nag") Alan Zisman. Spartacus won some press as a result, bringing attention to the importance of maintaining a non-profit, collective-run, literacy-driven community space in the Downtown Eastside. The collective's determination and passion for their cause is clear — Spartacus has lived through a lot in four previous locations, including a fire that destroyed a member-written log of the community's history. This logbook concept has been revived, fortunately, along with a guestbook you can contribute to located in the washroom.

Books in Spartacus come from all sorts of nooks and crannies. Many titles are used and donated, others are given by local publishers and authors. Finding something to read is affordable — the average price of a book is $5, and few things cost more than $30. "Our niche is books about social change," Zisman explains. Popular titles and authors aren't overlooked either, and I found two new and shiny copies of *Hyperbole and a Half*. He also claims, you can find "the cheapest leftist pocket organizers in North America." There are also a wild plethora of records, CDs, and local band merch. Artists are welcome to drop by and put up their art, if there's space for it.

The Spartacus calendar is chock-full of events, from First Nations talking circles, to movie nights, to group meetings like Social Justice Stitch 'n Bitch. Most events are literacy-related, like book clubs and poetry workshops, but on some nights the volunteers push aside the book shelves and build a makeshift stage area with milk crates and plywood. "Somehow we've gotten on some lists as a 'Vancouver venue,'" says Zisman, who is also an accordion player in The Gram Partisans, "I hope we have more music stuff happen." Volunteer coordinator Meika Johnson adds, "the [shows] are small scale, but still super fun."

Because intimacy and community is key. Spartacus is run by a collective of volunteers; everyone does a little bit of everything, and all sales proceeds go towards the maintenance of a community area. It is primarily a bookstore, but also a space of intersection. As collective member Ethan Reyes describes it, "[There are] lots of





books, lots of like-minded people to hang out with, and meet and collaborate with."

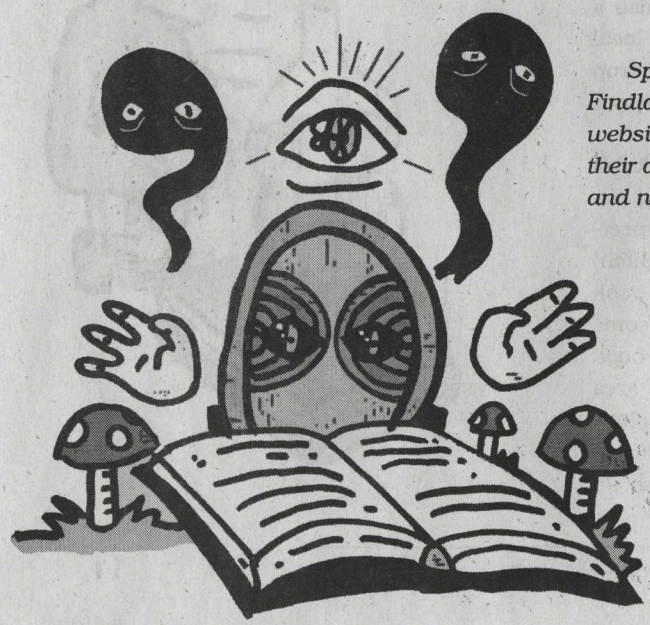
The collective itself is a small but passionate group of individuals, many of whom were simply new to the city and looking for a place to get involved, and encourage social change. There's no bossman, no hierarchy. Sometimes great ideas get lost when there's no one to spearhead them.

"People join with great intentions, and partly they want to change the world," Zisman continues, "Sometimes the connection between [working in a non-profit bookstore] and changing the world can get a little unclear."

But that's okay; Spartacus' emphasis since the '70s has been on community, and this one has kept the store open almost every day of the year, through several location changes. Walk in, and whoever's on shift will probably say hello, welcome you, and maybe even invite you to play music here if you're a new band in town.

X

Spartacus Books is located at 3378 Findlay Street in East Vancouver. Visit their website at spartacusbooks.net, or follow their activity on Facebook for event updates and new titles.



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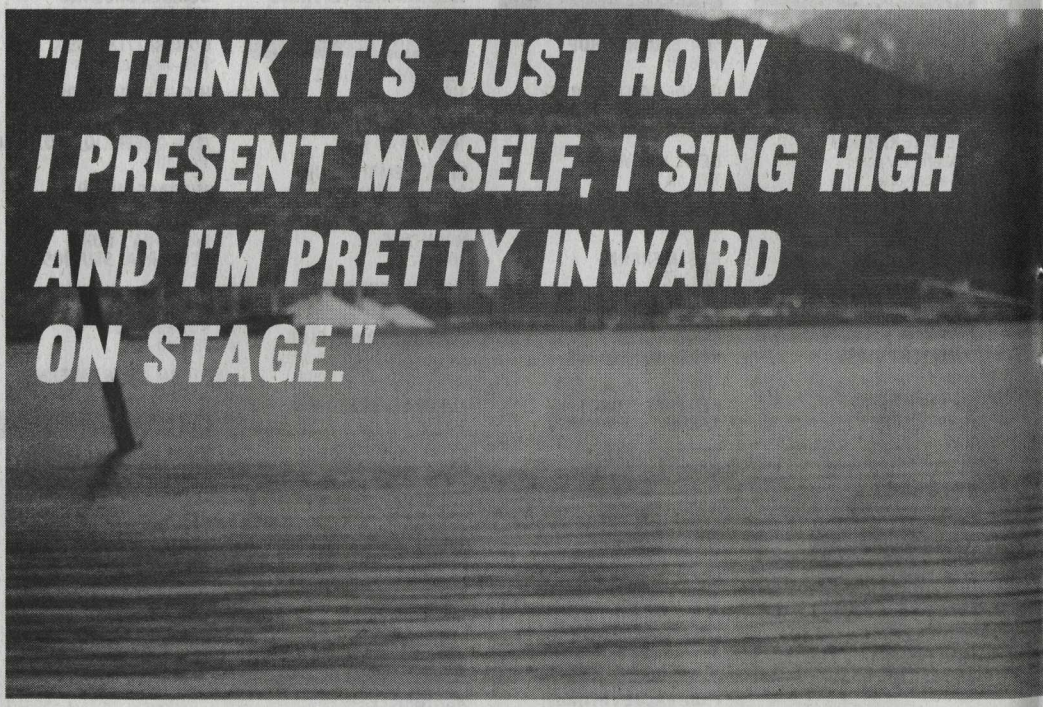
ICEBERG FERG
THE PURPLE PRINCE

words by Sachin Turakhia // illustrations by Brandon Cotter
photos by Pat Valade

"It's an alternate identity from the strength of a certain time period of my life, a thing I can use to be creative." It may have started out as just a nickname he earned for wearing two purple shirts to a recording session, but the Purple Prince has manifested itself into an alter-ego for Fergus MacConnell, more commonly known as Iceberg Ferg. The Pacific artist is known for blending country and blues with his falsetto, and is no newcomer to pseudonyms – he's been Iceberg Ferg for the majority of his performing life.

It's a name that Ferg traces back to a blues festival he attended with friends. They signed him up to play in an open-mic section as "Ferg, The Iceberg, MacConnell." Ferg believes this stems from his onstage persona: "I think it's just how I present myself, I sing high and I'm pretty inward on stage."

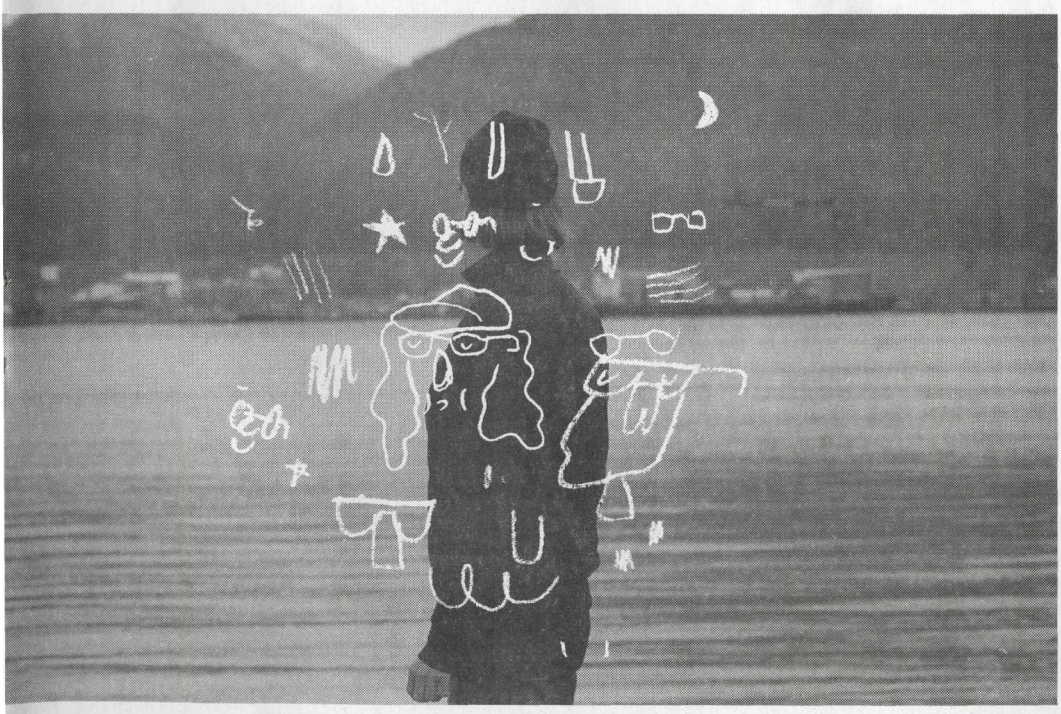
It eventually became Iceberg Ferg and now he has just released his fourth record, *In The Valley Of The Purple Prince*, released on February 3rd. He recorded the album at The Dispensary on Salt Spring Island, a



studio owned by his brother Duncan MacConnell (Slam Dunk) and Robert DiNinno (Freak Heat Waves). This studio is where Dark Glasses and Pat Flegel (Cindy Lee) have recorded LPs, and where a number of Built To Spill videos were shot. Here, Ferg assembled a dream team, so to speak, of familiar artists from Victoria's music scene. Duncan MacConnell, DiNinno, Shawn Trail and Chris Newman all play on the album. It is mastered by Julian Marrs, who in addition to playing his own music, worked on Cult Babies' recent EP *Off To See The Lizard.* DiNinno primarily played bass, but also recorded a few harmonies – you'll have to listen carefully to hear those vocals, as Ferg is bound to secrecy: "He doesn't want me to tell anyone where!"

This line-up allowed Ferg to come to the studio with the majority of the songs written, but let the finishing touches happen organically in the process. "I just feel comfortable with these people," says Ferg. Album opener, "Between The Mimosa Flowers," is a perfect example of where Ferg "had the guitar piece, and Chris just did his thing."

Another Victoria musician, drummer Luke Postl (Slam Dunk), did not play on the recording of the new album, but joined Ferg on a recent tour from Seattle to Las Vegas, opening for Idaho's Built To Spill. This meant playing larger, sold-out venues. Despite describing himself as "not a natural stage person," the larger stages didn't phase Ferg. He credits this in part to previously opening for Built To Spill at the Commodore Ballroom last July, but also to Luke: "It's good to have someone up there with you, you know." During these shows, he and Luke showcased a mixture of old tunes and songs from *In The Valley Of The Purple Prince.* This blend was due to only having a month to prepare for the tour and "it was easy for Luke to slide in and play drums" on older tracks that just fit well with percussion.



After recording *In The Valley Of The Purple Prince*, the persona he adopted inspired a creative phase for Ferg, and he hopes to be back in the studio to record his fifth full-length album in June. Despite the influence of the character, the future of the Purple Prince or potential new identities remains undecided. "It'll be different next time," Ferg explains. "Or maybe it will pop up again."

Ferg will, however, certainly be exploring more guitar duets on future recordings, a sound which Ferg himself can't get enough of: "I just love listening to guitar, acoustic especially. I've always been pretty adamant that's the one that feels good in my hand, the one I like the sound of." He's hoping these future pieces will happen in a similar organic and collaborative fashion as *In The Valley Of The Purple Prince*. Ferg also hopes to incorporate bass parts that his older brother, Calum MacConnell, has been working on. Though he's quick to point out, he doesn't "ever want to have a full band."

Growing up in a musical family influenced Ferg greatly. Along with himself, Duncan and Calum, his sister Eilidh is also a pianist. While his dad, Neil, is a folk artist in his own right, Ferg describes him as "a great finger-picker," always playing "Freight Train" by Elizabeth Cotten, a blues artist famous for her signature alternating bass style. In fact, Ferg recalls one of the first albums he remembers his dad owning was an Elizabeth Cotten record. This inspired Ferg to include a cover of Cotten's "I'm Going Away" on his own album, as a tribute to the great artist.

There is also a cover of bluegrass artist Johnnie & Jack's "Ashes of Love" on *In The Valley Of The Purple Prince*. Ferg and his partner, Jacqueline Tevlin, were taught this song at a bluegrass harmony vocal class in Victoria. "There's a lot going on with that song," explains Ferg, as it "comes from a time at the beginning of a

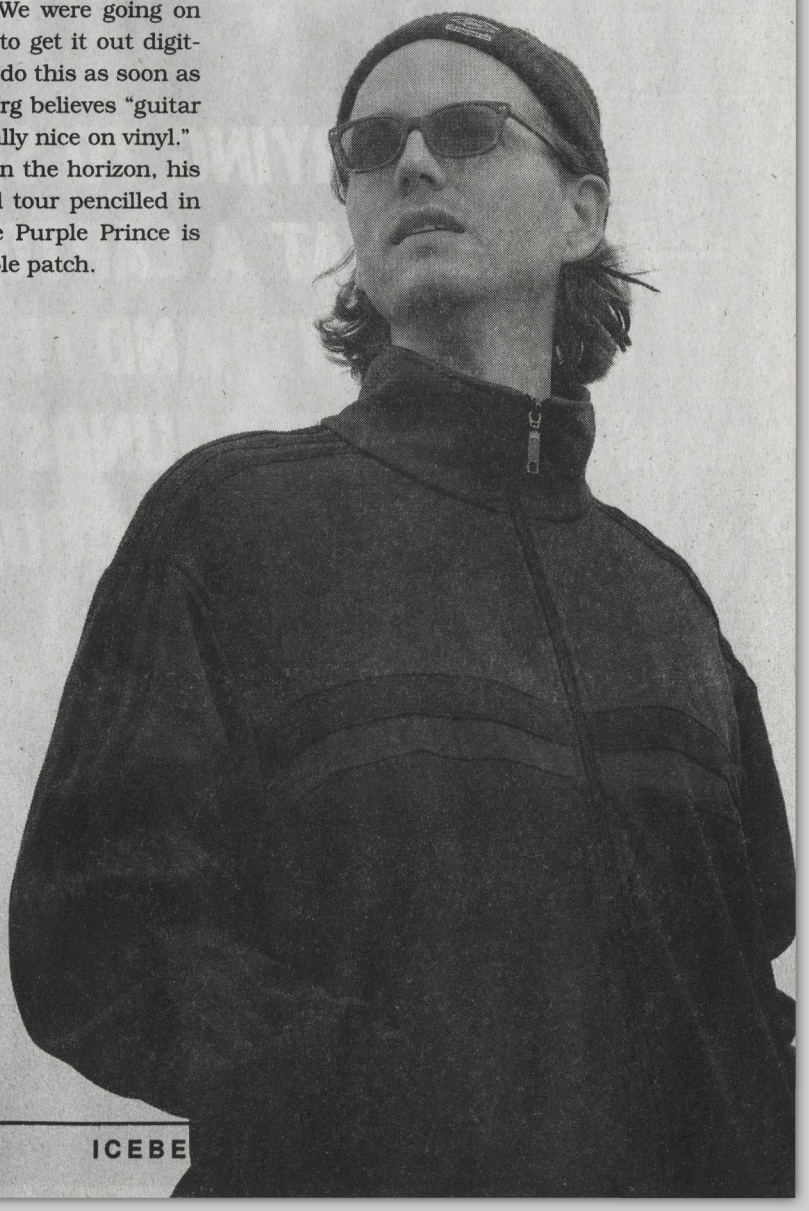
relationship and singing with that person, so it means a lot to me." The harmony that he and Jacqueline achieve is a sound he will be looking to explore more on his next record.

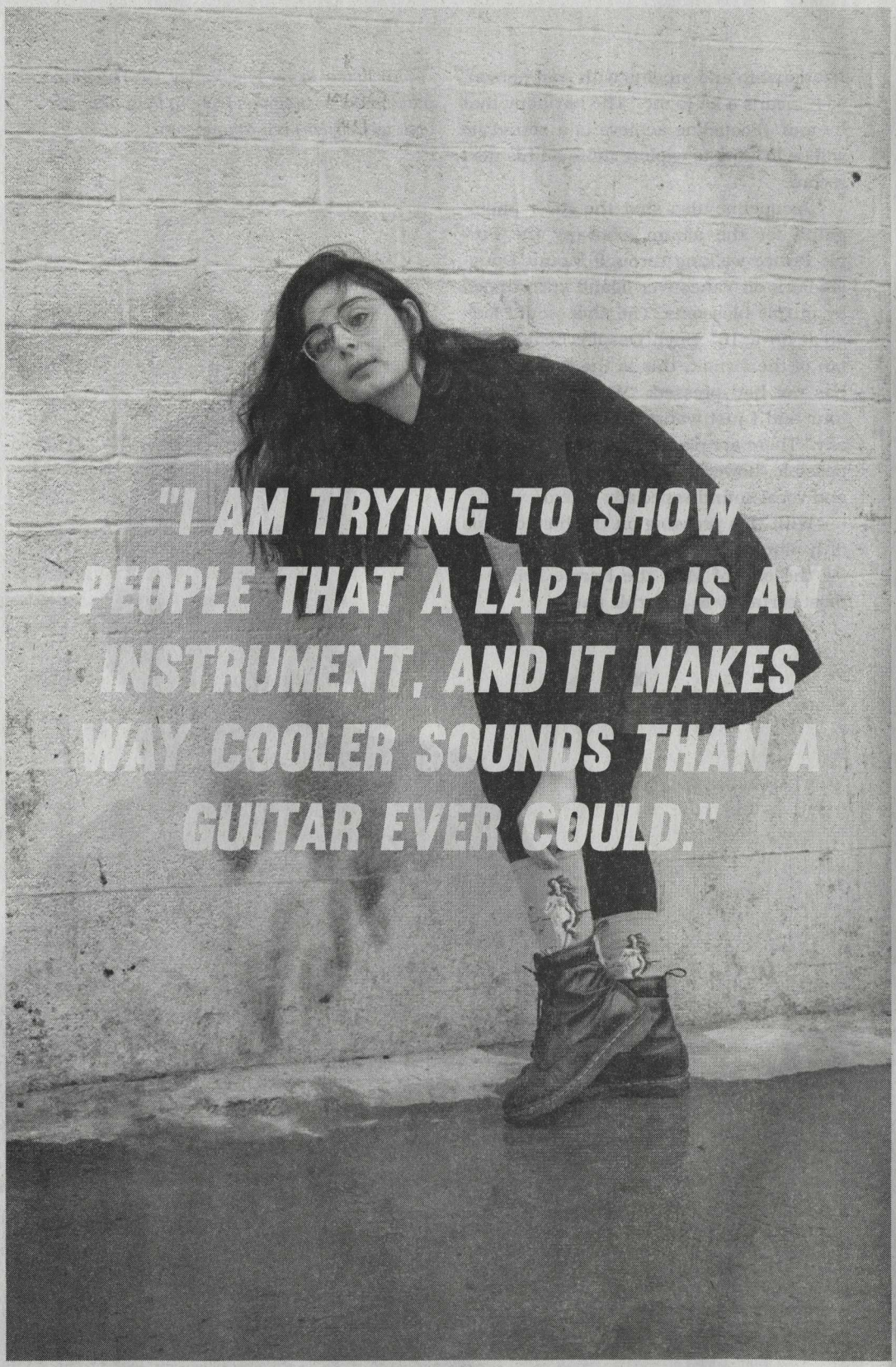
Jacqueline also shot the cover photograph for the album, showing the Purple Prince walking through Mount Douglas Park on Vancouver Island surrounded by purple blossoms. The shot would look great on a 16" vinyl. Despite being a big fan of the format, this is the first LP Ferg has not had pressed: "We were going on tour and I just wanted to get it out digitally." There are plans to do this as soon as possible, however, as Ferg believes "guitar and vocal sound especially nice on vinyl."

With this pressing on the horizon, his fifth album, and a local tour pencilled in for the end of May, the Purple Prince is most certainly in a purple patch.

X

To listen to In The Valley Of The Purple Prince, *or previous Iceberg Ferg albums, visit icebergferg.bandcamp.com.*




"I AM TRYING TO SHOW PEOPLE THAT A LAPTOP IS AN INSTRUMENT, AND IT MAKES WAY COOLER SOUNDS THAN A GUITAR EVER COULD."

PLAZAS
THE MAKING OF A POP PRINCESS

words by Brit Bachmann // illustrations by Alisa Lazear
photos by Lukas Engelhardt

"This is my first official interview that isn't a job interview."

And it shows. Savana Salloum, a.k.a. Plazas, plays it cool, but a subtle quiver in her lip tells me that she's got more to share.

Search Plazas on Google, and you'll have to scroll more than a few pages to find the Soundcloud link to Salloum's music. Until releasing "Silent Empires," the teaser track off her upcoming EP *Empathy*, Plazas' Soundcloud has been quiet. Her first EP *Internal* was released over a year ago, conceived and produced as Salloum's final project for the Digital Music Production program at Langara College. Salloum credits this program with providing a strong footing for the music industry: "I took it because I wanted to be able to do everything myself."

Independence and self-sufficiency seem to define Plazas. Every aspect of production from the recording and mixing, to the album art is done by Salloum herself. It is a personal project. Though the name Plazas is inspired by Salloum's fascination with the uses of public space spanning civilisations, Salloum summarizes the name's significance simply as, "I like the mood of it."

Salloum began her music education at three years-old with the violin, and took up the piano shortly after. In terms of music discipline and focus, Salloum had a turning point in high school. "I realized that when I was practicing I was playing less of the material and more improvised writing." Salloum continues, "I realized I could actually make stuff up, and that's when I started wanting to get my ideas out there."

Plazas is electro pop, and Salloum is quick to admit it is influenced by '80s new wave. Yet unlike new wave that relies on guitars, Plazas uses exclusively synthetic sound. For Salloum, this decision is obvious: "A guitar is the most conservative instrument in the world. I am trying to show people that a laptop is an instrument, and it makes way cooler sounds than a guitar ever could."

I ask Salloum her thoughts on Grimes, and she lights up. Salloum's love of *Art Angels* was a slow seduction. She admits hating it so much at first that she couldn't listen to the album as a whole. As months passed, however, certain beats and lyrics stuck with Salloum, and she developed an appreciation for Grimes' ambition. Salloum explains, "I think what really changed for me was that I realized I also want to be making pop music, so hearing how someone can totally embrace [pop] in their own aesthetic, and do narrative storytelling with it and develop characters, it's pretty incredible."

Before aspiring in music, Salloum wanted to be a filmmaker. Imagining scenes has remained part of her creative process. "I have a different process of writ-

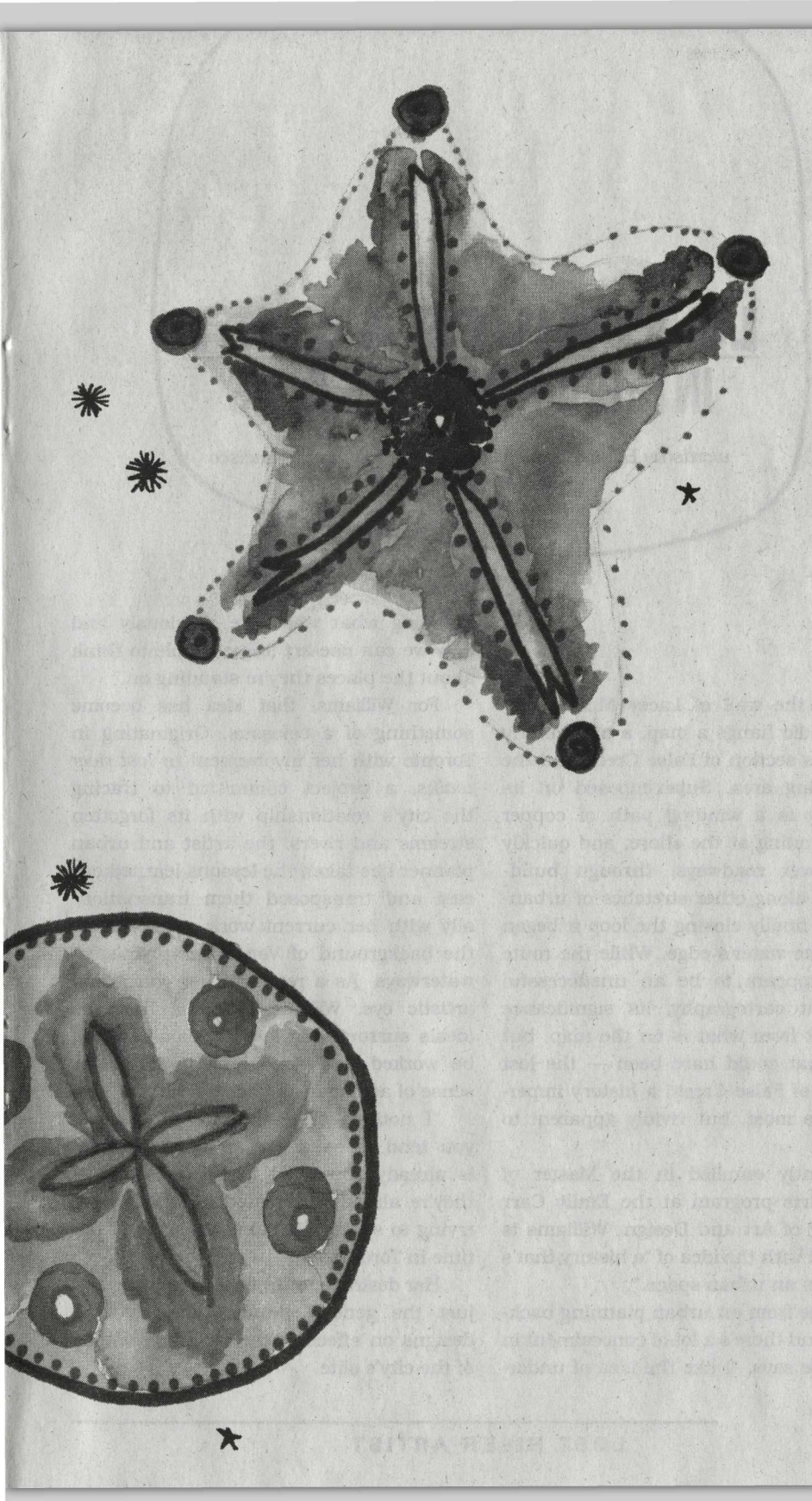
ing. Sometimes I will play something on a keyboard and I can visualize a movie scene or character," Salloum adds, "But [music] is a lot better because I don't have to go through the trouble of making a movie, and I still get the visuals through the sound."

Plazas tracks are meticulous and precise when recorded, yet intuitive and spontaneous when performed live. While the Soundcloud may have been neglected over this past year, Salloum has been busy sharing her sound with small audiences. Plazas first performed at Happy Hour Radio at 303 Columbia last May, opening for Whitney K, Mesa Luna, and Gal Gracen. Mesa Luna took special notice, and invited her onto their newly-formed nbd label. Salloum remembers, "They were like, 'You have an EP, right?' And that's how it happened."

Almost a year later, the EP is finally ready. Though *Internal* was technically Salloum's first release, *Empathy* is her true debut. The 5-track EP will be available on cassette and digital download. It is atmospheric synth pop at its best, with Salloum's vocals breathing ice between the beats. *Empathy* is a strong and confident statement that marks her coronation as Vancouver's latest pop princess.

X

The official release party for Empathy *is March 31 at the Lido, with live performances by Plazas and Poshlost. Visit nbdlabel.com for more information and updates. You can also follow Plazas at soundcloud.com/plazasmusic, or @plazas.wav on Instagram.*



LOST RIVER ARTIST
INTERRUPTING SYSTEMS

words by Elijah Teed // illustrations by Jules Francisco
photos by Sara Baar

Along the wall of Lacey McRae Williams' studio hangs a map, a particularly local cross section of False Creek and the surrounding area. Superimposed on its geography is a winding path of copper wire, beginning at the shore, and quickly cutting over roadways, through buildings, and along other stretches of urbanity before finally closing the loop it began back at the water's edge. While the route at first appears to be an unsuccessful attempt at cartography, its significance comes not from what is on the map, but rather what could have been — the lost shoreline of False Creek, a history imperceptible to most, but vividly apparent to Williams.

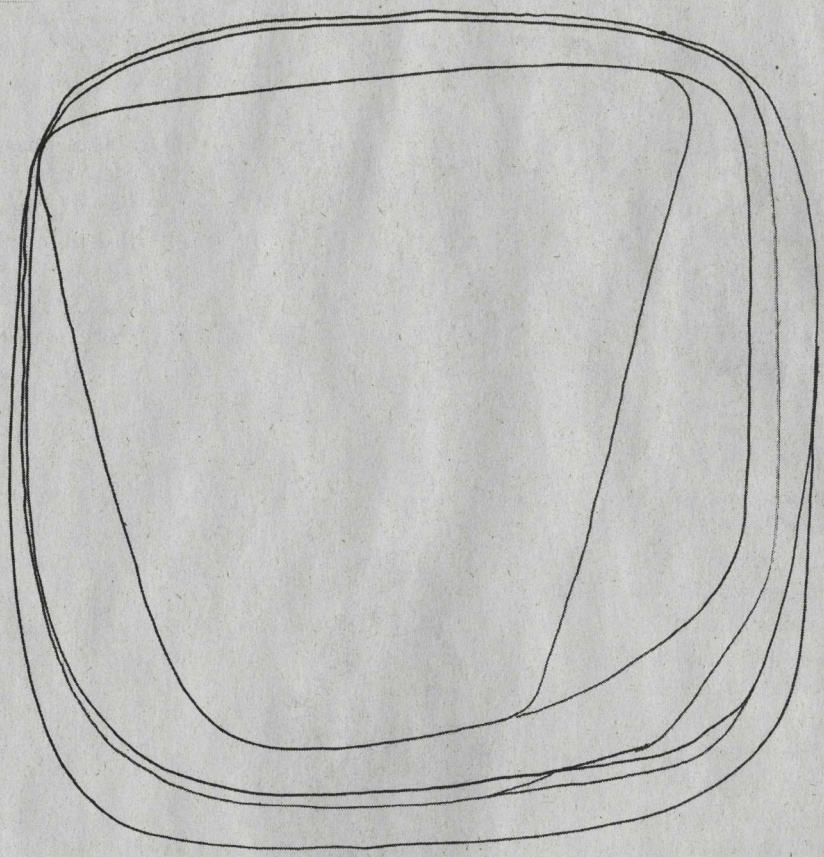
Currently enrolled in the Master of Applied Arts program at the Emily Carr University of Art and Design, Williams is fascinated with the idea of "a history that's invisible in an urban space."

"I come from an urban planning background, and there's a lot of concealment in cities," she says, "I like the idea of understanding what was here previously and how we can use art to get people to think about the places they're standing on."

For Williams, that idea has become something of a colossus. Originating in Toronto with her involvement in *lost river walks*, a project committed to tracing the city's relationship with its forgotten streams and rivers, the artist and urban planner has taken the lessons learned out east and transposed them transnationally with her current work rediscovering the background of Vancouver's vanished waterways. As a result of her youth and artistic eye, Williams realised that the ideals surrounding *lost river walks* could be worked into something with greater sense of aesthetic and accessibility.

"I noticed that with certain causes, you tend to speak to an audience that is already converted to the message — they're already interested in what you're trying to share," Williams observes of her time in Toronto.

Her desire for outreach extends beyond just the general public, however, with designs on effecting the wills and whims of the city's elite.



"I THINK THAT MY ROLE AS AN ARTIST IS TO UNDERSTAND WHERE THE ART EXISTS, EVEN IN BUREAUCRATIC PROCESSES."

"I figured maybe there's a way to interrupt the system by using art to not only engage public audiences, but also to tug on the heartstrings and the interests of politicians and decision makers, and to get them to understand that there are more opportunities for different types of projects in the city that they may not think about," she explains. "There's almost an ignorance to creative possibilities that isn't their fault. They just think, 'This is my job, this is what I do, and I know it works at some level.'"

The intersection of art and urban planning which Williams describes seems to permeate throughout her thoughts and plans on all occasions. In many ways, her work has become less of a juxtaposition between these two separate focuses, and more of a synthesis between them. Despite

the two sides of her life operating in different languages, and belonging to different groups of people, Williams is still wont to find parallels.

"I think that my role as an artist is to understand where the art exists even in bureaucratic processes," she posits.

As such, Williams' most strident task comes not from reconciling her position as an urban planner and her work as an emerging artist, but rather figuring out how to harmonize her experiences exploring the city into what she wants to create between four walls and a roof.

"Sure, this is my studio, but also that," she says, pointing to the aforementioned map on her wall, "is my studio. Walking on the invisible shoreline of False Creek — that's a studio space."

Williams' struggle encompasses not only composing a piece of art from her intangible process, but creating something she feels is meaningful by virtue of it being exploratory. To simply create some sort of proxy of her walks, she argues, does not capture the experience embedded within physically travelling through space.

"I'm just learning how to bring what I do outside inside. That's a huge challenge, that might be the hardest part of this practice," Williams laments.

"I like to think of buildings as pages in a history book. So you're walking down the street — which stories are being told to you? And which ones aren't? I hope to help insert some pages."

Williams' work consistently emulates a sense of duality — the urban planner and the artist, to be sure, but also the storyteller and the historian, the institutional critic and the student within an institution. Forthrightly, she dismisses the obvious label of "environmental artist" ascribed to her as a result of her work and ideology, seeing such labels as a diminutive interpretation of what she hopes to accomplish. "I don't want to define myself by those terms. I hope there's a complexity to the work that crosses boundaries ... There's this idea that you carry a story and once you learn it, it's your responsibility to carry it forward in a good way, and maybe the work I'm doing doesn't show that explicitly, but I'm exploring through how to negotiate that pretty uncomfortable space."

It's that sense of exploration, that desire to collect experiences and share stories, that commitment to getting out in the real world and discovering what is and isn't there, which truly drives Williams' artistic fervour. Through her walks and her works, one can hope that the shoreline which False Creek lost might just be able to be found again.

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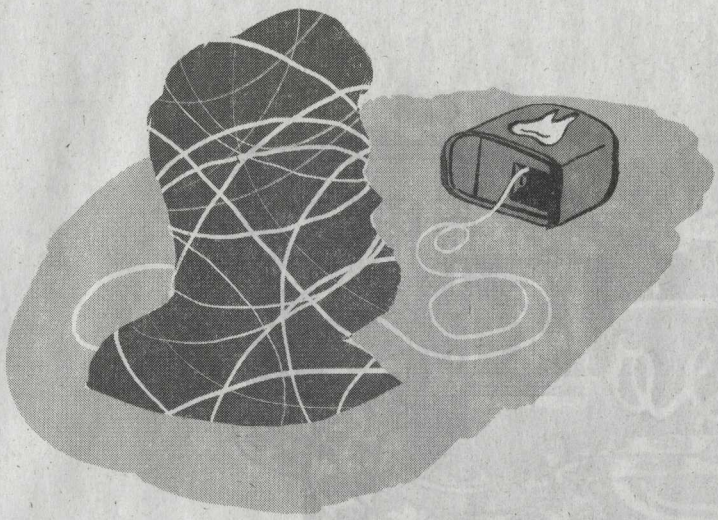
Want to see Lacey's work up close and personal? Check out the ECUAD Interim Grad Show at the Concourse Gallery from March 11-18, or join her on "The Traces Between Us" walk along the former shoreline of False Creek happening on March 16 at 2pm. Visit laceymcraewilliams.com for more information, or @lostriverartist on Instagram.

THE LONELINESS MONOLOGUES

NO FUN FICTION

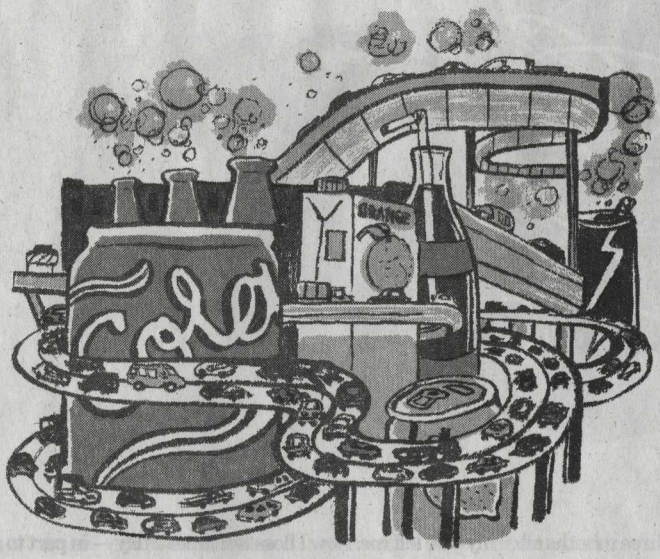
words by Erik Coates // illustrations by Karl Ventura

"Sometimes I wonder if I've made the right choices in my life. Not only about the big things, like what college to go to, or where to work and so on, but also about the little things: like if I should have gone to watch *Spiderman* at the matinee session or at the midnight special, or if I should have gone to Rachel's party instead of staying in last Saturday. The little things are crucial."

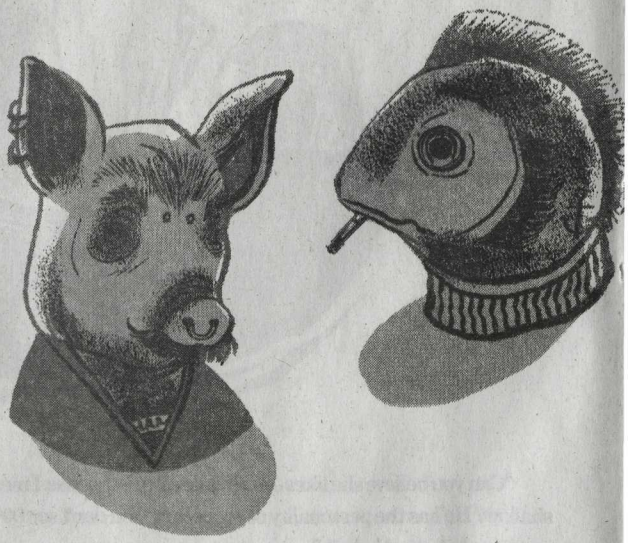


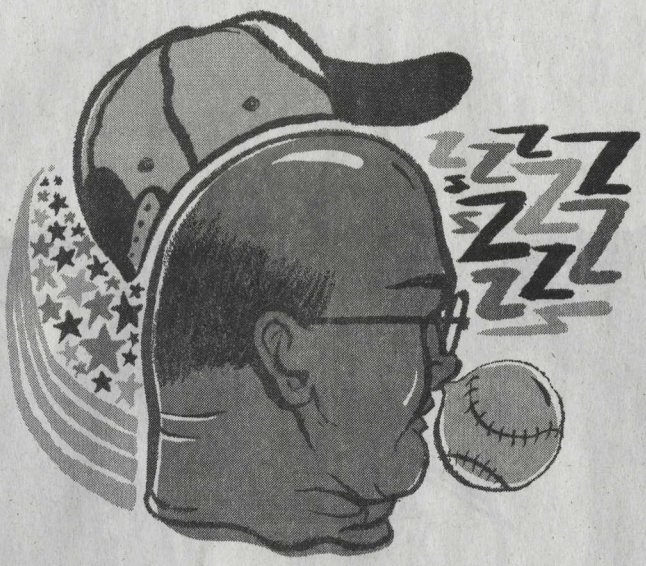
"I didn't floss for three months after my wife left me. Now I floss ten times a day — in part to make up for lost time, but also, I'm not getting any younger, and I used to smoke. I've got to make the best of what I have left."

"Can you believe she likes Jim. It doesn't make sense. I mean I guess he's good looking, but is it really that shallow? He has the personality of an iceberg: You don't see 90% of it, and the 10% of it you do see is dirty ice. I just hope he's good in bed."

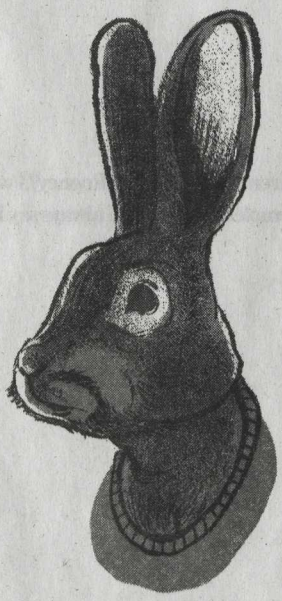


"Why do we value "civilization" so much? I mean, really, what's so great about highways and soda-pop?"





"I don't understand the appeal of baseball as a sport. It's the only sport I know where you can be middle aged, fat, chew tobacco and be considered a star for doing nothing more than hitting a ball once in a while. It defies all of the principles of sport, besides teamwork, maybe. And it's just so boring."



"So, what about us? What about all the people who prefer other animals to cats and dogs? What about ferret people, and fish people, and rabbit people, and pig people? What about us?"

"He looks like Mickey Rooney. Do you remember Mickey Rooney? I watched all of his movies . . . When I was a little girl I used to look like Shirley Temple. People would always say I looked like Shirley Temple."

The Soft Moon photo courtsesy of Kati Jenson

THE SOFT MOON / LEFT SPINE DOWN / KOBAN

FEBRUARY 2 / VENUE

More often than not, Granville street evokes images of barefoot drunk girls holding their heels in their hands, their arms linked in a display of inebriated camaraderie, painstakingly avoiding the futile catcalls from the packs of wild bros prowling the crowded Granville strip. Fortunately, tonight is not one of these nights. Tonight is a Tuesday. Which means that the hordes of collar-popped frat boys and cocktail dressed sorority girls are safe in the suburbs, or their dorms, dreaming of the weekend. This absence exposes the natural state of the Granville strip: that unwielded potential to actually host events worth your time. The streets of this usually busy entertainment strip are instead almost vacant besides the army of black clad goths outside of VENUE, exposing this district's potential to serve more than just empty weekend distractions. I arrived at VENUE right on time to catch most of local crowd pleasers Koban's set. Subverting the role of any opening band, the post-punk duo started with an immeasurable amount of energy, the seemingly endless bar line was compelled to the stage front and center by the pull of the quasi-devil-worshipping-pied-piper effect of their music. Koban's sound is most easily described as what would happened if you dipped a *True Romance* DVD in black paint, painted a pentagram on it and played it in reverse, creating the perfect soundtrack for all your satanic drifter murder fantasies.

The cyberpunk sounds of Left Spine Down came up next, sounding like a lost track from the soundtrack of a '90s dystopian movie. Their performance left a strong impression. I can't really say I've seen a megaphone ever used in front of a microphone as a filter (their decorative mic stand was made to look like it was made of chains, mind you) or amps adorned with "POLICE LINE DO NOT CROSS" tape, but even though it was my first time experiencing it, there was something cliché about it. The energy was there and the commitment to the theatricality of the performance almost sold it to me, but unfortunately LSD's complete absence of a tongue in cheek self awareness made it hard to give them more than just an A for effort for their performance.

The Soft Moon rose upon us soon after. After Killing Joke had to cancel their headlining tour spot due to health issues, one would've thought that The Soft Moon's spot as a co-headliner was going to get tossed down the pipe. Instead they stood up to the

situation and became the headliners of the tour. And their effort was totally rewarded, providing a landscape that felt like a punkier, faster, and harder version of a John Carpenter soundtrack. They provided a hypnotic energy that dominated the atmosphere. While offering a primarily instrumental set, the few times that Luis Vasquez took the microphone provided an enigmatically pulling performance that was both alienating and relatable at the same time.

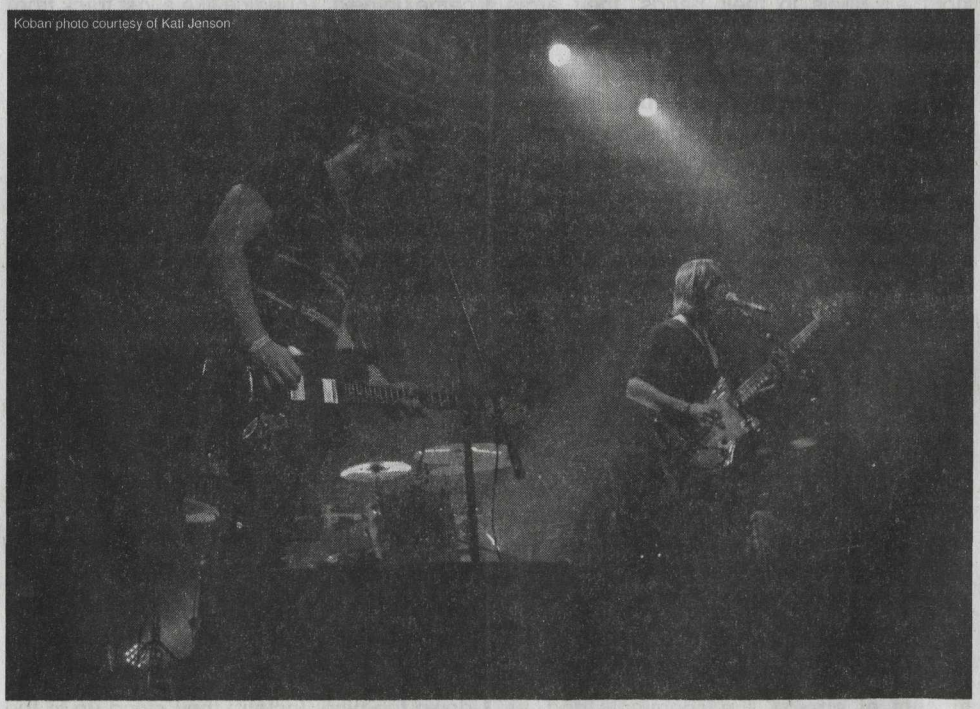
The crowd subsided eventually and my friends and I were able to enjoy one of the other main perks of being on Granville during a Tuesday night: it was now Wednesday and that marked the Whopperest day of the week, ending the night festering away at BK before splitting into cab squads, heading our respective way. —Iñaki Gorbeña

JULIA HOLTER / CIRCUIT DES YEUX

FEBRUARY 4 / THE COBALT

As the opening act for Julia Holter at the Cobalt on February 4, Circuit Des Yeux did an impressive job of ripping through the distracted din of the crowd. Haley Fohr, the creator of Circuit Des Yeux, performed the set solo, with the help of only a 12 string guitar and a few pedals. Starting slowly, Fohr carefully picked at each string on the guitar with intent, glancing up at the crowd every so often from behind a dark mass of hair. She was focused and sincere – but also reserved, and distant, as if she were mentally removed from the space itself.

As the songs grew heavier, Fohr's skill on the guitar was clear. It is likely this would have been the most captivating part of her performance, had the increasing intensity of her deep vocals not demanded all of



Koban photo courtesy of Kati Jenson

my attention. As the set progressed, these vocals became almost weaponized, growing louder until Fohr was nearly screaming into the microphone.

Toward the end of her set, I was surprised when she paused to address the crowd: "You guys are not easy to win over, are you?" before returning her focus to performing. At the peak of her final song, the crowd, perhaps overly excited for the next act, began to clap prematurely. To my delight, she replied to this with a severe "shhhhhh." The song concluded as Fohr slowly lowered to the floor, half-yelling, half-snarling into the microphone, holding herself at the centre of a jarring yet mesmerizing collection of noise.

When Julia Holter came on stage, I was curious to see if she would be able to further diminish the chatter and fuss in the Cobalt. By the time Holter's smooth, sharp vocals came to the end of the first song, the room was beautifully silent.

For the set, Holter was joined by a drummer, a bassist on an upright bass, and an electric viola player. Each musician seemed to be in their own private world on stage, consumed by their creations. And yet, they had no problem fitting these worlds together and bringing the electronic, pop and sometimes unsettling sounds of Holter's songs to life. Holter herself was a confident and relaxed performer, but like Fohr before her, she seemed to be in a place other than the Cobalt. Her gaze rested slightly above the crowd throughout the performance, as if she were performing to a different crowd, city, memory.

The band ran through several tracks from Holter's fantastic new album *Have You in My Wilderness* including "Lucette Stranded on an Island" and "Betsy on the Roof" as well as *Tragedy*'s "So Lillies." Watching the set, the satisfaction of Holter's compositions was made clear. Her songs built up towards a seemingly unavoidable mess of noise, threatening a breakdown. But before they could reach this moment, Holter swept in and directed them to a carefully constructed finish. As the performance came to an end, Holter commended the crowd for their attention, going so far as to claim that people seemed hypnotized. Judging by the silence in the room, I had to agree. I definitely was.

—Eleanor Wearing

MIKE WT ALLEN PRESENTS SPACE ELEVATOR / ONLY A VISITOR

FEBRUARY 12 / FOX CABARET

When you hear there's an experimental 19-piece big band playing in a theatre near you, you go. It's as simple as that. For the spectacle alone, you go.

And so, when I heard of Space Elevator, the newest showcase of local saxophonist/ clarinetist/ jazz-head Mike WT Allen's compositions for big band, I was immediately on board. I wasn't alone, either.

On a rainy Thursday evening, the Fox was crammed to capacity, not counting the 20 musicians who crowded the stage. "Did you bring ear plugs?" an older woman who had managed to find a seat at one of the few tables in the venue asked me. "My son's performing and he warned me it's going to be loud." I hadn't but I wasn't worried. I've been to plenty of loud punk and noise shows before, and this was just a big band.

Opening act Only A Visitor ran through a handful of light, intricate, and carefully composed songs to start the night off. Playing to an already crowded room, the avant-pop quintet glided through their seemingly quaint, but musically intimidating set. The three part vocal harmonies, mixed with restrained upright bass and drums, and clas-

sically-tinged keyboard lines made me feel as though I was seeing the Dirty Projectors playing a renaissance fair somewhere in the woods. Definitely enjoyable, and definitely no need for earplugs there.

After a hearty round of applause, and a surprisingly quick stage overhaul —19-piece bands have a lot of things to set up — Space Elevator was ready. With Allen front and centre, he primed the audience with a joke-riddled introduction to his compositional tour-de-force to come, pulled out a bulk box of earplugs and threw them into the audience, put down the microphone, raised his hands, and began conducting what was one of the most awe-inspiring demonstrations of musical prowess that I have ever experienced. While quantity was definitely present in the compositions, calling for five saxophones, four trumpets, four trombones, two guitars, two full drum kits, one bass, and one man playing five synths, quality was not overshadowed. Each song was a display in both the musicality of the players as well as Mike Allen's compositional and organizational skills. In addition to the masterful solos by some of Vancouver's most talented jazz musicians—notably Brent Mah on saxophone and Nikko Whitworth on bass, to name a few—Allen presented interludes between songs, designed to highlight the various instruments and players that made up Space Elevator.

Allen got to flex his compositional muscles throughout the performance, but he certainly flexed the hardest for "Bagel", the loudest, most complex, and most impressive piece of music of the evening. With every one of the nineteen band members playing their instruments as if for the last time, "Bagel" was a thorough demonstration that the big band isn't just for swing dancing, and that I probably should have brought ear plugs.

—Jasper D Wrinch

PARQUET COURTS / DUMB / DEFEKTORS

FEBRUARY 20 / RICKSHAW THEATRE

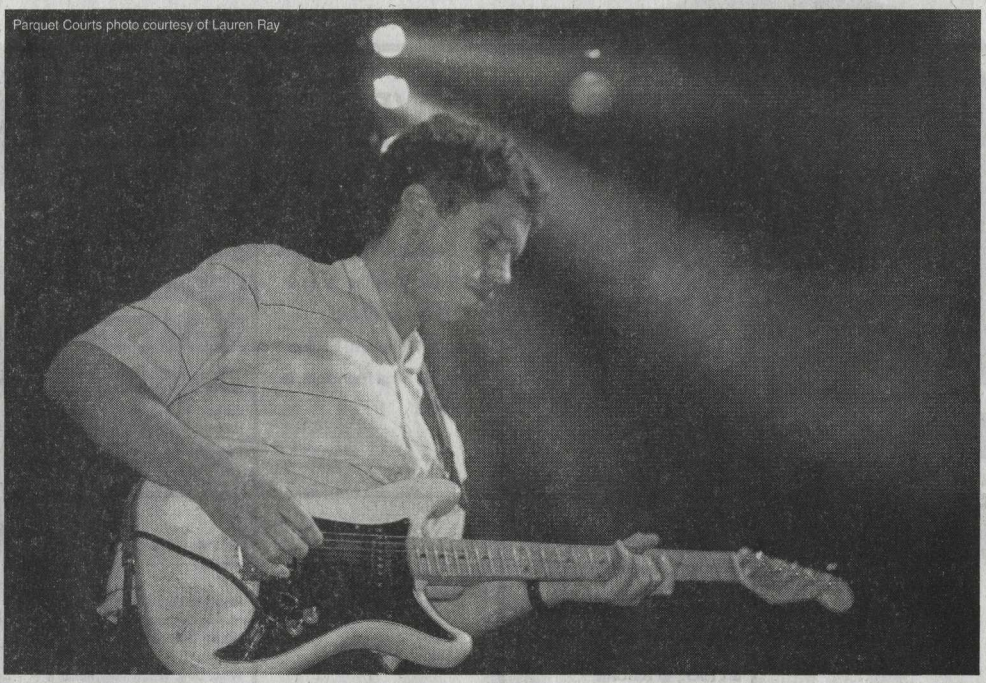
Vancouver veterans Defektors opened to a sparse audience. Their sound saluted Emergency Room-era garage punk — heavy drum, endurance guitar riffs, blown-out vocals — but it lacked the Defektors' zeal. Their set was too tight. In an empty venue, the expansive sound seemed awkward. They attracted some fans to the floor, who showed love with head bobbing, foot tapping, and the occasional camera photo. By the end of the set more people had trickled in, and the energy was higher. While Defektors have no doubt earned this stage, 9pm was perhaps a cruel slot to give them.

The atmosphere transformed for Dumb, with people preemptively crowding the floor in support. It was Dumb's first performance on a stage this size, and it was christened with screaming friends.

It was impossible not to dance; the crowd was generous and moshing. Dumb played most of the songs off their new album, *Beach Church*, a set of upbeat, punk songs with hints of surf. Dumb's performance was over-enthusiastic at times, but assertive. Vocalist and guitarist Gal Av-Gay led confidently, and drummer Felipe Morelli didn't miss a beat.

When Brooklyn-based Parquet Courts took the stage, the audience was electrified. The band came out strong, and stayed that way. They played all the favourites from *Light Up Gold*, *Sunbathing Animal*, and *Monastic Living* as well as some newer songs from their upcoming album, *Human Performance*. The crisp and commanding vocals of Andrew Savage and Austin Brown, over PC's characteristically skittish guitar and drum beats kept the audience moving.

"Bodies Made Of" was especially hot.


Parquet Courts photo courtesy of Lauren Ray

There was not one, but three crowd surfers being torn apart above the dancefloor to the lyrics, "Bodies made of sparks and dust/ Slumped and prone to lore and lust." But the visceral sex appeal of their lyrics and melodies were noticeably absent in their newer songs, which had a tamer and cooler quality to them.

Parquet Courts were dressed dapper and scholarly in button up shirts and pullover sweaters, as if they had just read a David Foster Wallace essay and sipped espresso in the green room. It was perhaps too classy for the mayhem of the Rickshaw, which featured classic can-tossing neanderthals and a smelly, sticky dance floor.

While beer tossing is not justified, the action of throwing a can into a crowd like a tantruming toddler is definitely worthy of pause. Vancouver, are you so bored with bands that spraying yourselves with beer and using musicians as target practice is the only way you can enjoy yourselves at live shows? You certainly give that impression. But honestly, if you're growing tired of watching bands play the same guitar-heavy, post-punk sound, I empathize with you.

A couple songs before the end, Brown said with a stone face, "I hope you like it, cuz that's all you're gonna get." Parquet Courts left the stage with barely a goodbye, and gave no encore. Bassist Sean Yeaton tossed a sunflower into the audience that was tossed back on stage. But with a set that drew on slightly too long, and an impatient and rowdy crowd, nobody questioned it. The gluttonous audience got what it came for — they chewed up Parquet Courts, and spat them back out.

—Leigh Empress

!!!

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

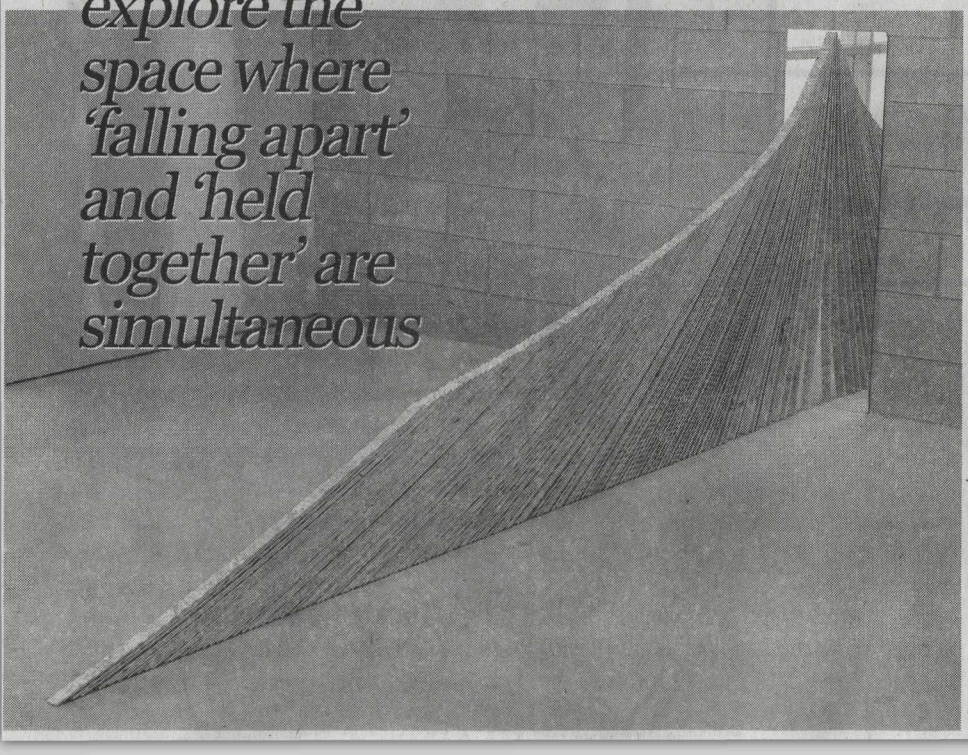
MON.	TUES.	WED.	THURS.
	1 Face Tat, Fake Tears, Fortresses @ Astoria	2 Sea Sounds Listening Series Vol 6: Giorgio Magnanensi @ 1015 Maple Street Nicholas Krgovich, Louise Burns, DJ Nina Mendoza @ Wise Hall	3 Erdem Ta delen + The March Sweater @ BAF The Game's Afoot: Tales For The Telling @ The Emerald J'ai Froid, J'ai Faim | Sing for Your Supper Open Mic @ Burrard Marina Field House Anecdotal Evidence: Stories about Science @ LanaLou's Redrick Sultan, Supermoon, Jo Passed @ Cobalt Moriarty Trio @ The Main
	8 International Women's Day full-day broadcast on CiTR Protomartyr, Chastity Belt, tv ugly @ Fortune art rock? @ Astoria	9 Ogema: I Am Woman @ Winsor Gallery	10 Junior Boys, Jessy Lanza and Borys @ Imperial Reverend Horton Heat, Unknown Hinson, Legendary Shack Shakers, Lincoln Durham @ Rickshaw White Lung, Vacant State, Koban @ Cobalt Poor Baby, Passive, Softess, Dumb @ Astoria
	15 Things that Matter: The Legacy of Collage @ Vancouver Art Gallery Singles Night: solo muzik performance @ China Cloud		
21 Religious Girls, Winona Forever @ Franklin Studios		23 Keith Ape, Tommy Genesis, @ Venue SOPHIE @ M.I.A.	24 Rape is Real and Everywhere: A Comedy Show @ Hot Art Wet City Anthony Davis @ Western Front Greensky Bluegrass @ Rickshaw Chairlift @ Biltmore Cabaret
28 Weedeater, Author & Punisher @ Rickshaw SWMRS, The Frights @ Cobalt		30 Freak Heat Waves, Mild High Club & Sunflower Bean @ The Cobalt Joanna Newsom, Robin Pecknold @ Vogue Theatre subduction: Domtron, Dark Arps, Heuristics @ Anza club	31 Plazas, Poshlost @Lido Yung Lean @Vogue Théatre third days: Jeneen Frei Njootli [illegible] Mathur @VIVO

FRI.	SAT.	SUN
4 **CITR'S FUNDRIVE FINALE AND POP ALLIANCE IV LP RELEASE PARTY @ HINDENBURG** Oral History as a Practice of Freedom @ 515 West Hastings Hom, Bastet, SC DJ Crew @ Sacred Sound Club Booty Work @ Fox Cabaret Eric Campbell & The Dirt, Passive, George Nixon @ Horses Records Dalava @ China Cloud	5 Colin Cowan & The Elastic Stars (daytime) @ Neptoon Records Anchoress, Air Combat, Blessed, P.I.S.S. @ 33737 George Ferguson Way Shitlord Fuckerman, Pale Red, Timing X, Fuzzy P @ ask an anarchist "She" ; Women in Word + Music @ Wise Hall Not Sent Letters & Guests @ Dynamo Arts Association Consent Ambassador Workshop @ Red Gate J. Albert, Conduit, D. Tiffany @ ask around Freedom Muzik @ China Cloud	6 Art + Feminism Wikipedia Edit-a-thon (11am-5pm) @ Western Front Sajia Sultana, Chrisariffic, Taz Solace @ Gallery Gachet
11 Heart to Heart: ESB, Jesse Bru, D. Tiffany, Khotin, Secret Lover @ Red Gate War Baby, Cheap High, Low Levels, Tender Hearts @ Astoria Naomi Klein @ Vogue Theatre Colin Cowan & The Elastic Stars, The Inhabitants, Jenn Bojm @ China Cloud	12 Destroy Vancouver XV @ SFU Woodwards Studio D tv ugly, Dumb, The Plodes @ 333 Jenny Benai, Phono Pony, Wallgrin, Sam Tudor @ The Woods Studio Nicole Lizée, DJ P. Love, Rachel Kiyo Iwaasa @ Vancouver New Music Sun Ra's Star System @ China Cloud	13 #KeepthePeace Stop Site C Rally (12pm) @ BC Hydro Rae Spoon @ Skinny Fat Jacks Phono Pony, Opposite Shore @ Railway Club Marn Jam, Cow Trance @ China Cloud
18 Tough Customer, Cindy Lee, Cave Girl, Maskara @ ruby gates RUTS HELL ZONE @ Fortune	19 Animal Bodies, ACTORS, Shitlord Fuckerman, DJ Christa Belle, DJ Burger @ Rickshaw Acid Mothers Temple, Orphan Goggles @ The Cobalt	20 This Will Destroy You, Vinyl Williams @ Rickshaw
25 Self Defense Family, Culture Abuse, Strange Wilds + guests @ 333 The Crackling, Marin Patenaude @ China Cloud	26 Alex G, Porches, Your Friend @ The Cobalt Radio Radio @ Biltmore Cabaret Nordic Trax Showcase Ft. Doc Martin @ M.I.A. Nap Eyes, Cian Nugent @ Media Club Troy Ave / STWO & Sango @ Fortune	27 Danger Thrill Show w/ Phono Pony, Fish Soup @ The Woods Studio Improv Muzik Meeting @ China Cloud

studio and site specificity are not mutually exclusive

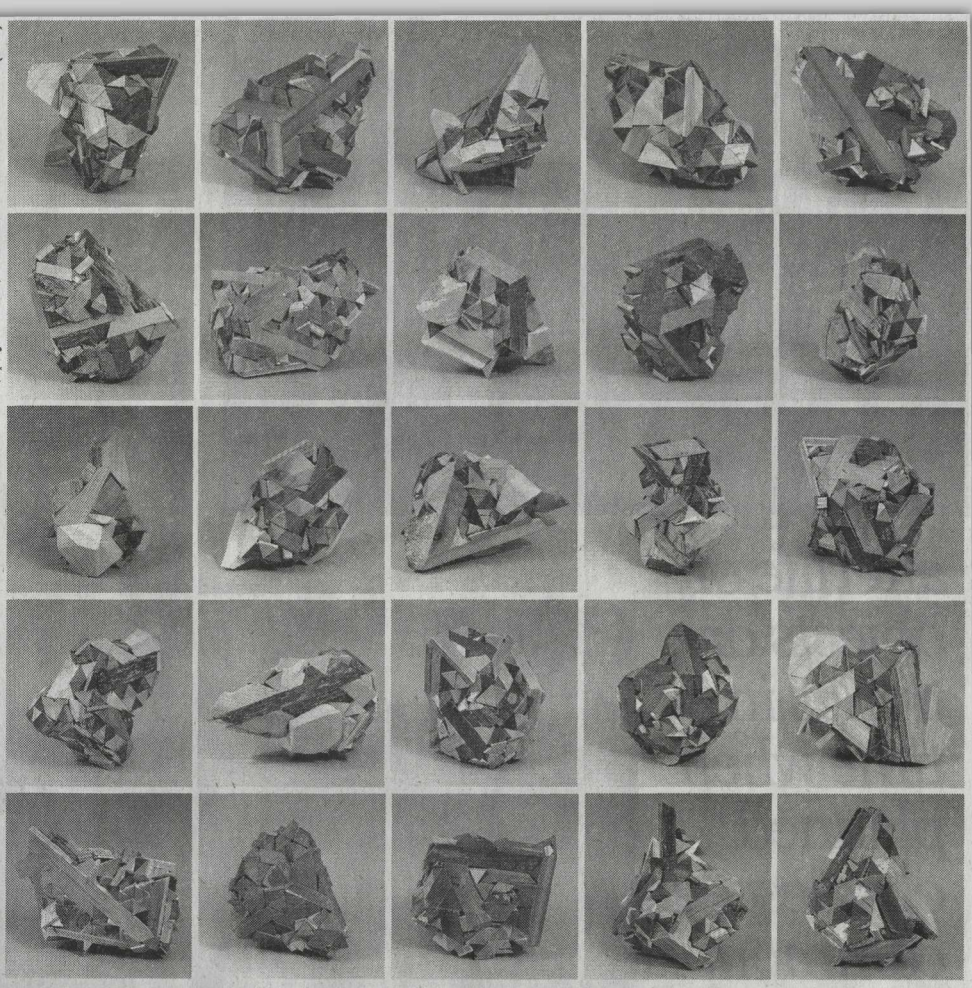
aaron moran
notes on process

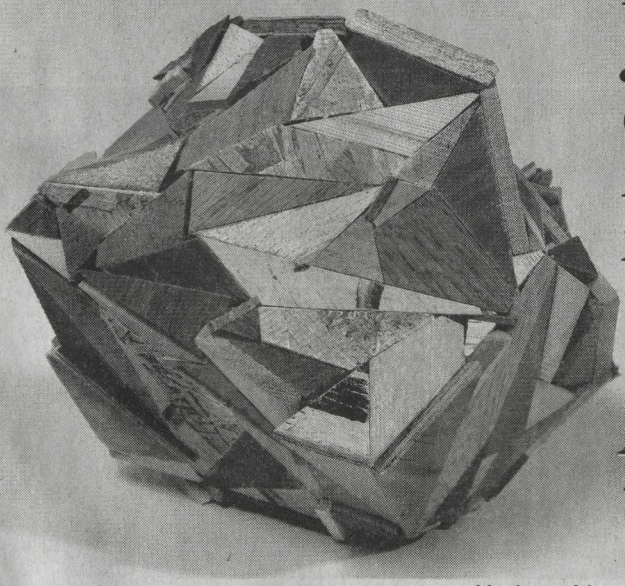
explore the space where 'falling apart' and 'held together' are simultaneous



Ascent / Descent
OSB, mirror 124" x 14" x 48"

Cul-De-Sac (Geologies)
Reclaimed wood, plywood, osb 12" x 12" x 12" (ea)





Imagine geological extractions from a near future

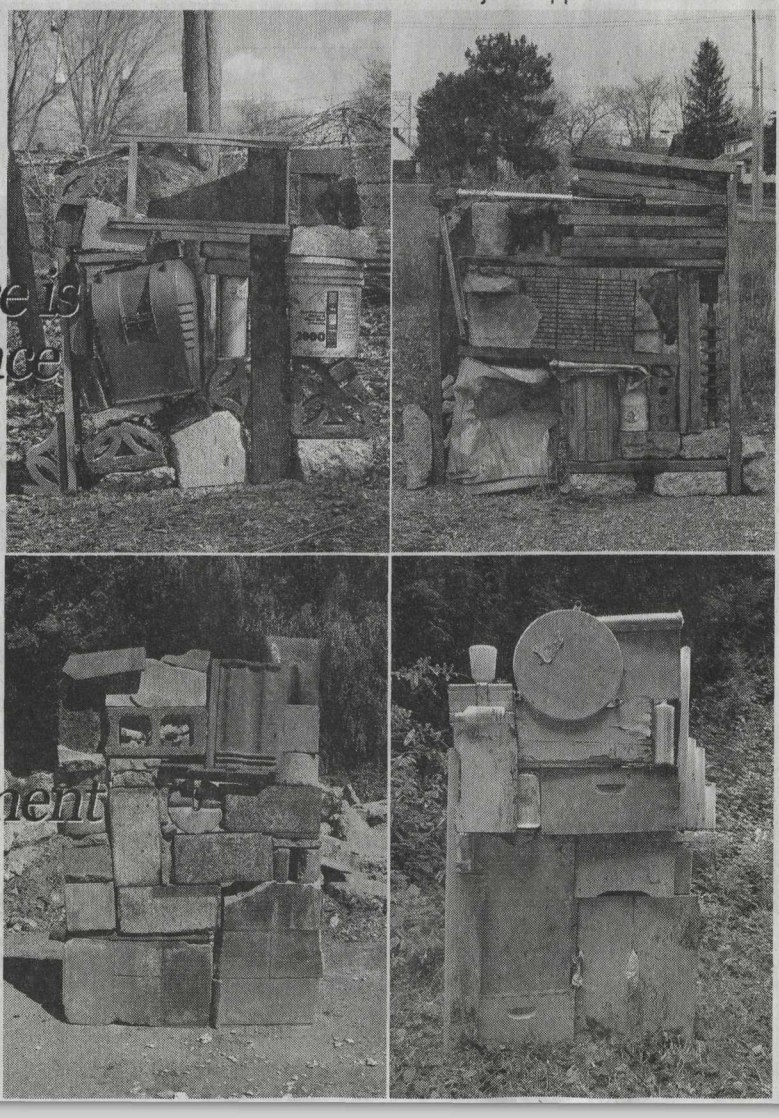
Aestheticize the discard

Harbour License
Reclaimed wood, 13" x 12" x 11"

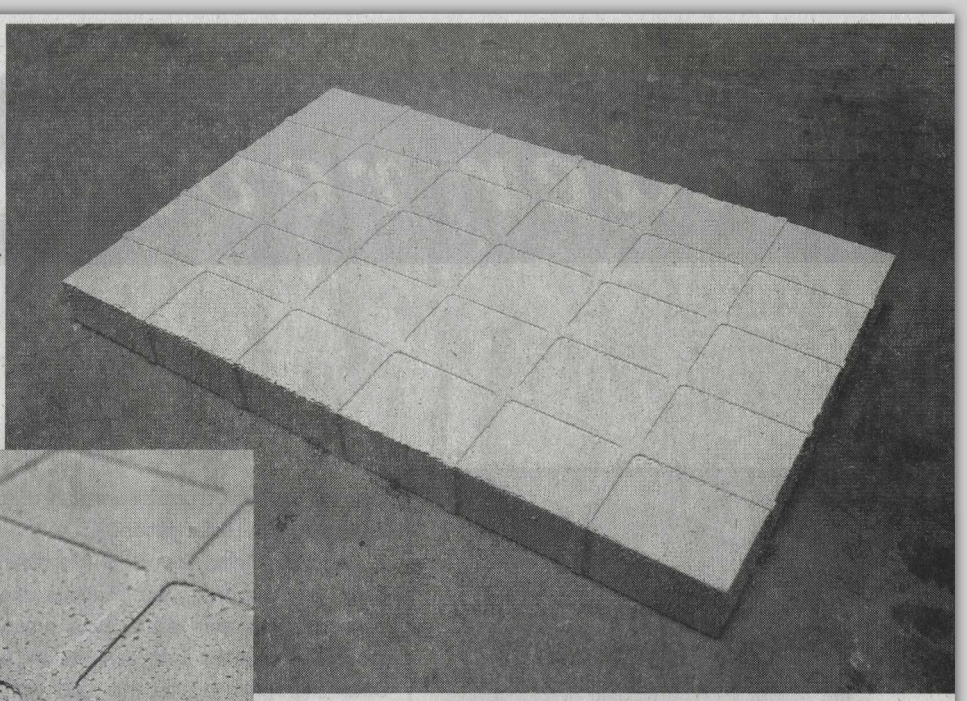
Scott Rd (Pylons)
100 arranged traffic pylons

'raison d'être' omits the afterlife of objects or things in a time when planned obsolescence is commonplace

Grey Areas
Stacked objects approx 36" x `12" x 48"



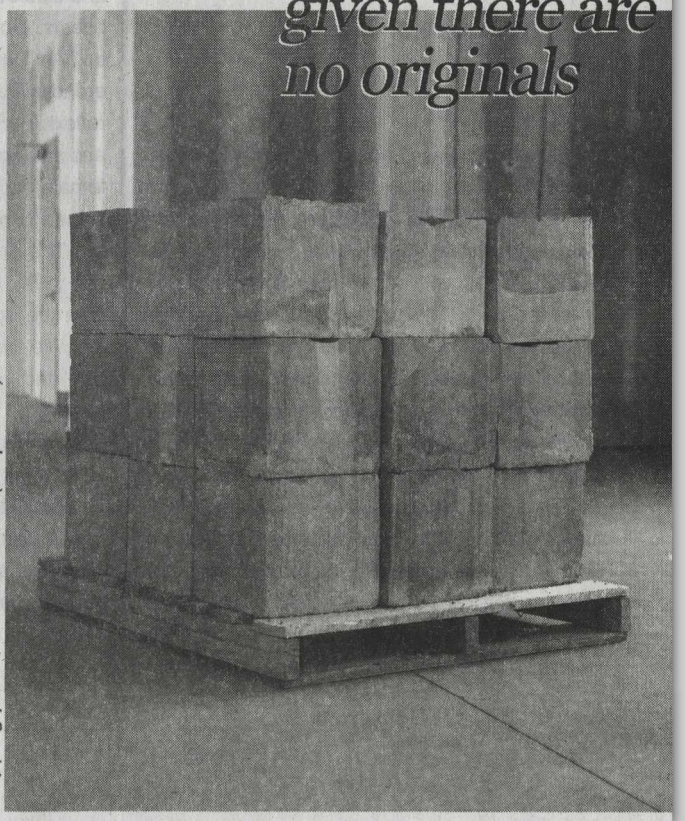
Monument becomes anti-monument through a change in materiality



Crate Ghost
Cast plaster 20" x 13" x 2"

Consider objects or things used to facilitate other objects or things

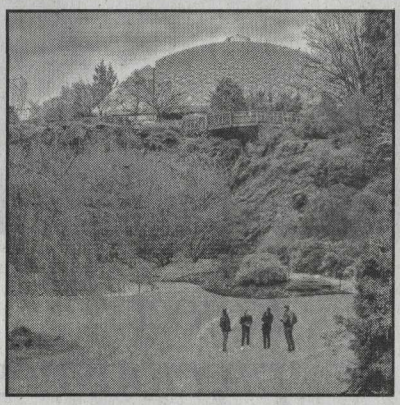
Reject preciousness, given there are no originals



Blind Shipment
Shipping pallet, cast concrete (27 pieces) 48" x 40" x 42"

Rebuild mass produced objects by hand

under review



The Zolas

Swooner

(Light Organ)

Four years since releasing their last full length album, The Zolas have returned from touring to deliver *Swooner*. Duo Zachary Gray and Tom Dobrzanski have added Cody Hiles and Parker Bossley — with whom they toured last year — to the band's lineup for this album. Swooner mixes familiar indie rock guitar and song structure with of-the-moment pop sensibility. Even though expanded electronic components and the addition of two band members have changed the sound, Swooner is never on shaky sonic ground.

The record plays like a booze and music fueled night out in the city. Think the soundtrack to *Nick and Nora's Infinite Playlist* brought up to date with the deep bass and '80s pop revival synths that are cropping up on big name records like Taylor Swift's *1989* and Carly Rae Jepsen's *Emotion*, the most underrated pop album of 2015 (for which Gray wrote "LA Hallucinations").

An outstanding feature of this album is lyricism. On "Swooner," the hilarious chorus line "Someone like you don't come around every dynasty" is a blatant snag from the end of *Mulan*. Other highlights include "10 000 years / And we're breaking up like this" from "This Changes Everything" and "I play your body like a feminine Nintendo" on "Male Gaze."

The lyrics in "Molotov Girls," and even "Frieda on the Mountain" explore the female perspective and acknowledge a feminist ideology. The former boasts "Gonna do what I want and that's what's up / Ain't looking for a man to hold me up" and references Pussy Riot. The song "Male Gaze" is a reflexive critique of the nature of the male gaze, and an acknowledgement of the idealization of the female subject in "Swooner" and "Why Do I Wait (When I Know You've Got a Lover)."

The final tracks "This Changes Everything" and "Why Do I Wait" wind the album way down after the high energy of the first eight tracks. They feel like the end of a long night, when you lay in bed and your ears are still ringing from blaring speakers, your head is spinning, everything is quiet and loneliness hits you. On "Why Do I Wait," Gray sings with a lump in his throat and just before he burst into tears on the track, the song dissolves into a lush slow jam with an R&B undercurrent. Here, the album recalls its party-hard beginnings, ready to begin again.— Keagan Perlette

Sarah Neufeld

The Ridge

(Paper Bag Records)

Everything, physical, spiritual, follows its own course into existence. It's called birth, and sometimes it comes with expectations of a specific, steadfast attitude based upon pre-defined attributes. Ask the violin and you shall know. Its hourglass shape usually made of ebony, spruce or maple, along with its varnish predispose towards classical music and nothing else.

This is what it seems to have affected, the violinist Sarah Neufeld's debut solo album, *Hero Brother*, where her improvisations, narrow and fuzzy like a newborn's vision, hesitantly explore and lightly manipulate that preassigned sound path. But life happens along the way, and eventually changes too. In her second LP *The Ridge*, Neufeld scales the expanded ribcage of her violin, vigorously slides on its unmarked neck and reaches the bridge — from the highest arching point she fearlessly dives into the core. There, into the deepest places of her instrument, she discovers its youthful heart eager to try on different behaviours and appearances, to form new relationships with other instruments and music textures, to risk in order to find what it is and how far it can go. In Neufeld's safe, virtuosic hands, the violin manages to express its identity development, translating its inner air currents into unbridled, probing phrasing.

The opening song, "*The Ridge*," is enthralling — a spellbinder. The frequencies produced by that unparallelled, fresh combination of feral martelés and robust tremolos form a feeling of wild happiness and an exciting mood for life-changing adventures — fear is not an option here. Energetic, uncomplicated drums, subtle electronic drones and sparse, feathery vocals are interconnected into a minimalistic electro pop structure, serving as a foundation that gives prominence to the violin's ingenious, fast impulses. In the words of the finicky listeners, this is a promising beginning.

"We've Got A Lot," is reminiscent of Irish folk songs that recount stories of great sea travellers, the kind of stories which can plant the seeds of wisdom in youthful minds. The artist interprets this traditional reference in a modern, alternative way, blending eerie vocalisations into it, simplifying the strings by shifting much of their playfulness into the percussions and achieving a vibrant, rhythmic balance in a clean-cut context: no frills, no unnecessary ornamentations. "They All Came Down" presents Neufeld as "talkative" as ever. A minute and a half break where for the first time in her solo career, her spectral singing overlaps her violin. "Glow" is an inspiring ode to pizzicato which seems to be interrupted by sudden amplified lashes on plastic mattresses, outer space noises and glitch sounds.

The charm of "Chase the Bright and Burning" on the other hand, unfolds during the song's second half where the violin acts almost like a slow-moving, concentrated pontiaki lyra (Greek Pontic kemenche) preparing for the Dionysiac ecstasy. The album continues with a series of fast bow movements and intense staccatos, ending with the calming vibrations of "Where the Light Comes In." Like a nuclear brain reaction that questions not only the status-quo, but also itself, generates new ways and ideas, then relaxes.

Sarah Neufeld's solo violin, becoming gradually more comfortable in its own skin, builds a causeway across *The Ridge* to meet its early adulthood.— Theano Pavlidou

Living Hour

Living Hour

(Lefse Records)

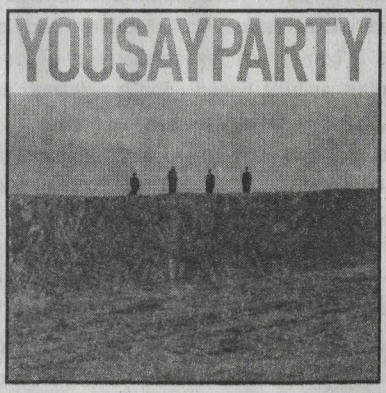
While Winnipeg is seemingly the furthest point from any sun drenched ocean, and their winters are some of the coldest in the populated world, somewhere deep in a basement buried beneath layers of mosquito repellent and ice, incredible dreamy surf-pop tunes (or is it surfy dream-pop tunes) are being carefully crafted by Living Hour. The result is an impressive debut that just may leave you sun soaked by the end.

Formerly known as The Hours, who gave us the psychedelic surf ballad "Through Glazed Eyes" (which re-appears as the fourth track here), the band has smoothly and effortlessly picked up the momentum to offer a full length dream-pop shoegaze concoction that will undoubtedly be distinctive from much of the other noise online. Anyone can make ethereal fuzz sound good, but powerful noise-art is rare.

Perhaps it's the feeling that the band was inspired by the unique wide-open Manitoban landscape, which stretches exponentially and seemingly forever; Living Hour's infinitely shimmering guitars and reverb loops equally stretch our sonic perspectives into dream like trances in the same way as driving through the prairies might with our visuals.

Perhaps it is how the album conveys raw emotion by trapping then releasing themes of love and longing behind a wall of luscious sound and continuing the rhythmic cycle throughout the 45 minute journey as if the very record itself is a living entity. And as it breathes and gently moans, *Living Hour* lulls us into submission to a point where one is not conscious of the boundary between the vocals and instruments. It's like a choir in a cathedral where the lyrics are ultimately not as important as the explosiveness and power of the sound, which in and of itself provides a sort of spiritual uplift. Living Hour adopts this very aesthetic on their exceptional finale "Feel Shy." The band forgo lyrics altogether and leave us with guitar gold dust and vocal meanderings that tickle the spine like some gentle drug that peacefully lets you float off into the sunset, a prairie sunset no doubt.

— Slavko Bucifal



You Say Party

You Say Party

(Paper Bag Records)

You Say Party feels like the proverbial morning after; the morning after the party the night before – a party spanning almost ten years and three albums of thunderous musical anarchy. It pinpoints a large musical shift from dance punk darlings You Say Party! We Say Die! to electronic pioneers and experimental tastemakers You Say Party. Though distinctly quieter than their bratty dance debut *Hit the Floor* and sophomore album *Lose all Time*, You Say Party have created sounds

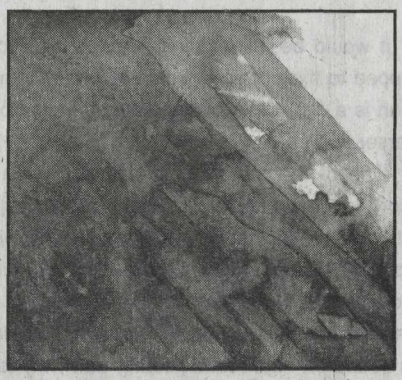
that are big — abandoning their signature danceable beats, for more expansive, cool and sophisticated melodies.

This record has a strong prog rock vibe about it — the band opting for extended arrangements over the vim and vigor of previous releases. In this case, less is definitely more, and lead singer Becky Ninkovic skillfully works both wafer thin vocal nuances and powerful, voluminous choruses to break up the album's instrumental bias. This can be seen in opening track, "112" where her ghostly vocals become more and more prominent with the rising swell of synthesizers and guitars.

Whilst "112" hooks the listener with its bassy intro, key tracks "Ignorance", "Sleepyhead" and "Heading in the Direction of the Rising Sun" parallel the dreamy synth-pop stylizations of bands like Desire and The Chromatics (as featured in cult films, *Drive* & *Lost River*), mirroring their melancholic ambience and romanticism in carefully layered delay and reverb.

You Say Party's use of synthetic drums on this album is most noticeable on "Friend," with all other instrumentation in this song, sitting lower in the mix. The song grows from its quiet intro — the keys echoing bright and solitary like sonar — and rises with the crestfallen vocal refrain, "I can't see my friend no more / He's gone for good / He's gone for sure," climaxing around 2:47, before gently receding again. The emotion felt behind "Friend" can be left to individual interpretation. It feels as if the collective subtleties within the lyrics and instrumentation serve as tribute toward the late Devon Clifford, You Say Party's former drummer.

This album is an endearing and somewhat magical creation. Though it closely aligns the band to musical contemporaries, Lapsley and Daughter, it maintains a semblance of originality and flair and separates itself from being labeled amateur or a derivative of its peers.— Victoria Canning



Dil Brito

Astro

(Self-Released)

Dil Brito's new album *Astro* seems to be an exercise in artistic anonymity. If it weren't for a few vigilant blogs that picked up on its existence in early February, it would probably have disappeared into the ether like so many other one-time bandcamp releases. But now, with neither contact nor context we find ourselves with twelve short tracks of decidedly good noise folk.

Astro is difficult to define. It's reminiscent of washed out effects music, except the 'wash' is somehow acoustic. You can imagine it as the result of a pop star like Jason Mraz falling down the stairs after a bad acid trip. In between the croony, sun-bleached vocals and flamenco-esque guitars, one gets the impression that ribs might be snapping as a singer songwriter misses a step and tumbles towards the basement. To clarify, this is a good thing.

Finding something to be critical of in this record is also confusing. To be sure, there are things to offend the ear. The sound quality smacks of built-in computer microphone and often it feels like someone tossed sounds at a computer hoping they'd meet up down the road. But the dichotomy is that any obvious 'problems' also seem meticulously placed. Guitars drift in and out and lazy vocals sink below suspended chords. It may be less that it's a mess and more that it has the sort of intricacy requiring multiple very close listens. Even

so, it would be interesting to hear these songs stripped to their core — within all the instrumentation is a distinct voice that could benefit from a sparser approach.

One of the most memorable songs on the record is "Down My Lane." The lyrics match the instrumentals in that they are intense, crowded, and not overly concerned with causality. A male voice sings, "Keeping time by screaming wild songs at blank lines hoping I'll survive by sleeping sound on high roads floating down my lane." The beat poetry barrage is especially intriguing within such a gentle song. A reliable baseline and an eerie guitar counter melody feels like cage bars keeping the words in place.

Astro is a record that inhabits its own space. Like a cult movie, it is good precisely because it is indefinable. It is both too much and too little, and that is what makes it special. I eagerly await the future projects of Dil Brito, whatever shape they end up taking.— Sam Tudor

Jo Passed

Out

(Craft Singles)

There is something deeply pleasing and satisfying about an artfully crafted experimental rock album. Between psychedelic sliding guitars and polished-perfect melodies, Jo Passed's newest release *Out* is an album full of exploratory pop sounds to revel in. Fronted by songwriter and multi-instrumentalist, Joseph Hirabayashi (formerly from neo-psychedelic band Spring who disbanded in the summer of 2015), the Jo Passed outfit has a similar style but is more cultivated and melodic. And absolutely, Hirabayashi's unique lyrics and outstanding attention to detail can be credited for this album's commanding presence.

Out begins with "In," distorted guitar bashing that is reminiscent of psychster Ty Segall during his earlier days. It abruptly shifts to the perfectly layered ruckus of a steady beating drum stacked with guitar riffs that can only be described as delicious. It's an excellent start, and sets up nicely for an album full of cunningly blended alternative sounds and accessibility.

Hirabayashi slows things down for the second track, "Rage," without laying a hand on the volume. Between the distorted guitars and echoing vocals, it's a hefty dose of well-groomed quirky sounds to drown yourself in. Despite the fact that it's a little unsurprising that the following song (and best named track) "Lego My Ego" is a sudden jolt in energy in comparison to "Rage," its thumping drum kicks and bouncing bass line are catchy and animated.

The final song, "Spring," seems to be a homage to Hirabayashi's old relationship with his former band, Spring. Notably his creative relationship with Elliot Langford, who Hirabayashi played closely with for years, may be on the back burner for the moment. However, he seems hopeful that they'll collide musically once again, singing "Something could happen, it almost worked before, we just have to try harder, we can make it work." It's a rhythmic, buzzing end to a highly entertaining album. *Out* is an explosive blend of harmoniously grungy pop and exquisitely crafted melodies. It's pop music for those who like it a little rough around the edges.— Evangeline Hogg

The Painters

Specks of Dust

(Egg Paper Factory)

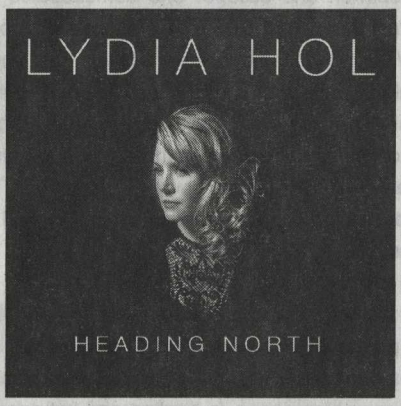
Specks of Dust opens with a driving rhythm that reminds me of the beginning of a road trip — that specific sense of venturing with an unflagging resolve into the unknown. The opening could also double as the backlight of an unsure, yet searching and determined final scene of a Sofia Coppola movie. The sentiment, "Which way I am coming or going / I never really can tell" from "Stuck in the Middle" seals in this tone of the album.

This disorientation lends well to the aesthetic of bohemian youth and existential ennui fostered by the third album from The Painters, a space-folk, pop-folk band from Montreal. Since their first album was released in September 2015, the band has evolved from a dreamy, psychedelic, Tame Impala vibe to a more DIY, slack, Mac DeMarco one.

While some lyrics verge on the melodramatic — "Everyone is dying" and "Am I alive" — the rest of The Painters' lyrics are tender and honest in a way that feels relatable and soothing. Specifically in "Changes," draped with extensive instrumental interludes and a dreamy repetition of nostalgia, "I was younger then / I was younger then" hints at the forlorn yet peaceful solitude of the album. The whole album warmly lights the internal narrative of a young adult, in repose, looking for a place to be.

What I love about this album is that it not only tells a relatable story and asks a lot of questions lyrically, but it also provides a nurturing musical atmosphere as a salve to these larger anxieties and experiences. "How can I tell that you love me?" in "Somewhere," "Tell me what kind of person I will be" in "Specks of Dust," "Always undecided / Is it just bad timing / I wish I was excited / Excite me" from "On the Ceiling," all these lyrics craft a nuanced and complex consciousness of young life.

"Through the Blinds" impressed me the most. Verging on synesthesic, the shimmering ensemble of soft guitar and bass chords in addition to elements like whistling creates the visual environment of waking up in the morning light next to someone you love. The whole album really is a dream — a vivid photo album of youth. "You know what I'd be with you once again / If I could just stop blowing in the wind."— Callie Hitchcock



Lydia Hol

Heading North

(Self-released)

I have a big place in my heart for female folk singers. I listened to Michelle Branch's *Red Album* in the car on my way up to sleep over camp in the Rocky Mountains of Colorado when I was 13 and this love has flourished and evolved into an appreciation for Joni Mitchell, the early Nelly Furtado, Regina Spektor, Fiona Apple, Laura Marling, and most recently Kali Uchis. Something about a woman and a guitar to me is the ultimate confession, the ultimate expression of truth.

Lydia Hol's *Heading North* seems to strive for a similar kind of self-exploration; heading north into the unknown frontier of the self. But, lyrically, Hol doesn't push herself at first. Lyrics such as "Your ammunition is my motor," "Home is where the heart is," "Life is short but it sure feels long," don't really probe or explore as deep as the album title entices.

Even musically, the songs don't offer a wide variation of chord progressions bar the more jazzy "Could've Been the Wind." The pace and general melody stays fairly uniform throughout the album; which isn't necessarily a bad thing. The songs are comforting and soothing in their own right. You can expect tight melody and beat throughout.

The glory and success of this album lies in "Heading North" and "The Loneliest Word." They both traverse notions of the self, yearning, desire for oblivion and escape. She demonstrates the eternal paradox of feeling that "There's a belonging / Longing for someone like a fever / Pulls you in at night" while also knowing that "I'm getting tired of all this noise / It's a pollution / And its robbing me of joy / You are a fine man who asks too much / I am free bird / Scared by a gentle touch." The reconciliation of both wanting connection, and yet needing solitude to discover more depths of the self feels like a complex breakthrough.

I'm not convinced that Lydia Hol makes it into my personal female vocalist hall of fame but she does burrow down to her own nugget of creative self-searching, which is healing and important. I only wish she made higher stakes either vocally or lyrically. It misses the mark for me at a visceral gut level.— Callie Hitchcock

Majical Cloudz

Wait and See EP

(Matador)

Their second release in four months, Majical Cloudz's *Wait and See* EP comes hot on the heels of their successful second full-length, *Are You Alone.*

Though maintaining their trademark earnestness and intimacy, *Wait and See* is something different, a collection of songs recorded at different times through *Are You Alone*'s creation that, according to Majical Cloudz's Tumblr ultimately "didn't fit on that album for one reason or another." Only one clue is offered: "there is a feeling that links them all together." For fans and new listeners alike, listening to the five-track EP becomes an attempt to piece these songs together; to put a finger on what feeling makes them a whole.

The collection drips with a pain missing on the full-length. *Wait and See* feels more private — suited to lying on the floor of a dimmed bedroom. Imbued with themes of loneliness, death, mental illness, and social exclusion, the songs feel like the soundtrack to a disembodying depressive episode, but one you don't mind indulging in.

Opener "Wait and See" is chillingly cinematic — the distorted string lines sound as if they're quickly being reabsorbed into the ether as fast as they come out. The heavy drum hits that underline Walsh's closing counsel to "wait and see" suggest that even this is no guarantee that things will be

better on the other side. The opening lines, "You're disappearing now / You're disappearing friend" encapsulate the EP's lingering feeling.

Welsh's lyrics express insecurity; "Pretty" finds him asking "Do you love me / Or am I wearing you out." Even when shreds of hope are offered, the permeating melancholy seems insurmountable — "You are near me / Oh no one gets close." On "Heaven," happiness can only be experienced through its proximity to death: "When we're dead / We will dance." The limited happiness offered is quickly undercut with fatalism: "You laugh standing in the mirror / In a day, you'll never be this young again." Even in tracks which offer some hope through their narratives, like closer "My Heart Soaks Up Every Drop of Your Blood," the motifs continue to brood.

Majical Cloudz continue to do here what they have historically done so well: Matthew Otto supports Welsh's lyrical starkness and bright vocal tone with ethereal and fuzzy synth work, and it has resulted in a tight pack of downhearted-but-entrancing tunes. So be warned, *Wait and See* establishes its mood so well that you should only listen if you're ready to be sucked in.— Elizabeth Holliday

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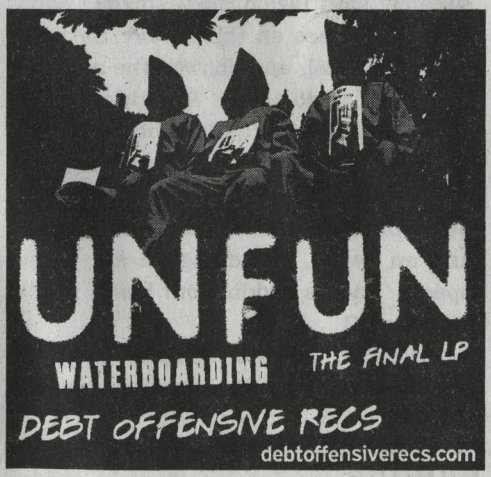
To submit music for review consideration in *Discorder Magazine* and online, please send a physical copy to the station addressed to Jon Kew, Under Review Editor at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though our contributors prioritize physical copies, you may email download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



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THE JAMIE AND SARAH EXPERIENCE PROJECT

IN GOOD HUMOUR

words by Evan Brow
photos by Lukas Engelhardt

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They're actors. They're teachers. They're DJs. It sounds like a sitcom, but it's the story of Jamie Taylor and Sarah Faye Bernstein. Comprising The Jamie and Sarah Experience Project, the two have an energetic, art-based best-friendship comedy duo. Meeting in a clown class (as comedic performers do) while both enrolled in the SFU BFA Acting program in 2011, Taylor and Bernstein enjoyed how each other willingly accepted failure, didn't take themselves too seriously, and used self-deprecation for people's enjoyment. In addition to performing, both are teachers: Jamie works as a teacher-on-call in North and West Vancouver, and Sarah is completing her Bachelor's in Education at UBC studying high school drama. Together, they DJ monthly at the Biltmore Cabaret, and they collaborate on an 'experience project' that produces honest, funny videos and alternative theatre.

Bernstein grew up on the move, her parents living in Malaysia and parts of Africa throughout her childhood. As a result of her travels, she became very close with her brother and sister. Bernstein began making videos at the age of ten with the intention of making her siblings laugh, adopting the "sense of humour of a fourteen-year old boy" that her mom possessed. Bernstein moved to Vancouver from Calgary in 2009 to pursue her BFA.

Taylor grew up in Vancouver, recording her own mock radio shows on cassette tapes as a kid, and impersonating hosts and the songs they would play. She wanted to be a performer when she was young, but also realized a love for teaching. In 2007 Jamie joined the Acting program, and in 2013 took a B.Ed in primary school at UBC.

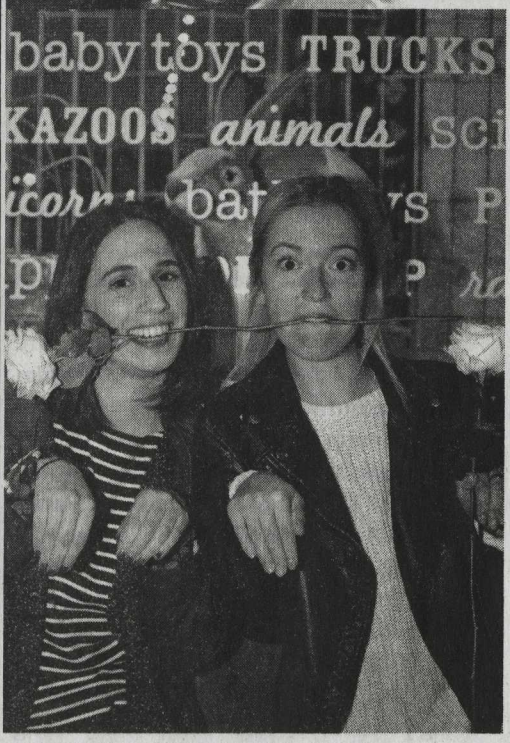
The Jamie and Sarah Experience Project began in 2013 when the two agreed to perform at BLiNk, a cabaret-style show of performances. They came up with a bizarre and lovely idea:

"We wanted my big golden retriever, Ollie, to just be in a sweater. We thought it'd be funny for him to walk around in a sweater," says Taylor. "So we made t-shirts with Ollie's face on them, wore the same outfit [as Ollie], and showed the audience that Ollie can do a trick. The trick was that Ollie could sit, and then we made everyone applaud. The whole rest of the sketch was getting everyone to keep clapping for us, but it built up to me giving Sarah flowers and an award, her doing an acceptance speech, and us nodding our heads in that 'actor way.'"

In 2014, the duo produced their first short video. "How To Live Like Jamie &

Bernstein, on the duo's belief in relatability:

"We all think we're so special. We're not. We're not special. There are millions and millions and millions of people who are copies of us. There are so many people who have the same thoughts as us. So when someone says something that connects you to them, that's great. We're searching for connections. We're saying, 'Do you do this too?'"



Sarah" portrays an exaggerated version of Taylor and Bernstein presenting their odd philosophies to life, like an abstract Martha Stewart video.

"We wrote it based off a tampon commercial," says Bernstein. "We were laughing at tampon commercials and how they were all filled with inspirational quotes, like, 'Dance like nobody's watching.' What? So we started making fun of inspirational quotes, saying stuff like, 'Life's a game. It doesn't matter how hard you play, you win.' We used the quotes and the tampon commercial as a structure, and then filled in the gaps."

Building on its success, the pair wrote and produced "Jamie & Sarah Get There" in 2015, a short video that opened *Back Away, Slowly*, a theatre collaboration between SFU alumni and Theatre Replacement at the Shadbolt Centre for the Arts last June. They credit their success with amazing film partnerships with up-and-coming directors like Daniel Jeffery, Vladimir Fedulov, Mackenzie Warner, Joel Salaysay, and Brendan Prost.

"If you want to be an artist, volunteer your time with people you admire, because they will help you out," says Bernstein. "We're so lucky. We buy them beer and pizza and say 'Thank You! Thank You! Thank You!'"

Right now Taylor and Bernstein are working on a new project with their film collaborators, tapping into a passion or self-exploratory video.

Bernstein explains, "Jamie and I wrote a five-part series called, 'Jamie and Sarah Make A Play.'" She continues, "We're getting back to poking fun at theatre. It starts with Jamie and I saying we want to make a play. Each episode is a different step in making the play. There is coming up with the idea, rehearsing, doing auditions, doing promotions, and then actually doing the play. But the thing we're most excited about is that we're getting a different director to produce each episode." Though their web series mocks certain aspects of theatre, it is all in honest fun. The content of the episodes is based off actual experiences that have shaped them as artists.

With their work in video and onstage, Jamie Taylor and Sarah Faye Bernstein have created a united comedic identity in their own friendship that is open, engaging, and hilariously revelatory. Because they appreciate their own devotion to self-based humour, the two have become characters in their own passion, like Bill Nye or Ernest. I sincerely hope they are able to befriend many more with their brand of comedy.

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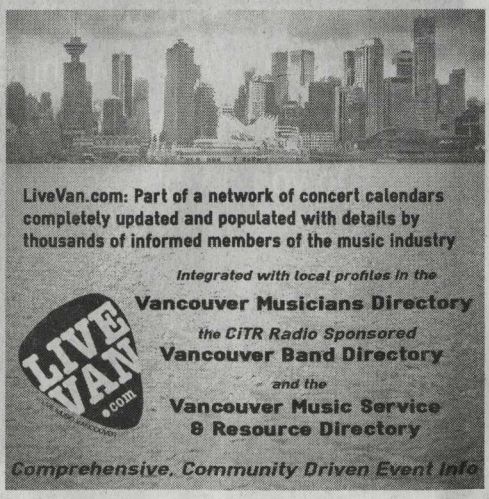
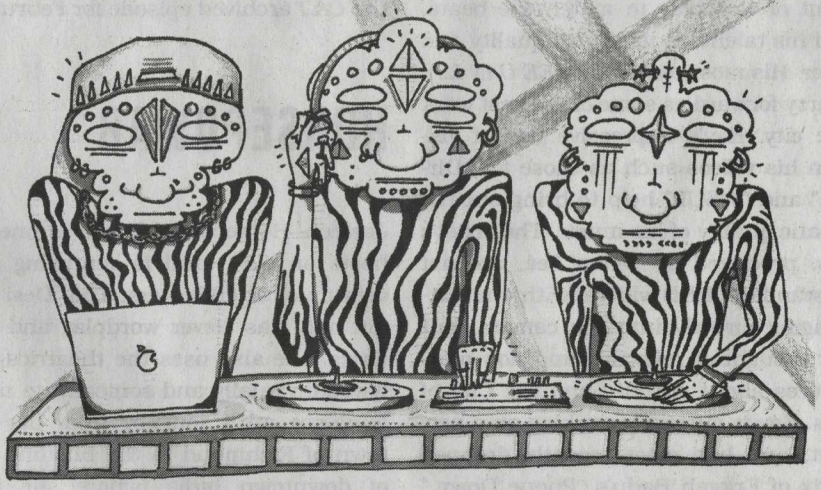
Check out Jamie and Sarah's website at jamieandsarahep.com. They DJ Guilty Pleasures at the Biltmore Cabaret the first Friday of every month.



CRIMES AND TREASONS

ON THE AIR



words by Homeboy Jules, Jamal Steeles, and Lucky Rich
illustrations by Nicolette Lax

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For this installment of On The Air, Discorder *welcomes* Crimes And Treasons *to share the names of artists and groups helping to define and redefine the local hip hop scene, many of whom have been featured on the program.* C&T *airs uncensored profiles of rap artists from around Vancouver on CiTR 101.9FM every Tuesday night between 9-11pm.*

THE TROUP!

For over a decade, *Crimes And Treasons* has been interviewing and playing hip hop from our rainy city. Current hosts, Homeboy Jules, Relly Rels, Jamal Steeles, Lucky Rich and Horsepowar have been venturing out to build a platform for local artists to shine. With hundreds of interviews and guest DJ sets in the archive, *C&T* offers an introduction to the unique rap sounds of Vancouver.

SETH KAY

Formally from the rap duo District 36, Kay is now venturing solo as part of the 'New Era' in the Vancouver rap scene. Those familiar with Vancouver creative Jaykin will appreciate that Kay's melodic hooks and catchy bars truly speak to being 'on vibe.' He has the ability to make tasteful and discerning music with just the right amount of wordplay to match the beats. One of his talents is to give all quality and no filler. His most recent EP *SEE U IN L.A.* will carry forward as some of the best work in the city. Kay's impressive use of visuals in his videos such as those for "Direction" and "WSUP" help to bring out the cinematic quality of his music. The artist's videos, produced by Dixon Lee, are not your standard R&B videos with the artist singing directly into the camera, but rather thoughtful, reflective, and slow-moving pieces about our city and the City of Angels. Kay is currently working on a new project, and has most recently dropped a remix of Erkyah Badu's "Phone Down." Be sure to listen for Seth Kay in studio on *C&T* in April.

ROMI

ROMI is a duo comprised of Futonious Don III and SoulBoi (a.k.a. Real Smooth). The group's name is an acronym for Rise Of My Inspiration. ROMI is Vancouver's answer to the new currents of soulful trap and experimental sounds in hip hop music today. With many in the city comparing their sound to that of the Soulection collective, ROMI continue to show great stage presence as well as having some of the crispiest studio sounds Vancity has to offer. Futon's verses vibe out and speak to some deeply personal and refreshingly transparent thoughts. You can hear the sounds of the Futon Don on the *Chapel Sound Compilation Vol. 1* and on the *Crimes And Treasons* Best of 2015 mix. The duo's new music features local artist LaGo, an R&B artist whom they met serendipitously at a local gym. Listen to an archived interview with ROMI and LaGo, as well as exclusive premieres of their respective upcoming projects on the *C&T* archived episode for February 16.

HORSEPOWAR

Jasleen 'Horsepowar' Powar is one of five hosts on *C&T*, and is venturing on her own musical endeavors. This Desi rapper not only has clever wordplay and playful lyrics, she also uses the theatrics of Bollywood, visually and sonically, to take the audience on a journey from her hometown of Richmond to the bustling streets of downtown India (where she is currently touring). With the release of her latest mixtape *Out2Lunch* dropping earlier this month, the artist known as Horsepowar finds the balance between mysterious poetry and tongue twisting bars. Horsepowar has dropped numerous DJ sets on air, and has interviewed artists Jamie XX, Just Blaze, Nacho Picasso, and Vialz. Horsepowar, alongside *C&T* host Homeboy Jules, will be performing at the SXSW Showcase in Austin, Texas this month.

CHAPEL SOUND

Chapel Sound is a Vancouver supergroup. Think The New Pornographers, but 'Triiiiippy Mane!!!!' This collective of DJs and artists have continued to give their loyal listeners a wide range of sonic sounds for the past five years. Their latest releases have hip-hop, trip-hop, house, trap, electronic, ambient and experimental tracks from some of Vancouver's best producers, who all reside in their camp. Clearly this army of DJs have a bright future in front of them, which is probably why they all rock shades. What's really impressive is the size of the crew — it includes dozens of artists that voltron into one cohesive entity. Artists on the label include WSUPTIGER, Shaunic, Jolin Ras, Joseph L'Étranger, Kutcorners, all of whom have dropped DJ sets and exclusive tracks on *C&T*. Chapel Sound exists not only as a collective of producers, but also as a group of individuals who set up unique events and late night parties in the Vancity area. Be sure to catch Chapel Sound and their affiliates heating up the dancefloor at your local after-hours.

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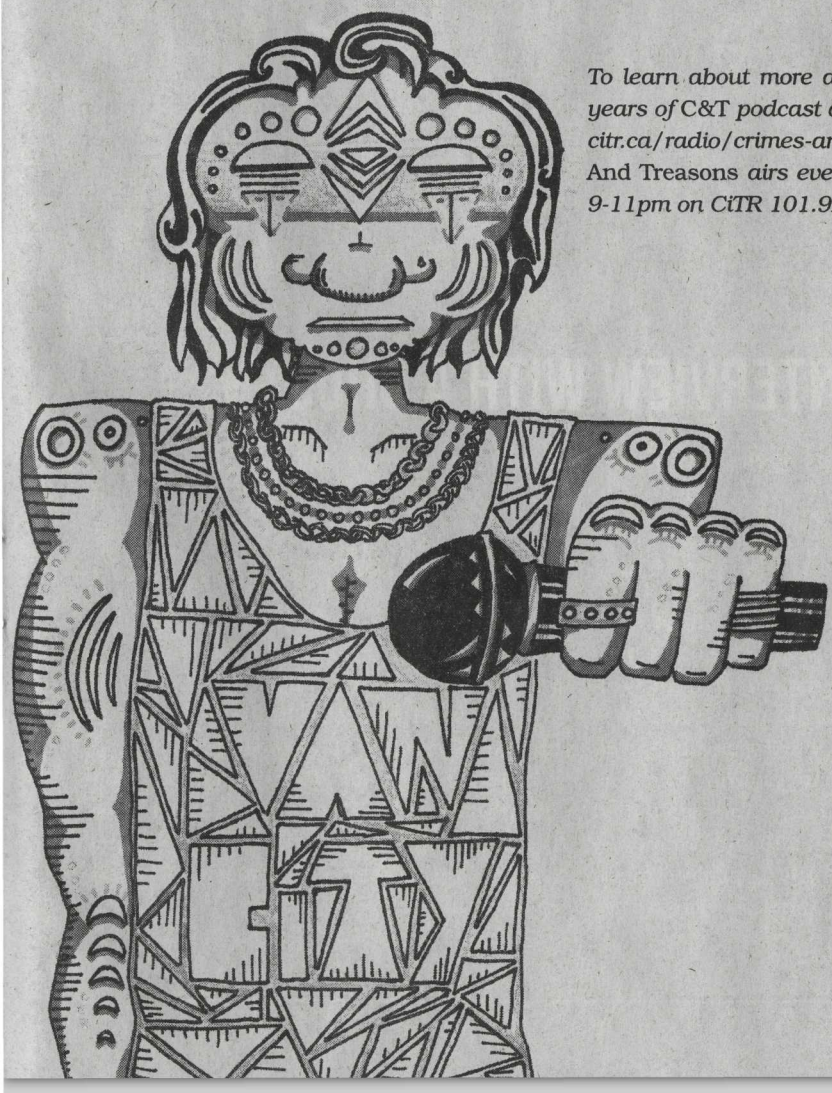
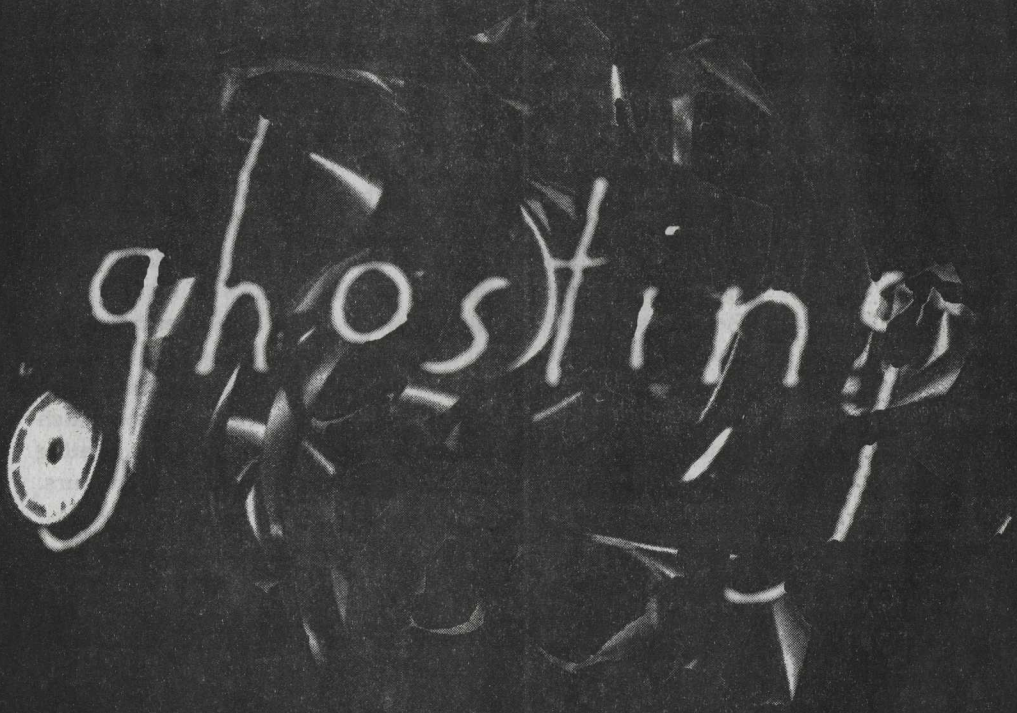
To learn about more artists, or browse 12 years of C&T *podcast archives, visit citr.ca/radio/crimes-and-treasons.* Crimes And Treasons *airs every Tuesday between 9-11pm on CiTR 101.9FM.*



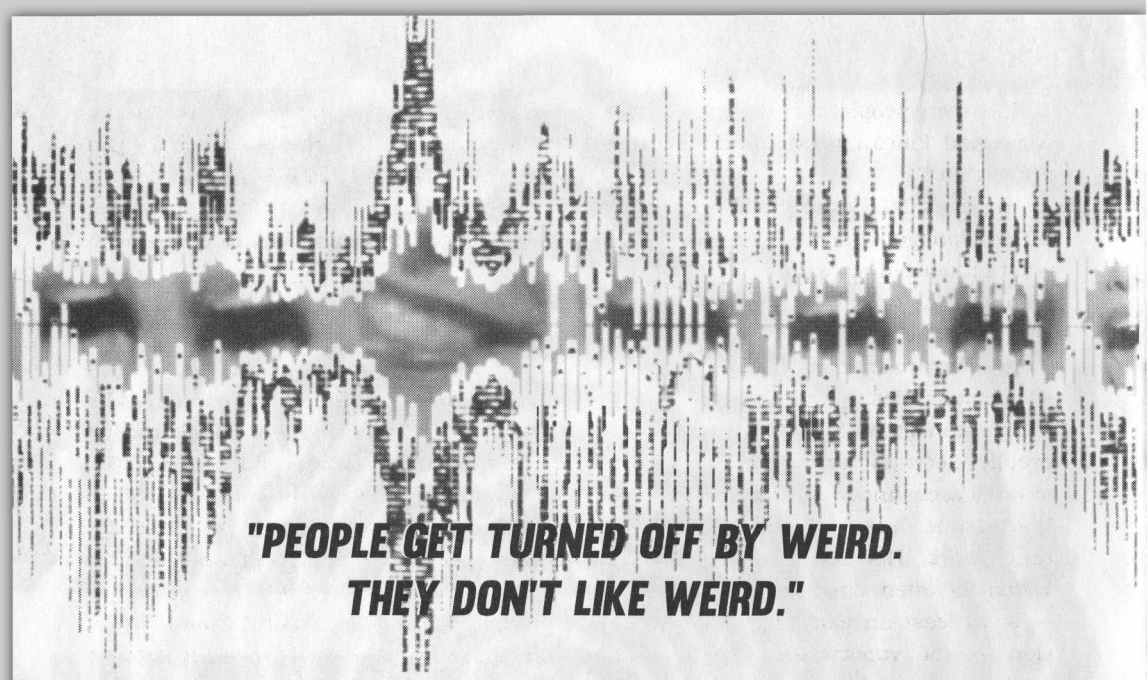


INTERVIEW WITH A GHOST

words by Bryce Warnes // illustrations by Jules Galbraith

g h o s t i n g joins me over Skype from the inside of a car parked somewhere on Greater Vancouver's rural limits. On his end, the sound of pouring rain, plus Jack FM playing at a barely audible level, forms an ambient background wash as g h o s t i n g and I — for reasons explained later, he prefers to remain anonymous — talk about his music, the appeal of trash, and the spaceless, timeless vaporwave genre.

g h o s t i n g's first tape, *Telenights*, released online initially via Dream Catalogue and later, physically, through Toronto label Adhesive Sounds, is a work of plunderphonic faux-nostalgia. On it, g h o s t i n g takes TV commercials from the '80s and '90s and chops and screws them to produce a constantly shifting soundscape of warped, disposable broadcast culture.



"PEOPLE GET TURNED OFF BY WEIRD. THEY DON'T LIKE WEIRD."

There are actually whole communities out there who trade VHS tapes of just commercials," he says. "And they'll think this stuff is gold if you have a box of VHS tapes in your garage that no-one has ripped."

g h o s t i n g doesn't trade VHS, but he admits to a love of the medium, which started by listening to YouTube channels curated by the tape hoarders he describes.

"I used to just [play them] in the background while doing other things. It's really soothing," he says. "You know how some people listen to white noise? ... That's my white noise."

When jingles from these commercials began to embed themselves in g h o s t i n g's brain, he started to experiment, sampling them in warped compositions that he posted on YouTube. It wasn't long before he was contacted out of the blue by HKE, the figure behind vaporwave clearinghouse Dream Catalogue. At the time, Dream Catalogue consisted of only twenty or thirty releases; g h o s t i n g was one of the earliest artists to appear on its roster. g h o s t i n g would later rerelease a remastered and audibly softer version on Adhesive Sounds, this time with a physical tape.

This world of online-only labels and anonymous personas is *de rigeur* for vaporwave, a genre which got its start in the early 2010s but was first articulated — in a widely-read way, at least — in a two-part feature by Adam Harper in *Dummy* magazine titled, "Vaporwave and the pop-art of the virtual plaza."

In it, Harper focuses on the work of artists such as Fatima al Qadiri, INTERNET CLUB and James Ferraro to define a genre of "pastiched techno-capitalist stock promotional music for the era of the personal computer and of bum-bags full of Apple devices." In computing, vaporware is software that has been publicly announced and hyped up, but never released. Similarly, vaporwave takes the early-'90s promise of an incorporeal, pastel-hued future reality on the World Wide Web, and plays with it to produce work that is alternately sarcastic, nostalgic and foreboding.

"I've always called it sound collage," says g h o s t i n g. He doesn't go for labels. "I don't think you need to name everything.

... I've seen people call DJ Screw vaporwave. And, I mean, what are you gonna say about that?"

He considers himself a fan of "2008 - 2010 hypnagogia music," and says that's what influenced his work on *Telenights*. He points to the work of Luke Perry (a musician, not the actor), Sam Meringue and James Ferraro as indicative of that genre's specific qualities.

James Ferraro is an interesting one. A prolific electronic artist, he has pumped out releases under various pseudonyms that define huge swaths of the trash tune genre. His 2011 release *Far Side Virtual* is often cited as the foundation — or at least an early, formative expression — of vaporwave. Others plumb sources more akin, musically, to what g h o s t i n g explores on *Telenights*, sampling New Age and smooth jazz that wouldn't be out of place in a shopping mall circa 1993.

This genre, or constellation of genres — whether you want to call it hypnagogia, vaporwave, or any of the sub-categories enthusiasts have traced out for each — is placeless. Countless releases show up on Bandcamp or Soundcloud, almost always under aliases, rarely gaining attention beyond the creator's Twitter following. As such, there is no local "scene." This is especially true for g h o s t i n g's locale, a part of the GVRD considerably distant from venues, arts spaces, or anywhere else people who make weird music might congregate.

"People get turned off by weird. They don't like weird," he says. "I don't think there is any scene here, period."

That's where the whole internet thing comes in. g h o s t i n g was initially making music in isolation. A few songs on Soundcloud were enough to draw the attention of HKE from Dream Catalogue, initiating the process that would lead to *Telenights*. That was g h o s t i n g's first contact with someone interested in what he was doing. In summer of 2015, he started a Twitter account, and has since begun to collaborate and communicate with other artists.

"It's good to finally talk to people who know more about music," he says.

g h o s t i n g's next tape just came out via Adhesive Sounds. Titled *2D FUN AT GRID WORLD*, it diverges from *Telenights* in that almost all the music was composed by g h o s t i n g. It includes occasional, warped vocals taken from VHS, but the actual "TV trash tunes" (his words) were composed by g h o s t i n g himself with a BOSS SP-202 sampler, a Roland SP404-SX, and a Microkorg synth. While he has a background in playing drums, his musical knowledge is mostly self-taught, just "messing around with gear and computers."

The tunes may be original, but *2D FUN AT GRID WORLD* has the same weird, displaced-in-time quality as *Telenights*. The latter sold out within a couple of months; a secondhand copy recently resold for three times its retail value. It's not unreasonable to expect a similar reception for *2D FUN AT GRID WORLD*, especially now that g h o s t i n g has established a name for himself. No matter how well it does, though, he is determined to remain anonymous, a spectre in a genre populated by spectres, without a scene, or live shows, or a face to attach to the name.

"If I were making more traditional music, it would be the same," he says. "I just don't like attention like that."

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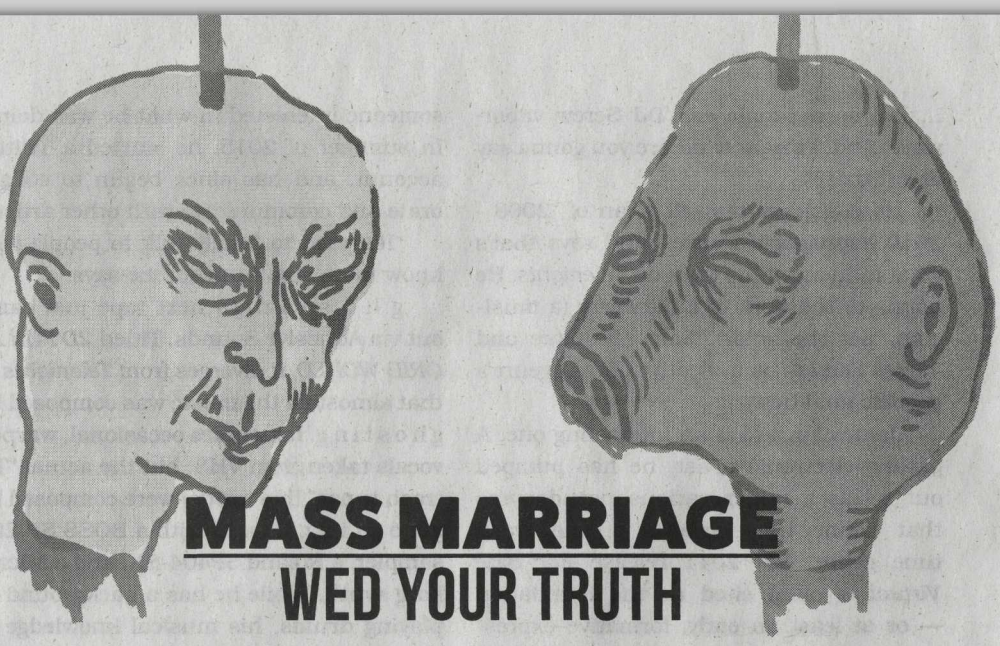
To hear 2D FUN AT GRID WORLD, *visit adhesivesounds.bandcamp.com. You can also follow g h o s t i n g at:*

soundcloud.com/ghost-ing

or on Twitter — @ghosting_tv



MASS MARRIAGE
WED YOUR TRUTH

words by Jonathan Kew // illustrations by Olga Abeleva
photos by Evan Buggle

You can find poetry on Mel Paget's personal webpage. One poem starts "Strawberry Soda" continuing with a succession of two lines, their margins uncomfortably overlaid, "Strawberry Denim / Strawberry Swastika." Looking at each subsequent strawberry succession run into the line above, you can imagine the wall-of-sound, the tension of grinding teeth and overlapping alarms. Elsewhere, two mirroring images read respectively, "a breath of the perfume counter" and "freedom in a shopping bag." It's cheery and matter-of-fact: blackened truisms, botox smiles. Another poem reads, "I like the word 'hysteric' / I dislike the word 'sensual.'" "Euphoric" is another word this voice dislikes.

These poems imply the psychological mores of Mass Marriage, the repository of Mel Paget's multi-disciplinary practice since 2011. Though native to Vancouver Island, Paget has been an essential element of the Vancouver noise scene for years. She's currently completing a degree in visual arts at Emily Carr University of Art + Design. As Mass Marriage, Paget is working on a lathe 7" to be released on L.A. label Claimed Responsibility, and a book is beginning to coalesce.

If there is a kind of music that gets at the underlying violence of the everyday, it's noise. Those who don't listen to much of it will just hear the extreme dissonance and volume. But by niche standards, Mass Marriage makes tempered music, focused on teasing out the mutating artifacts of atonal repetition, and meditations of electronic clamour. Paget's 2015 release, *Moda c20*, features harsh oscillations over an unrelenting drone. Tracks from years past like "Orchard" sample melodic swells that teeter on poignant, with an alien beauty imbued through layers of feedback and

distortion. Paired with visuals, the impression can be a kind of waking nightmare, the depressive isolation of being at a party on psychedelics, or submission in a bout of sleep paralysis.

It's late afternoon when I meet with Paget at Elysian on Broadway. We're both sick. She describes a head-cold, gauzy ears; I have a disruptive cough. We start by talking about the origins of Mass Marriage, and Paget tells me, "I was making videos and animations and I wanted soundscapes for them. I just did it for myself, not for shows, until some time later." Now much of her personal work falls into the discourse of Mass Marriage; photocopy burnt visuals complementing washed out snapshots, collages of want and VHS memory. Mass Marriage's Tumblr reads, "Paget's work envisions a manic character obsessed with female identity from high fashion to the female body in popular culture, to prostitution, all embroiled in a world of bizarre European genre cinema. These fixations are appropriated by Paget from various media sources and heavily processed into vivid, concentrated, abstract and abrasive sound and video..."

I ask Paget about these themes, and she explains, "I've gotten into exploring that more. I'm interested in female identity, where people fall into good or evil. I was very interested in models, fashion, that industry, females in films or horror movies. How can I say without sounding like a total flake... I've always been drawn to the tragic female figure in literature, film; the hysteric woman."

Paget also touches upon fashion and consumerism, women as an industry. "I've always been interested in avant-garde fashion. I grew up during early '90s; *Fashion Files*, supermodels ... When I was younger I'd watch and be so enthralled by that world. I guess I have an interest in how it's kinda vapid, but it's also this art-form. It shapes people into different people ... [Fashion is] selling an idea of what kind of person someone wants to be. I like looking at older advertisements, like from the '80s. Things were very money, opulent. That's the era of fashion I'm interested in, when things, economically, were at such a boom."

Themes of ideation pair with Mass Marriage's inclination to explore psychological states: Paget's video for the track "NOTHING UNDERNEATH" features a clip from 1991 pink film *Sweet Honey Juice*. The clip opens with an audio excerpt from the 1985 giallo film *Nothing Underneath*: "A body, a face, a little bit of makeup, a beautiful dress, and nothing underneath. That's all people ask of a model: nothing."

Paget slows the footage to a snail's pace, framing a woman's face as a hairdresser grooms her. The music of Mass Marriage dominates the scene's affect — a call and response between stuttering roars of sound and Paget's own piercing vocals. The woman looks slightly off-camera, vaguely smiles. There's an absolute abyss between the viewer-voyeur and whatever thoughts occupy her repose.

The noise is a numb dialogue, it roils and bristles against itself. Again, unlike many noise musicians, Mass Marriage is inclined to lock into a groove and contemplate a scene: "I don't listen to a lot of harsh noise in my spare time ... I want [Mass Marriage] to be more atmospheric than static." Among venerated outfits such as Atrax Morgue, Mauthausen Orchestra, Mayuko Hino, Macronympha, and Rusalka, Paget lists Ramleh as a heavy influence, a group which made similar moves away from outright cacophony and towards moods. She also references Vancouver's own harsh noise wall innovator Sam McKinlay, a.k.a. The Rita.

"I saw [The Rita] play for the first time and it really kinda made me realize how

"I'VE ALWAYS BEEN DRAWN TO THE TRAGIC FEMALE FIGURE IN LITERATURE, FILM; THE HYSTERIC WOMAN"

mood altering you can make sound and how it's not just listening. It plays with the space you're in ... So, that made me pay attention to spacing in noise. Before, I wanted it to sound as crazy as possible."

Mass Marriage shares its interest in genre film and the ideation of femininity with The Rita, which begs a question. The Hysterical Woman is an often invoked figure in darker electronic fare, from techno to industrial — these genres tempt controversies around misogyny, exclusivity and the appropriation of women's voices. However, Paget's experience sheds another light. "It's definitely a more male than female ratio; on paper, I guess. But, I think I haven't had any experiences with that community, where I feel like I've had a gender issue. I think because it's already such a small scene, people are happy anyone's doing anything. The more trouble I've had is with people from the outside. Like, 'Oh, you're in the scene and it's such a boy's club,' or 'You're female, why are you into that music that's so aggressive, why aren't you making nice dreamy pop?' or something. So in that realm I've had more of a hard time with outsiders than insiders."

As of this article, Paget will have completed a show with Blair Fitzpatrick and Sam RSA as Leather. They will have opened for LA grindcore trio, Sissy Spacek, which features the artist and noise luminary John Wiese. This world has extended Paget's reach down the West Coast, into the U.S., connecting her with label heads and prominent figures. "I've been lucky ... In places like L.A. people are supportive of experimental music, definitely Portland too. I think Vancouver is getting better. People are flourishing right now who aren't just bands or DJs."

It may be the mutual ailments, the busy thrum inside Elysian, or the high concentration of conversational noise as I sort through my recording, but I feel that Paget resists extrapolating at length on Mass Marriage beyond the bold artist's statement. The messages carry themselves, and Mass Marriage is a bursting dialogue that resists neat conclusions. That said, we have a new 7" on Claimed Responsibility to look forward to, featuring more atmospheric material, suggesting another anchor of the Mass Marriage project.

With such high highs, I feel it's appropriate to end on a suitably euphoric note, with Paget explaining the origin of her project's name. It suggests, at the least, the degree to which expectations lend themselves to interruption. "I guess I just chose the name because it was a joke for myself. At the time I noticed bands with names like Mass Genocide and Mass Grave ... you know, real negative vibes. And I thought it was funny to be Mass Marriage."

It's hard to say whether that's a Ha Ha funny or something more askew.

X

Follow Mass Marriage on Tumblr at massmarriage.tumblr.com, and listen at massmarriage.bandcamp.com.

FUNDRIVE FINALE

AND CiTR POP ALLIANCE COMPILATION, VOL. 4 RELEASE PARTY

MARCH 4 AT THE HINDENBURG *(23 west cordova)*
DOORS AT 8 PM | BANDS AT 9 PM

LATE SPRING
STEFANA FRATILA
ACE MARTENS
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MOURNING COUP
+ CiTR DJS *and* SILENT ACTION

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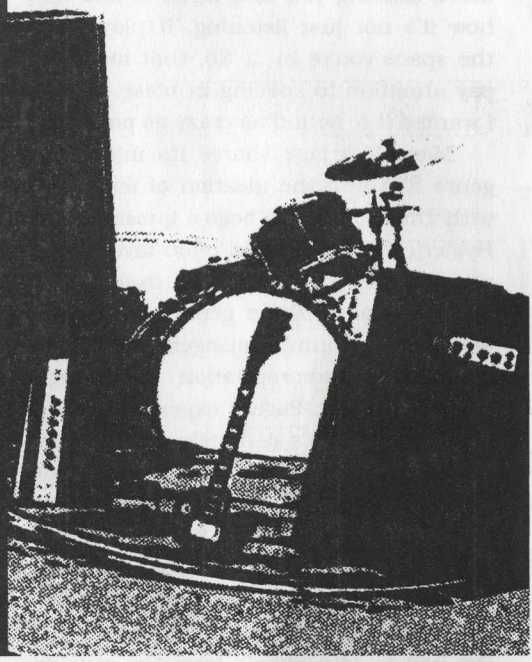

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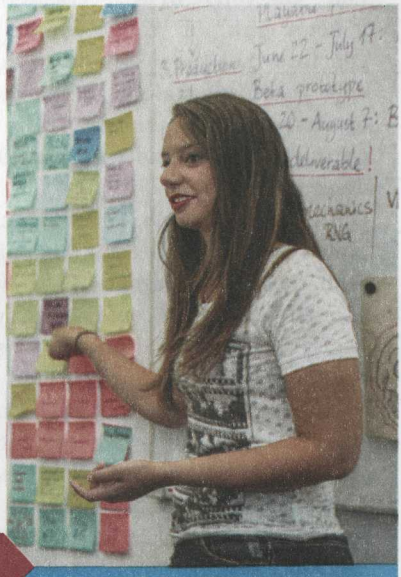

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CENTRE FOR DIGITAL MEDIA

a collaboration between

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CiTR 101.9FM PROGRAM GUIDE

DISCORDER RECOMMENDS LISTENING TO CITR EVERYDAY

	MON	TUES	WED	THUR	FRI	SAT	SUN	
6 AM	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	6 AM
7 AM	MINDFUL MATTERS						BEPI CRESPAN PRESENTS...	7 AM
8 AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	VANCOUVER, RIGHT?		THE SATURDAY EDGE		8 AM
9 AM				THE COMMUNITY LIVING SHOW	WIZE MEN		CLASSICAL CHAOS	9 AM
10 AM		ROCKET FROM RUSSIA	POP DRONES	A FACE FOR RADIO	STUDENT SPECIAL HOUR		SHOOKSHOOKTA	10 AM
11 AM	UNCEDED AIRWAVES			THE REEL WHIRLED / PETE'S PICKS	THE CAT'S PAJAMS			11 AM
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM
1 PM	PARTS UNKNOWN	SHINE ON	PERM-ANENT RAIN / BVP RADIO	STUDENT FILL-IN	FEMCONCEPT	POWER CHORD	THE ROCKERS SHOW	1 PM
2 PM		ALBION	EXTRAENVIRO-NMENTALIST	MUZAK FOR THE OBSERVANT	RADIO ZERO			2 PM
3 PM	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK / THUNDERBIRD EYE	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE	3 PM
4 PM	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	STUDENT FILL-IN				4 PM
5 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	ALL ACCESS PASS	NEWS 101	MANTRA	CHTHONIC BOOM!	5 PM
6 PM	SOULSHIP ENTERPRISE	FLEX YOUR HEAD	SHARING SCIENCE	ARE YOU AWARE / UBC ARTS	LADY RADIO	NASHA VOLNA	CRESCENDO	6 PM
7 PM	EXPLODING HEAD MOVIES		SAMSQU ANTCH'S HIDE-AWAY / INNER SPACE	PEANUT BUTTER 'N' JAMS / TICK TALK	UBC INSIDERS	NOD ON THE LIST	MORE THAN HUMAN	7 PM
8 PM		INSIDE OUT	SOUL SANDWICH	THE SPICE OF LIFE / NEW ERA	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA / TECHNO PROGRE SSIVO	8 PM
9 PM	THE JAZZ SHOW	CRIMES & TREASONS	ALL EARS	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES	9 PM
10 PM			THE SCREEN GIRLS		CANADA POST ROCK		TRANCENDANCE	10 PM
11 PM			WHITE NOISE	COPY / PASTE	THE MEDICINE SHOW			11 PM
12 AM	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	AURAL TENTACLES	THE LATE NIGHT SHOW	RANDOPHONIC	CITR GHOST MIX	12 AM
1 AM								1 AM
2 AM						THE ABSOLUTE VALUE OF INSOMNIA		2 AM
3 AM								3 AM
4 AM								4 AM
5 AM								5 AM

■ CARRIBEAN

SOCA STORM

SAT. 8 PM

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

■ CHINESE / KOREAN

ASIAN WAVE

WED. 4 PM

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

■ CINEMATIC

EXPLODING HEAD MOVIES

MON. 7 PM

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

■ CLASSICAL

CLASSICAL CHAOS

SUN. 9 AM

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

■ DANCE / ELECTRONIC

BOOTLEGS & B-SIDES

SUN. 9 PM

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

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

COPY/PASTE

THU. 11 PM

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

INNER SPACE

ALTERNATING WED. 6:30 PM

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

INSIDE OUT

TUE. 8 PM

THE LATE NIGHT SHOW

FRI. 12:30 AM

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

RADIO ZERO

FRI. 2 PM

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

SYNAPTIC SANDWICH

SAT. 9 PM

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

TECHNO PROGRESSIVO

ALTERNATING SUN. 8 PM

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

TRANCENDANCE

SUN. 1 PM

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

Email: djsmileymike @trancendance.net.
Website: www.trancendance.net.

■ DIFFICULT

BEPI CRESPAN PRESENTS...

SUN. 7 AM

Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/ collage and general Crespan© weirdness.

Twitter: @bepicrespan.

Blog: bepicrespan.blogspot.ca

■ DRAMA / POETRY

SKALD'S HALL

FRI. 9 PM

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

■ ECLECTIC

A FACE FOR RADIO

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

THE SHAKESPEARE SHOW

WED. 12 PM

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

SHINE ON

TUE. 1 PM

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

SOUL SANDWICH

WED. 8 PM

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

STUDENT SPECIAL HOUR

FRI. 10 AM

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

SUBURBAN JUNGLE

WED. 8 AM

Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity.

Email: dj@jackvelvet.net.

■ ETHIOPIAN

SHOOKSHOOKTA

SUN. 10 AM

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

■ EXPERIMENTAL

KEW IT UP

WED. 3 PM

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

MORE THAN HUMAN

SUN. 7 PM

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

POP DRONES

WED. 10 AM

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

■ GENERATIVE

THE ABSOLUTE VALUE OF INSOMNIA

SAT. 2 AM

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

■ HIP HOP

CRIMES & TREASONS

TUE. 9 PM

Uncensored Hip-Hop & Trillish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels.

Website: http://crimesandtreasons.blogspot.ca.
Email: dj@crimesandtreasons.com.

NEW ERA

ALTERNATING THU. 7:30 PM

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

VIBES & STUFF

TUE. 4 PM

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

■ INDIAN

RHYTHMS INDIA

ALTERNATING SUN. 8 PM

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

■ JAZZ

THE JAZZ SHOW

MON. 9 PM

March 7: We begin a month of Jazz Features by some lesser known but excellent players. We start with Atlanta's gift to music, pianist composer Duke Pearson. Mr. Pearson and an all-star cast with trumpeter Donald Byrd, tenor giant Joe Henderson and the incredible James Spaulding on flute and alto. 5 out of the 6 tunes are by Duke and the album is hot. "Wahoo" tonight.

March 14: Jerome Richardson is not a household name but he has appeared on thousands of sessions (Jazz, Pop, Classical). He recorded very little under his own name but this is a goodie. Jerome is heard here on tenor and baritone saxes and flute in a quartet setting. Don't miss "Roamin' With Richardson".

March 21: Matthew Gee was a fine and respected trombonist with a long musical pedigree but recorded little under name. This is a rare good one that has two different bands led by Mr. Gee. I'm sure you'll like the date. It's called "Jazz By Gee!"

March 28: The Jazz Lab was a fine little quintet that existed in 1957. Trumpeter Donald Byrd and the lesser known composer and alto saxophonist Gigi Gryce were the co-leaders. This is their finest album but it was never issued in North America! This is solid and original music. "New Formulas From The Jazz Lab" will surprise you with it's up to date sound.

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 of 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.

■ 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: rocketfromrussiacitr@gmail.com.

Facebook: https://www.facebook.com/RocketFromRussia. Twitter: http://twitter.com/tima_tzar.

GENERATION ANNIHILATION

SAT. 12 PM

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

Facebook: facebook.com/generationannihilation/

■ REGGAE

THE ROCKERS SHOW

SUN. 12 PM

Reggae inna all styles and fashion.

■ ROCK / POP / INDIE

ALBION

TUE. 2 PM

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

THE BURROW

MON. 3 PM

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

BVP RADIO

ALTERNATING WED. 1 PM

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

CANADA POST-ROCK

FRI. 10 PM

Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed

to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" infront 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.

DISCORDER RADIO

TUE. 5 PM

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

DUNCAN'S DONUTS

THU. 12 PM

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

http://duncansdonuts.wordpress.com.

MUZAK FOR THE OBSERVANT

THU. 2 PM

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

PARTS UNKNOWN

MON. 1 PM

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

THE PERMANENT RAIN RADIO

ALTERNATING WED. 1 PM

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

What website?
thepermanentrainpress.com

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED. 6:30 PM

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

Email: anitabinder@hotmail.com.

SPICE OF LIFE

ALTERNATING THU. 7:30 PM

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

■ ROOTS / FOLK / BLUES

BLOOD ON THE SADDLE

ALTERNATING SUN. 3 PM

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

CODE BLUE

SAT. 3 PM

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.

Email: codeblue@paulnorton.ca

PACIFIC PICKIN'

TUE. 6 AM

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

THE SATURDAY EDGE

SAT. 8 AM

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

Email: 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 electic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic.
Email: mantraradioshow@gmail.com

■ SOUL / R&B

AFRICAN RHYTHMS

FRI. 7:30 PM

Website: www.africanrhythmsradio.com

SOULSHIP ENTERPRISE

SAT. 7 PM

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

■ SPORTS

THUNDERBIRD EYE

THU.3:30 PM

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

■ TALK

ALL ACCESS PASS

THU. 5 PM

CITR Accessibility Collective's new radio show. We talk about equity, inclusion, and accessibility

for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events, and awesome dialogue.

ALL EARS

WED. 9 PM

Looking for advice? Hosts Brandon and Mormel 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...

THE COMMUNITY LIVING SHOW

THU. 9 AM

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

EXTRAENVIRONMENTALIST

WED. 2 PM

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

LADY RADIO

FRI. 6 PM

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

MINDFUL MATTERS

MON. 7:30 AM

NEWS 101

FRI. 5 PM

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

PETE'S PICKS

THU. 11:30 PM

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

QUEER FM VANCOUVER: RELOADED

TUE. 8 AM

Dedicated to the gay, lesbian, bisexual and 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

CITR 101.9FM

FEBRUARY MONTHLY CHARTS

	ARTIST	ALBUM	LABEL
1	TOUGH CUSTOMER*+	*THE WORST DEMO*	SELF-RELEASED
2	LYDIA HOL*	*HEADING NORTH*	SELF-RELEASED
3	MOSS LIME*	*ZOO DU QUEBEC*	TELEPHONE EXPLOSION
4	SOUNS*+	*AMBIENT A*	DEEP SEA MINING SYNDICATE
5	SWIM TEAM*+	*FREEDOM/ CONSTRAINT*	SELF-RELEASED
6	NAP EYES*	*THOUGHT ROCK FISH SCALE*	YOU'VE CHANGED
7	SAVAGES	*ADORE LIFE*	MATADOR
8	THE WAINWRIGHT SISTERS*	*SONGS IN THE DARK*	MAPLEMUSIC
9	BASIA BULAT*	*GOOD ADVICE*	SECRET CITY
10	HINDS	*LEAVE ME ALONE*	MOM + POP / LUCKY NUMBER
11	DUMB*+	*BEACH CHURCH*	SELF-RELEASED
12	AIDAN KNIGHT*	*EACH OTHER*	OUTSIDE MUSIC
13	WALL	*S/T EP*	WHARF CAT
14	CÉCILE DOO-KINGUÉ*	*ANYBODY LISTENING PART 2: DIALOGUES*	SELF-RELEASED
15	LOSCIL*+	*SINE STUDIES 2*	JAZ
16	ROOMS*+	*IT TAKES A LOT TO SHOW UP*	PRETZEL
17	TORTOISE	*THE CATASTROPHIST*	THRILL JOCKEY
18	KHOTIN*+	*BAIKAL ACID*	1080P
19	KNAUTIC*+	*AGWÉ*	EAST VAN DIGITAL
20	REEF SHARK*+	*MIND RACE*	BIG SMOKE
21	JUNIOR BOYS*	*BIG BLACK COAT*	CITY SLANG
22	LANTERN*	*BLACK HIGHWAYS AND GREEN GARDEN ROADS*	FIXTURE
23	FUTUREKIDS*	*THIS IS EVERYTHING*	SELF-RELEASED
24	MICHAEL AND THE SLUMBERLAND BAND*+	*THOUSAND YEARS UNDER THE SUN*	SELF-RELEASED
25	PUGS AND CROWS AND TONY WILSON*+	*EVERYONE KNOWS EVERYONE 1 & 2*	NOSCHMO
26	SHUYLER JANSEN*+	*THE LONG SHADOW*	BIG WHITE CLOUD
27	LOST AND PROFOUND	*GOODBYE MINE*	SELF-RELEASED
28	IDAN RAICHEL	*AT THE EDGE OF THE BEGININNG*	CUMBANCHA
29	WILD PLAINS*	*LIVE IMPROVISATIONS*	SELF-RELEASED
30	DAVID BOWIE	*BLACKSTAR*	COLUMBIA
31	KAT MCLEVEY*	*EVERGROWN*	SELF-RELEASED
31	MILK LINES*	*CERAMIC*	IN THE RED
33	THE PURVEYORS OF FREE WILL*	*FROZEN IN AN ICE AGE OF REGRET*	BAFFLED OCTOPI
34	VARIOUS*	*FIXTURE RECORDS 4*	FIXTURE
35	DIIV	*IS THE IS ARE*	CAPTURED TRACKS
36	PSYCHIC POLLUTION*	*TANZ FUR DUNKLEN SEELEN*	EAT GLASS
37	CLOUDLAND CANYON	*AN ARABESQUE*	MEDICAL
38	DEAD GHOSTS*+	*LOVE AND DEATH AND ALL THE REST*	BURGER
39	MOSS HARVEST*	*ILIAC VISCERA*	DEEP SEA MINING SYNDICATE
40	TY SEGALL	*EMOTIONAL MUGGER*	DRAG CITY
41	LINSEY WELLMAN*	*MANIFESTO*	E-TRON
42	REID JAMIESON*+	*THE PRESLEY SESSIONS REVISITED*	SELF-RELEASED
43	SOFT SERVE*+	*SOFT SERVE*	SELF-RELEASED
44	DID YOU DIE*+	*WEIRD LOVE*	WIENER
45	COYPU	*FLOATING*	MIE
46	ALLISON AU QUARTET*	*FOREST GROVE*	SELF-RELEASED
47	DRESSY BESSY	*KINGSIZED*	YEP ROC
48	NO NEGATIVE*	*THE GOOD NEVER COMES*	PSYCHIC HANDSHAKE
49	HALF JAPANESE	*PERFECT*	JOYFUL NOISE
50	JENNYLEE	*RIGHT ON*	ROUGH TRADE

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 air-play on CITR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CITR 101.9FM, LL500 6133 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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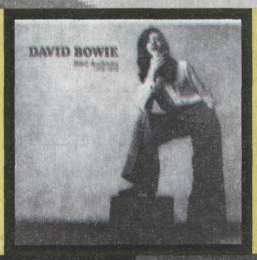

WILLIE THRASHER
SPIRIT CHILD
- 1981 NATIVE NORTH AMERICA CANADIAN FOLK ROCK
180GRM LP $29.95

JERK IN THE CAN
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- 2016 VANCOUVER MINIMALIST SYNTH PUNK
PINK LP $16.95

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NANNA
- 2015 ROOTS REGGAE
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- 2015 SOULFUL HOUSE DOWNTEMPO
DELUXE 180 GRM 2LP $39.95

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- SYNTH POP ELECTRO HOUSE EDM
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- TOP 2015 ORGANIC MODERN SOUTHERN SOUL
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