

DISORDER

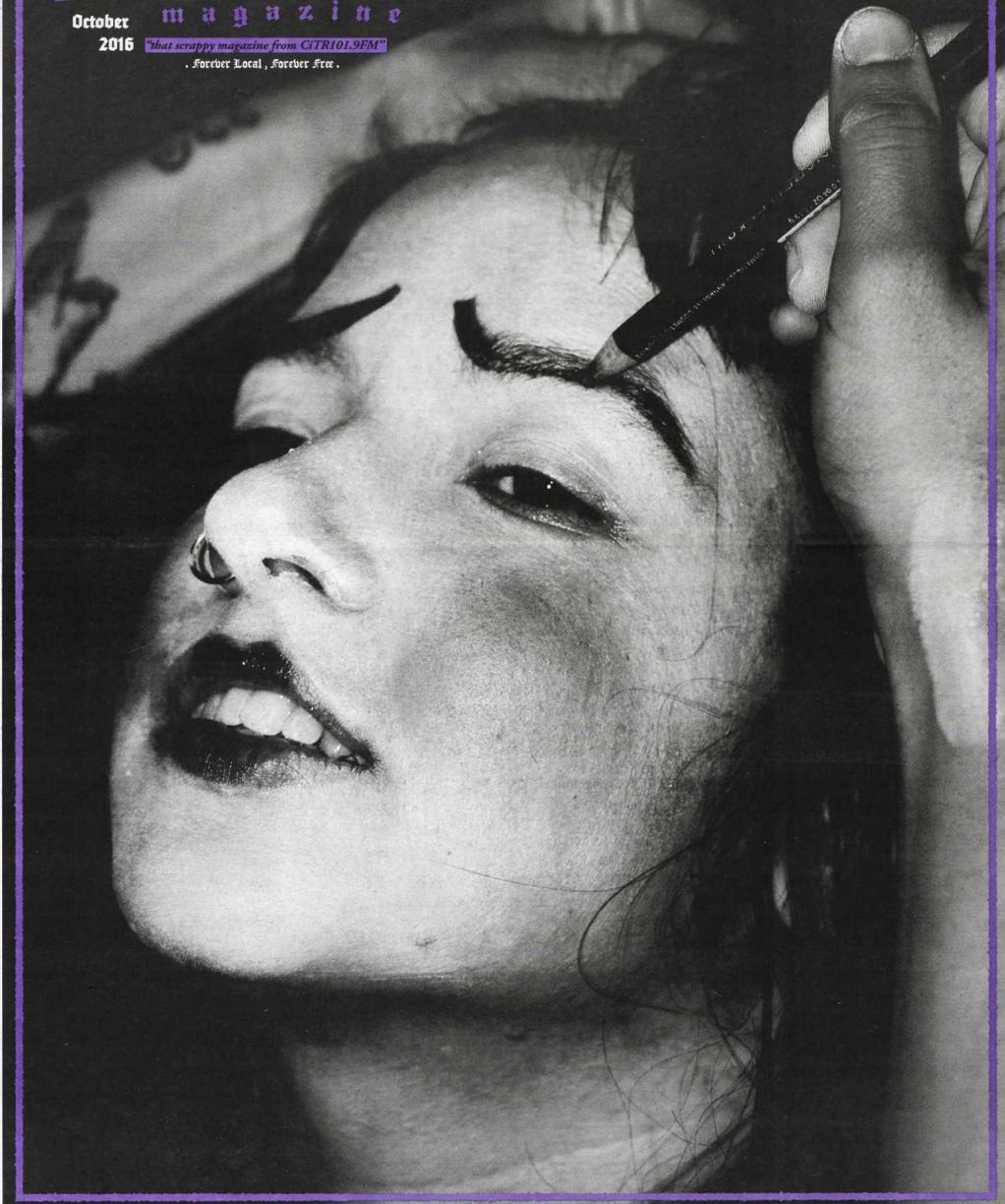
magazine

October

2016

"that scrappy magazine from CTR101.9FM"

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RICKSHAW

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 DECALOGUE OF DEATH**
 SEAN PROUDLOVE, MARK
 HUGHES, KYLE JONES, & MORE

OCT 1 **LATE SHOW: 10PM**
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 INCITE & GUESTS

OCT 2 **DRIVE BY TRUCKERS**
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 **conjure one**
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 ACTORS

OCT 4 **CONJURE ONE**
 ACTORS

OCT 5 **DISCHARGE**
 TOXIC HOLOCAUST, MASS
 GRAVE, OLD DERELICTS,
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OCT 6 **ADAM GREEN'S ALADDIN
 FILM & CONCERT**
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OCT 7 **THE JULIE RUIN**
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 CRUTCHFIELD & THE FIZZ

OCT 8 **BEACH FOSSILS**
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OCT 9 **BRUTTO & LYAPIS
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OCT 12 **THE INTERRUPTERS**
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 ACTION

OCT 13 **THE WORLD HAS NO
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OCT 14 **GORGUTS**
 INTRONAUT, BRAIN TENTACLES,
 ANCIENTS



OCT 15 **CJ RAMONE**
 TOY GUITAR, THE SHIT TALKERS

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 SNOWBOARDING FILM SCREENING

OCT 21 **PETER TOSH 9TH ANNUAL
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 KATCHY SHUBY BAND & MORE

OCT 22 **WISE PRO WRESTLING'S
 HELL ON HASTINGS**
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 LUSH, JOEY RYAN, & MORE

OCT 24 **BONGZILLA**
 WIZARD RIFLE, MENDOZZA,
 KOMA

OCT 26 **FACE TO FACE**
 WITH GUESTS

OCT 27 **FULL MOON SNOWBOARDING
 FILM SCREENING**
 WITH LIVE MUSIC & MORE

OCT 28 **THE KING KHAN & BBQ
 SHOW**
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OCT 29 **CATURDAY CREW'S 'THE
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WRISTBAND

KARMIK

words by Alex Lens // illustrations by Haris Michaelis

Harm reduction has arguably been a contemporary tenet within Vancouver's public health policy. Most of these programs have been targeted towards addressing chronic drug users and are based in the Downtown Eastside — programs such as InSite, which offers safe injection sites for intravenous drug users. However, the scope of harm reduction in Vancouver is being broadened thanks to Karmik, a local grassroots organization. Founded just over two years ago, Karmik is an initiative that works towards creating safer nightlife and festival communities within British Columbia and internationally. The organization has attended numerous music festivals, including Pemberton Music Festival, Electric Love, and Bamboo Bass Festival in Costa Rica.

Munroe Craig and Alex Betso co-founded Karmik with the intent to fill a much-needed gap in Vancouver's public health system. As Torontonians, they had been exposed to Toronto's TRIP Project, a harm reduction

initiative that played a positive role within Toronto's rave scene. Vancouver lacked any sort of similar program that focused not only on chronic drug users, but also on casual or recreational users. Karmik's focus, therefore, is on promoting safe and healthy lifestyle practices across a broad range of communities.

Karmik's purpose at music festivals is to create sanctuary spaces that work in tandem with the medical and security team, by encouraging positive mental spaces for attendees — whether that be simply talking with a sober person, sleeping off a negative encounter with drugs or alcohol in a warm cot, or working through a challenging psychedelic experience. These spaces are equipped with Karmik party packs, which include straws for snorting drugs, condoms and lube, among other items that promote safer practices. The sanctuary spaces also have LEGO, colouring books and other creativity-enhancing items to help individuals work through difficult mental or drug-induced experiences.

During our interview, Alex, Munroe and Cameron Schwartz (administrative coordinator of Karmik) emphasized how different social norms within the festival and the urban nightlife communities, respectively, lead to different opinions towards harm reduction initiatives like Karmik. It is more or less acknowledged that drug use is common-place and unavoidable at festivals, which increases the need for organizers to utilize the services that Karmik offers. However, within the context of urban nightlifers, harm reduction is often stigmatized due to the politicization of substance use. Promoters face increased licensing fees if the paramedics are called to their event, and it's often difficult for them to find safe and reliable after-hours venues to host events. This can limit the ability for promoters to offer harm reduction services, as it may be perceived that they are in fact encouraging substance use or other illegal practices.

Karmik is adamant that their organization does not promote drug use. As more people become educated about substances, they can make better decisions for themselves that safely suit their individual lifestyles. "We don't condemn or condone any substance use. We come from a completely neutral point where you

do what you want to do, and you make the choices you make in life. When people come to us, they often come having already made a decision. We exist as a neutral party to support whatever choice you make," says Munroe.

Within the Canadian sociopolitical landscape, attitudes are changing. On a federal level, the impending legalization of cannabis is a sign that opinions towards drugs are somewhat moving towards a less authoritative stance. Alex mentioned that on a municipal level, the City of Vancouver has made it easier (albeit, only somewhat) for arts-based venues to hold after-hours events. This reduces the number of unregulated parties that are held in the absence of safe and legal late-night spaces. Perhaps the City of Vancouver could take a cue from cities in Europe like Amsterdam and Groningen, which have night mayors' wholly dedicated to governing safe night-time communities in urban areas.

Whatever it may be, the City of Vancouver has a long way to go in terms of implementing harm reduction on a broader scope. Organizations like Karmik are here to help facilitate that process and reduce the burden associated with unsafe practices within all communities around the city. Munroe

explains, "We genuinely care about the people we help and we're really knowledgeable about what we're doing. We wouldn't be here if we were trying to fuck the system, because we're working with the system and we're doing it for the better good of everyone involved."

Karmik will be running 5 volunteer training sessions within the month of October, in addition to facilitating Maloxone training sessions for interested participants. Visit karmik.ca for more information.

**For more information on Night Mayors, refer to Brenda Grunau's article in the May Issue of Disorder, "In Praise Of Night," with illustrations by Sharon Ko.*



VENUES

THE WISE HALL

words by Natalie Dee // photo by Sara Bear
illustration by Simone Badonic



The WISE Hall is a dim but homely space, with dark wooden floors and lights strung into a canopy overhead. My voice echoes across the hall as I call out "Hello," and General Manager Jasmine Liddell emerges from her upstairs office.

A quick tour of the space shows that it's worn but sturdy. A mask mounted on the wall looks over the crowded but cozy greenroom, in contrast to the wide open space of the main room, with tables and chairs lining the walls. Liddell then leads me downstairs to The WISE Lounge, a collection of long

tables and a low-hanging ceiling and bar tucked away into the corner.

It's a space somewhat reminiscent of a church basement, as it should be. Before it was acquired by The W.I.S.E. (Welsh, Irish, Scottish, English) Club in 1958, The WISE Hall was built in 1925 to serve as a church gymnasium. Ever since, it has been used as a place to foster community, playing host to a variety of social and sports events. Over the past thirty years, the focus of the venue has shifted toward being a performance and cultural space. This was shown in the rebranding of 'The W.I.S.E. Club' to today's 'The WISE' in order to reflect the diversity of the community it serves.

There's no lack of variety in The WISE's programming — in a single month, they will host everything from burlesque to New Orleans funk bands to square dancing. They don't limit themselves to music either. They host their own WISE Hall Flea, featuring everything from artisans to family garage sales, as well as workshops and artist-in-residence programs.

The venue operates without government funding as a not-for-profit society, run by a board of directors, and supported by yearly membership fees of only \$10 that

grants members fifty cents off drinks. With Vancouver's notoriously unfriendly reputation toward venues, The WISE has had its own problems to overcome. One is the ever-changing nature of the area: "There was a study that found that people stay around this neighbourhood for about five years," explains Liddell. "There used to be a place called 'The Mansion' across the street that housed a bunch of different artists. Now that's all condos."

Many come into the East Vancouver neighbourhood unaware of what they're moving in next to. The WISE attempts to counteract this issue by inviting neighbours to attend the shows they host, as well as encouraging people to come so they can work with the neighbourhood, rather than against it," says Liddell. An additional challenge operating in a 90-year-old building is that things continually break down. The WISE is fortunate to have volunteers who donate their time to deal with these issues.

It's this kind of mutually beneficial relationship that sets The WISE apart from other venues in Vancouver. "It's important that the community and our neighbours participate because we're able to have diverse programming based on the people who participate here," explains Liddell.

"What keeps our doors open is the regulars that occupy this lounge and that come to shows upstairs," she says of the community around the hall. Their lounge isn't packed when there's a major sporting event — it is, however, packed on election results night. "It's really a neighbourhood pub, where there aren't neighbourhood pubs in this city anymore. And the people who work here and the people who frequent here are integral parts of the musical and arts community," describes Liddell.

The WISE Hall is a survivor that embraces community in every sense of the word, making it their mandate to be accessible and affordable to anyone who needs the space. As Liddell explains: "For a city that is extremely transient and changes, I think The WISE is a community hub for people who have been working to make East Vancouver their home."

Visit wisehall.ca for a calendar of upcoming events, which include Joey Only and The Outlaw Band and more information on membership.



NUDGES, NODS, NOTES

WORDS BY JOSH GABERT-DOYON
ILLUSTRATIONS BY EMMA POTTER
PHOTO BY LUKAS ENGELHARDT

While biking to meet Steve Frost and Soramaru Takayama, I waited at a spotlight on the corner of Main and Powell, shoulder to shoulder with a white man on a moped who had picked a shouting match with the Asian driver of a sedan stopped to his left. The pasty moped driver hurled a last comment at the sedan: “Go back to being a fucking Asian.” Most of the time it’s hard to react quickly enough in situations like this, and I likely would have spent the rest of the afternoon rephrasing the perfect response in my head had I not looked at the moped driver and told him that I wasn’t happy with his racist comment, and I was ready to fuck him up. In a line only to be expected from a moped bully, he turned to me and replied: “You want a piece of this too?”

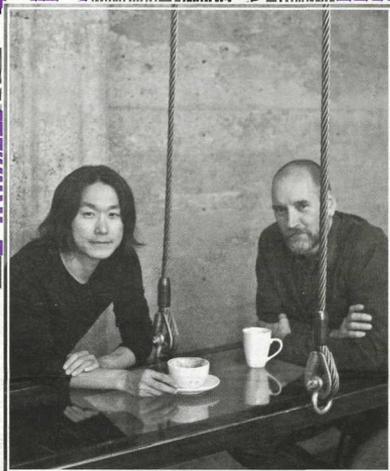
That might have been the end of it, but the light flashed green, and both the moped and me turned left onto Powell. We were about to hit another red light at the next intersection. Things were going to get hairy. But here’s the dilemma: I was on my way to interview Frost and Takayama about Japanese-Canadian poetry and the prospect

of cross-cultural production as a way of addressing the history of internment. Was throwing down my bike and fighting some racist on the side of the road the best use of my time? Did I really have such grandiose notions of journalism as to think a brief article could be more effective in combatting racism? I slowly started to reduce the speed of my peddling. A few seconds before I reached the intersection, the light changed green and the moped sped off.

The history of Powell Street for Asian Canadians, particularly Japanese Canadians, cuts deep. As a site of culture, community, and colonial violence, it’s worth considering what solidarity and reconciliation would really look like from street-level. Frost and Takayama are both poets and members of Tasai, a multidisciplinary group that fosters Japanese and Canadian artistic collaboration. “This area has a freedom [to it]” says Takayama. Frost, who volunteers at the Vancouver Japanese Language School and Japanese Hall and Takayama, who owns a vegan pudding company a few blocks from Powell Street, translate poetry together as a pair. “He can’t quite do it on his own. I can’t quite do it on my own, but together we make one translator,” Frost explains. “Us translating together is also a picture of what collaboration is. You can’t just talk about it, you have to actually do it.”

Theories of translation have long understood translation as a generative practice — the creation of a new text, rather than pure replication. Frost and Takayama see it this way, but they look to translation as part of a political project as well. As a collaboration, the translation enacts cultural understanding. Translation not as a means to an ends but as an ends in itself. The performance of that creative activity is its own form of synthesis. Translation becomes a way of thinking about the kind of processes that are necessary for meaningful and lasting cultural production that goes beyond critique, call-outs and corrective curbside behaviour.

Frost and Takayama are also co-hosts of Tasai’s latest event, *Japanese Poets North of the 49th* (JPN49), which engages with a similar model of cultural cross-pollination. The overall JPN49 project brings poets to Canada. Within that a project is an event called *Poems For Powell Street* for these poets to write about buildings along the 200-400 block of Powell Street which were formerly owned by Japanese Canadians before the community were displaced during World War II. The once thriving Japanese community along Powell Street was interned and dispossessed by the Canadian government from 1941 up until 1949, five years after the war had ended. Though they promised to return



the possessions, land, and the entire Japanese Canadian fishing fleet that was seized, the government eventually sold the property as a means to pay for internment itself.

JPN49 is an effort to explore Powell Street and the history of the space more thoroughly: “To hear the neighbourhood spoken back” says Frost. Tasai has spawned multi-media collaborations — performance pieces in the style of traditional Japanese theatre, calligraphy, and interactive workshops for kids. Speaking to Tasai as a whole, the tendency, Steve tells me, is for Japanese poets to write a new poem for every event, specifically for the context of that event — a kind of site-specific practice. The shared context for the poetry reading is worth considering in that it speaks to a land-based history, acting as a reinscription, or indeed a translation in its own right.

Despite a state apology and compensation package in 1988, it’s clear that there’s still work to be done in Vancouver. Frost notes the parallels between First Nations

and Japanese Canadian experiences in the Downtown Eastside, where the effects of colonial violence are yet to be fully addressed. How can the communities we build and the cultural spaces we occupy reflect on this task? What kind of model can Frost and Takayama’s translations offer? With an enduring racist fixation on Asian homebuyers, and The Soldiers of Odin (a Nordic-style anti-immigration group) patrolling not far from the 200-400 block earlier this month, the concern seems pressing. “It’s a really critical time in Canadian history, where the offer of reconciliation is in front of us, and we need to do the hard work of taking it” says Frost. “It’s not easy, the pieces don’t always fit snugly.”

The first Japanese poet to participate in the JPN49 residency, Takuya Kuwahara, will arrive October 1 and will be participating in five JPN49 events, workshops and readings. More information at tasai.ca/jpn49.



Jmeet prOphecy sun in the green of Dude Chilling Park. She's brought a sushi lunch for the both of us, and her new baby, Haäkens, held tight to her chest wallaby style in a baby carrier. sun is now a mother of two. Her first child, Owl, is now a toddler, old enough to ask her mother when their next photo shoot is going to be. Her career has been uniquely affected by her motherhood: her two children have been heavily involved in the interdisciplinary artist's creative endeavors over the past three years. I wanted to sit down with sun to talk about the intersections between her creative career, motherhood and family life. Her forthcoming album, *Shelter over Shelter*, is a tribute to her children, the connections they have provoked her to make, and the inspiration they have offered her.

sun's artistic practice ranges from installation, dance, to videography and her work is often a combination of improvised sound, imagery, costumes, objects and handheld technologies. She creates short videos like 2011's *Cupboards*, in which she empties out kitchen cabinets and contorts herself through them, trying to fit through the narrow spaces. She has been in multiple bands in the

choreographies that are continually floating. When I'm improvising or when I'm in a dream space these things are existing. Sometimes if I choose to grasp them or look at them or acknowledge them then they become present."

Onstage, sun is an improviser. She may sketch out a setlist, but when her performance begins, she opens herself to chance and intuition. This improvisational work is sampled on *Shelter over Shelter* and reflects sun at her most raw and primal, making creative decisions based on her own urges and inclinations, moving from moment to moment. She does not suppress her instincts. After a dream that came to her while she was pregnant with Owl, sun began recording videos of herself interacting with a giant milk coloured weather balloon, an expensive and precarious prop, a symbol of her burgeoning relationship with the new life she carried inside and outside of her body. The theme of care-taking and parenthood imbued her work as she embarked on a Master's Degree in Applied Arts from Emily Carr University of Art + Design.

"I got accepted for my master's and found out I was pregnant [with Owl] in the same week," sun recalls. "It was automatically assumed that I was going to postpone [my master's] for a year and I was like 'Nope!' I was offered a scholarship to work with Moving Stories, an interdisciplinary, collaborative research project that's studying dance, move-

ment, performance, interaction and digital technologies. So when I was accepted, I decided I would motion capture [Owl] and she would be our mocap baby for two years — we would track her physical movement patterns and development."

for my own development as an artist."

"This development is clear in her perpetual experimentation with sound and her growing presence in the Vancouver noise community. "I don't know what it is," she says, "but sounds can bring,

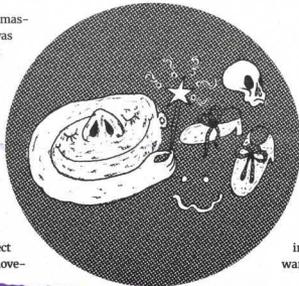
son I haven't explored, and I haven't wanted to put those on hold. Maybe that's selfish."

Haäkens' little old man face crunches, and he begins to squirm and cry. sun is nonchalant and lays down on the grass, trying to get the baby to nurse. She laughs when this doesn't work, stands

prOphecy sun

WORDS BY KEAGAN PERLETTE // ILLUSTRATIONS BY OLGA ABELEVA // PHOTOS BY EVAN BUGGLE

Just nine days after Haäkens was born, sun played a set at Destroy Vancouver. "I had to feed [Haäkens] every half hour, so I basically asked for a family room at VIVO. They were really accommodating. My partner Darren [stayed] with our toddler and the baby in another room." sun also chose to



up to a place of awareness and for me it's like a type of meditation. I think it's also really intuitive." Of the proliferation of noise artists and experimental ambient music in the city, sun says, "There's something really lovely that's lurking and here, and people really want to listen. People really want to transport themselves or bring themselves to the present moment. That's what I love about improvising, you just don't know what's gonna happen, you can plan but the rest is really up to chance.

That's one of the beautiful things about sound, there's something nostalgic about it [for me]." It's the past, present and future, all in one.

Sun is committed to her creative life, and is determined to continue to work on her own projects alongside her new responsibilities as a parent. "When you're up nursing in the middle of the night, why not work on something? I've been trying not to make everything too precious," she says. "I'm absolutely exhausted, but I'm not just a mom. I have this innate desire to perform, this desire to share, to create. I was born and raised to do this, like it feels really important that I have children, but there's so many aspects of still being a per-

up and straps him back into the baby carrier. With a bit of bouncing, Haäkens decides that lunch is served. Our time together ends when Haäkens begins to fall asleep against his mother's breast, we collect our picnic and head back into the city.

"The title of my album, *Shelter over Shelter*, it's this idea that I'm sheltering my little ones, but they are also sheltering me," says sun. "There's this struggle of who has the umbrella."

Shelter over Shelter will be released on October 15 on Panosprira Records. To view her newly released music videos for "Sleep Fever" and "You won't find me" visit vimeo.com/prOphecysun

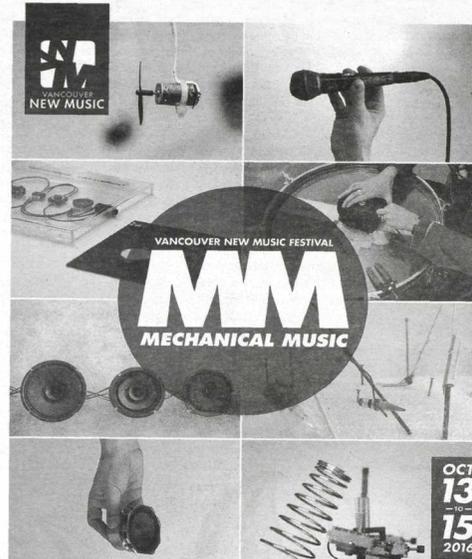
"WHEN YOU'RE UP NURSING IN THE MIDDLE OF THE NIGHT, WHY NOT WORK ON SOMETHING?"

city, but her eponymous solo project is what she considers to be her most vulnerable and honest work.

"I feel like [all the mediums I work in] feed each other. [It's like] if there were a bunch of parallel lines running in a field, each of these [ideas] kind of weave on top of each other. If you imagine me working, these things are flowing through me, sometimes I feel like I'm kind of grasping at one of them. The best way to put it is that they are these unconscious



sample audio snippets of her labor with both her children and tracks like "Silly Dad" and "Go to Sleep" feature the voice of a giggling Owl, who also played a part in her mother's performance at the debut Tidal-Signal Festival at Selectors' Records. "All the work that I've been doing over the last three years, the album kind of highlights those primal moments for me," says sun. "There's lots of them, but I've chosen the ones that seem the most vulnerable. I feel challenged by putting [my kids] in the album, their births are milestones for me and milestones



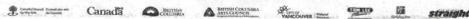
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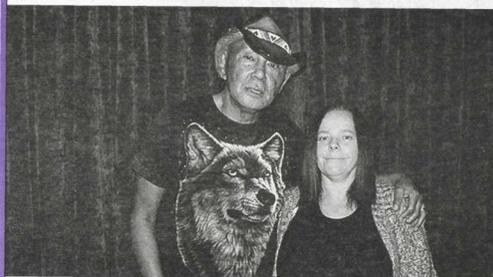
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Kye Plant

words by Claire Bailey
illustrations by R. Hooper

I like hearing the sound of the rain on your roof." I am speaking to Kye Plant, an indie rock musician based in Victoria, B.C., over Skype from my bedroom in Vancouver. Kye's first release, *Sober & Alone EP*, came out just eight months ago, and they haven't slowed since; they released their second EP, *Thank You For Mental Illness*, on September 20. As I speak with Kye, I am struck by their modesty; despite their creative activity, they tell me they aren't used to talking about themselves as a 'real artist.'

Their music reflects the honesty and humility clearly present in their demeanor. Kye is remarkably open about their struggles with mental illness and their identity as a genderqueer person, both in their songs and elsewhere. "It's very cathartic for me," says Kye, "in the same way that going to a therapist is cathartic for me. It's a way of expressing myself and touching on that energy inside of me that's really overwhelming."

Kye's lyrics are intensely personal and often deal with loneliness, heartbreak, and depression. The song "Long Sleep," for example, speaks to the exhaustion that comes with depression: "I need a long sleep / Just trying to keep my head above the water / But these god damn

waves won't let me be." Kye's lyrical introspectiveness by no means makes their music mellow or sleepy – *Thank You For Mental Illness* features driving guitar, bass and drums. Today's recording technologies mean that Kye can get a full band effect, even while recording alone in their bedroom. "I've been kind of steering away from the singer-songwriter-person-with-a-guitar-in-front-of-a-mic thing," Kye says. "I've thought about maybe taking it to a studio or something, but I don't think I could – I just like the process by myself, and, yeah, I'm a control freak."

While moving away from the singer-songwriter genre means adding more instrumentation during recording, for Kye it also means clearing instruments away for their live show. "I've always played with a guitar, and in the beginning I played with a band, and so I've slowly been stripping it all away. And now I'm just going to have a microphone and my ipod ... I find that the guitar is a real crutch for me and I hide behind it, so I'm trying to gently force myself out of my comfort zone." They intend to play a character; make the show more performance art-spectacle, less person-playing-songs – "a show where weird things happen ... I wanna fuck with people

myself through my music."

Of course, performing as a queer person is it's always easy – Kye says it's been a process of finding the right spaces, and avoiding the wrong ones. "I've learned the spaces I don't want to be in because I don't feel safe. I am more aware of that now, so I'm not going to play at a bar, and I'm not going to play at a place where people don't know what the word

'queer' means, where I would feel like I had to censor myself ... That being said, Victoria has a great queer scene, and it's fairly inclusive." Performing songs with such personal subject matter also takes courage, and can feel futile in the wrong environment. "It's like you're up in front of a crowd of people who aren't really listening, and you're reading from your journal," Kye says.

In addition to music, Kye creates a podcast called *Feelin' Weird*, where they interview people on topics that have been stigmatized by society. The podcast deals with heavy subjects – there are episodes on suicide, depression,

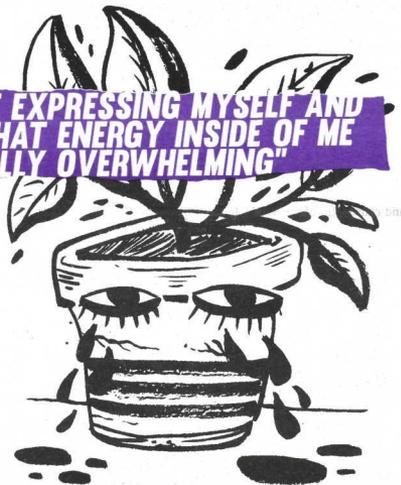
anxiety, abuse, addiction, trauma and more – but listening to it gave me a feeling of relief and happiness. Kye has a song titled "The Gender Binary is a Jail Cell." All stigma is a jail cell, and talking openly about stigmatized subjects is a way of being freed. Kye tells me that they got the idea for the podcast two and a half years ago, when they were recovering from a severe mental breakdown which led them in a psychiatric ward, and then living with their parents. Kye says that one of things that helped them recover was listening to podcasts. "It was really important in my recovery to hear people talking about things that were going on in my head. You know, I felt like, 'Oh, I'm not crazy and I'm not alone.'"

When I ask Kye what they hope people will take away from their music, they are unsure, but eventually say that "maybe the

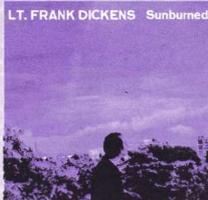
best thing [for people to take away] would be that it's ok to feel things." Kye isn't afraid to talk about their feelings and personal struggles. Or maybe they are afraid, but they're doing it anyways, and that's important. In our society, where mental illness and non-normative identities are still so stigmatized, we need artists like Kye Plant telling us that even though we may feel bad, we don't have to feel bad about it, and that we're not alone.

Follow Kye Plant's *Feelin' Weird* podcast at feelinweird.com, and visit kyeplant.bandcamp.com for Thank You For Mental Illness and other releases.

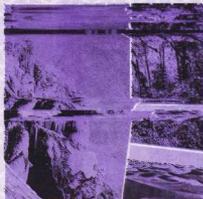
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TRANS PACIFIC PARTNERSHIP UNDER THE BRUSH

words by Blake Haarstad

On February 4, 2016, Canada officials signed into the Trans-Pacific Partnership (TPP), the largest multilateral trade deal in world history, encompassing the majority of the Pacific Rim. The Trudeau government promised Canadians that Canada was a long way from ratifying it, however. Before negotiations are complete, the government has opened their inboxes to Canadian citizens to sound-off opinions about the TPP. The deadline to submit feedback is fast approaching: 23:59 EDT October 31, 2016. If you're a musician, like myself, or any other creative, be it filmmaker, writer, journalist, etc., there are a number of sections in the TPP that could affect you.

While the TPP will have a huge number of repercussions across all aspects of the economy, the provisions that will likely affect artists and consumers of art will include the extension of copyright terms to the author's life plus 70 years; digital locks and technological protection measures (TPMs) that control access to copyright-protected works; and the allowance of foreign corporations to take legal action against Canada for laws that may conflict with the TPP agreements.

So you may be asking yourself, "What do I think about the TPP?" To answer this question you may first confidently turn to the actual text of the TPP document, then, realizing it weighs in at approximately 6,000 pages, quickly lose morale and turn to the internet for a summary of the TPP. You will find that there is a strikingly small amount of research done on how the TPP will specifically affect cultural industry, as research tends to focus on the aggregates. It's somehow unsurprising that seemingly nobody at the bargaining table has asked, "But what about the artists?" Even the executive summaries laid out on the Government of Canada's website are thin, and largely biased towards selling Canadians on the current TPP deal.

Opinions are split among policy experts, economists and public interest groups, and finding a decisive answer on the internet soon becomes a war of attrition, with continuously diverging

opinions ceaselessly adding points to either side of the score board. Do you give up your job as a diligent, informed citizen and pick a side in the absence of definitive judgment, hoping that you chose correctly? Or do you continue the endless cyber search, hoping for that one article that resonates like "checkmate" across the board?

Neither situation is ideal, but that's not to say that ignorance is our only option. Contradicting sources are sources nonetheless.

In a survey of anti-TPP arguments, sources tend to converge upon Michael Geist, leading academic and Canada research chair in Internet and E-Commerce law. Geist has been running an online blog covering the TPP since 2011, ever since early draft sections of the agreement were disseminated through Julian Assange's whistleblowing WikiLeaks. Geist has a number of apparently informed articles on his website, but has also summarized his views with regards to copyright extension in his published study, "The trouble with TPP's copyright rules."

Canada's copyright laws currently last the life of the author or creator plus 50 years. In ratifying the current TPP agreement, Canada would extend its copyright up to 70 years past the author's death, and would put Canada at the same standard as the United States and the European Union. According to Geist, extending copyright in Canada will keep many important works out of the public domain with no increase in creative output. It would be harder to access copyrighted works with this change and cost Canadian millions of dollars in royalties. Websites such as PlagiarismToday, Let's Talk TPP, Reject TPP and the Electronic Frontier Foundation also support Geist's view that extensions of copyright terms tend to have negative impacts for artists, and appear to only benefit big media conglomerates.

While it's easy to understand the argument being made here, and in some sense it seems intuitively true that "Big Business" could be bearing down on us at every opportunity, there doesn't seem to be much evidence to support this. In fact, most easily access-

ible articles against the current TPP copyright provisions don't appear to include hard evidence or sources to support their conclusions, and what evidence is given may be misleading —

Attempting to confirm Geist's arguments on his Work Cited page of sources for copyright extension, I discovered only three citations that led to academic studies, while the rest led to poorly substantiated blogs and news articles. Citation (6) actually contradicts Geist's argument, and (13)'s abstract explicitly claims to be incomplete. Citation (8) leads to a New Zealand study for which no argument has been given showing its relevance to Canada, coming under strong criticism from another economist, George Barker. Not to mention, the inclusion of several academic studies that support increased copyright laws.

Regardless of its relevance, it is commendable that New Zealand has attempted to study copyright extension with regards to the TPP. As of the publication of this particular article, the Canadian government has yet to produce anything of the sort for Canadians, especially for artists. Creatives need to know what they could stand to gain and lose from the TPP, but the Canadian government has not been transparent with this information. Indeed, transparency has been a major issue since it was announced that Canada was joining the negotiations on October 9, 2012; Canadians have not been consulted during this process, which has occurred largely behind closed doors. We should also not mistake the fact that there have been concessions made by our government to other countries through this current agreement, particularly towards the United States. As is the case in multilateral trade deals, there are always costs and benefits. Should the Canadian government not adequately and realistically inform Canadians about the pros and cons of this partnership?

This is on top of the fact that there are many detailed critical responses to Geist's work.¹ While further problematized by the newly released study by the

Canadian Government indicating an overall \$4.3 billion projected boost to the economy, even that study has little to say about the impact the TPP would have on artists working in Canada, and the conditions around the international distributions of their works. The absence of academic studies in Geist's articles is not necessarily negligence, but rather an unfortunate result of inadequate source material in general. Bibliographical gaffs don't preclude accuracy on Geist's part, but they do make it harder to discern truth. When it comes to the TPP, Canadians are left at the mercy of speculations and educated guesses.

There is essentially a strong disagreement between academics and interest groups on what exactly the TPP would entail, let alone whether or not it would positively impact Canadians in all industries. If anything can be gleaned from this article and others circulating the internet, it's that there is a strong sense of uncertainty about what the TPP will mean for creatives, and Canadians on a broader scale.

It's well known that vagueness in law benefits lawyers, and the people that can afford to hire them. With corporations litigiously bearing down on creative property while artists scramble to defend themselves with "fair dealing," — a legal exception to a creator's exclusive right to copy work — it's easy to predict that issues will arise around access to representation and justice for artists with already limited financial resources. While the fair dealing defense may ultimately acquit reporters, academics, satirists, and others of copyright infringement, it doesn't necessarily prevent extremely costly litigation.

In many ways the internet has made it easier to get informed about an issue. But with so many artists who find the TPP lacking hard evidence and sources, relying on rhetoric, and arguments for and against the partnership have become more constellatory than evidentiary. These scattered and at times misleading sources form the strongest argument for why the Canadian government should

show more leadership in providing solid and up-to-date facts about the TPP. What creatives, and Canadians in general need is greater transparency from the government explaining how the TPP will affect them, backed up by studies and hard evidence that cuts through the vast and unreliable ether of the worldwide web.

Artists should be concerned about the TPP, not necessarily because of what we know about it, but because of what we don't.

You may express your concerns by emailing TPP-TPP.consultations@international.gc.ca, or by finding your local MP at par.lip.gc.ca.

Additional source links included on the online version of this article at discorder.ca

¹These sources were originally found through Barry Sookman's article, "TPP Copyright, e-commerce and digital policy: a reply to Michael Geist: See EU Commission, 'Impact Assessment on the Legal and Economic Situation of Professors and Research Workers in the European Union', SEC(2010) 2288; PaC Economics, 'Impact of Copyright Extension for Sound Recordings in the UK' (29 April 2006); Richard A. Posner & William M. Landes, 'Indefinitely Renewable Copyright' (John M. Olin Program in Law and Economics Working Paper No. 154, 2002); Prof. Barthelemy, 'Common Myths About the Economic Effect of Copyright Term Extensions for Sound Recordings'; Ramal Girard Ahmed, 'A Case for a Longer Term of Copyright in Canada - Implications of Eldred v. Ashcroft Case' (2006) 37 R.D.U.S.

²A number of sources are detailed at the beginning of this article and can also be found in the works cited section. <http://www.barrysookman.com/2015/12/15/tpp-copyright-e-commerce-and-digital-policy-a-reply-to-michael-geist/>

Real Live Action

SEPTEMBER 2014

SWANS / BABY DEE SEPTEMBER 6 / VENUE

I stood in a long line that snaked its way out of Venue night club and onto the Granville strip, shoulder to shoulder with fans anxious to see what could have been Swans' final performance in Vancouver. Promoting their latest two hour album, *The Glowing Man*, the seminal post-rock / industrial band will soon ride off into an uncertain future, with this incarnation of the band coming to a close.

The crepuscular air outside the venue was thick with mixed emotions. Eager new recruits waiting to see the legendary live band for their first time filled the sidewalk alongside disillusioned old fans there to bid a ceremonial goodbye.

Inching closer to the entrance I noticed a small gathering of people poised in a candlelight vigil around a sign: "We Believe Lark Grimm." These solemn demonstrators were there to show support for musician Larkin Grimm, who came out on Facebook earlier this year to accuse Swans founder and leader Michael Gira of sexually assaulting her during his time producing her 2008 album *Parlapar*. Speaking to one of the demonstrators, they informed me that they were there not necessarily in outright protest, but to spread awareness and inspire dialogue. Indeed, they seemed to be doing just as I overheard two fans discussing the deeply troubling allegations and how it should affect their experience of the music.

With this in mind, I wound my way into the busy nightclub floor and up to the balcony for a bird's eye view of the stage.

The evening's opening act was Cleveland musician / performance artist Baby Dee, who pranced on stage beaming in a tattered pink tutu and armed with an accordion. Baby Dee's twisted brand of twenty-first century vaudeville turned Venue into a veritable barroom

stepped back from the railing as it trembled under the weight of the bass.

The concussive blasts of noise Swans unleashed periodically came to jarring to halts. Uncertainty and unease abounded, punctuated by the windswept epics of "Cloud of Unknowing" and "The Glowing Man" as Gira pleaded ad lib "I'm asking you / Who made us like this?"

The stunning two-and-a-half hour encore-less performance closed to near-ceaseless applause and a well-earned bow. Despite the ubiquitous earplugs, Swans' throbbing post-rock left spectators' ears ringing, but the unresolved dissonance embedded in the music coupled with the controversial demonstration outside the venue will ring for much longer. I can't help but feel that the closing track from *The Glowing Man*, "Finally, Peace," may well be a question instead of a declaration. —Blake Haarstad

DESTROY VANCOUVER XVIII SEPTEMBER 9 / VIVO MEDIA ARTS

The moon was a ripe yellow crescent through the balding trees that surrounded VIVO Media Arts — it was as if the sky itself knew how magical Destroy Vancouver XVIII promised to be. Since 2012, curator John Brennan had been showcasing experimental music acts from Vancouver and beyond through DV, while co-curator Elisa Ferrari came on board in 2015 to produce a final year of performances. The evening was the eighteenth and final collection of acts presented by DV, and I was ecstatic to bear witness to such a unique piece of Vancouver music history.

The show was sold out, the venue precariously over-capacity. It was amazing to see such a diverse group — young adults, familiar faces from shows around town, and an older contingent of folks, up way past their kids' bedtime. Clearly, DV was doing something right to make the sometimes obscure genre of experimental electronic music accessible to a broad audience.

hazy, the solo project of Late Spring's KC Wei, was up first. Wei stood alone on a raised platform under a red spotlight with her guitar, a few pedals, and a microphone. She played one long waterfall

clear plastic mannequin head, mounted in the center of a piano. To the left was a shambled drum kit, to the right, an air compressor, a lit red candle, and the seat of a motorbike with another plastic head.

A few minutes in, the cross tipped forward towards the kneeling Leonard — a feature of the apparatus — and one of the audience members jumped up to stop it falling on the artist. The rest of us gasped audibly. It took a second to see that the lean was controlled and intentional. Tensions ran higher after that and I could feel the whole audience fear the automaton's unforeseeable actions. I caught myself beginning to panic about the proximity of the lit candle to the air compressor. Unfortunately, parts of the machine failed during the performance: a mask broke as Leonard tried to put it on and a tape from one of the two reel-to-reel players fell to the floor and rolled off into the dark. However, this "breakage" opened up more speculation about the nature of the strange machine and its apostle.

The third performer was Christina Kubisch, and we were plunged into darkness, encouraged to sit on the floor and to close our eyes. Kubisch told us there would be nothing to see, that she was going to play only sounds that she had recorded. She sat at a mixing board under a single lamp, like a typist. If someone were to ask me what I thought the dark sounded like, I would tell them to listen to the sounds that Kubisch played for us. The sounds were a long meditation on what might be called white noise, but I want to call black noise: sounds she captured, muffled and restructured into indiscernibility.

After an intermission, Katharina Ernst sat down behind her golden, throne-like drum kit, surrounded by a collection of cymbals and brass bowls that carpeted the floor like chinnail. Ernst provided the percussive reply to hazy's guitar and vocal set. Ernst's movements were carefully calculated and elegant. She wielded her drumsticks like aspergilla, christening the drums with sound. I felt like I was witnessing a mythological rite, some calling to or honouring of a god as she placed cymbals on top of the drums, spilled the cups on the ground, spun first more cymbals on the floor and caught them before they dropped. Each action produced a different noise yet the entire performance seemed to be one continuous sound.

The final two acts, Vancouver duo minimalviolence and renowned techno artist Adriana Lopez, changed the pace of the evening with danceable sets. minimalviolence played amidst harsh red light and the space was transformed into an edgy underground club. Lopez's set was accompanied by stormy visuals which gave the dancers' shadows a ghostly feel. VIVO became a kind of techno dungeon as Lopez's dark noises enveloped the crowd. Lopez moved like a sorceress over her equipment. She seemed to be insider of herself and her music, fully focused on the creation of the sound. I felt emotionally spent by the time Lopez took the stage and overwhelmed by the convoluted music and undulating crowd that remained. I left the dancers to complete the dark ritual that Lopez had initiated and let my overstepped nerves recuperate after the incredibly sensory evening. —Keagan Parlette

SAWDUST COLLECTOR PRESENTS NOT YET YEDI AND MINE AGENTE SEPTEMBER 14 / GOLD SAUCER

I was only the second installment of Sawdust Collector, a weekly interdisciplinary concert series at the Gold Saucer, but the venue was at no risk of being empty. That might have been because Lisa Simpson, Berlin-based musical sewing artist known as Agente Costura, was in the room and ready to perform alongside local drummer / improv extraordinaire Ben Brown — who doubled as performer and host for the evening — and other artists.

I found myself a seat up front as Simpson and Vancouver improv quintet Not Yet Yedi took the stage. Settled among a tangle of cables, instruments and electronics, — sewing machine included — the crowd went silent, and Brown counted them in. "One, two, three, four!"

Like a flick of a switch, glibly, spasmodic, atonal, arrhythmic, yet entirely coordinated sounds poured out of every instrument. Every part of Brown's simple drum kit was probed and tapped by his hands and sticks; JP Carter's trumpet was modulated and distorted through a maze of effect pedals; Lee Hutzulak's oscillating and guttural bass synths rumbled beneath Dave Leith's static electronic drones; and the inner workings of John Mutter's guitar seemed to be pouring out of his amplifier. All the while at centre stage, Simpson's sewing machine chugged along, churning out garments.

When the shock from the initial blast of sound wore off, I began



Swans photo courtesy of Lucas Lund

as she dazzled with confidence and novelty. The fusion of whimsical aesthetic and thematic dour in her songs made for a darkly tragicomic drama, best summed up by her cackling lyric: "He's going to kill me when I get home / One sunny judgment day." After performing various cuts from her new album, she curtsied to the charmed crowd and disappeared backstage.

As 10 p.m. rolled around, the house lights went low. All six members of Swans took to the stage, looking tired as they tuned their instruments. But when lap steel guitarist Kristof Hahn began coaxing a looping drone from his strings, the lax façade faded to reveal a zen-like calm instead. With guitar in hand, Gira faced the drummer and signalled for the commencement of "The Knot." He conducted the band to add layers — cymbals crashed and gale force guitars screamed their way up the winding summit to deafening volume. I

of sound as I sat on the floor and closed my eyes, hazy sounded the way being underwater does: ears submerged in batwater, the echoing, in-utero sway of delayed, overlapping splashes and scattered droplets.

Between sets, projections created by Emily Thacker flowed over three walls. Called "visual melodies," the visual soundscapes used colour, shape, speed, duration, and intensity to mimic the effects of music's rhythm and harmony. These visuals ranged from home-video-esque scenes overlaid with translucent coloured blocks, to TV static calculated into geometric lines.

Whatever level of relaxation that resulted from hazy's set dissipated when Friends-War took the stage with his crucialist instrument. Dan Leonard's musical idolatry was unsettling; he knelt in front of a setup which featured a cross strung like a double bass bearing a

to notice the nuance with which all six musicians were playing off one another. From afar, it was a muddled sound collage, so busy and unfamiliar it verged on white noise. Yet the more attention I gave it, the more I saw its subtlety. All the sounds flowed together, rising to cacophony, and dipping to near silence. The musicians passed around the focus from one instrument to another, letting each sonic texture be explored in detail.

The improv set eased into silence, and after a round of applause from the fully occupied room, the band began to remove their instruments and equipment — all except Simpson's sewing machine. A heaping mound of clothing was pushed beside Simpson, an ironing board set up on her other side, and Mine Agente was ready to begin. Founded by Simpson, Brown and dance artist / choreographer Kelly McInnes in 2014, the installation performance also featured dance artist Rianne Svelnis and bassist Roxanne Nesbitt.

It would be tedious to describe all the elements of the performance, because, for the most part, nothing all that extravagant happened. Instead, the performance forced the audience to direct their attentions on the mundanity of daily chores, the vivid slogans of consumption and materialism, and the ways in which identities are formed through appearances. Over the course of the multidisciplinary performance, the pile of clothes were sifted, sorted, folded, worn, destroyed, and finally remade by Simpson into a dress that McInnes and Svelnis put on Nesbitt.

Neither Mine Agente, nor Not Yet Yedi were performances made to be grasped easily, and I can't say that I really understood either with any authority, but both succeeded in providing a wealth of artistic refinement and entertainment — as long as you were willing to pay close enough attention. — Lucas Lund

MALCOLM JACK / ICEBERG FERG

SEPTEMBER 16 / CHINA CLOUD

The door to the China Cloud opened only a few minutes before the show was set to begin, and the room filled up quickly. It's the nature of China Cloud to feel like a room of friends, and it felt particularly so on this night. The soft orange light of the stage was not at all conducive to smartphone photography and I wonder if, even subconsciously, this was intentional. The phones were away and people were excited to see the live, full band premiere of Malcolm Jack's *Inner Circles*, a 27-minute, unbroken piece of music with an eye towards the transcendental.

Iceberg Ferg opened the night with an understated and well received performance. With his distinctive high-pitched voice and assured finger picking, he played a number of songs from his album *In The Valley of the Purple Prince*. The audience proved that among certain people, these songs are already classics. They knew his catalog and joined in on much of his lyrics. It was an ideal opening set for the night.

Jack performed an earlier incarnation of *Inner Circles* a few months ago at the Khatsahlano Street Party. At that time, he performed alone with a guitar and a plethora of effects pedals — seeing the song cycle with a live band was an entirely new experience. Jenn Bojm provided vocals, Elisa Thorn played a colossal harp, and Ashleigh Ball on the flute made it a quartet. Amps and speakers were distributed around the room, creating a stereo sound experience and adding to the immersive nature of the song.

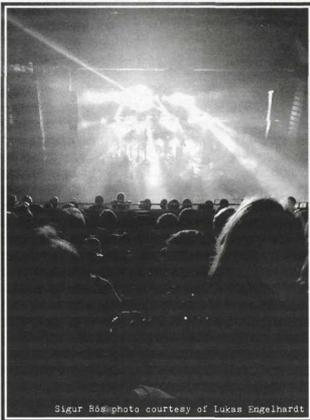
This was the night I learnt how much I like song cycles. When you accept that you are having one singular experience, unbroken by clapping, stage banter, or gear swaps, you don't need to worry about anticipating anything. You don't need to wonder what the next song will be, or how many songs are in the setlist, or what will be performed for the encore. The audience embraced the immeasurable aspect of the music — closed eyes and lethargic faces were testimonials to the spacey nature of Jack's composition.

Coming from an artist who is already known in Vancouver as a psych rock guru, the whole thing could almost be seen as some sort of self-referential joke — but it was made all the more special by the fact that it wasn't. Jack took all the classic tropes of calming transcendental music — gentle flutes, plucked harp, soft accompanying vocals — and earnestly gave them added significance. If anything, it reminded me not to get hung up on the idea of genre. Jack wasn't doing this for the sake of aesthetic. *Inner Circles* sounds like a fully realized idea, and the live show was no different.

— Sam Tudor

SIGUR RÓS

SEPTEMBER 18 / QUEEN ELIZABETH THEATRE



Sigur Rós photo courtesy of Lukas Engelhardt

The evening began outside, thirty minutes prior to Sigur Rós taking the stage, with me watching people fill the lobby of the Queen Elizabeth Theatre, illuminated like jewels in a glass case. While waiting for my friend to arrive, I witnessed a man propose to a woman — with the little velvet box, and everything — shortly after commenting on how beautiful this sight was. The intimacy of the moment, though indirect, brought me to tears. Was it foreshadowing?

Sigur Rós opened with "Á," a soft and crackling song with a slow build. Visuals projected onto screens glistened with urgency like the sky during an electrical storm, pulsing and flashing before ending suddenly in a fiery red glow for the following song, "Ekki Mükk." The performance of "E-Bow" was as much defined by the backlit green shapes as by drummer Orrill Pálli Dýrason's heavy beat or the cello bow against Jónsi Birgisson's guitar. The audience seemed to collapse under the weight of "Glósióli," performed near the end of the first set. It began delicate and ended triumphant, with all artists — Birgisson, Dýrason, and Georg Hólm on bass — exhausting their instruments with incredible intensity.

The organic visuals of the first set — molecular shapes, abstract figures, rocks and trees — were replaced by geometry and algorithmic art for the final set. The setlist too, it seemed, was more technically deliberate in the second half, and included more ambient synthetic sounds and mathematical beats. "Sæglópur" was completely devastating, and songs like "Ný Batterí," "Festival," and the epic closer "Popplagió" featured percussion and vocals synchronized to elaborate etch-a-sketch stage lighting.

Sigur Rós performing at the Queen Elizabeth Theatre was itself an intentional statement, placing the concert within the setting of a symphony with parts, or a play with acts. After an intense opening, the intermission — which I had assumed would be an annoying interruption — was a necessary catharsis. The flow of the evening within a theatre context added to the drama of Sigur Rós. The standing ovation at the end of their second set was not met with an encore, but with the gracious bowing of humbled artists and the word "Takk" ("Thanks" in Icelandic) projected on the screen behind them.

The performance was nothing short of spectacular in the most literal definition of the word — a combination of spectacle and oracular experience — leaving the audience with a fantastic reminder that we are not jewels, but floating particles of stardust. —Paige Lecocur

WARPAINT / FACIAL / GOLDENSUNS

SEPTEMBER 20 / IMPERIAL

Castings was bustling as I waited outside the Imperial, eager to experience Warpaint. I felt like I was stepping into a fancy hotel as I walked inside: sofas were stacked with beautiful pillows across from the bar's glistening countertop — a stark difference to the street outside the venue's doors.

At nine, Goldensuns, a three-piece L.A. indie pop band and the night's first opener, started. During their mesmerizing peaks, the sound slowed and fuzzed until the vocals blended with the guitar. Goldensuns' smooth vibes and unpretentious presence made me feel like I was watching a lovefest in a living room. Romance seemed to be in the air. I noticed people holding each other, kissing each other. Lights swam over the sea of heads, like a shoeagez high school prom — only with less exclusion and more love.

The second opener, Facial — another L.A. three-piece — unleashed a powerful combination of thrash and indie, building from hypnotic crooning to yelled choruses and flaming riffs. The atmosphere was still casual, though, with the band members constantly trading instruments between bass, guitar, and drums. Save for some headbangers, the floor was still — as if Facial was too heavy for the crowd.

After a stage reset that seemed like forever, Warpaint walked on to a flood of cheers and clapping. Stella Mozgawa, the drummer, started the show with the funky beat — a mix of samples and live drums — from "White Out." Head's Up's first track, Hypnotic and melancholy guitar began to float over the crowd as intricate vocal harmonies formed sweet and shifting melodies. When the band started to play songs from their first LP, *The Fool*, the crowd really began to dance.

If you're like, "I'm uncomfortable in my body," figure it out" said Emily Kokal — a guitarist and vocalist — between songs. "We all go through the same shit." Even though I already felt comfortable, this gesture made me feel even warmer and fully cared for.

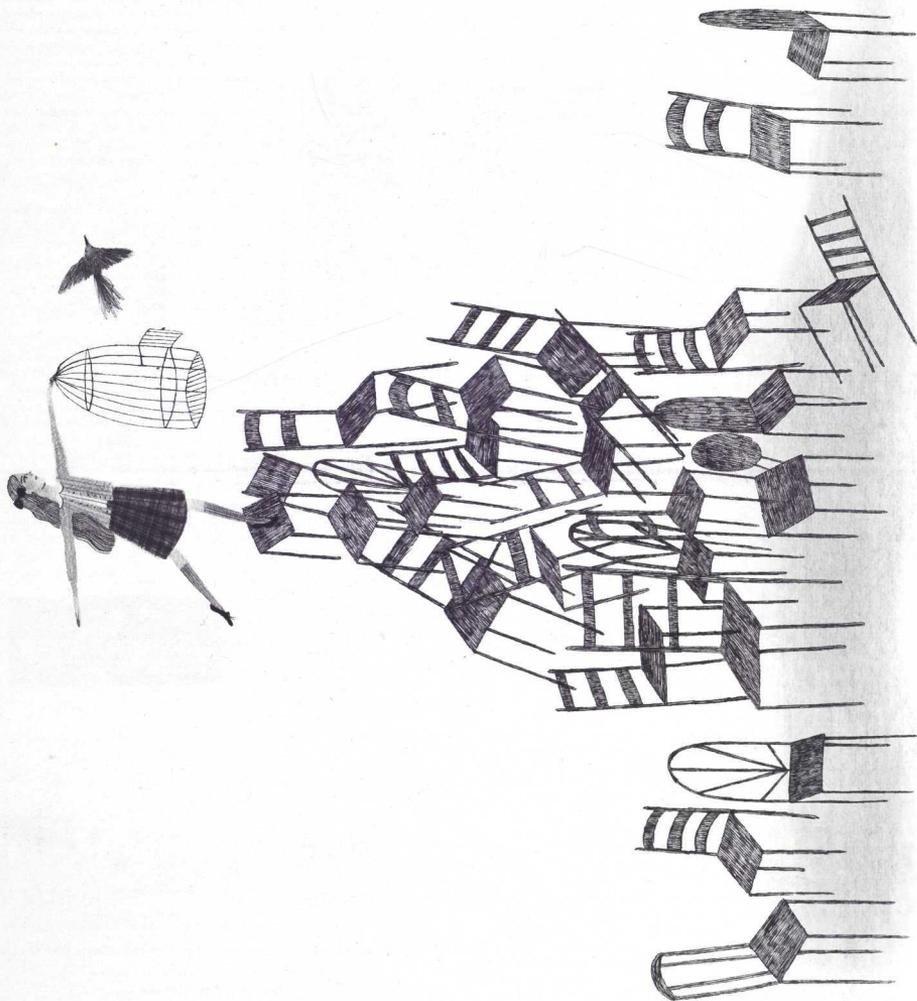
After playing songs from all their records, they waved and walked off stage. Even before they had all left the stage, the crowd began cheering for an encore, holding it off for an impressive five minutes. Warpaint returned and played "So Good," another new song. This track stood out: it was as upbeat as it was long and snaking. The bittersweet chorus, "So good / Something / So good / Something," melted into four minutes of hypnotic jamming. After one more song, the show was over. The casual but powerful low-burst of a set left me feeling accepted and content as I rode a river of people back onto the cold street. — Cole Klassen

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Under Review

SEPTEMBER 2016



minimalviolence
Night Gym
(1080p)

You are walking down a dark corridor lit only by street lamp. The rain drizzles down, and as you glance at the cobblestone pathway, beneath you a puddle of water and a rainbow swirl about, gaseous they. The occasional track speeds by on the overpass above you, but in front of you, a luminescent box buzzing with focused energy is luring you in. Its inescapable grasp is pulling you away from the dull 2 a.m. silence and into the hypnotic trance of the *Night Gym*.

Night Gym is the funky, fresh product of Vancouver's very own minimalviolence, a collaboration between A. Luk and Lida P. whose self-proclaimed genre is "damp pounding rhythms." The first song on their album, "Night Gym," is clearly influenced by the crunchy drums and analogue synths of the current outsider movement, but incorporates a mode of acidity more like Aphex Twin than 808 State. I found that its pulsating rhythm is reminiscent of the soundtrack to the German film, *Run Lola Run*. *Night Gym* is full of tracks that emulate this echoey, thumping, eerie vibe making you just want to close your eyes and jump around to the beat.

What stands out most about these tracks is their complexity. Each and every song has so much depth, even more so than in their past albums. There is always at least five different things going on, yet *Night Gym* still has a sense of harmony and balance within. Swimming in a multitude of sounds and rhythms, accented by the synth beats and bass, the song "Authority" is a perfect example of this. Looking at *Night Gym* as a whole, it is a lyric-less yet beat-full glimpse into the creative minds of minimalviolence. Hopefully it will lead to further high energy, low tempo sounds that evoke powerful emotions.

— Inca Curter



A TRIBE CALLED RED
We Are the Hallucini Nation
(Pirates Blend)

We Are the Hallucini Nation is the most ambitious and cohesive album from A Tribe Called Red (or, ATCR) to date. The album is also their most explicitly political. On previous releases, their medium was their message: ATCR amalgamated traditional and contemporary culture to force their audience to rethink their perceptions of Indigenous Canadians. On *We Are the Hallucini Nation*, they explicitly address the damages caused by colonialism.

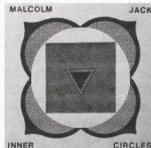
The album is centered upon the concept of the Hallucini Nation, a concept which activist John Trudell explains during the album's titular and opening track. The Hallucini Nation challenges the system into which Indigenous people have been forced. They oppose the Alle Nation, the system created by colonizers in attempts to force assimilation. The dichotomy between the two nations is reinforced by author Joseph Boyden's interludes. He speaks as a prisoner incarcerated in the Alle Nation Correctional Facility, ruminating on

the trauma caused by residential schools and colonial projects.

Hallucini Nation is also a term for the collective of artists and activists ATCR brought together on their album. The DJ trio reunited with their frequent collaborators Northern Voice and Black Bear to create the fusion of electronic and contemporary powwow dance music for which they are renowned. Tanya Tagaq is featured on "Sila," in a track that melds electronic reverbs with Inuit throat singing. The Hallucini Nation also includes Indigenous artists from around the world. Australian beatmakers OKA lend their reggae-infused didgeridoo to "Malma Koopi." Swedish-Sami artist Maxida Mára's jolk-singing takes centre stage on laidback track "Eanan." Colombian artist Lido Pimentas's soaring vocals make "The Light" haunting, especially after the bass drops and her voice become dissonant.

With the support of the Hallucini Nation, ATCR articulates their mission to eradicate the legacy of colonialism and the damages it has caused. On "The Virus," MC and poet Saul Williams speaks to the many shapes that the virus of colonialism takes, and the diverse people the virus impacts as colonialism attempts to impose divisions. The Hallucini Nation, however, does not recognize the limitations of borders.

Album single "R.E.D." exemplifies the best of *We Are the Hallucini Nation*. The track features Yaslin Bey, Nancy and Black Bear in a combination of hip hop, powwow-step and electronic dance music. With A Tribe Called Red as the producers, the Hallucini Nation proposes a vision for a new society. Bey says of the shared vision, "[I] was a dream / Now it's a living thing." — Courtney Heffernan



MALCOLM JACK
Inner Circles
(Self-Released)

Feelings of worth are rare. We desperately cling onto accomplishments and memories as markers of progress. Yet, this sentimental clutter remains only personally significant. The world turns perpetually in frantic disinterest. And ultimately you remain alone.

When dealing with these anxieties, a singer-songwriter is at their best. In moments of frank honesty, a connection is built between a performer and an audience. A shared understanding is established. When on "Soldier's Things," Tom Waits bellows "This one's for bravery / This one's for me / Everything's a dollar in this box," the listener is forced to confront something truly melancholic: sacrifice and a full life will be forgotten. A box of junk can encapsulate an existence. Waits wallows in this misery and bids us to meet it. But solace is found. At least we have the steady voice of Waits.

Not every artist can be so frank. But on his second solo outing, *Inner Circles*, Dada Plan's Malcolm Biddle as Malcolm Jack toys with this type of honesty. Throughout the album the listener is lead down corridors of self-doubt and reflection. Jack succeeds in taking his listener to these places through instrumental arrangements reminiscent of Joanna Newsom's *Ys* and Destroyer's *Kaputt*. In each of these releases, the singer seems encoached by their backing arrangements, as if by a wreath or a bouquet of flowers. But while Newsom is accompanied by lush strings, and Destroyer backed by nostalgic synths, Jack is surrounded by the swell of new age harp and flute. *Inner Circles* is a ceaseless homage to the soft-spiritual music of new age prince Paul Horn. Influenced by this fascination, the song of Jack does not simply end. Instead, *Inner Circles* fades in and out of a constant whirring of zen based wind-instruments. Awash amongst this perpetual drone, Jack's presence is made more human and immediate.

As a result, his poetic ponderings land abruptly. When Jack croons, "Now you don't need me at all [...] will you even miss me at all?" the listener is thrown into startling intimacy with Jack. The significance of the surrounding clutter fades. Now, we are privy to private dread. Jack invites us to share in his fear of estrangement and isolation. And, as it was with Waits, the listener is bound to view an uncomfortable truth: most things crumble. Life guarantees isolation. But sometimes, we can wallow together. — Maximilian Anderson-Baier



ART D'ECÇO
Day Fevers
(Self-Released)

Day Fevers, the debut LP from Art d'Ecco, takes the listener from the opening "Sunrise" to closing "Sunset." But don't be fooled, you will not find a flowing album structure here. As Art asserted in his recent *Discorder* interview, the album is not meant to be a unified whole per se. Rather, like a playlist, each song sounds "drastically different... not just lyrically or thematically, but sonically." Whether or not this is accomplished is the question with which we wend our way through Art d'Ecco's few hours of daylight.

Opener "Sunrise" confidently sets the stage with the sound and feel of a Tarantino soundtrack. It's an instrumental opener that feels like it's building to a sonic crash that doesn't entirely come with second track "The Deal." Telling a Robert Johnson soul-to-the-devil-for-rock 'n' roll story, Art's vocals enter the picture for the first time. His voice has a particular draw across the album, a through-line that gently morphs to each song's tone. Sounding here like a slyrup Matthew Bellamy, "The Deal" continues the spaghetti western feel through dark, echoing guitar lines, while the same effects later applied to the synth punctuation provide a futuristic contrast.

The cloying vocals on "She So Hot" are reminiscent of choice moments of *The Rocky Horror Picture Show* soundtrack, the strongest indicator to me of the sense of glam androgyny Art purports to play with. The song is a tight piece of pop with precise jangle and a great horn line. "I'll Never Give You Up" is synth-pop that wouldn't be out of place at a Dark '80s dance party, with Art drawing like Neil Tennant at his most sultry.

The almost 8-minute "Until It Is Over" is a high point of the album. A romantic, brooding, adventuresome track that takes a turn at the 4.5-minute mark. Descending into a multiply morphing musical breakdown, the track highlights Art's strength in creating cinematic soundscapes that have a visceral pull. Following this, "Sunset" offers a gentle but lackluster conclusion.

The intended difference between tracks is perhaps too subtle for the songs to avoid being homogenous at first listen. But the claim made on Art's Bandcamp that *Day Fevers* contains elements of '70's glamrock with analogue synthesizers and Motown rhythms; garage rock with Krautrock; and neo-psychedelia with... spaghetti western soundtracks" is not untrue. These varied influences can be clearly identified throughout the album, and Art wends these elements together without being derivative. Fans of any of these will find much to enjoy in the polished way they are melded together on individual tracks. But as the sun sets on *Day Fevers*, the experience is, on the whole, inconclusive. — Elizabeth Holliday



THE SUBMISSIVES
Do You Really Love Me?
(Fixture Records)

If some artists are lovesick, poor Deb Edison is loveaded. The Submissives perform as a six piece, but Deb uses her yearning and heartache to write, play, and record every part. *Do You Really Love Me?* is pop testimony to what romance can do to a girl.

The instruments sound as pitiful as her exhausted, doubled drone. In "Listen to Them," she confirms all the rumors, saying, "It's true all the things that people say / All I do is cry all day." When she is nearly incapacitated by her feminine heartache, she lets her twangy, slow guitar do the crying for her.

And remember Betty, as in *the Betty* from "Betty Told Me"? The heroine of *The Submissive's* last album? Well, back then we thought she was a kindred spirit, but it turns out that she's actually a real low-life. Betty deserves the up-tempo, sure call-out she's given. "I never had a friend named Betty / She took it all away / She took my baby. She is dead to us. Bye-bye Betty.

At least you know where you stand with other girls. But when it comes to love, the world is a huge and confusing place. On "Forces," Deb faces the overwhelming helplessness that has driven her wacky. "My head's a couple inches from the telephone / I keep checking just to see that I have a tone." This song will be especially relatable to lady-listeners, letting them think, "that's just like the time I..."

The boys in Deb's life can only give love and the absence of love. And the absence of love is sadness. So poor Deb doesn't even get to be mad at them, she has to go on loving them forever. All she can do is wait around and hope they change their minds. Deb doesn't blame them — her pure heart is filled only with love. But I will Screw you guys. At least tell a girl why you won't call anymore.

Do You Really Love Me is an album to listen to if you want to hear the real emotions of a real girl.

"For me, it was the time I mailed my ex's new girlfriend a dead rat. What goes around comes around, Michelle! — *Christine Powell*



SO LOKI

V
(Owake)

V starts with "Ninjas," a tropical night soundscape as Sam Lucia falls in with a loud yet contemplative "Wonder If They'll talk about us." The song combines both pop beats and slower wading sounds and styles that match where So Loki is located in their music career. They have a ton of energy and drive which comes through in the production and lyrics from this song and the rest of the album. But, like the beginning of their first album *Supermanic*, they start off the show with introspection and meditation. This pensive atmosphere is self-conscious yet also a demonstration of their meticulous planning for success — they work the most precise and flawless execution possible for their work. Like an aural thought cloud, the sound fades with the distortion of Lucia's voice trailing off.

Geoffrey Millar, who handles the instrumentals, plays with sound distortion for a range of moods and grander sounds. Crickets, bird noises, guitar, horns — Geoffrey is not shy of anything. In "Birthday," a sharp and well crafted beat punctuates an intentionally messy piano sample. Just a few wrong notes here and there lend to the intimate and light hearted song. As always, the So Loki sound draws a tension between playfulness and intensity, aggression and vulnerability. This album is begging to be performed live.

"Wild Kids" demonstrates these tensions with a stream of consciousness intro similar to their debut album's song "Unhealthy," which also eventually burst into spitting anger and frustration from Lucia. "I've been looking for comfort in chaos / I've been on one since my first crayons / I got problems with priorities like old white men got problems with minorities." Lucia also warns, "I've got a closet full of skeletons let's spring clean" and ends the song raggedly chanting "Bigger and bigger and bigger" which intones a clear premonition of a future So Loki will fight for.

The final song "Say Too Much" feels like a manifesto / statement of purpose. While Lucia asserts "A lot of our peers tryna play too much" he also says "Tryna shake the V / Mi casa Su casa / Grab a plate with me." So Loki is all about "the team" and is competitive but also staunchly supportive of other artists. They are a vanguard for Vancouver hip hop but are not trying to edge other artists out. Chelsea Grimm, another Owake Records artist, gets a mention on the album and So Loki embraces the "a rising tide lifts all boats" mantra which is rare in the hyper-individualistic contemporary rap and hip hop scene. Lucia says "I can feel the cusp" and we can feel it too. — *Callie Hitchcock*



KIM GRAY

Perfume Ghost
(Resurrection / Lollipop)

Fim Gray began his exploration of textured synths and lo-fi vocals in his solo debut, *Backseat Bingo*. Released in 2014, the EP was a departure from Gray's previous work with Skinny Kids, featuring songs largely concerning love and nostalgia packaged in a dream pop meets garage rock guise. Here, Gray returns with a more polished debut LP, giving the spotlight to drum machines, psychedelic bass rhythms, and of course, Gray's own languid vocals.

The first track, "Perfume Ghost" is the catchiest track on the album, and arguably the most interesting. Gray brings it together with drum machines layered over a jangly guitar and a captivating hook. The lush textures pair with candid storytelling in Gray's lyrics, coated in swooning sensuality and playing with elements of slacker to fantastic.

"I Wish You Knew Me Well" is another highlight on the album and features well-mastered percussion and an infectious guitar riff. The song's sparse lyrics are soft and Gray's reverberating vocals glide in and out of the sugar-sweet production. Many songs on the album follow in a similar vein, in true slacker-surf pop style, simple and teetering on formulaic. Gray does take risks on songs such as "Tropical Low Life," where sampling, background vocals, and layering create an earworm to the tune of surf-pop with psychedelic undertones.

However, moments such as those are few and far in between on *Perfume Ghost*. Clocking in at 25 minutes, the album could have been cut down into a more coherent, shorter EP in order to keep listeners intrigued. What it lacks in variety, the album makes up for in its sincere lyricism, melodious synthesizer riffs, and experimental production.

The tunes on *Perfume Ghost* are best reserved for inevitable late night drives and winding down at home in the wee hours of the morning. Time moves slowly while listening to this album, and life seems to float by as if in an otherworldly dream. Gray propels forward a sound that he began to forge in his earlier releases and paves the way for even more luxuriant and textured songs in future releases. With the mounting finesse from his first release to his second, whatever comes next from this project will absolutely be greeted with intrigue and anticipation. — *Tintin Yang*



li6

Truth or Consequence
(Monofonus Press)

Gothic, post-punk trio, li6, have already found their spot at the top of Vancouver's dark and brooding music scene. In fact, they were one of the few bands I knew of before moving to this city. Their new full length LP, *Truth or Consequence*, is an excellent reminder that they deserve our full and undivided attention. With scalding social commentary on topics such as trauma and rape, coupled with the driving force of three seasoned musicians, the album is notoriously li6, and that's a good thing.

The shadow cast over this album is much like their previous album *Consent*. However, they're toying with a new angle. li6 is often praised for their highly political lyrics and take no shit attitude, but they aren't strictly there to stress what they stand for. There is a narrative in *Truth or Consequence* that adds layers of emotional turmoil and commentary on the destructive tendencies of which

humans are capable. This is apparent since the main topic focuses on the conflict between one's identity and ego.

With eight tracks banged out in less than thirty minutes, *Truth or Consequence* is a quick shot but it deserves a little time to process. The opening track "Pride" begins with li6's familiar and sobering bass tone that grinds into Britanny West's (bass / vocals) signature, somber talk / sing voice. "He's got his body wrapped in you / Now let me hear, now let me hear you scream his name," sounds less like a genuine request than a combative plea. "He's your man, let him take what he wants" she groans, in a tone that is too dismal to be sarcasm. The song shifts, however. Kati (I drums) stomps out an intense beat accompanied by Ashlee Luk's (guitar / vocals) wailing and energetic strumming. It's sharp turn that also leads the lyrics, which have done a 180. "You've got me pressed against your ground / Now push him down, and let me hear him say your name." The visuals are poignant and jarring.

Elements of '80s speed-punk flow through the third track, "Watching." It harbours that lo-fi sound that is recognizable in all of li6's music and it works well for them especially in these shorter bursts of fury and aggression. "Failed Visions" marches on with West's thumping bass and infectious, yet jarring sound that gets you to the nebula of the album. Vocally powerful, with Luk's backing screams joining in, "Failed Visions" is a fistful of primal goodness. The following song, "White Mice" is an ode to white privilege, and is especially cutting considering recent news headlines.

In light of other recent headlines, "Big Enough" holds no bars, giving an unapologetic look at rape culture. West and Luk, who both co-write lyrics, have created a song that chastises rapists with provides a message that is loud and clear. There is no excuse. What ensues after, in "I am" is entrancing. The murmuring echoes of a distorted guitar fade into the background as West softly whispers sharply and draws her seductively impassioned voice. It's cut short, replaced with the expected, but anticipated piercing of a post-punk delight.

— *Evangeline Hogg*



WINONA FOREVER

this is fine.
(Self-Released)

Faving named their band after one of Johnny Depp's tattoos, Winona Forever appear indebted to pop culture — not just cult trends either. On their debut LP they demonstrate a penchant for snapshotting current fashions eloquently and succinctly, with just the right amount of irony. Opening track "shrek - clic" has one of the clearest examples: "I use an excessive amount of emojis in every text I send / Every night's a good night and I never want them to end."

this is fine. also covers the struggles and worries of teenage and early-twenties life with ease. On "fine" the breezy and bright guitar line almost detracts from the nature of the issues as they sing "There's got to be more I can do than just wake up tired." Lead single "#1 summer anthem to grind to" talks more clearly about anxiety throughout, with "I hold my beer / So I can hold a conversation," being the boldest quote from a cutting groove. Despite the nature of this content, the track has an instant groove to it that is the foundation for good pop music.

Throughout the record, in fact, the lyrics are all just as well crafted. They are brave and engaging to listen to. They come to the fore over intricate melodies, reminiscent of *Antidotes*-era Foals. "Headrush" has the stand-out riff of the record, a winding scale guitar line that is exactly the brand of indie rock and lord Brandon Flowers promised us back in 2005. This contrast of upbeat, almost joyous melodies and honest lyricism is what makes Winona Forever such a stand out band in Vancouver.

Sometimes, however, they do force the lyrics onto the melodies, giving the impression that two parts have been conceived separately and not married in the smoothest fashion. Both "Smoothie" and "Precarious" utilise a lot of over-elongated syllables to make their respective choruses fit, which doesn't quite work.

this is fine, is far from a perfect record. It is a solid debut with slices of brilliance littered everywhere, but it could do with a coat of polish. In my mind, all they need is a producer to filter and refine the band's ideas. But it's still one of 2016's most promising Vancouver records. Winona Forever have a lot of potential, and it is exciting to think of what they could do in the future. — *Sachin Turakhia*



CASUAL LUXURY

Casual Luxury
(Self-Released)

Casual Luxury's self-titled EP might be labeled as an "EP" but its content is just as rich and fully realized as any great rock album in the recent past. Unlike many modern rock acts who incorporate elements of electronic and dance music, *Casual Luxury* favours unconventional song structures and still relies heavily on guitars.

From the start it's clear that *Casual Luxury* puts the music itself above the vocals and lyrics. Not that they are insignificant, as the lyrics express personal feelings and reflections, but the vocals are consistently layered slightly under the instruments — the music is what grabs the listener's attention from the beginning to the end.

What makes the EP so worth coming back to is the unconventional structure of most songs. The opener "From the Balcony" starts with a guitar melody that is soon accompanied by vocals. Then the bass and the distant drums are introduced and they gradually reappear throughout the track. The drum patterns are especially interesting as they constantly change but also repeat a motif from earlier in the track. The song then features a distorted guitar that transitions into a wall of melodies. All this happens in the span of five minutes yet none of it sounds out of place or illogical.

"Girl Grins," is another track that follows an unconventional song structure. For the first two minutes or so, it sounds like a conventional guitar-driven song, but then a guitar solo emerges leading the song to a new direction as the riffs and drums build up to a new guitar melody that is the foundation for the second half of the song and its heavy outro.

This sense of progression and constant surprises in each track makes *Casual Luxury* a rewarding listen. It is music that requires patience and attention. But after a few listens, it all sinks in, and becomes even more enjoyable as the listener is familiar with all the twists and directions in each song. — *Sam Mohseni*



PAVEL

[sic]
(scalarwav)

You just know that there's a perfect time to listen to some albums. Pavel's electronic, lo-fi mini LP *[sic]* is one of them. The opener, "Beginner's Mind" sounds like a come down after returning from a party, a lullaby just before sleep. My first impressions were wrong though, as *[sic]*'s spacious, hypnotic melodies made of keys and synths, its distortion, and superlating arranged lyrics, force the listener into contemplation, about the future, life, or wherever their thoughts at that time take them to, making it harder to fall asleep.

Pavel, the stage name of Alex Cooper, incorporates chillwave, dream pop and ambient music in *[sic]*, but the project isn't original. Its bulk is made up of slow and mellow tracks like the stand-out, "True" with its soaring, layered keys, synths and emphatically worded and delivered lyrics. There are also a few upbeat tracks with

more energetic percussion scattered throughout, like the appropriately named "Alright."

The main theme of *[sic]* seems to be urging listeners to self reflect and value themselves. "I used to wonder about you / Late/ly I've been wondering about me" Pavel sings in "Synchrochene, BC." Its music video also has him dancing with headphones on, seemingly lost within himself. *[sic]*'s main feature is the space created by the music's arrangements. They draw you into a contemplative state reminiscent of times gazing across an ocean with your mind captured in thoughts that are only made clearer by the expanse of the water, like a canvas. The vocals are few and very distorted, but the clearest lyrics in all the album are in the song "True": "I want to be more than I am / And I always will because I always can." This is not a sad album as it first appears from the mellow melodies and the lyrics in "Beginner's Mind." Past lovers that hurt him in "Laziness or Fear" turn into sources of happiness and optimism in "Pile of Smiles," where he whispers "I want to turn my pain into a pile of smiles for you." The message is one of empowerment despite the pain, in order to overcome it, whatever form it takes.

"Untitled" and "JJ" feel underdeveloped but overall *[sic]* is a coherent project with gorgeous melodies and harmonies, and strong rhyming lyrics. Let it grip you. — *Shehli Khoury*



ninetyfour

It's Yours
(Self-Released)

With the end of summer finally upon us, the fictional lives we've led packed with travel, mystery, and new experience have mostly come to a close. The fall and winter months always come strapped with responsibilities, deadlines, and the stress of new connections.

So if you haven't already, now is the time to listen to Ontario-born singer / rapper ninetyfour's (AKA Tevin Douglas) debut album *It's Yours*. This 9-track R&B record (reminiscent of artists like Drake, Rae Sremmurd, and Jeremih) provides an answer to the trials and tribulations of being a young twenty-something working hard towards establishment in a Canadian metropolis — which often seems to have no time for anybody.

The album's mood is immediately set with the title track "It's Yours," as Douglas' dynamic and tastefully tuned voice glides over a dreamy beat, driven by affected vocal samples and delightfully satisfying drums. The clever double entendre "I know when the time's right / When you're giving me that look / You'll be screaming that it's yours" seems to temper the distinction between the two Freudian themes of love and work that guide the lyrical content of the album.

The next two tracks on the record elaborate on the subject of love. "Just Like That" takes a traditional approach to the subject, describing strong emotions for a prototypical love interest. The song earns its stripes, however, in its reference to popular Canadian venues (Republic Nightclub in Vancouver and the recently closed Barcode in Toronto) and to Douglas' own geographical history (claiming the track's love interest is from his hometown of Scarborough, Ontario as well as mentioning his lineage as a "young Canadian Jamaican").

The rest of the album focuses more on work, as Douglas describes his life as an up-and-coming Vancouver artist struggling against the doubt and criticism that surrounds him (like in the song "Happy"). The answer he proposes to the seemingly impenetrable scene is hard work and pride, apparent in his hyper confident lyrical style that describes his work ethic in songs like "Free" ("I'm young but I'm not moving reckless") or that self reflects on his successes like in "Just Like That" ("I only see defeat when I'm looking at these shoes").

For those of us finally acclimating to the routine we were so dreadfully used to before being set free by warm air and long days, ninetyfour's *It's Yours* serves us a recipe for continuing on in the face of misfortune, of seeking out the important things in our lives, and of living and loving like we never left. — *Mat Wilkins*



INDUSTRIAL PRIEST OVERCOATS

Gone.Nativity
(Self-Released)

Nowadays, internet musicians do everything they can for attention, with satanic or extraterrestrial imagery, or non-sequitur titles in all caps. So when I saw these elements surrounding INDUSTRIAL PRIEST OVERCOATS, I felt jaded. Until I noticed the "release date" of their latest album, *Gone.Nativity* — the year 2000. Another one of their albums was "released" in 1986, and another still on July 4, 2020. It seems that by exploiting Bandcamp's release date function, IPO have discovered the latest method in click-baiting those irony-hungry teens who lurk in the murky waters of the internet, and I have inevitably fallen prey.

The first track, "WHAT EVER HAPPENED TO THE COVENANT HOUSE KID???", is captivating. The unrelenting guitar and heavy drums are a killer combo. The tempo slowing, and the introduction of the wavy synth, is seamless. And the vocals, which sound like the screechings of the mighty Furies themselves, is invigorating, albeit completely indecipherable.

Personally, I find this indecipherability alluring. Common among garage punk bands such as Teen Suicide and FIDLAR, it reminds me of a voice in the distance, demanding my full attention as I hope to understand it. As a by-product, I am attentive to the entirety of the music. Furthermore, it implies a prestigious club, of those who know exactly what the lyrics say, either through having listened to them hundreds of times, slowing them down and changing the pitch, or through the honour of having the lyrics explained by the band members themselves.

Through the rest of the album holds the elements which make the first track so outstanding — raw vitality and fearless experimentation with vocal approaches and tempos — it lacks a sense of cohesion and method between these elements. I could see how someone could find the lack of overarching chord progressions to lean upon alluring. But, to me, it feels like a series of chaotically heterogeneous iterations of the first track. However, despite this top-henness, the pure energy that persists all the way through would make excellent slashed-moshing material, and I mean that in the best way possible. — *Vlad Krakov*

!!!

To submit music for review consideration in *Disorder Magazine* and online, please send a physical copy to the station addressed to Jon Frow Under Review Editor at CTR 101-9PM LL500 8133 University Blvd., Vancouver BC, V5T 1Z1. Though our contributors prioritize physical copies, you may email download codes to underreview@disorder@ctri.ca. We prioritize albums sent prior to their official release dates.

SWIM TEAM

"IN PHYSICAL SPACE"



words by Sam Tudor
illustrations by Kalena Mackiewicz
photos by Laura Harvey

When I speak to Swim Team, the band is just back from a recording session in Oyama, a small town in the Okanagan. For the past three days they've been writing and recording the follow-up to 2015's *Freedom/Constraint*; a dark, energetic album that introduced them to Vancouver's music scene. "I woke up at two PM today," guitarist Nick Short tells me, sitting in a quiet garden. "My sleep schedule has completely shifted since we started."

With Short on guitar, Dorothy Neufeld on bass and vocals, and Murat Ayfer on drums, Swim Team is a musically diverse trio. A relatively new band, they haven't settled into any comfortable routine or system. For Swim Team, this instability is a blessing, something to hold on to. "I wanted to be as uncomfortable as I could," says Neufeld, when asked about her intentions with the band. "I wanted it to be kind of ugly."

Trained as an opera singer, Neufeld spent years learning to control her voice, to practice discipline in the way she expressed herself. On *Freedom/Constraint* she takes a different approach, using a style that is in many ways a rejection of past training. Her voice is both playful and manic; speak-singing becomes anxious shouting over the course of a song. And unlike opera, Neufeld sees her vocals less as the main item and more as part of the greater whole. "The most important thing to me was that everyone was equal, and that I wasn't way 'in the front'

Their work reminds me of Family Band, a Montreal group that also combines playful instrumentation with existential dread. Where Family Band keeps it tropical (congas and surf guitars), Swim Team gets more grungy — guitars that sound bent, rhythms that turn on a dime, and vocals that sit somewhere between conversational and hysterical.

In their short time as a band Swim Team has been compared many times to Sonic Youth — punks playing art rock. There is an irony to this that isn't lost on the band members. "The Sonic Youth thing was funny, because I didn't actually start listening to Sonic Youth until people said that what we were doing sounds like them," says Short. "One of my biggest inspirations is Brian Eno, but I know that listening to the music on the surface it probably isn't very apparent." Ayfer's

to a few tracks from the upcoming record (to be released on October 31) and it's an exciting feeling. The music is less punk oriented, but somehow feels more intense than *Freedom/Constraint*. Ayfer's drums are frenetic and fast, and Short's guitar work drives the emotion of the songs. Neufeld's vocals remain frantic, but she also diversifies her singing style. On one of the most subdued songs from Swim Team, she briefly trades in her short, clipped stanzas for a soulful croon. The effect is disorienting, sad and powerful.

"My writing on the new album was very intentionally vulnerable," says Neufeld. "I think the first album was safer because I would approach things from a distance. This still isn't about one

album. The rolling hills, quiet orchards and lakeside setting of their Okanagan studio highly contrasts with the recording location of *Freedom/Constraint* — an urban jam space in Coal Harbour.

This shift is evident in the music, and listening closely I can almost hear the rooms enclosing and shaping the different ideas. "It wouldn't have been the same if it wasn't that few days in that physical space, and that was important," explains Short. "I like being driven by the limitations of a certain piece of equipment, or the limitations of a certain way of doing something. Being where we were and having what we had is what shaped the songs, and I really appreciate that."



"I WANTED IT TO BE KIND OF UGLY"



I spend time trying to unpack the dichotomy of *Freedom/Constraint* — the tension between control and chaos that the band is already becoming well known for. But as they speak about their music, I realize it's not as simple as addressing one tension. The things Swim Team sees as limitations (gear, time, techniques, etc.) are also the things that they use to experiment and grow. For them, both freedom and constraint are wrapped into one idea — held simultaneously, inseparable.

Swim Team's new album will be released October 31. Their next live show is the WISH fundraiser at Ask An Anarchist on October 15. Visit swim-team.bandcamp.com for more info.

vocally. It's much more fun that way."

Short expresses a similar sentiment about his role in the band. "I play in another band called Dumb, which is more straight ahead. This was an outlet for weirder things." Weird is good, but Ayfer is quick to point out that it isn't just for the sake of being weird — "if we practice something strange and dissonant and develop out of that, we can build up a repertoire of work that is more than just the same chords in different orders. I think that's very important to us."

influences are equally disparate — "A lot of Turkish music that I grew up with has irregular time signatures, which are very different from Western music, which is often a 4/4 straight beat. I also listened to a lot of progressive metal like Dream Theater. In this band I can finally try that stuff out. That being said, I don't think there is one thing I'm particularly influenced by; it's just the sum of all the things I've ever tried to play."

About three or four drinks into our conversation, the trio asks if I want to hear some recordings from their Oyama trip. We listen

particular thing, but it's definitely a self-healing album. Or... maybe it isn't, maybe it's just a fantasy, this idea of self-healing. But whatever, if you can acknowledge that too, it's ok."

Throughout our conversation, each band member mentions the importance of physical space. Neufeld is drawn to objects and space as a source of her lyrics. Ayfer and Short talk about the physical spaces they rehearse and play in as formative to their instrumentation. Because of this mentality, Oyama itself becomes a significant player in the new

We are X

Stephen Kijak
UK/USA/Japan

Watch this documentary and be rocketed into the outer realms of rock 'n' roll extravagance as you meet X, the Japanese band that's captivated audiences worldwide with their operatic musical stylings, outlandish costumes and over-the-top theatrics. The backstage story explores some darker territory, but Stephen Kijak's film remains a riveting, often inspiring movie. "Bound to become a favorite among fans and to persuade others to join the ranks of those under the loud spell of X." — *IndieWire*

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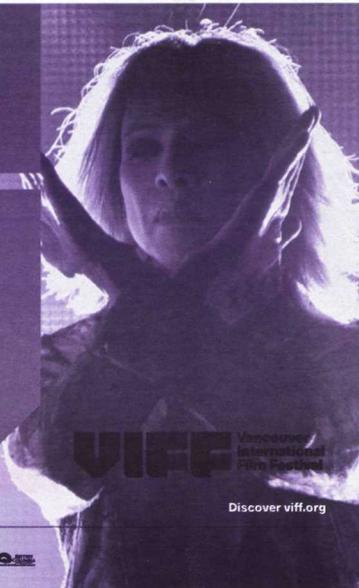
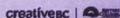
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HASHTEROID
KOMA + HERON
FRI OCTOBER 7

RINGWORM
WORMWITCH + EXALT
FRI OCTOBER 14

BLACK MARBLE (LA)
RITUAL HOWLS (DETROIT)
SUR UNE PLAGE
SAT OCTOBER 22

HALLOWEEN
COVER NIGHT
SPECIAL DUTIES
THE GERMS BASTARD
BATHORY CRUCIFUCKS
SAT OCTOBER 29

KING DUDE
SUN OCTOBER 30

COVER THAT UP
THE FIXIES IGGY POP
MORPHINE NIN + MORE
MON OCTOBER 31

KINKS TRIBUTE
THURS OCTOBER 6

\$EXXX HOPP
SAT OCTOBER 8

THE EAST VAN
NINETIES PARTY
SUN OCT 9 + FRI OCT 21

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HALLOWEEN PARTY
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DON'T KNOCK THE LAUGHING STOCKS

words by Elijah Teed // photo by Sara Baar
// illustration by Fiona Dunnett

Clowns occupy an awkward space in the social strata. To some, they are a symbol of joy; for others, they're carnivalesque nuisances; for others still, they may be the cause of a horribly cliché phobia. In the case of Puzzlehead, however, the clown is a source of inspiration.

"I was writing a bunch of poems that were centred around this inquisitive idiot," explains Clarence, the founder and frontperson of the band. "The poems were written from a narrative of this bumbling fool that's really good hearted ... He's an idiot, but he's coming from a good place."

That loveable idiot was Puzzlehead, in his earliest form. As the character gestated and her writing progressed, Clarence attempted to set the poems to music, enlisting the help of her partner Dandón, and their friends Purenia and Golyadkin. Soon after, Puzzlehead moved away from his humble beginnings as a poetic vehicle and morphed into a full blown band. If their curious origin story is anything to go by, it should come as no surprise that the group is taking an unconventional approach towards making music. Puzzlehead, loosely put, isn't interested in walking the tried-and-true path that most groups tend to follow.

"I have been in other bands where it's very much about being in a band, and

doing the band things — going on tour, taking photos, and stuff like that," Clarence says. That wasn't what she and Dandón were after with Puzzlehead. Having both participated in and enjoyed traditional band experiences, the couple wanted something different. As Clarence puts it: "It was like 'Who could we be experimental with?' and not 'We're going to make a band, and play Music Waste, and then put out a tape, and a 7-inch, and then go on tour.' That whole trajectory."

That unconventional attitude, however, isn't without its challenges. By all accounts, Puzzlehead is still in its early days, but the group has definitely encountered some growing pains. Their third show sticks out in particular, a performance Clarence describes as "disastrous to the point of tears."

"We were the only band with a drum kit," Purenia notes in her recollection of how out of place the band looked and felt.

"[Purenia] didn't bring a kick pedal, so she was kicking the kick drum the whole time," Clarence recounts. "After we finished the first song nobody clapped, not one person ... I looked over at [Purenia] and was like 'Just anywhere else. I would like to be anywhere else in the world right now.' It made us reassess why we play shows."

Their reassessment was a constructive one. Helping to solidify their

reputation as a band that exists solely for themselves, that third performance, once considered an absolute flop, is looked upon now as a Puzzlehead team building exercise.



"I feel like we bonded so much from that," Clarence notes. "I just kept burping out of nervousness ... It's funny now, and I kind of like it. There was really experimental, layered, curated music — and then we came and were a crappy band that played for five minutes, maybe."

"That's part of why I don't mind resistance with an audience," Dandón continues. "The idea of pleasing an audience kind of fits into that typical band attitude, and I just think it's more interesting not to play to that."

Dandón's advocacy for a disaffected attitude is compelling, but it's not so simple. Much like the clown they've modelled themselves after, Puzzlehead are still

grappling with their role as entertainers in conjunction with their role as artists.

"When I think of a clown I think of someone that is trying to entertain by making themselves the joke, but then when people laugh at the joke they spiral deeper into the sadness that made them feel the need for validation in the first place," Clarence exclaims. It's a tricky space to navigate, with Puzzlehead making music that's unapologetically self-interested, but also aiming for validation.

As Clarence says: "There are some things that definitely don't change no matter what efforts you make to point them into another direction. If people don't like me, I'm still going to be sad."

"THE IDEA OF PLEASING AN AUDIENCE KIND OF FITS INTO THAT TYPICAL BAND ATTITUDE, AND I JUST THINK IT'S MORE INTERESTING NOT TO PLAY TO THAT."

The production of their first release, a five-song tape entitled *Fred's Man Cave*, speaks to that dichotomy. Self-recorded in their rehearsal space, the tape in and of itself represents the intimacy and solidarity of the band, with no outside eyes or ears prying into their process. It was an insular experience, but one the members of Puzzlehead seem to appreciate. Much like the growth the band felt after reexamining their third

show, Purenia notes the progress they made while working on *Frank's Man Cave*:

"I feel like [the songs] have changed so much from when we first started playing them," she says. "I'm most excited about the last song ... It's kind of cool that I can already see a chronological progression where things just make more sense now."

"I do feel like it's chronological," Clarence continues. "Like our first song versus our last song — maybe it's just because we were all involved with the process, but it definitely feels like some kind of journey."

Much like the character that inspired the band, it's that sense of journeying — complete with successes, pitfalls, and a fair share of clowning around — that drives Puzzlehead to keep experimenting.

Have these clowns piqued your interest? Get your hands on a physical copy of *Fred's Man Cave*, or check out deathtopuzzlehead.bandcamp.com for a digital version and more.



ON THE AIR

KEW IT UP

words by Dora Dubber
 illustrations by Kicolette Lax
 photos by Manny Sangha

Tomorrow's Note: This special On The Air column features a podcast audio component. You can find the link at the end of this article. — BB

At its most basic level, Jonathan (Jon) Kew's show *Kew It Up* features experimental and electronic genres with sound collage and commentary interludes. But it's this surreal insertion into CTR's Wednesday afternoons that allows listeners insight into contentious social issues and phenomena through Jon's unique understanding of the playlist. Jon had originally wanted to do this article anonymously and while the show's name has made that explicitly unrealistic, it's not just Jon's surname that labels the show as inherently his own. If you just briefly speak with Jon outside of the studio you know that he's expressing himself — his own thoughts and opinions — in every episode. I didn't include a lot of Jon's quotes in this article because there's an audio version of the interview that we conducted on-air that you, the reader, can listen to for the fuller experience.

Jon's been involved at CTR in some capacity since 2012. He recently graduated from UBC with an English degree and currently works as the station's Productions Manager and *Discorder's* own Under Review Editor. *Kew It Up* has been on air since September 2013, but Jon has always seen the show as being in a "period of gestation." When it began, the show consisted mainly of a playlist format with song introductions and occasional thematic mini-monologues, but has since gotten more daring in its conceptual commentary. These commentaries are largely improvised and the content is drawn from pop culture, social attitudes and his pseudo-knowledge of philosophy. The show's ethereal music lends

itself to Jon's soliloquies, supplementing the spoken word content as a background soundscape and thematic guide which both informs and is informed by the episode's subject.

Over this past summer, Jon produced a radio documentary for CTR's UBC 100 Docs Series about the transformations in CTR's PSA production and station culture since the '60s. The project was intense, and left Jon with an intimidating bank of information on how "weird" the station's programming used to be. Since completing the documentary, *Kew It Up* has been moving away from the simple playlist format, and has begun incorporating more commentary and sound collage. Jon is always pushing closer to his "conceptual narrative," finding new ways to focus *Kew It Up's* format and themes toward content he's interested in. As a programmer on CTR with *The Reel Whirled*, I completely relate to the tension between creating content that's "weird" enough for the station while also being as timid as I am. Manipulating the format is a huge part of navigating that — not unlike this column, which has also been produced in prose with an on-air audio component this month.

It is difficult to reconcile professionalism and respect with artistry and rebellion, and that's definitely something Jon struggles with both personally and professionally, citing how self-conscious he is about self representation and



boils down to accentuating an interest in the evocatively fantastical. Although he's grateful for their participation, attempting to emulate CTR's cheeky history can limit his engagement with the community. But where his interpersonal stiffness discourages engagement, his solo-narration is incredibly compelling.



Jon is thoughtful, in that he's full of comprehensive thoughts on an array of topics. CTR's history is one that he finds particularly fascinating. He's very aware of the station's legacy and his place within it. All of his responses were framed in the context of the station's past and present, whether comparing his show to other similar hosts at the station or the complex sound art from the '80s. His expansive knowledge produces an unmappable maze of tangents which has the potential of being unintelligible, but, supported by the episode's playlist, Jon manages to escort listeners seamlessly through his discourse.

What Jon calls gestation I call maturation. *Kew It Up's* renaissance is slowly being realized every Wednesday in the CTR studio. Its content and execution are constantly developing closer to Jon's proposed goal. He stresses the importance of the programmer's "responsibility to try and do more" whether it's "creating a culture of self-reflection, striving towards allyship and decolonization of media, or helping cultivate an anti-oppressive forum for non-mainstream voices." And speaking to that, *Kew It Up* definitely deserves recognition for its innovation and total weirdness.



Dora Dubber co-hosts *The Reel Whirled* which airs on CTR's 101.9FM Fridays from 11am-12pm. *Kew It Up* airs Wednesdays at 3-4pm. Listen to their interview at ctr.ca/radio/special-broadcast/20160921

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CITR 101.9FM PROGRAM GUIDE

DISCORDER RECOMMENDS LISTENING TO CITR EVERYDAY

Day	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6 AM	CITR GHOST MIX	PACIFIC PIGEON	CITR GHOST MIX	CITR GHOST MIX (SUNDAY)	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	6 AM
7 AM	CITR GHOST MIX	PACIFIC PIGEON	CITR GHOST MIX	CANADALAND (SUNDAY)	OFF THE BEAT AND FAR	CITR	CITR	7 AM
8 AM	CITR GHOST MIX	PACIFIC PIGEON	CITR GHOST MIX	CANADALAND (SUNDAY)	OFF THE BEAT AND FAR	CITR	CITR	8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEEN FM VANCOUVER RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	WIZE MEN	THE SATURDAY BOSS	CLASSICAL CHAOS	9 AM
10 AM	BREAKFAST WITH THE BROWNS	QUEEN FM VANCOUVER RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	WIZE MEN	THE SATURDAY BOSS	CLASSICAL CHAOS	10 AM
11 AM	UNCEDED AIRWAYS	STUDENT FILL-IN	POP DRIVES	A FACE FOR RADIO	ROCKY FROM RUMBLE	THE REEL WHIRLED	SHOOKSHOOKA	11 AM
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION AMERIKATION	NARDWARJ PRESENTS	12 PM
1 PM	PARTS UNKNOWN	STUDENT FILL-IN	PERMANENT RAIN	STUDENT SPECIAL HOUR	FRESH SLICE	POWER CHORD	FRESH SLICE	1 PM
2 PM	PARTS UNKNOWN	STUDENT FILL-IN	PERMANENT RAIN	PARTICLES & WAVES	MUZAK FOR THE OVERWAT	GLIDENT FILL-IN	POWER CHORD	2 PM
3 PM	THE BURPOW	RADIO FREE THINKER	KEW IT UP	NEWBTS AND STUFF	ASTRO TALK	RADIO ZERO	LA FIESTA	3 PM
4 PM	LITTLE BIT OF SOUL	CAMP'S CRASH COURSE	WES AND STUFF	SMOOTH	NARDWARJ	CODE BLUE	LA FIESTA	4 PM
5 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	ALL ACCESS PASS	NEWS101	MANTRA	OTHONIC ROOM	5 PM
6 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	ALL ACCESS PASS	NEWS101	MANTRA	OTHONIC ROOM	6 PM
7 PM	EXPLODING HEAD MOVIES	INSIDE OUT	MIX CASSETTE	WHITE NOISE	LIVE FROM THE SHAKESPEARE SHOW	SCREEN GIRLS	THE LATE NIGHT SHOW	7 PM
8 PM	EXPLODING HEAD MOVIES	INSIDE OUT	MIX CASSETTE	WHITE NOISE	LIVE FROM THE SHAKESPEARE SHOW	SCREEN GIRLS	THE LATE NIGHT SHOW	8 PM
9 PM	CRIMES & TREASONS	WRITE NOISE	THE LATE NIGHT SHOW	SCREEN GIRLS	STRANDED: CANAL MUSIC SHOW	COPY/PASTE	CITR GHOST MIX	9 PM
10 PM	THE JAZZ SHOW	SCREEN GIRLS	STRANDED: CANAL MUSIC SHOW	COPY/PASTE	CITR GHOST MIX	THE LATE NIGHT SHOW	THE LATE NIGHT SHOW	10 PM
11 PM	THE JAZZ SHOW	SCREEN GIRLS	STRANDED: CANAL MUSIC SHOW	COPY/PASTE	CITR GHOST MIX	THE LATE NIGHT SHOW	THE LATE NIGHT SHOW	11 PM
12 AM	THE JAZZ SHOW	SCREEN GIRLS	STRANDED: CANAL MUSIC SHOW	COPY/PASTE	CITR GHOST MIX	THE LATE NIGHT SHOW	THE LATE NIGHT SHOW	12 AM
1 AM	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	1 AM
2 AM	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	2 AM
LATE NIGHT	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	LATE NIGHT

■ CARIBBEAN

SOCIA STORM
TUE. 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 mix to get you in the mood to go partying! It's Saturday, we need our STORM COMING!

■ CLASSICAL

CLASSICAL CHAOS
SUN. 9 AM
From the Ancient World to the 21st century, John host Marguerite in exploring and celebrating classical music from around the world.

■ CINEMATIC

EXPLODING HEAD MOVIES
TUE. 7 PM
John Galk 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...

■ DANCE / ELECTRONIC

COPY/PASTE
SUN. 8 PM
If it makes you move your feet or nod your head, it's heard on Copy/Paste. Tune in every week for a full hour DJ mix by the perfect music making the garnet from cloud to rock new jack techno and everything in between.

INNER SPACE
ALTERNATING WED. 6:30 PM
Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

INSIDE OUT
TUE. 8 PM
Inside Out is a weekly radio show from 8pm (PST) every Tuesday night on 101.9FM in Vancouver, Canada that plays Dance Music.

THE LATE NIGHT SHOW
FRI. 12:30 AM
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Indie, Noise, and Alternative No Beat into the early morning. Followed by the music we play T2M broadcasts, beginning at 4 a.m.

RADIO ZERO
FRI. 2 PM
An international mix of super-fresh weird party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

MIX CASSETTE
WED. 8 PM
A panoply of songs, including the freshest rhythms and sweetest tunes, hanging together in a throwback suite, which harkens back to the days when we made mix cassettes for each other (oh, and, related to the possibilities of merging the best moments from our favourite albums).

TECHNO PROGRESSIVE
ALTERNATING SUN. 8 PM
A mix of the latest house music, tech-house, prog-house, and techno.

TRANSCENDANCE
SUN. 9 PM
Hosted by DJ Smiley Mike and DJ Caddybait, Transcendance 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.

TRANCE ANTHEM
SUN. 10 PM
If it's remixed, Crowned Princess, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sedwonek, Overmon, Alex Ventura, Save the Robot, Liquid Soul, and Astris. Older influences include Union Jack,

Carl Cox, Christopher Lawrence, Whoopi Records, Tidy Trax, Platypus Records, and Nalduz.
Email: dgmilymiko@tranceandance.net. Website: www.tranceandance.net.

■ DRAMA / POETRY

SKALDS 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 performing on air? Contact us on Twitter: @Skalds_Hall.

■ ELECTRIC

A FACE FOR RADIO
THU. 10 AM
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

ARE YOU AWAKE
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 PJ Pierre. Email: auraltentacles@hotmail.com

BREAKFAST WITH THE BROWNS

MON. 8 AM
Your hosts (Brownsen, James and Peter, and a savvy blend of the familiar and eclectic in a blend of aural delights. Email: breakfastwiththebrowns@hotmail.com

CHTHONIC BOOM!

SUN. 9 PM
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

LIVE FROM THUNDERBIRD RADIO HILL

THU. 9 PM
Oct 27: The Sylvia Platters, Nov 3: Phono Phony, Nov 10: Clockwork, Nov 20: Gun Control, Dec 1: Jo Passed

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 11:30am! 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.

NARDWARJ PRESENTS

FRI. 3:30 PM
Join Nardwarj the Human Svelte for Clean Chord flavoured entertainment. Doot doots doot doo...doot doot! Email: nardwarj@nardwarj.net

RANDOPHONIC

SAT. 11 PM
Randophonix has no concept of genre, style, political boundaries or even time-time relevance. Though we have been known to play pretty much anything by anybody (as long as it's good), we do often fix our focus on a long running series, the latest of which is slated to premiere in April (2015) is The Solid Time of Change (aka the 661 Greatest Records of the Progressive Rock Era - 1965-79) And we're not afraid of noise.

THE SHAKESPEARE SHOW

WED. 12 PM
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

SOUL SANDWICH

WED. 8 PM
A myriad of your favourite music tastes all pooled into one show. From Hip Hop to Indie Rock to African jams. One will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummi goodness will blow your mind. It beats Sulu.

STUDENT SPECIAL HOUR

TUE. 1 PM
Tune in to learn about on-campus events, the latest news and happenings, and workshop. Through two lengthy sates of music with interviews of Mr. Roubal's summer art.

SUBURBAN JUNGLE

WED. 8 AM
Live from the Jungle Room, join radio host Jack Vetter for an eclectic mix of music, sound bites, information and insanity. Email: djjackv@rednet.net

■ ETHIOPIAN

SHOOKSHOOKA
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 treatises. Sonic Calcutchian / half-baked philosophy and criticism. Experimental, Electronic, Post-Punk, Industrial, Noise, id-art-nauseum

MORE THAN HUMAN
SUN. 7 PM
Strange and wonderful electronic sounds from the past, present, and future. Hosted by Gareth Moses. Music from parallel worlds.

NIGHTDRIVE 95

THU. 9 PM
Plug NIGHTDRIVE95 directly into your synapses and immediately receive your weekly dose of dreamy, ethereal, vapourwave tunes fresh from the web. Ideal music for driving down the Pacific Coast Highway in your Geo Tracker, sipping a Crystal Pepsi by the pool, or shopping for bootleg Sega Saturn games at a Hong Kong night market. Experience yesterday's tomorrow, today!

POP DRONES
SUN. 11 PM
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 INFINOSMIA
SUN. 9 PM
For 24 hours of fresh generative music to 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
Unconquered Hip-Hop & Till Shit. Hosted by Jamal Steeles, Homeboy Jays, Rely Rells, Ladyfish & homeboy Jays. Website: www.crimsandtreasons.com Email: dj@crimsandtreasons.com

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 across the world along with features of multi genre artists.

THE SCREEN GIRLS

WED. 11 PM
The Screen Girls on CITR merges music and art together with discussions of trends and pop culture, and audio interviews with artists in contemporary art, fashion and music. We seek to play a variety of music, focusing on promoting Canadian hip hop and R&B.

VIBES AND STUFF

WED. 4 PM
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best hits to early 2000s hip-hop artist all in one segment. All the way from New Jersey DJ Emmet with bringing the east coast to the west coast throughout the show. We will have you reminiscing about your favourite songs of the 2000s and give you every week! SQUAAAA

■ INDIAN

RHYTHMS INDIA

ALTERNATING SUN. 8 PM
Featuring a wide range of music from India, including popular music from the 1950s to the present, Punjabi and Bhangra, Qawwalis, pop and regional language numbers.

■ JAZZ

THE JAZZ SHOW

MON. 9 PM
Mon. 9 PM Drum master Max Roach and an incendiary performance by his quartet at San Francisco's legendary Jazz Workshop. Mr. Roach guides his band with pianist Mal Waldron, tenor saxophonist Sonny Stark and bassist Ernie Khan through two lengthy sates of music with interviews of Mr. Roach's summer art. The album title is "Speaks, Brother, Speak".

ALTERNATING THU. 5 PM

Like no other big band recording and stands as a beacon of orchestral creativity. Oct.24: Ato and occasionally soprano saxophonist Sonny Criss was one of the most compelling and powerful players ever. An understated musician said but fortunately he did many fine albums.

This one features an all and short-lived band playing six compositions designed to feature Sonny Criss and arranged by his friend Horace Tapscott. The album title is "Speaks, Brother, Speak".

Oct 31: It's Halloween and what could be more appropriate than a famous album by drum god Philly Joe Jones and his sextet. On the track called "Blues for Drums" Philly Joe overdues his best Belle Lugere improvisation. The album is a blues and jazz album by John Mayberry Griffin and trombonist Julian Priester and saxophonist Nat Asberry.

LITTLE BIT OF SOUL

MON. 4 PM
Old records of jazz, swing, big band, blues, soul, and more.

■ LATIN AMERICAN

EL SONIDO

ALTERNATING THU. 5 PM

LA FIESTA

ALTERNATING SUN. 8 PM
Salsa, Bachata, Merengue, Latin Pop.

THE LEO RAMIREZ SHOW

MON. 5 PM
The best mix of Latin American music. Email: leoramirez@canada.com

LOUD

FLEX YOUR HEAD

TUE. 6 PM
Punk rock and hardcore since 1980. 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 love it. Some assistance provided by Geoff, Marcia, and Andy.

PERSIAN

SIMONCH

Thu. 4 pm
Simonch Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simonch takes you through a journey of ecological sustainability, evolving within culture and social literacy. Simonch the mythological multiplicity of late figures, lands-in as your mythological narrator in the storyland; the contingent space of being, connecting Persian peoples within and to Indigenous peoples.

PUNK

ROCKET FROM RUSSIA

THU. 11 AM
Hello hello! Interview bands and play new, international and local punk rock music. Great Success P.S. Broadcasted in brokenh!nt. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussia@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia>. Twitter: http://twitter.com/russia_taz.

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 Four" Knitt. Website: <http://generationannihilation.com>. Facebook: <https://www.facebook.com/generationannihilation/>

REGGAE

THE ROCKERS SHOW

SUN. 12 PM
Reggae hits all styles and fashion.

ROCK / POP / INDIE

THE BURROW

MON. 3 PM
Noise Rock, Alternative, Post-Rock, with a nice blend of old classics and newer releases. Interviews and live performances.

CANADA POST-ROCK

Fri. 10 PM
Formerly on CHUQ, 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 you host Phono can put the word "post" in front of.

DAVE RADIO WITH RADIO DAVE

FRI. 12 PM
Your non-hour guide to what's happening in Music and Theatre in Vancouver. Lots of Links and Talk.

DISORDER RADIO

TUE. 5 PM
Named after CTR's sister magazine, Disorder, the show covers content in the magazine and beyond. Produced by Jordan Wade, Matt Muse, and Claire Bailey. Email: disorder.radio@bc.ca

DUNCAN'S DONUTS

THU. 12 PM
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

FRESH SLICE

FRI. 1 PM
Fresh Slice, where tunes are hot, and talk is heavenly. Hip, rock, DIY, pop, punk.

MUZAK FOR THE OBSERVANT

WED. 2 PM
A program focusing on the week's highlights from CTR's Music Department. Plus, live in-studio performances and artist interviews!

PARTICLES AND WAVES

TUE. 2 PM
Much like the quantum theory which inspired its name, the content of Particles and Waves defies definition until directly observed, and can produce unexpected results—local indie, so-f prog rock, classic soul, obscure soundtracks, Toto's deep cuts, and everything in between. Join Mia every Tuesday at 2pm for a quirky journey through music that will delight and intrigue.

PARTS UNKNOWN

MON. 1 PM
An indie pop show since 1999, it's like a marinade sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

THE PERMANENT RAIN RADIO

ALTERNATING TUES. 1 PM
Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chike and Mattie for an hour of highlighted twin talk and rad tunes from a variety of artists who have been featured on our website. thepermanentrainpress.com

SAMSGUANTCH'S HIDEAWAY

ALTERNATING WED. 5:30 PM
All-Canadian music with a focus on indie-rock/pop. Email: ainabinder@hotmail.com

STRANDED: THE AUSTRALIAN-CANADIAN MUSIC SHOW

TUE. 11 PM
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative music heritage of Canada.

ROOTS / FOLK / BLUES

BLOOD ON THE SADDLE

ALTERNATING SUN. 3 PM
Real cowhitt caught-in-ye-boots country.

CODE BLUE

FRI. 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@autoradio.ca

PACIFIC PICKIN'

TUE. 6 AM
Bluesgrass, old-time music, and its derivatives with Arthur and the lovely Andrea Bernier. 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: stewedgew@mac.com

RUSSIAN

NASHA VOLNA

SAT. 5 PM
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca

SACRED

MANTRA

SAT. 5 PM
An eclectic mix of electronic and acoustic beats and layers, chants and medicine songs. Exploring the diversity of the world's sacred sounds—traditional, contemporary and futuristic. Email: mantraradio@gmail.com

SPORTS

THUNDERBIRD EYE

THU. 3:30 PM
The inside edge on the latest UBC Thunderbirds varsity teams' news and results.

SOUL & R/B

AFRICAN RHYTHMS

FRI. 7:30 PM
Website: www.africanrhythmsradio.com

TALK

ALL ACCESS PASS

THU. 5 PM
CTRI 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.

ARTS REPORT

WED. 5 PM
The Arts Report on CTR brings you the latest and upcoming in local arts in Vancouver. BC, your show hosts (Anastasia and Christine) are on the airwaves on CTR Radio 101.5FM, Wednesdays from 5-6pm. The Arts Report also uploads special broadcasts in the form of web podcasts on their Mixcloud (https://www.mixcloud.com/ArtsReport_CTR/) and blog (<http://www.ctr.ca>)

ca/radios-report). Get your daily dose of the latest in the arts and culture scene in Vancouver by tuning in to the Arts Report!

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, Szygzy's, Pulsars, Super Stars...

CANADALAND (SYNDICATED)

CITEDI!

FRI. 8 AM
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 Fendly.

LADY RADIO
FRI. 5 PM
CTRI Women's Collective's new radio show had women talking about things they love. Tune in weekly for interviews, music, events, commentary, and such.

NEWS 101

FRI. 5 PM
Vancouver's only live, volunteer-produced, student and community newscast. Tune in to hear an independent perspective of what's going on in the world how it affects you. News 101 covers current affairs ranging from the local to the international.

NOW WE'RE TALKING

SUN. 6 PM
Now We're Talking features interviews that will capture your imagination (or at least prevent you from frantically changing the frequency on your radio).

OFF THE BEAT AND PATH

THU. 7 AM
Spend your morning with Washington DC expert Issa Arlan. Thoughts on culture, politics, and football, all right here on CTR.

QUEEN FM VANCOUVER: RELOADED

TUE. 9 AM
Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queenfmvancouver@gmail.com

RADIO FREE THINKER

FRI. 3 PM
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE REEL WHIRLED

FRI. 11 AM
The Reel Whirled is a half-hour long adventure through the world of film focused around the UBC Film Society's scheduled programming where we connect with campus organizations and local cinematic events to talk about films and stuff. Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a bit of snark.

ally. Featuring music from our cinematic themes, we'll focus up your Thursday mornings from burned to super sharp.

RIP RADIO

ALTERNATING WED. 6 PM
On RIP! Radio, each episode will feature the story of a deceased artist highlighting the influence their art still has on music today. Tune in every two weeks for interviews, music, and talk on the lives of our lost great musicians.

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 background of our rotating set of hosts.

STORY STORY LINE

ALTERNATING MON. 8 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 background of our 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 help you!

UBC ARTS ON AIR

ALTERNATING MON. 6:30 PM
Listen to UBC's top writers, philosophers, researchers, singers and actors in the Humanities, Social Sciences and Creative and Performing Arts. Provocative interviews, expert commentary and the latest updates from the Faculty of Arts make for an informative and entertaining segment

UNCED AIRWAVES

MON. 11 AM
Unced Airwaves is a radio show produced by CTR'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.

WHITE NOISE

WED. 3 PM
Need some comic relief? Join Richard Blackmore for half an hour of weird and wonderful radio every week, as he delves into the most eccentric corners of radio for your listening pleasure. They stay tuned for the after show featuring a Q and A with the creator, authors and a guest comic every week.

Email: white.noise@ubc.ca

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CITR 101.9FM SEPTEMBER MONTHLY CHARTS
IN THE REAL VALLEY OF THE PURPLE PRINCE

	Artist	Album	Label
1	ll6*	Truth Or Consequences	MONOPHONUS PRESS
2	hazy*	x.o. Virgo Ox	AGONY KLUB
3	JPN5GRRLS*	Divorce	LIGHT ORGAN
4	Angel Olsen	My Woman	JAGJAGUWAR
5	The Pack A.D.*	Positive Thinking	CADENCE MUSIC GROUP
6	No Aloha*	Deluxe	SELF-RELEASED
7	The Avalanches	Wildflower	ASTRALWERKS
8	The Submissives*	Do You Really Love Me?	FIXTURE
9	Graftician*	Wander/Wave	SELF-RELEASED
10	TUNS*	Tuns	ROYAL MOUNTAIN
11	Twin River*	Passing Shade	LIGHT ORGAN
12	Koban*	Abject Obsessions	AVANT!
13	Ashley Shadow*	Ashley Shadow	FELTE
14	BADBADNOTGOOD*	IV	ARTS & CRAFTS
15	Preoccupations*	Preoccupations	FLEMISH EYE
16	The Archaics*	Soft Focus	SWEET PIE
17	Old Cabin*	Saturn Return	LABEL FANTASTIC
18	Mitaki	Puberty 2	DEAD OCEANS
19	case/lang'veirs*	case/lang'veirs	ANTI-
20	Kala Kater*	Nine Pin	SELF-RELEASED
21	Petunia & The Vipers*	Dead Bird On The Highway	SELF-RELEASED
22	Weaves*	Weaves	BUZZ
23	Consilience*	Under Our Beds	SELF-RELEASED
24	Weird Lines*	Weird Lines	SAPPY FUTURES LTD.
25	Old Girl*	Objet a	GARY CASSETTES
26	Dinosaur Jr.	Give A Glimpse of What You Not	JAGJAGUWAR
27	E.S.L.*	Heart Contact	COAX
28	Kristine Schmitt*	Good Dirt	SELF-RELEASED
29	Khari Wendell McClelland*	Floating Is The Time	SELF-RELEASED
30	Snake River*	Sun Will Rise	PRAIRIE SHAG
31	Art d'Ecco*	Day Fevers	YOUR FACE
32	Holy Fuck*	Congrats	LAST GANG
33	No Sinner*	Old Habits Die Hard	PROVOGUE
34	Complete Walkthru	Complete Walkthru	1080P
35	Blood Orange	Freetown Sound	DOMINO
36	Babel*	This Is The Sacred Fire	ARACHNIDIBCS
37	Brave Radar*	Lion Head	FIXTURE
38	Valks*	Healer	BOW BOTTOM
39	The Julie Ruin	Hit Reset	HARDLY ART
40	The Zolas*	Swooner	LIGHT ORGAN
41	Fuzzy P*+	On A Lawn	SELF-RELEASED
42	Nick Cave & The Bad Seeds	Skeleton Tree	BAD SEED LTD.
43	DJ Shadow	The Mountain Will Fall	MASS APPEAL
44	Advertisement*	Advertisement	SELF-RELEASED
45	Sneaks	Gymnastics	MERGE
46	Jay Arner*+	Jay II	MINT
47	Jason Sharp*	A Boat Upon Its Blood	CONSTELLATION
48	Tough Customer*+	The Worst Demo	SELF-RELEASED
49	Sex With Strangers*+	Discourse	NORTHERN LIGHT
50	Adrian Teacher and The Subs*+	Terminal City	YOU'VE CHANGED

CITR charts reflect what has been played on the air by CITR's (except DJ's 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 Bero, Music Director at CITR 101.9FM, 12500 613 University Blvd., Vancouver, BC, V6T 1Z1, though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.872.8733.

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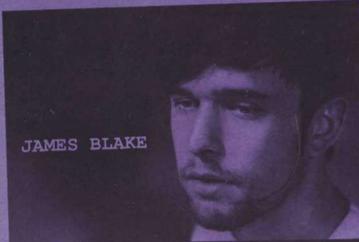
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UPCOMING SHOWS IN VANCOUVER!

Oct 6 KING Alexander Gastown	Oct 6 DANNY BROWN Vogue Theatre	Oct 7 MARLON WILLIAMS & THE YARRA BENDERS The Biltmore
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Oct 7 RYLEY WALKER Fox Cabaret	Oct 7 THE JULIE RUIN Rickshaw Theatre	Oct 8 BEACH FOSSILS Rickshaw Theatre	Oct 9 WHITE FANG AND NO PARENTS The Cobalt
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Oct 10 GROUPLOVE Commodore Ballroom	Oct 12 PANTHA DU PRINCE LIVE The Biltmore	Oct 13 JAMES BLAKE The Orpheum Theatre
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Oct 13 COLD WAR KIDS Commodore Ballroom	Oct 13 TAL WILKENFELD The Biltmore	Oct 14 THE FELICE BROTHERS The Cobalt	Oct 15 CHIXDIGGIT The Cobalt
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Oct 15 QUANTIC LIVE Imperial	Oct 16 POSTER CHILDREN The Cobalt	Oct 18 PURITY RING Vogue Theatre	Oct 19 KISHI BASHI Fox Cabaret
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Oct 20 HOW TO DRESS WELL The Biltmore	Oct 20 JEREMY ENICK The Cobalt	Oct 21 BLIND PILOT The Biltmore	Oct 22 JACUZZI BOYS The Cobalt	Oct 22 SCHOOLBOY Q PNE Forum
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Oct 23 BAD SUNS Imperial	Oct 23 THE BOXER REBELLION The Biltmore	Oct 24 M83 PNE Forum	Oct 26 FACE TO FACE Rickshaw Theatre
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Oct 28 SUNFLOWER BEAN Fox Cabaret	Oct 28 THE KING KHAN & BBQ SHOW Rickshaw Theatre	Oct 28 THE NAKED AND FAMOUS Vogue Theatre
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Oct 29 K.FLAY Biltmore Cabaret	Oct 29 LA FEMME The Cobalt	Nov 1 NICOLAS JAAR LIVE Commodore Ballroom	Nov 1 NIYKEE HEATON Biltmore Cabaret
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Tickets & More Shows at TimbreConcerts.com

