

OCT. 2015

DISCORDER

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WIKI BAY

SKIM MILK | NORDIC TRAX | LT. FRANK DICKENS
DRALMS | SOFAR SOUNDS | JONATHAN HODGES

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OCT 6	VIEUX FARKA TOURÉ	OCT 23	DESERT DWELLERS KALYA SCINTILLA, EVE OLUTION, DJ EMOG
OCT 8	EARTHLESS WITH GUESTS	OCT 24	THE KING KHAN & BBQ SHOW MILK LINES, IS/IS
OCT 9	JOYCE ISLAND, ELLIOT C. WAY, RODNEY DECROO, BEN ARSENAULT, MAC PONTIAC	OCT 28	THE SWORD KADAVAR, ALL THEM WITCHES
OCT 10	BLACK LIPS & ARIEL PINK HINDS	OCT 29	ARMY OF SASS DANCE PERFORMANCE
OCT 13	THE BLACK DAHLIA MURDER IRON REAGAN, HARM'S WAY, MARUTA	OCT 30	CARNIVAL OF LOST SOULS HEATHEN STRANGE-FELLOW & THE VAUDEVILLE VAGABONDS, & MORE
OCT 16	EDDIE PEPITONE	OCT 31	CATURDAY CREW: INFECTION SPACE LACES, PRETTY MUCH?!, KERMODE, REFLEKTOR, & MORE

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TABLE OF CONTENTS

Features

08 LT. FRANK DICKENS

Yes, you can have it all. *Sunburned* is the new release by Lt. Frank Dickens, also marking the first release from Horses Records — a shop he co-owns. *Discorder* loiters on the iconic yellow sofa as the Lieutenant closes up for the evening.

12 WAR BABY

Of course *Death Sweats* comes with an interactive board game; Vancouver rockers War Baby never cease to surprise. This latest album is two years in the making, a labour of love and anxiety.

16 SKIM MILK

Drifting somewhere on a sea between the sexy mid-century jazz era and mid-90's Detroit hip hop is Skim Milk with his new release, *Ghosts of Jazz*. We talk to Sam Davidson about the development of his style.

49 DRALMS

Dralms' much anticipated new album, *Shook* releases this month. *Discorder* catches Christopher Smith at the start of a European tour in a candid discussion about the emotive lore and provocation in his debut album.

25 SOFAR SOUNDS

Selective, but not exclusive — Sofar Sounds is a hush hush concert series with an international reach. *Discorder* interviews the Vancouver organizers on bringing secret shows to the best coast.

62 NORDIC TRAX

Think the club scene is only for neon lovers? Think again. Nordic Trax' Luke McKeenan takes us back to the 90's house music scene in Vancouver, when renegade producers used new beats and new venues to subvert club conservatism.

06 October Chart 21 In Good Humour 53 Shelf Life 30 Real Live Action 36 Calendar
39 Art Project 43 Under Review 56 On The Air 60 Discorder Revisited
65 CiTR Program Guide

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FROM ANOTHER NEW EDITOR-IN-CHIEF

EDITOR'S NOTE

Illustrations by Emma Potter

I lit my sleeve on fire boiling tea to accompany the writing of this editor's note. No, I don't know what it means, but I have been thinking more about signs and the paranormal.

For the first few weeks as EIC I shadowed Alex — quite literally — walking in her shadow trying to retain everything she said, which proved to be impossible. Taking over this position from Alex, and before that Rob, Jacey, Laurel and the rest is like wandering among ghosts. Their personalized polaroids and handwritten notes are hidden all over the *Discorder* office. Press releases and download codes crowd my inbox addressed to everyone but me. My responses are inadvertently cheeky, signing my name and title without any masthead cred. I'm the editor equivalent of a pet shop bunny pulled out of a hat. But I don't mind.

There are perks to anonymity while editing your first issue of *Discorder*. You can sneakily ask record stores what they think about content, and most times they answer honestly. You're also in a position to lean on the art and editorial team, and the entire CiTR staff. They graciously answer stupid emails and urgent texts. (Thank you, all of you.)

While I am still faceless, I am not without some qualifications. I have been writing, ranting and drawing about art and music for the last 5 years on different websites and blogs. Even with the bulk of my editorial experience being online, I have always coveted print. I have an obscene collection of precious books and zines, an obsession that I share with members of the *Discorder* team and that will continue to subtly influence this magazine.

This issue we feature Skim Milk, an experimental jazz / hip hop clarinetist and one of this year's Shindig finalists; We meet up with Lt. Frank Dickens to discuss his release on Horses Records; War Baby — no strangers to *Discorder* — give us a preview of *Death Sweats*; and Dralms' Christopher Smith explains the sentiments behind his music. Shifting focus, we interview Nordic Trax and Sofar Sounds on what it takes to bring a crowd. We are also debuting a column called Shelf Life that highlights DIY publishing, catching up with Project Space about the 4th annual Vancouver Art / Book Fair October 17-18.

So yeah, I hope you enjoy these articles and everything else.

I just became that editor who wrote about ghosts in an October issue.

A+

BB

PS. Don't forget to vote strategically in the federal election October 19. Let's retire a politician, yeah?



SEPTEMBER/2015//CHARTS

ARTIST	ALBUM	LABEL	ARTIST	ALBUM	LABEL
1	Supermoon++ Comet Lovejoy	Self-Released	27	Needs++ S/T	File Under: Music
2	Faith Healer* Cosmic Troubles	Mint	28	Pow Wows* Broken Curses	Get Hip
3	Adrian Teacher and The Subs++ Sorta Hafta	Self-Released	29	The Population Drops++ Way Down	Self-Released
4	Colleen Captain of None	Thrill Jockey	30	Vats Excessive Days	Self-Released
5	Godspeed You! Black Emperor* Asunder, Sweet and Other Distress	Constellation	31	Tanlines Highlights	True Panther
6	Punctuation* la realite nous suff	bon sound	32	Yukon Blonde++ On Blonde	Dine Alone
7	Brads* Deep In The Iris	Flemish Eye	33	Moon King* Secret Life	Last Gang
8	Weed++ Running Back	Lefse	34	Durrant, Melanie* Anticipation	Melo-ds
9	Circuit des Yeux In Plain Speech	Thrill Jockey	35	Jerk in the Can++ Bombs Away Buttercup	Self-Released
10	Suuns & Jerusalem in my Heart* Suuns & Jerusalem in my heart	Secret City	36	Kappa Chow* Collected Output	Self-Released
11	Kathryn Calder* Kathryn Calder	File Under: Music	37	Palma Violets Danger In The Club	Rough Trade
12	Shamir Ratchet	XL Recordings	38	Hawksley Workman* Old Cheetah	Isadora
13	Softess++ Dark Power	Self-Released	39	Stefana Fratila++ Efemera	Trippy Tapes
14	Kuzin* Cavity Kill	Canyon	40	Shilpa Ray Last Year's Savage	Northern Spy
14	Late Spring++ Late Spring	Self-Released	41	Speedy Ortiz Foil Deer	Carpark
15	Moon* Moon	Bruised Tongue	42	Blur The Magic Whip	Parlophone
16	Prinzhorn Dance School Home Economics	DFA	43	Toro Y Moi What For?	Columbia
17	Nap Eyes* Whine of the Mystic	Plastic Factory	44	No Joy* More Faithful	Arts & Crafts
18	Cheerleader The Sunshine of Your Youth	Bright Antenna	45	Purity Ring* Another Eternity	Last Gang
19	Zerbin* Darling	Fontana North	46	Jim O'Rourke Simple Songs	Drag City
20	Buffy St. Marie* Power In The Blood	Gypsy Boy	47	Tasseomancy* Palm Wine Revisited	Healing Power
21	Tough Age++ Plays Cub's Hot Dog Day	Mint	48	Isotopes++ Nuclear Strikezone	Stomp Records
22	METZ* II	Sub Pop	49	East India Youth Culture of Volume	XL
23	Fountain* Fountain II	Self-Released	50	Girlpool S/T	Wichita
24	Crosss* Lo	Telephone Explosion			
25	Dark Glasses* Dark Glasses	Gary Cassettes			
26	German Army* In Transit	Dub Ditch Picnic			

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (†) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CITR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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GET SUNBURNED

words by Jonathon Hernandez // illustrations by Olga Abeleva //
photos by Jaqueline Manoukian

“I think a record store should be a place where people’s strange ideas are allowed to flourish and develop, for them as people or musicians or artists or just human beings.”

I watch skyscrapers gobble up the sun before I walk into Horses Records on one of the summer’s last warm sunsets. The Hastings-Sunrise record shop is closing up for the evening, but we were just about to get into the groove. Co-owner and operator Lt. Frank Dickens was tearing down for the evening. I lounge on the shop’s infamous yellow sofa as I get my gear ready; Dickens tidies up the odds and ends before finding some mood music on Youtube.

Moanin’ in the Moonlight, the debut album of the legendary Howlin’ Wolf, starts playing on the store’s speakers.

“It’s the same one we have on the

wall," he says, as I notice that the album is sitting on display beside a row of other freshly sealed records.

Howling Wolf is just one of the many legendary musicians Dickens has stocked in his eclectic music and poetry shop, but now he has his own album attached to the list. Dickens recently finished recording his debut solo album *Sunburned*. The new tape marks his first departure from Peace, a Vancouver rock/post-punk band that Dickens has been a part of for more or less the past decade, only now he felt it was time to hone into his own sound.

"[Peace is] a pretty egalitarian kind of band where everybody contributes their thing and the sound that results from that is the sound of the band," says Dickens. "This was an opportunity to focus in on just my part of that."

Much of *Sunburned* seems like an extraction of Dickens' role with Peace. But *Sunburned* is much softer, as Dickens' smooth and low-toned vocals carry the album, often accompanied by acoustic guitar melodies and even violin.

"I had a bunch of goals going

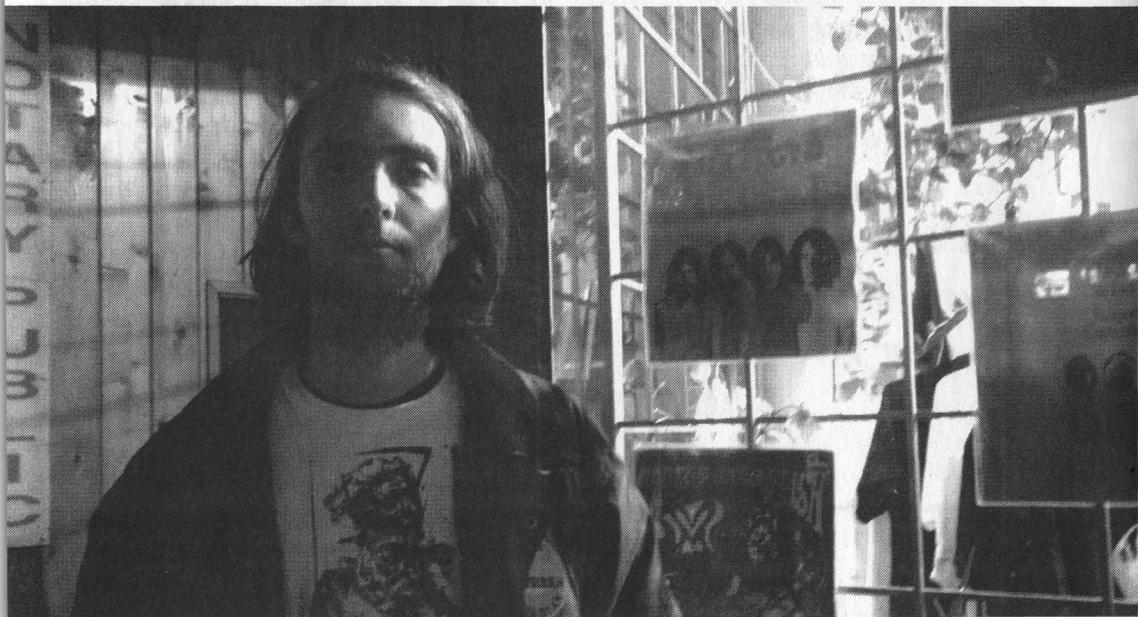
in, and the sound of it is, but at the same time I wanted to just let it happen. To a certain extent I'm just hoping that my influences come out naturally," says Dickens. "When I play in a band I'm hoping to collaborate, but with that comes a bit of compromise. But when you do something on your own you can do something that has a really unique perspective, which is one of the things I like the most about music."

One aspect that sets *Sunburned* apart from Dickens work with Peace is the use of percussion. Dickens only used a pair of floor toms and a snare throughout the album. Aside from one lonely song, cymbals are absent.

"I like the kind of sense of space that [the percussion] gives the music, when you don't have a cymbal keeping time," says Dickens, "it just kind of feels more open."

But perhaps what makes this album most unique is that it's the first record to be produced under the Horses Records label.

"[Releasing an album under Horses Records] was always somewhere in the back of mind," says



Dickens, who will assess the success of this release before working towards another release under the label. "I think that I'm kind of attempting to combine everything I like into one thing. To me, the ultimate dream would be to release my music through my store, have the store going, and release other music that I like while continuing to produce music. I feel pretty happy just being immersed in the things that I'm interested in — just being surrounded by my obsession."

Dickens' 'obsession' has undoubtedly led to one of the most unique record shops in the city. Horses Records has been open for over a year now under the pretense of being a record shop with a very open and diverse attitude towards music. "I think a record store should be a place where people's strange ideas are allowed to flourish and develop, for them as people or musicians or artists or just human beings," says Dickens.

The store not only acts as a celebration of music, but as a celebration of art. Paintings on the walls don't just add an aesthetic flare that many of the city's shops are lacking, but also highlight the notion that each and every record in store is art in and of itself, from the literal cover art to the music engraved on all sides. The store doubles as a bookstore — err, poetry store — a feature that can likely be traced back Dickens love for words and literature.

"In my music and in the store, one of the most inspiring things for me as a listener, is the combination of words and music as forms of communication and as things that have a kind of infinite potential, and an explosive potential," he tells

me. "Music can go beyond music. It can be something that you take into your life, and it can change you and it can change your ideas about the world. I like music that does that. I'm looking for music that will change me. And I like to walk away with concrete ideas, which is why I like lyrics so much."

Dickens often refers to his poetry and songwriting as two separate forms of expression, but when listening to his music, it's easy to notice how the two intersect. In the climax of the track 'Losing What I Had,' Dickens digresses to spoken word. A separate vocal track of his own singing rolls on over top, creating a unique juxtaposition that reflects and highlights the artist's two passions.

And much like many great writers and poets, Dickens writes and performs his music under a pen name to preserve his identity. He's probably not a lieutenant (although I'll admit, I never asked if he was), and if you're really curious about his actual name, a quick skim through some old *Discorder* articles will likely yield the answer you're looking for. But it might be easier to go into Horses and ask him yourself — just make sure you leave with a copy of his new album.

X

Sunburned official release party was September 24, although the cassette is available for purchase at Horses Records or listen on Soundcloud.



SURVIVING DEATH SWEATS

words by Elijah Teed // illustrations by Mel Zee //
photos by Tara Bigdeli

*“[Survival] is a dog
at a rescue shelter,
and desperation is
a dog at the show.
It’s gross. This, the
album, is so much
more important.”*

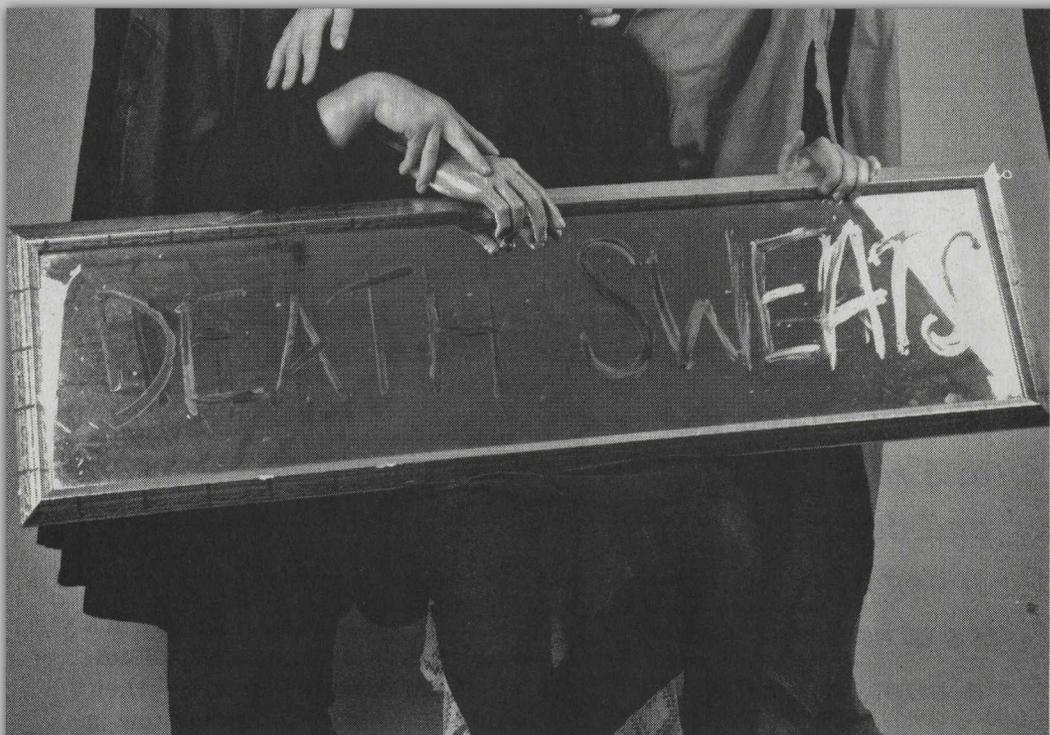
“Being in a band in general is just constantly about survival... For me, the biggest achievement was that the whole thing didn’t cave in on itself.” It wouldn’t be hard to blow off Kirby Fisher’s statement as melodrama, an exercise meant to conjure up images of ‘The Starving Artist’ slaving away for his love of music. With a band like War Baby, however, a group that’s so visibly ecstatic to have survived its own challenges, the only word Fisher’s sentiment evokes is ‘genuine.’

Ever since the release of *Jesus Horse* in 2013, War Baby’s presence in Vancouver has been nigh inescapable. “For an independent band that had no help — not a scrap of help, no one was interested — we did quite well,” Fisher explains, without any sense of exaggeration. From winning CiTR’s Shindig 2013,

to headlining the inaugural SnailFest, and even opening for the legendary Eagles of Death Metal at a sold out Commodore performance, the past two years have seen Fisher and his cohorts Brock Allen and Jon Redditt thrust to local notoriety. It’s why War Baby’s prerogative to simply survive is so poignant — their sound may seem ubiquitous now (a healthy blend of grunge, punk, and hardcore) but when they started they weren’t an easy band to bill. Amidst a sea of other acts, the trio was frequently considered too tough for some audiences, and not tough enough for others. Having worked their way up as an “underdog band,” as Redditt puts it, is something they’re immensely proud of.

While War Baby is certainly relieved to have made it this far, their ambitions don’t stop there. With a future tour of the United States looking promising, and their newest effort, *Death Sweats* coming out at the end of the month, the trio are looking forward to the future as much as they’re contented by past successes.

“We started making *Death Sweats* almost the second *Jesus Horse* came out,” reveals Fisher. The new album has been nothing if not a labour of love (and, as its title would suggest, sweat) for the band. Despite their aforementioned vic-



tories these past few years, the new record is founded upon feelings of depression, isolation, and anxiety. It's a common thread felt among the three rockers; for every award and every gig, the pressure to do more and to be more magnifies.

"There's something to me that's so dramatically different about desperation versus survival," Fisher posits. "[Survival] is a dog at a rescue shelter, and desperation is a dog at the show. It's gross. This, the album, is so much more important." For Fisher in particular, the decision to leave his native Australia to come to Canada in the hopes of finding a more diverse and successful music scene was fraught with challenges.

"I come from a place where, you know, you don't do this," he laments. "[People say] what are you doing? Be a carpenter, be a bricklayer. So when you think everyone is against you, that's a horrible feeling. But all of a sudden, when you begin to

turn against yourself? That's worse — that's *Death Sweats*."

As the lead singer and songwriter for the band, Redditt couldn't agree more. "It's anxiety, we all suffer from it. [The title] came out in conversation randomly and we said 'that's it!' There was no hesitation about it. I've had panic attacks my whole life, and a lot of our lyrics are along the lines of meaninglessness," Redditt explains, with his characteristic grin. Despite the fact his cheery disposition invokes laughter from the rest of the band, he stands firm in his response: "Well what can you do except smile?"

It's this type of juxtaposition that keeps War Baby excited and active. *Death Sweats* is rich with the stuff, arranging claustrophobic songs like "Master Blaster" and "Swamp Kunt" next to broader ones such as "Spell" and "Throw Them in the Fire". As far as War Baby is concerned, the orchestration of the album in order

to achieve its desired sound often winds up being more difficult for them than coming up with material in the first place.

However, this theme of juxtaposition goes much deeper than track placement, highlighted most prominently in *Death Sweats'* ridiculous bonus feature — a fully functional board game included on the back of every record.

"It's so weird for us because we have all these ridiculous ideas that never, ever come to fruition because we have no money... But this one we actually managed to pull off," Fisher says with a great deal of excitement. Due in large part to Allen's dedication and creativity, *Death Sweats: the Board Game* includes cut-out pieces with which up to four people can play at a time. As if that wasn't enough, the entire game possesses an interactive element where players must follow instructions from a special video as their time to complete the game runs out.

With the new album mastered and their release party lined up, War Baby is itching to get on to promoting their next noisy triumph. Who knows, if the last two years have been anything to go by, the next time the trio decides to sit down for a chat those feelings of self-doubt will be all but sweated out.

X

Death Sweats will be available on Halloween, but if that's too spooky for you head down to the Hindenburg on October 23rd for the album release party, featuring performances from local heavyweights Twin Crystals, Dirty Spells, Invasives, and more!







BRINGING A LIGHT GLOW

words by Jasper D Wrinch // illustrations by Kalena Mackiewicz //
photos by Andi Icaza

“A good decade and a half into learning [the clarinet] I realized that it’s essentially irrelevant unless I choose to do something else with it.”

“I think that any artist would be thrilled that anyone is still even listening to you after you’re dead,” explains Sam Davidson, the man behind the moniker Skim Milk. “I don’t see how an artist in any

medium would not like that.” And in his latest genre defying record *Ghosts of Jazz*, the issue of musical legacies is at the forefront of Davidson’s mind.

Yet for Davidson, the “Ghosts of Jazz” aren’t intangible or abstract concepts buried in his music, but samples of actual jazz records incorporated into his songs. “I feel like these little sounds are the legacies of these musicians that have been dead for decades and decades,” says Davidson. By using these antiquated sounds in his own music he’s “kind of bringing them back to life.”

And mining music’s past for gems to embed into his own music is what Davidson does best. “In one song I’ll have the thumb snap of Miles Davis, or a ride cymbal that



Jo Jones played on a recording in 1942, and then there's a bass part from Paul Chambers from 1957," he explains. His songs are sprinkled with musical allusions to the jazz era, quoting some of the artists that embody what he sees as "the true flavour of jazz."

"What I'm really after when I'm looking for a sample is something that captures that early jazz essence," Davidson states. Even with the title *Ghosts of Jazz*, he is clearly calling back to the jazz era, yet the sound of his music is undeniably contemporary. Sample-heavy and synthesizer-steeped with driving hip hop beats, Skim Milk synthesizes the legacies of Miles Davis and Pete Rock, of Jo Jones and Dabrye, of yesterday's jazz giants and today's

hip hop icons.

In fact, Davidson claims his music is most akin to hip-hop than anything else. "The last two records have been focused around a lot of sampling of older records. So that sort of falls in line with hip hop," says Davidson. However, his passion for more experimental hip hop and electronic music developed later in Davidson's career.

Graduating from the UBC School of Music with a degree in orchestral clarinet, Davidson found himself at an impasse. "A good decade and a half into learning [the clarinet] I realized that it's essentially irrelevant unless I choose to do something else with it," he explains.

Aimlessly surfing the internet, as one does in times of crisis, Davidson came across videos of esteemed saxophonist Michael Brecker playing an electronic wind instrument (EWI), a wind-controlled synthesizer. "It just seemed like the logical extension of woodwind instruments," says Davidson. Quickly getting his hands on one, he began to learn and develop his own style with the instrument. While for some it may be hard to recognize the sound of the EWI, Davidson says "it brings sort of this ambient, ethereal synth quality to it...It's a light glow that you might not be aware of."

In addition to incorporating the EWI into his own music, Davidson brought it to other acts. "I got accepted to a three month residency [at the Banff Centre for the Arts] just to study this instrument," explains Davidson. "It just so happened that Brasstronaut was doing a recording residency then." Joining the critically acclaimed indie rock band and touring across Eur-

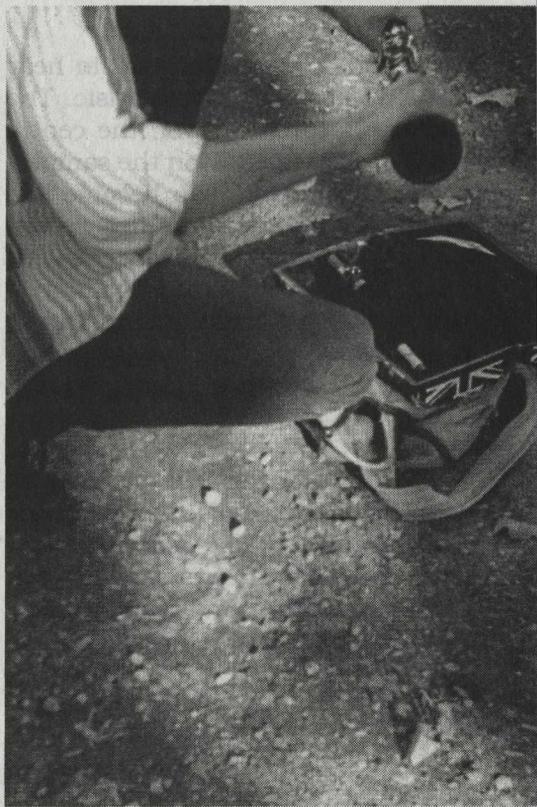
ope and North America with them, Davidson's approach to making and interacting with music was fundamentally altered. "It was just realizing that there are so many ways to go about music, different ways to understand it."

His time with Brasstronaut, however, was not the only major shift in Davidson's musical development. He credits his time living in Montréal as pivotal in his musical change of direction. "Montréal has a much deeper electronic and hip hop scene than Vancouver... I got exposed to Madlib and J Dilla, and all this hip hop, and it really changed the way I heard music. It really resonated with me."

For Davidson, hip hop became a way to connect disparate musical influences. "It became a way to explore old jazz music that I had grown up loving, and had really vested a lot of interest in," he says. "Hip hop has allowed me to really go back and take those old recordings and turn them into something that's really meaningful for me."

And that's what makes Skim Milk such a captivating project. By reaching across genres, instruments, technologies and eras, Davidson not only evokes impressions of past greats, but asserts his music as a new synthesis of these far-flung elements. As he explains, "I think today it's really hard to be a very specific artist, or specific musician. If you're going to pursue it at any length, you kind of need to be diverse and expand your abilities if you're going to cut the mustard."

Even though *Ghosts of Jazz* is an homage to the jazz era, it is not a jazz record. As Davidson expounds, "I feel like jazz is a huge part of me, but I hate to pigeonhole myself." Instead



of creating a modern interpretation of the genre, Davidson adapts some of the techniques, instruments, and sounds of jazz to create something altogether different. "I feel like I'm sort of on the outskirts of several scenes," he explains. "I'm just dabbling in where I fit in, but I'm not solely vested in one genre."

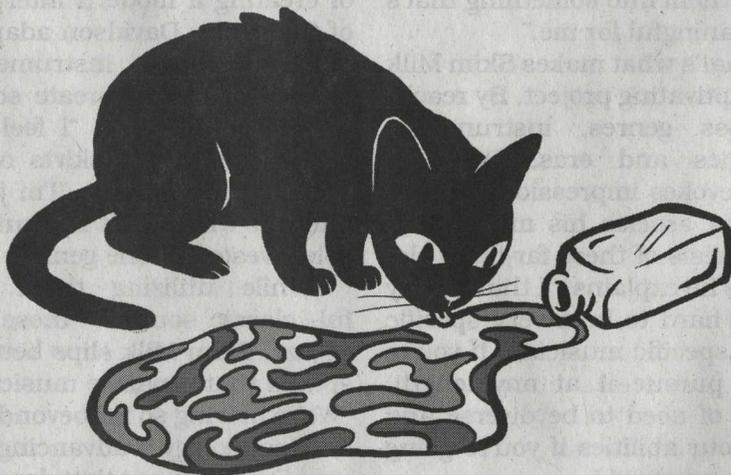
While utilizing those "beautiful, classic sounds," those legacies of jazz, Skim Milk slips between the spaces that separate musical styles. "We're moving so far beyond the past and technology is advancing rapidly," says Davidson, yet that doesn't mean that the past can be abandoned altogether. For Davidson, *Ghosts of Jazz* is "trying to communicate that the stuff back then is just as hip as the stuff now, you just have to figure out

how to work it.”

At times, it can be hard to hear the EWI in Skim Milk's music. The clarinet is rarely, if ever, the centre piece of any track. Even the samples of old jazz records can become lost in the mix of Davidson's new record — but he seems to be alright with that. “It's my secret little trick, getting people to listen to Art Tatum again, whether or not they know it.”

X

Ghosts of Jazz will be released October 17. It is also worth noting that February of this year Skim Milk played a Sofar Sounds show in Vancouver, a concert series also featured in this issue of Discorder.





CHRISTINE BORTOLIN

IN GOOD HUMOUR

words by Evan Brow

illustrations by Cristian Fowlie

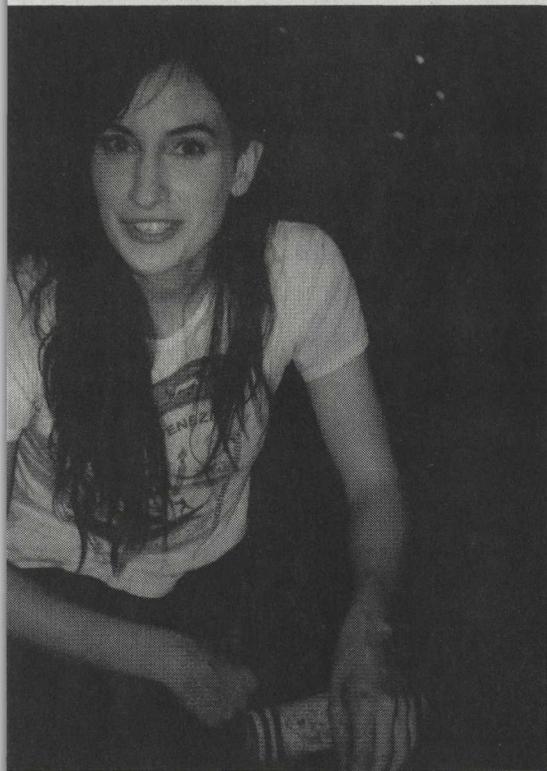
photos by Jaqueline Manoukian

.....

We live in an age of comedy where producing content is easier than ever. You don't need a sitcom deal to make people laugh. You don't need Johnny Carson inviting you to the couch to finally pursue 'your type of comedy.' With cameras on our phones and cheap editing software on almost every computer, now anyone can create what they think is funny. For Vancouver improviser/

actor/writer Christine Bortolin, she knows comedians can't be lazy in today's fast-paced, crowd-powered comedy scene. When Bortolin and writing partner Bita Joudaki wanted to make a web series, they made a web series. And with that web series, various film credits, and an upcoming weekly improv show, Bortolin is holding the reigns of her creativity and pursuing what she wants.

Bortolin always had the instinct to be funny, but it wasn't a product of her surroundings. Her mother was a nurse and her father was "always scheming." Bortolin says he would have been most proud of her if she had invented the ShamWow.



Her only influences were the comedic tastes of her parents.

"My dad loved Rodney Dangerfield and he would put it on in the car," says Bortolin. "But Rodney Dangerfield was a little risqué for kids, so he would hear the dirtiest part of the joke, then always turn the volume down right after. [Laughs] So all we would hear were the dirtiest bits of all his jokes."

Bortolin loved dance as a young girl, but when her parents separated she was taken out of performance, and placed in karate and soccer. Entering Burnaby Mountain High School she was directionless, ending up in the smoke pit as a non-smoker — this was until a bossy friend of hers took her to the school's improv club. Her friend thought it would look good on a college application.

Convinced, Bortolin joined too and fell in love with improv comedy.

"I think a lot of people who do comedy find that they don't fit into a specific group and as a defence mechanism they can use laughter successfully to survive high school," says Bortolin. "I think that leads people to improv because there's acceptance and success there. And when you fail, you learn from it, work through it, and begin to fail joyfully, which you don't have access to anywhere else in high school."

After high school, Bortolin took a year off to work in retail, forgoing performance for the time being. She hated her job, taking 'smoke breaks' to go to the bathroom and cry. She knew that she wanted to perform. She knew she wanted to be funny, to act, and to enter the unstable world of scripts, cameras and black box theatres.

In 2007, Bortolin went to Douglas College for Acting. In 2010, she transferred to UBC and graduated in 2012 with a BFA in Acting. Since then she has appeared in *The Unauthorized Saved By The Bell Story*, the CBC Comedy Coup project "Roll For Damage," and the upcoming VIFF short film *Penny's For Tea*.

However, Bortolin always wanted to create. In November of 2014, Bortolin and Joudaki developed an idea for the STORYHIVE contest about unemployed roommates looking for work together. When their submission wasn't selected, the idea was shelved until this past March, when the two decided to create it by themselves with only the help of their friends as backing.

Their concept turned into a five-episode web series about an

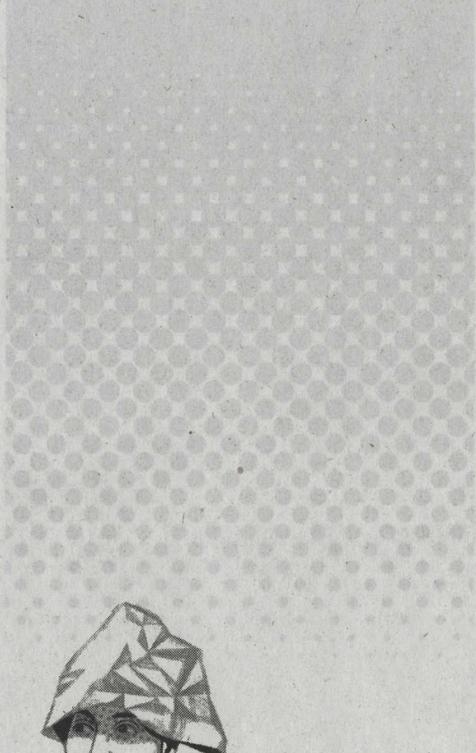
aggressive and hyperactive. Boris is and a more reserved but com- used Joubert being uncomfortable at a sister's party, receiving a stolen purse from a crazed entrepreneur and sneaking into a house to steal a few dollars to name a few storylines. Shot in March and April, edited in June and July and released in August and September, the webseries is filled with generous Vancouver talent featuring friends and colleagues: Alicia (John Van Decker), Nina (Christina Barbour), Caitlin (Caitlin Howden), Aston (Aston) and Andrew (Barber) among many, and directed by Cam MacLeod and Kevin Lee.

"With a web series, it's so easy to get it out there and show it to people. Plus they're shorter and quick for not as worried about the film quality. We looked out on Golden Futures and it looks great and you don't have to have great film quality. The goal is to just present out. It's easier to follow along, so you can have recurring plot points."

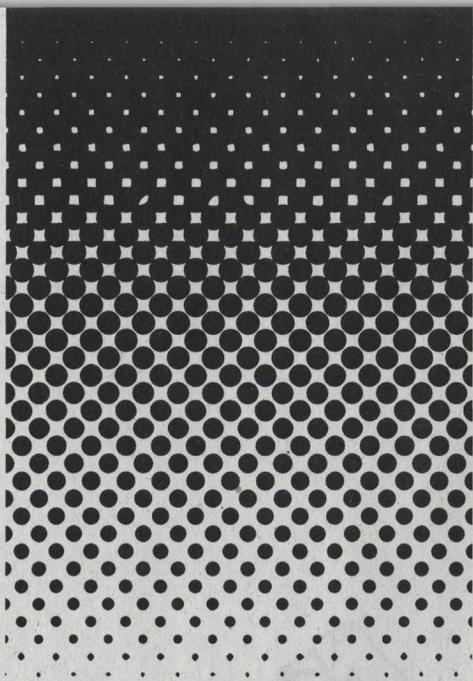
Bortolin understands that comedy is a shark. To feel fulfilled in our world of constant comedy, empowerment, she has to keep moving, creating deviating opportunities like they're untouchable fish. As of now, Bortolin has been doing exactly this.

X

Golden Futures is available on Christina Barbour's YouTube Channel and she is currently planning its second season. She'll appear in Little Mermaid (April) at Little Mermaid Gallery.



On her partnership with...
 "I think that...
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 in when I'm getting too...
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 the most lovely things. When I get too...
 well, she's able to push me back into...
 the first of the scene."



On her partnership with Bitia Joudaki:

"I think that we're playful and we do things about friendship. Our thing is that we like to have one real thing or connection in each storyline. We both are able to take time on stage to be a little more theatrical and then a bit more sincere. Sincerity can be scary in improv. It's easy to be insincere or to go for low-blow material and just stay there. But if you can go up and down the scale, doing highbrow and low-brow, that's good. We do a lot of stuff about relationships between parents, siblings, friends. I think Bitia reels me in when I'm getting too absurd. She's always sincere. There's no way she can be insincere. She just can't. It's one of the most lovely things. When I get too weird, she's able to push me back into the river of the scene."

aggressive and hyperactive Bortolin and a more reserved but confused Joudaki being uncomfortable at a sister's party, retrieving a stolen purse from a crazed entrepreneur, and breaking into a house to steal a ficus plant, to name a few storylines. Shot in March and April, edited in June and July, and released in August and September, the web series is filled with generous Vancouver talent, featuring friends and comedians Alicia Tobin, Ivan Decker, Nima Gholamipour, Caitlin Howden, Aaron Read, and Andrew Barber among many, and directed by Cam MacLeod and Kevin Lee.

"With a web series, it's so easy to get it out there and show it to people. Plus they're shorter and quick. I'm not as worried about the film quality. We lucked out on Golden Futures and it looks great, but you don't have to have great film quality to do it. The goal is to just do web series and get content out there. With web content, it's easier to share, but it follows along, so you can have recurring plot points."

Bortolin understands that comedy is a shark. To feel fulfilled in our world of amateur comedy empowerment, she has to keep moving, creating, devouring opportunities like they're unfortunate fish. As of now, Bortolin has been doing exactly this.

X

Golden Futures is available on Christine Bortolin's YouTube Channel and the duo are currently planning its second season. She will appear in Little Mountain Improv on Tuesdays starting October 13th at Little Mountain Gallery.



AND YET SO CLOSE

words by Elizabeth Holliday // illustrations by Erin Taninguchi //
photos by Andi Icaza

“Hopefully it feels different than just going down to the old watering hole to catch a live band.”

On the front of a non-descript house in Kits on September the 24th, a small sign reading “Sofar Sounds” was practically invisible, folded over and water-logged from the rain. But no matter, those who were looking for it knew they were in the right place. A Sofar show, after all, is like no other.

Short for ‘Songs From A Room,’

Sofar started in London in 2009 when its founders, tired of “the over-quantified music scene,” began hosting shows in their apartments. Once they started filming the shows and putting them on Youtube, Sofar quickly gained a following among like-minded folks in other cities who wanted to get on board. Six years later Sofar has branches in over 170 cities, including Vancouver.

It’s no surprise the Sofar model attracted so many eager fans—centered on curation, community and respect for musicians, the experience they offer is truly unique. You only need to attend a show to palpably feel this.

Aiming to create a singular listening experience, Sofar’s by-donation events follow a strict mandate—

audience attention is on the music, meaning no talking or texting, with the audience members typically seated on the floor facing the performers. The venues are not venues in the typical sense; the shows take place in diverse spaces like warehouses, roof decks, backyards and offices, and are generally small. This limited space also means limited attendees, and rather than the typical first-come-first-serve model, folks go through a short online application. Sofar Vancouver's organizers Catherine Hodgson and Darragh Coward receive about 150 applications per show, and can only extend invitations to an average of 20 people and their plus-ones. Accordingly, they're careful to pick applicants who they "think are suited for the vibe and really understand and want to support local musicians."

The musicians snuggled in this particular Kitsilano house at their most recent show were Ace Martens, the Luke Wallace Trio, Tramp and Jody Glenham. Lineups aim to represent diversity, and this night spanned genres from shoegaze to environmental-folk, singer-songwriter stylings to hitchhiking blues. Selection is done by a voting process: "Our entire team really engages in a dialogue around each artist... We all come from very different backgrounds. Even our ages, preferred genres and areas of study vary enormously, so it makes for some interesting conversations around representation," explains Catherine.

For the audience and musicians alike, there is a lot of mystery surrounding Sofar's shows. If you are invited, you won't know until two days before the show when the loca-

tion is revealed, and the lineup remains a mystery until you arrive. This helps dispel any expectations that could affect the audience's interaction with the performance. As Catherine notes, "[This] introduces a new conversation around the entire experience...there's a discovery element to it to." The organizers also point out that discovery like this is limited in the typical concert-goers habits, since people will often decide whether to attend a show based on names they recognize on the lineup.

This surprise model also means audience members may hear genres they wouldn't typically seek out. "It's strangely common to have an audience member come up to us in the intermission and say something to the effect of, 'I thought I hated country music until tonight,'" says Catherine.

Sofar Sound's ever-changing locations also help bring audiences out of their usual bubbles. "We've tried really hard to make each show be in a kind of unique location... we've made people go all the way to Dunbar," Catherine continues, "[providing a] kind of a scavenger feel... Hopefully it feels different than just going down to the old watering hole to catch a live band." Often the venues belong to community members, past attendees and fans, so the spaces tend to reflect the lifestyle of their audience— their March show was staged in a 'Vancouver special,' something the organizers describe as likely unsafe, but a fantastic time nonetheless.

Sofar's shows are also quite unique for the musicians. The concentrated attention of the audience is perhaps the most affecting





element, something Darragh and Catherine have seen shake up many a composed performer. To suit the intimacy of the venue, the sets are asked to be as stripped-down as possible, which can be interesting with certain bands, like recent guests JPNSGRLS, “who...have never even considered that opportunity,” says Catherine. Eschewing the usual set lists, Sofar gives the artists a chance to play their more ‘unconventional’ numbers.

As compensation, musicians can choose to take either their cut of the entrance donations, or a media package with footage from their set. Since many of the artists are early in their careers, the high-quality audio and video is a valuable resource and popular choice. Sofar’s support of the musical community doesn’t end there; their social media platforms

are dedicated to the artists’ releases and shows, and the team makes an effort to attend these shows as a group. Beyond Vancouver city limits, performing at a Sofar show provides musicians immediate entry into the global Sofar community. This often means the opportunity to perform at Sofar shows while on tour, where an attentive audience is guaranteed.

The community aspect of Sofar is its centre; Catherine and Darragh are full of stories of folks who have applied seven times per show, who have written poems as applications, who have collected every poster. And the success of the Vancouver Sofar community is being felt all the way back to its roots: “We’ve had our team members travel to London and speak to Rafe Offer [Sofar co-founder] who candidly said to them, ‘man, I felt like Vancouver was going to be a really hard city to break,’” Darragh shares.

Sofar offers something special to Vancouver’s music community, and though it may still be in the process of ‘breaking,’ its word-of-mouth momentum only looks poised to get mouthier. So far, it’s looking so good.

X

Upcoming concert dates and documentation from past Sofar Sounds are on their website and YouTube. To apply for the next Sofar Sounds Vancouver visit sofarsounds.com/vancouver.

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KING GIZZARD & THE LIZARD WIZARD / MILD HIGH CLUB / SH-SHAKES

SEPTEMBER 1 / BILTMORE CABARET

Under the cover of darkness of the brisk Vancouver night, the Biltmore offered an oasis for those looking to shake off the weekday blues. Despite the fact that it was a Tuesday night, the Gregorian calendar didn't seem to be much of an impediment to live music fans. Particularly, King Gizzard & the Lizard Wizard fans — because really, with a Dr. Seuss-esque band name like that, your fans are going to be anything but blasé. On September 1, the ever-popular psychedelic rock orchestra from Down Under were going to make Vancouver a little bit louder and a little bit more hungover.

First to grace the stage with their cool-kid presence were Sh-Shakes, a local garage rock band. They had great energy and set a very lively precedent for the rest of the night. Sh-Shakes were your typical four piece band, looking like they were having a grand old time jamming out together. They were the guys in high school that you'd find smoking weed behind the bleachers and cracking jokes in class. The drum-

mer looked like Jack Black from School of Rock meets John Lennon, which is always a bonus. Musically, they were forgettable and unfortunately, being the first band on stage, were the ones to take the blow for the sub-par sound quality that was being toyed with during their set. Despite this, the band was incredibly personable and constructed synergy among the audience.

Mild High Club, a Los Angeles-bred experimental rock group, was up next up. They were snazzy in a grungy way, with the lead singer donning an oversized blazer and a sparkly purple cap, while the girl playing the synthesizer exuded laid back sexiness with her grey beret. The acoustic-electric guitar player was reminiscent of Riff Raff from the Rocky Horror Picture Show, wearing an all-black suit and a shock of white-blond hair. They fit the stage like a display at a contemporary art museum.

Mild High Club's music was amazing, to say the least. It was imaginative and vast, embodying a multi-faceted and broad-reaching approach to songwriting. Their music had a very distinct sound, one that lingered on your eardrums long after the show was over. The combination of instruments was like a smoothie, blended to perfection. It was hard to make out the sounds of each individual instrument, but boy did it taste good. After their set, it felt like the audience had come to some kind of

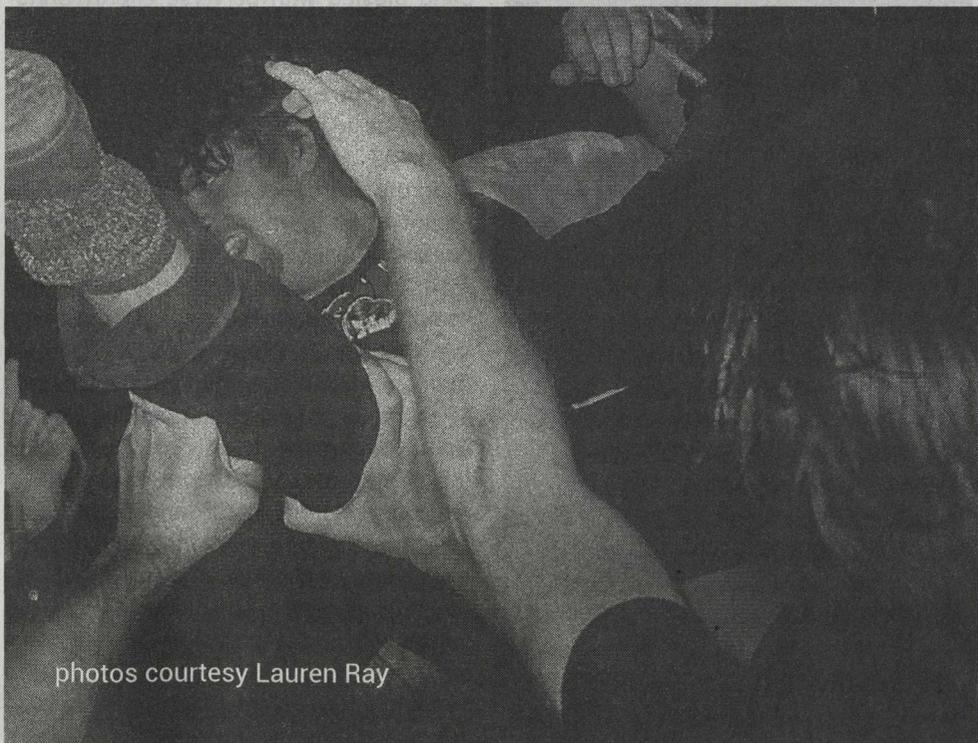
realization, like a light bulb had somehow switched on. The crowd was both plentiful and thirsty. They were undoubtedly ready for King Gizzard.

There are few bands that can get away with having two drummers. There are also few bands that have a full time harmonica player. Needless to say, King Gizzard & the Lizard Wizard is one of the ballsiest groups out there. They encompass a free spirited attitude when it comes to their recorded music, and this was reinforced by their performance. There were guitar strings coming out at all angles of the lead singer's guitar and lots and lots of long-haired head thrashing. The harmonica player stole the show in terms of visual appeal and audience reception, as he had the liberty of dancing on stage and interacting with the concertgoers since he wasn't tied down to a heavy instrument.

King Gizzard had utter control over the audience, which was feeding off of their

energy like leeches sucking blood. The audience was incredibly rowdy; two thirds of the Biltmore was a frenzied mosh pit, with half-full cans of PBR being tossed and sprayed onto audience members. It was as though it was a King Gizzard rite of passage to have something or someone hit you when you see them live. There was crowd surfing like never before — literally, one guy was attempting to walk on the ceiling. Good luck to you, my friend.

Musically, King Gizzard played a great set, showcasing a healthy variety of songs from their prolific portfolio. There were almost no breaks in between songs, which made it sound more like King Gizzard was playing one long continuum, rather than a collection of different songs. Interestingly, the two drum sets seemed to fade into the background and were hardly distinguishable against the concoction of the seven instruments playing together. If one thing can be said conclusively about their set, it's that it



photos courtesy Lauren Ray

was loud. So loud, in fact, that the quality of music was diluted by the sheer volume. But hey, you win some, you lose some.

— Alex Lenz

B-LINES / MORMON CROSSES / KNIFE PLEATS

SEPTEMBER 13 / HINDENBURG

It had just been short of 15 minutes since I had comfortably positioned myself in the



Hindenburg's smoke pit, and in a mere quarter of an hour, a multitude of familiar faces had already waltzed by to chat me up or ask for a spare dart. Some of them had arrived at the venue a while back, eagerly waiting for the bands to start, while some others had migrated from an earlier event. One way or the other, this was the show that everyone had structured their night around, all just to see B-Lines play one last time.

The outside crowd was lured back in by the fuzzed out sounds of Knife Pleats. Who, with their first album release coming up in October, were a tight unit displaying great chemistry, filling up the venue with melodic vocal harmonies and cheerful retro pop guitar lines. Floating somewhere in between bubblegum sweetness and a raw garage edginess, the band set the tone for the evening, leaving a spirited vibe that would be sustained the entire night.

Local art-punk mainstays, Mormon Crosses, took over as the middle act. The band blasted with perverse energy bringing a distinct murkiness to the night, which plunged the atmosphere into a darkness, heavily contrasting the previous set. This type of eclectic lineup has become characteristic of Hockey Dad shows, and, considering the overall feeling of bittersweet celebration that permeated the night, nothing could have been more fitting.

At last B-Lines took the stage and seamlessly catapulted into their set with the intensity that has characterized them throughout their career. It took just a couple of songs for B-Lines frontman and Hockey Dad head honcho, Ryan Dyck, to proclaim the night was a "teeth out kinda show," removing his front denture and putting them away for later. The rest of the band's presence came across just as strong, with guitarist Scotty Colin shredding through the songs with immeasurable vigor amidst a barrage of beer cans, all containing varying levels of liquid inside of them. Bassist Todd Taylor and drummer Bruce Dyck provided a

frenetic rhythm section that complimented the madness that is B-Lines' live performance perfectly.

Ryan Dyck's stage antics grew in intensity as the night went on, crowd surfing through a good portion of their set, and smashing their signature cat painting during a particularly memorable rendition of "Nervous Laughter." The band's wild performance was cut off only briefly so the band could publicly recognize the contributions of their longtime roadie, Christian. The vibes escalated quickly back to eleven as the band went on with the show. The performance veered to an end when "Opening Band" started blaring, as a now shirtless Ryan Dyck howled from the top of an amp, guzzled down the last of his beer, and finally retaliated at the crowd by tossing the can at them, crowd surfing his way back to the stage where the band completed their set.

Almost as immediately as the band left the stage, the crowd's chants for "one more song" started, prompting the band to come back for one last encore song that lasted no more than two minutes. As they retired their instruments and walked off the stage for the last time, the chant quickly evolved into a booming "six more songs! SIX MORE SONGS," but the chants eventually died down and we knew the B-Lines were done for good.

— Iñaki Gorbeña

HAYDEN / CHAD VANGAALEN / SAMANTHA SAVAGE SMITH

SEPTEMBER 19 / THE IMPERIAL

When I heard that Chad VanGalen and Hayden were co-headlining a Vancouver show, I was surprised to find out they weren't playing a larger venue than the

Imperial. When I arrived at the venue, I was even more surprised to see VanGalen, Calgary's DIY king, at his merch table, selling his mountain of records, tapes, shirts, and frisbees.

His presence at the table, fronting the line of artist-fan interaction, seemed to set the tone for the rest of the night. It was to be a casual show. Throughout the course of the night, it seemed the preparedness of the acts steadily decreased, while the amount of fun they were having steadily increased.

Starting the evening off, Samantha Savage Smith took to the stage. Her songs were comfortable at their core, despite Smith herself seeming somewhat stiff and nervous on stage. While the audience warmly praised throughout her set, it was clear she was not what they were there to see. After a handful of songs, she made way for the roadies to set up for Chad VanGalen.

Knowing his music, his recording techniques, and his unique approach to instrumentation, I was excited to see which of his homemade instruments he would bring on stage, and how he would manage to do it all himself. Surprising me again, Chad VanGalen showed up with a band, instead of his array of homemade noisemakers.

But his unique approach to instrumentation wasn't completely foregone. With his acoustic guitar rigged to sound like the grittiest electric, VanGalen plunged into a set almost entirely devoid of his back catalogue. The only song I recognized from one of his past releases, which he played more than halfway through his 45 minute set, was "City of Electric Light," from his 2008 LP *Soft Airplane*. The rest were entirely new.

It seems that songs just pour out of VanGalen; he seems never to cease composing. In a break between songs, after a brief aside about sleeping in his van the night before, VanGalen starting improvising a song on the spot, with his band catching on just as he began to sing "Vancouver / I'd rather move through ya," only to apolo-

gize to the crowd for putting down the city.

If their blatant disregard for preparedness or professionalism wasn't undeniably charming, Hayden might have been a disappointment for some. Yet the prolific Canadian alt-folk act tumbled through their set with ease, trying songs they were completely unprepared to try, switching instruments as if they were in their jam space, making fun of their bass player for being single, and asking the audience for glasses of water.

While their set trailed on long into the early hours of the morning, the audience welcomed it, albeit sleepily. Hayden broke down the divide between the performers and the audience, even closing their set with an unplugged sing-along. A resounding level of intimacy, built over the course of four hours, had invaded the Imperial that night.

— Jasper D Wrinch

COLIN STETSON & SARAH NEUFELD / LONE WOLF

SEPTEMBER 23 / BILTMORE CABARET

It was a hushed and expectant air that greeted guests to the Biltmore Cabaret on a humid Wednesday evening, and descending its steps was more akin to walking into a wedding ceremony than a crowd of avant-garde music fans. Rarely has the Biltmore seen a more focused audience, but then Colin Stetson & Sarah Neufeld have that effect on people.

Opener Lone Wolf began the night with a set of improvised drumming and what came across as free-verse poetry. The lone wolf behind Lone Wolf, Ryan Sawyer, is best known for drumming on At The Drive-In's first album, *Acrobatic Tenement*, but his experience goes much further and wider than that of a post-hardcore kit smasher. Unfortunately, this wealth of experience

— which certainly hit on aspects of punk as well as plenty of jazz — failed to translate to an enjoyable or mesmerizing performance. Improvised drum sets can be impressive, and so can poetry sans-musique, but together here they stood so at odds from one another that it was as if two different musicians were physically fighting for control of the soundspace.

It goes without saying that Colin Stetson and Sarah Neufeld are both fantastic musicians in their own rights. Stetson's virtuoso talent with the bass saxophone has spawned a Polaris short-listed solo album as well as fantastic contributions to bands like Arcade Fire, Bon Iver, Feist, Tom Waits, and TV On The Radio. His New History Warfare series of albums has completely altered what people thought was able to be accomplished on a saxophone. For many, Stetson was the main reason to come out on a dreary weekday, but it was Sarah Neufeld's compelling violin work that remained most present throughout the evening and after.

Neufeld's performance was what grounded and solidified the duo's constantly-wavering tone and timbre. Known primarily for her work in Arcade Fire as well as the post-rock ensemble Bell Orchestre, Neufeld earned her place alongside Stetson early into the set and easily, commanding a presence that rivalled, and at times overpowered, her bandmate. The duo's combined sound was nothing short of miraculous, ranging from beautiful and empowering and whimsical to a much darker, jungled, feverish forest pace. Fleeting notes touched on Arcade Fire's work scoring the soundtrack to Spike Jonze's film adaptation of *Where The Wild Things Are*, with dreamlike contributions from Neufeld balancing out Stetson's oftentimes-chaotic saxophonic slug-fest.

— Fraser Dobbs

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OCTOBER

illustrations by Melissa Fischer

1
Burning Palms
@ The Cobalt

5

6
Battles
@ The Imperial

Peaches
@ The Commodore
Ballroom

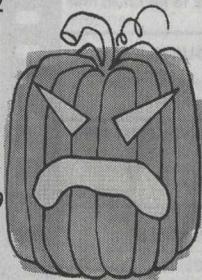
7

8

Earthless
@ The Rickshaw

Angel Olsen
@ The Biltmore

12



13

Art Rock?
@ The Astoria

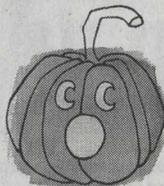
14
Ought / Peace / Cave Girl
@ Ask Around

15

19

20
Deafheaven / Tribulation
@ The Rickshaw

21



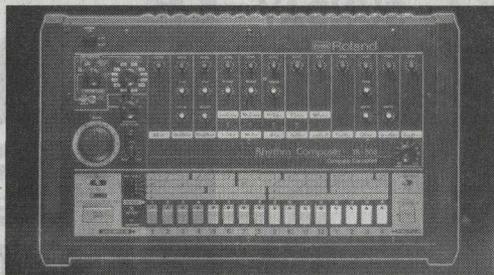
22
Dada Plan / Summering /
Ora Cogan
@ The Planetarium

Nomadic Streams
@ VIVO

26
Grimes / Nicole
Dollanganger
@ The Commodore
Ballroom



29
We Hunt Buffalo
@ The Cobalt



808

(UK, 94 MIN.)

Even if the name means nothing to you, the Roland TR-808 drum machine has played a role in your life. The machine's dirty bass was the signature sound of the early days of hip-hop and the basis for modern EDM. But don't take our word for it—Alexander Dunn's diverse film features testimony from Damon Albarn, Arthur Baker, Afrika Bambaataa, Diplo, Fatboy Slim, Chris Frantz of Talking Heads, Goldie, Rick Rubin, Bernard Sumner, Phil Collins, Pharrell Williams and others. "A must-see."—*Rolling Stone*. Dedicated to our dear, departed friend, Peter Culley.

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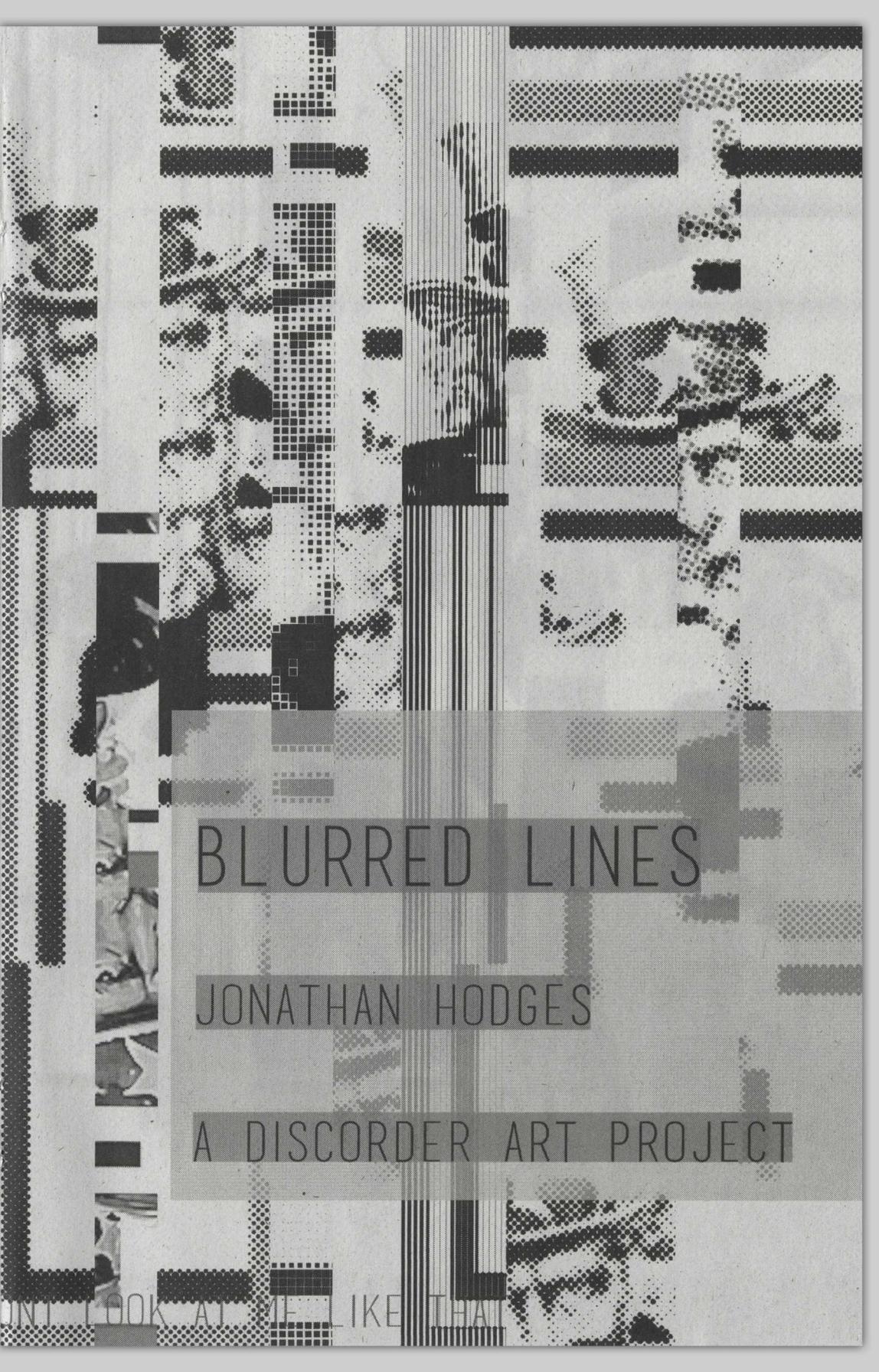
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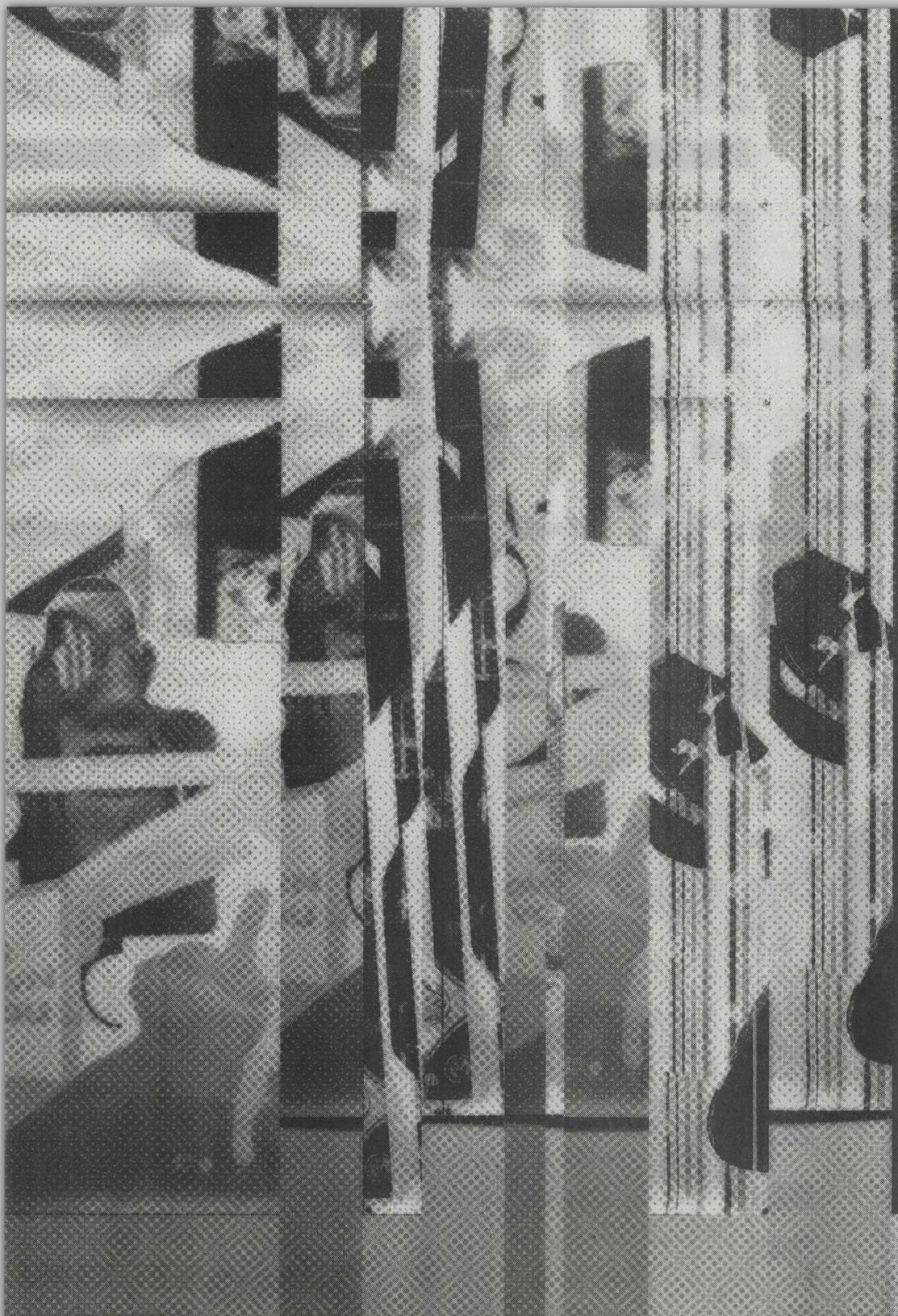


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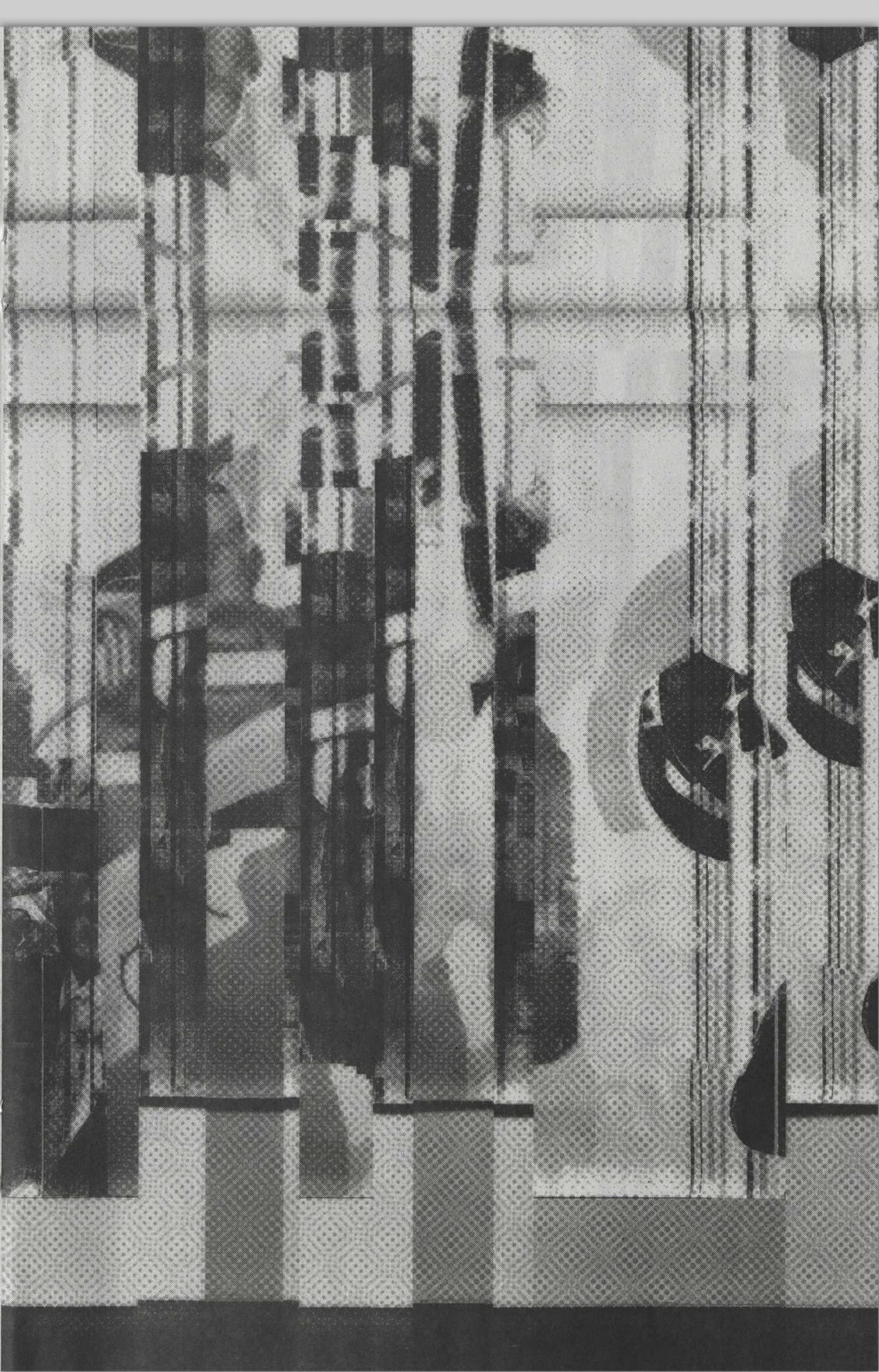
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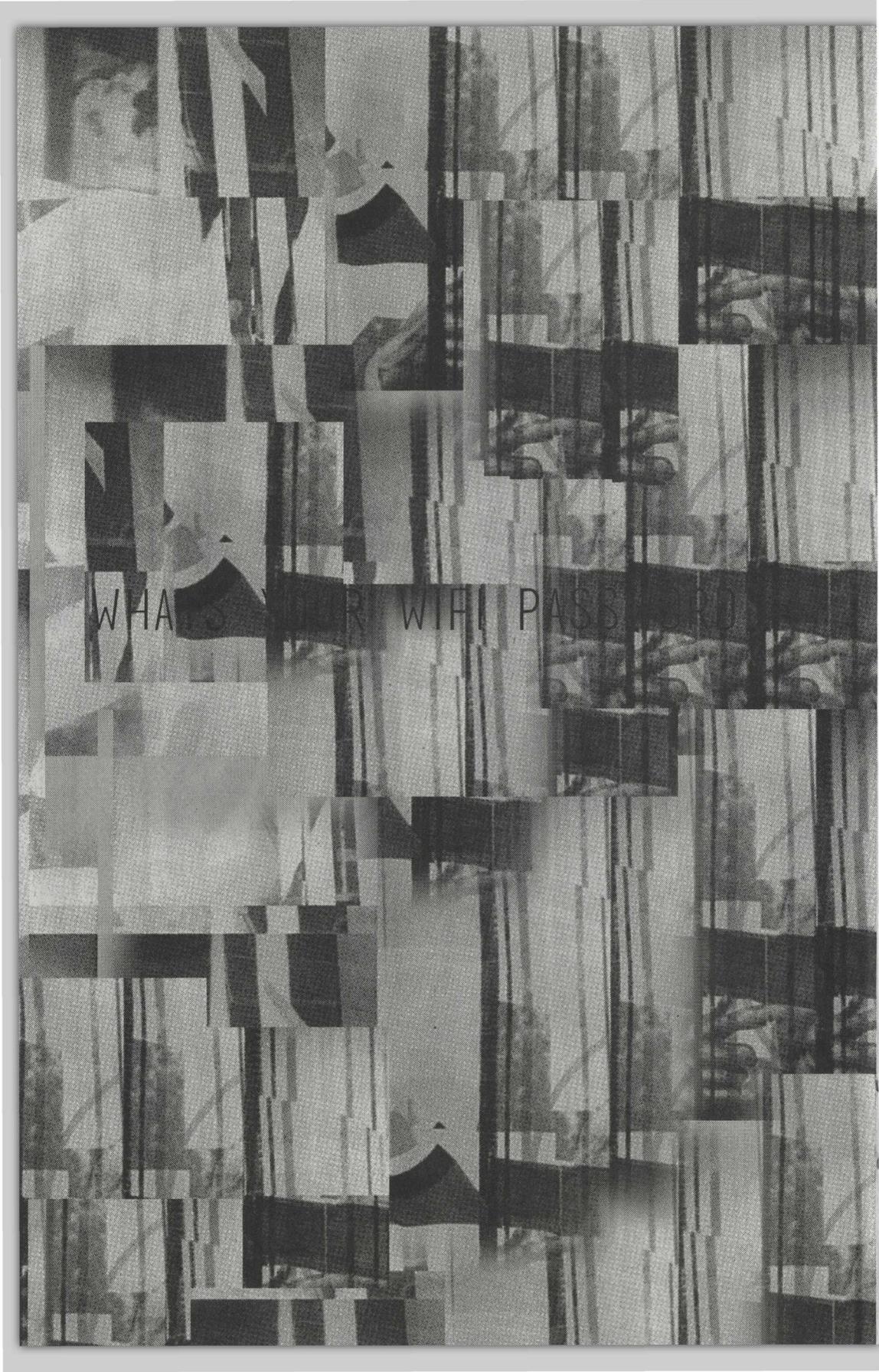
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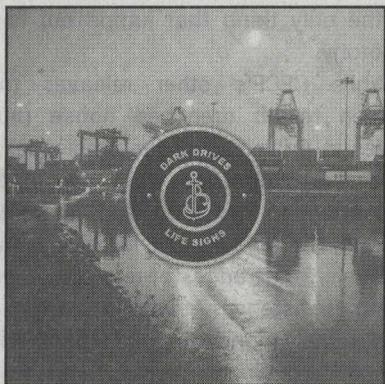
I CANT REMEMBER WHAT I WAS DOING



A collage of black and white photographs showing people in various settings, overlaid with a grid pattern. The images are fragmented and layered, creating a complex visual texture. The text "WHAT YOUR WIFE PASSED" is superimposed over the center of the collage.

WHAT YOUR WIFE PASSED

under review



The Ballantynes

Dark Drives, Life Signs

(La Ti Da)

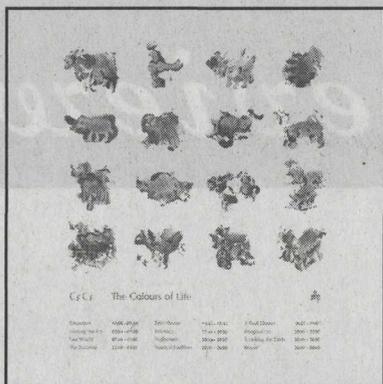
Lace up your wingtips and set your curls, because the Ballantynes are burning up the dance hall with their debut LP, *Dark Drives, Life Signs*. The Vancouver ska-soul-rock-and-roll sextet has graciously blessed us with an ass shaking, fancy footwork inspiring collection of songs (can I get a hallelujah?). *Dark Drives, Life Signs* is a twelve track party that hearkens back to the Motown era and sounds more like the sunny South than our cloudy coast.

Each member of this sextet — which includes Jarrod O'Dell, Vanessa Dandurand, Jennifer Wilks, Corey Poluk, Max Sample, and Michael McDiarmid — plays at least two instruments and sings (drummer McDiarmid is the only one who doesn't lend

his voice to the music). The vocals are consistently impassioned, pedal to the metal. It often sounds as if an entire gospel choir is singing. The engines driving the big sound of *Dark Drives, Life Signs* are the string and brass ensembles that the band brought in for the record. Former drummer Trevor Racz rejoins the band for this recording, and producer Felix Fung adds supporting guitar for a sound that's as thick as biscuits and gravy.

The Ballantynes will hold your body hostage, and there is no use resisting: you will be shaking your hips and shimmying your shoulders by the second track, "Let's Go" — I have never been more compelled by the danceability of an organ accompaniment. The seventh track, "Argent," had me pulling dance moves straight from the sixties without inhibition. Even the shining slow jam, "You Were Mine" will have you grooving and singing along at full volume. The Ballantynes keep soul fresh with mosh-worthy ska inspired brass and bass lines in "My Place Your Town" and "Us."

There is no way you won't like this album. Like a strong drink, the music loosens your limbs, warms your cheeks into a smile and puts a fire into your belly. This is music to sweat to, to get down to. *Dark Drives, Life Signs* will peer pressure you into losing your shit on the dance floor. It will make sure you're having the best night of your life. — Keagan Perlette



CFCF

The Colours of Life

(1080p)

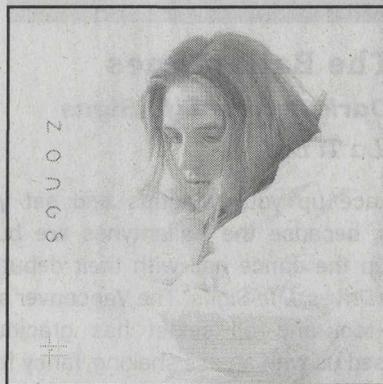
Montréal-based experimental electronic producer Mike Silver — known under the moniker CFCF — has come out with a wide variety of challenging music over his nearly decade long career. But his latest record, *The Colours of Life*, proves to be both the most difficult and the most pleasant of his releases to date.

Despite being the second full-length record of 2015 to his name, Silver did not rush the production of *The Colours of Life*, stating on his Bandcamp that he “started writing [*The Colours of Life*] in the first half of 2011.” It is hard to understand why, however, he took so long to complete it. For the entire 41-minute run time, CFCF glides through a ceaseless mid-tempo drum loop, with pleasant piano lines, Casio pan flutes, and sickly sweet synth washes. *The Colours of Life* sounds like the kind of music you don't pay attention to in dentists' waiting rooms.

Also on his Bandcamp, Silver explains his first inspiration for the record was Phil Collins' 1981 track, “Hand in Hand” off the breakthrough debut solo album, *Face Value*. In fact, the entirety of *The Colours of Life* sounds as if Silver took the opening section of “Hand in Hand” and stretched it out to nearly an hour.

At first *The Colours of Life* seems almost too easy to listen to, fully embracing MOR music in every aspect. It becomes clear, however, that this was intentional. Consisting of one track in twelve movements, all sounding suspiciously alike, and all sounding uncomfortably agreeable, the record is nearly impossible to pay attention to. After ten minutes or so of the same unassuming synth sequence, the same steel drum line, the same shaker endlessly shaking in the background, drifting off from the music is unavoidable. Over the course of the record the only thing that jumps out is the monotony.

While CFCF's other releases move between reverb drenched house music, studies in Brian Eno-esque ambience, and aggressive minimalism, they are, at their core, attention grabbing and interesting. But with *The Colours of Life*, Silver pushes his music to the edges of tolerable cheese, testing the listener not with innovation, but the extremely mundane. — Jasper D Winch



Francesca Belcourt

Zongs

(*Genero*)

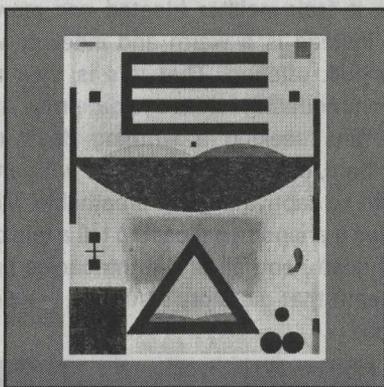
Francesca Belcourt's *Zongs* sounds like a bedroom album. Not in the sexy way — though the argument can certainly be made. Rather, more like the soundtrack to a long night where you don't leave your bedroom, burning a few long-unused candles,

alternating between self-reflection, listening to records, perhaps some solo dancing.

And if you need inspiration for moves then look no further than the video for "Meaning," *Zongs's* centerpiece featuring Oshea Adams. "Meaning" sounds something like a synth-based R&B slam poem, and such combinations are typical of *Zongs's* lack of conventionality. Somewhat experimental, its song structures differ from the more straightforward pop of Mu, Belcourt's duo with Brittney Rand. But this deviance should not be mourned. Fans of Mu will find the same sort of ethereal sensibilities providing the groundwork for the album, and more consistently than within her last solo release, 2013's *Hush*.

Belcourt proves herself a versatile electronic musician on this album, exploring a wide range of sounds and styles. Drawn-out and wavering synths combined with Belcourt's light, sometimes intimate, vocal touch give the album a trance-like feel. It's easy to get lost in the soundscape, making for ideal zen or background music. But that's not to say that *Zongs* is nothing more than a pleasant soundtrack. The album easily pulls double duty as a sonic centerpiece, livened by popping drumbeats and cheeky lyrics (see the ode to flirtation "Kinda Bad"). The songs have a tendency to get delightfully creepy, as in "Bloody" and opener "Sketchy Cuddle."

Zongs is also the latest release from Vancouver all-female electronic label Genero, and is also a testament to the success and importance of their project. The album has been touted by Belcourt as something of a passion project, and Genero's existence and insistence on the need for better representation of female electronic artists has allowed that project to be completed, something for which we should all be grateful.
— Elizabeth Holliday



Frog Eyes

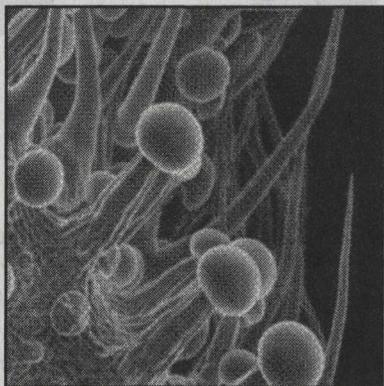
Pickpocket's Locket

(Paper Bag)

Frog Eyes' Carey Mercer has never confined himself to the ordinary register of human expression. From his time experimenting as a soloist under the name Blackout Beach to now, Mercer has howled from behind a microphone about both the juvenile and the intellectual, allowing his experience and intimate craftsmanship to stand behind such simple phrases as "Fuck death!" with resounding fury and intensity. In *Pickpocket's Locket*, the ninth LP under the Frog Eyes name, Mercer writes from both sides of his personal pains with equal weight, balancing the child-like simplicity of his emotions with a rich literary complexity.

Four of *Pickpocket's Locket's* ten tracks were recorded prior to Mercer's radiation therapy for throat cancer, and the remaining six were recorded some time afterwards. Which are which is a cryptic deciphering game for fans familiar with Mercer's decades-long discography. But if anything, Frog Eyes is sounding vocally stronger than they have in ages. Musically, the album gains a fantastic brightness from the inclusion, once again, of longtime collaborator Spencer Krug (Wolf Parade / Moonface / Sunset Rubdown) and his compositional skills on string sections. While the record may boast the largest collective cast of Frog Eyes' his-

tory, it feels neither bloated nor crowded, but instead is a warm and indelibly weird near-folk offering. That this is their most accommodating release to date may annoy old fans seeking a writhing death-rattle war bard, but it's hard to argue with an end result so captivating and breathable. Mercer unites a phenomenal cast to tell a tale of life and death, and all of the intricacies buried beneath that old story's surface. — Fraser Dobbs



Lero

Trichomes
(Arachnidiscs)

Lo-fi fuzz breaks over a walled canopy of silence before spreading out into a dense shadow of ambient noise. Electric guitar then licks atop in tasteful drops, liquid like the sound of Ethiopian jazz, or desert blues. "Vacheron," the first track on Lero's limited edition October 28, 2014 digital release by Arachnidiscs Recordings is haunting, melancholic and stirring.

Recently released on CD, fans and new listeners are now able to extend the Nashville handshake (aka mutual music exchange) with a slice of this incomparable artist. As the ten-track album ensues, vocals creep through the transmogrified wavelengths. Though the artist self-describes the record as an "impassioned burst" of soundtrack music, *Trichomes* hits the deepest nerve.

This is a mega-focused joint for the

slacker generation still slouching towards Nirvana in a burnout haze of pursuance, sonically tragicomic in the fading tones expressed by talent so raw the musicians almost sound unprepared. The recordings are especially appreciable for those with tastes as long acquired in the midst of intersecting, alternative scenes.

"Aylar," the second track by Lero, stings and charms, utilizing all of the originality of primary colours rat/mini on tape dirt, freeze on tape drones, DDL on tape loops, Bell & Howell on tape tones. A post-contemporary genre mixtape of sound, *Trichomes* is a lush impressionism of drone, folk, noise, jazz and ambient styles. "Summer Skin," the album's third track opens with the flitting obscurity of overdubbed voices. "I don't understand you," a man mumbles throatily. "You try it," a woman says nervously.

Lero is a swimming call to DIY performance art in the vein of instrumental and vocal courage as the group harmonizes to nebulous, arrhythmic tunes that speak volumes in their animated silences, and that frequently demand a closer listen, inviting the ear to fall headlong into an abyss of unknown, rarefied musical beauty. — Matt Hanson



Ramzi

Houti Kush
(1080p)

Electronic music is exceptionally difficult for an artist to revolutionize. Vast resources

made available by computer software have made it difficult for electronic artists to stand out amidst similar-minded musicians. The task to create original music is even more difficult when an artist's sub genre is defined by terms like ambient, experimental, or house. However, it is a lot easier to make *bad* electronic music, and *Houti Kush* marks a clear distinction between itself and the ocean of mixes on the internet.

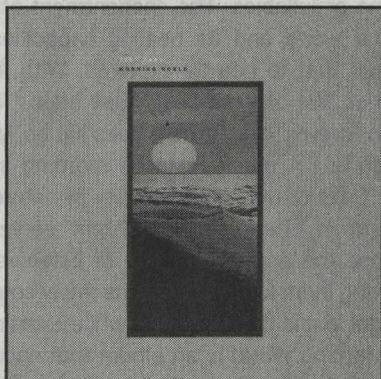
Montréal native and Vancouver transfer, Phobé Guillemot, or Ramzi, seems determined to explore the capability for unlikely sounds to layer into dynamic music. As experimentation, *Houti Kush* has a uniqueness exemplified by its ever changing tone. At times *Houti Kush* is upbeat house, other times transforming into background ambience. Slipping by serenely, *Houti Kush* seems to slow down and speed up through different tracks. This time distorting effect heightens the psychedelic escape of the album, which is further highlighted by the album's artwork, designed by Ramzi herself.

Like the bizarre cover art, the title *Houti Kush* reveals Ramzi's own vision of the album's otherworldly presence. Not only an attempt at recreating East Asian ambience, the album's name suggests a view on the physical realm containing Ramzi's music. Further evidence for Ramzi's intention to create a sci-fi soundscape is found in her song titles: "land of kush," "houti kindom" and "ramzi prophecy" iterate Ramzi's intention to create a unique terrain.

It is difficult to single out the best tracks as most flow slowly into one another. However, certain tracks are more stimulating. "ramzi prophecy" opens the album with distorted vocal samples and hypnotic melodies that set the album's tone. "Tcha-moun" is incredibly vibrant, disrupting the album's generally tranquil melodies. "houti kindom" bookends the album with pastoral beats, while "land of kush" is surely the album's best track with the album's darkest tone. With gradual build up "land of kush" produces an eventual dance

beat that feels indescribable even among the rest of the album.

Houti Kush is by no means conventional. Like the smoky basement conjured by its elaborate soundscape, *Kush* would most likely be either loathed or adored depending on the listener's disposition and interest in experimental, electronic subgenres. Despite this fact, Ramzi has produced an undeniably interesting sound that would provide a unique experience to any listener. — Kenny Drabble



Teen Daze

Morning World

(Paper Bag)

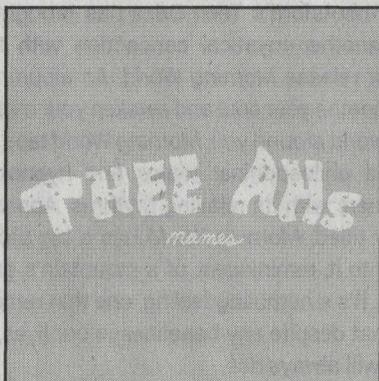
Abbotsford's Teen Daze has brought us yet another mystical concoction with their latest release *Morning World*. An album that will soothe your soul and awaken your mind to the world around you, *Morning World* taps into broad philosophical topics and hypnotizes listeners with its relaxing rhythms. Appropriately titled, *Morning World* has a big picture view to it, reminiscent of a mountain's grandeur. It's a humbling feeling, one that reminds us that despite any banalities in our lives, the sun will always rise.

A large variety of instruments are used to create a sound that is peaceful and rejuvenating. The opening track, "Valley of Gardens" has an orchestral opening to it, which picks up midway through the song with eclectic drum beats. The cello has a prominent role on a few songs, luring in listeners with the instrument's

obscurity. While no single instrument dominates the album, the combination of sounds is what makes the album so musically endearing. Instrumentals, rather than lyrics, give *Morning World* its substance.

Morning World is stunningly poetic, lyrically speaking. However, those lyrics are hardly prolific. Most of the songs on the album have limited vocals. However, the vocals that are present leave a lasting mark. Teen Daze's lyrics would read superbly on their own as poems or lullabies. The enchantment of the natural world and its healing capacities is a topic that is heavily explored. With lines such as "We can see past those trees / That go on forever," and "Where does life go when it's done / A moon replaces morning sun," Teen Daze draws on the beauty of nature as inspiration. The track "Post Storm" serves to cleanse the auditory palette of listeners by allowing them to drift off into its misty sounds and get lost in their thoughts while listening.

Morning World is an album that encourages self-reflection and appreciation of the little things in life. Teen Daze takes a refreshing perspective and reminds us that the forces of nature will always be the strongest, so we needn't dwell on the mundane. — Alex Lenz



Thee Ahs

Names

(Kingfisher Bluez)

It is generally understood that bands write music from a reflective place and infuse per-

sonal experience into their lyrics. It is equally common to have singers and songwriters use the actual name of the person for whom their affection or disdain is dedicated to. What Thee Ahs have done on their latest record is shred any attempt of subtlety in the matter and blatantly call out people, including an ex band member.

Names is the title of the fourth full length album, and as its name implies is simply a musical journey through the band's diary. While we may not know a person named Olga, or Jaci, or even Artemis, we can all certainly relate to a person like Olga, or any of the other nine characters featured on the album. Thee Ahs are taking a slightly more serious approach to the stories, and the Vancouver foursome are using their black bubble gum magic to write songs that everyone can relate to. It is this intimacy which not only attests to the band's maturity and development, but makes for some of their best material to date. Highlights are a-plenty both lyrically and sonically. While the lyrics are a shade darker, Thee Ahs' sense of humour still shines through. "I think it'd be fun if I never saw you in the flesh again" is the general sentiment towards "Davie." While we may feel for him, "Mareesa" (band member?) and "Olga" seem like legit cool folks.

Then there is "Andrew", whose dedication is one of the more aurally stimulating tunes on the record featuring deep and smooth vocals from Thee Ahs' multi-instrumentalist Dan On. Consequently, a tribute of sorts to their old bandmate, "Ridley" Bishop, provides a touching moment when Davinah Shell's vocals repeat the sentiment "I have named chords after you." Listening to *Names*, one gets the feeling of being invited into a Thee Ahs phone conversation about love lost and love won, which in many ways is identical to our own ebb and flow.

On another note, add *Names* to the ever expanding list of indie-pop records that are destined to be classics and in some way involve Jay Arner, who seems to have the Midas touch these days. — Slavko Bucifal

DRALMS

COMFORT IN CONTRADICTION

words by Esmée Colbourne // illustrations by Eva Dominelli

*"I wish I could hear
what it sounds like
for the first time."*

"I like the idea of creating a unique feeling by mixing and matching lyrics, sounds, visuals etc — like mixing colours together," begins Dralms' Christopher Smith.

Dralms project members: Smith, Peter Carruthers, Shaunn Thomas Watt and William Kendrick, create artistic emotional juxtaposition by subverting one idea to create a musical landscape. They do this by evolving through a song, contrasting and layering dark emotions with rhythmic pop music. Already in Europe and about to start his tour, Smith ducked into an alley and we connected over the phone about the thought put into *Shook*, their debut album; its binary aesthetic,

and their hiatus from the Vancouver music scene.

Shook, an album built on anxieties and the emotional brights and darks of living, has been finished for quite some time. Because of Smith's writing style — collecting songs over a long period of time — some of the intensely personal material has been stewing for a while. Despite the length of time it took to produce and release the album, and Dralms' sonic evolution, *Shook* still has a form of coherence and consistency throughout. "I wish I could hear what it sounds like for the first time. I don't know what somebody hears when they listen to it," says Smith.

This vibrant, changing sound is partially through Smith's interesting lyrics, the result of significant amounts of thought. Most songs are written long before they are ever recorded, and Smith definitely feels *Shook* is long overdue. Consequently, *Shook* has become a body of work reflecting different times and

different forms of experimentation.

*Natural born lover, fucking cock
sucker / There's romance in the
phrase, like a dissonant chord*

— from "Divisions of Labour "

Like most artists writing to "organise and articulate" over a long period of time, being journalistically compelled and obligated to tell stories is an important part of developing lyrics. Smith, expressed through many of the songs on the album, takes comfort in contradiction. The writing and music has definitely not been sacrificed for impact. Identifying the current project as pop music, Smith isn't catering to genre, or following somebody's lead. Dralms' subversive themes are balanced and are consistent through to the core. "The key is being honest and writing with integrity, and I think the rest comes after, and inevitably comes the sound," explains Smith.

"You are locked into these captured moments of your life, you have to stand behind, and let them represent you...I think about that a lot right now because I'm obligated to present myself and my work... the responsibility of making art is explaining yourself and living with it forever."

The name change from Christopher Smith to Dralms was a conscious decision to help the explanation of his writing and the band's new album. Dralms has gravitated towards a new sound and in the process, developed a disconnect between the solo record and the sound of live shows; culminating in the creation of this new project. Currently, Dralms, *Shook*, and their live music are a cohesive unit, with

the lyrics and themes emanating from Smith's ideas and concerns.

Smith expands, "I didn't want to take something that has a message attached to it or that was in vogue in some way... I just wanted something aesthetic and surface for the name. A word that sounded like the music. I guess its objective is relative to the individual. That's how it came about, just going over hundreds and hundreds of words and names, and ending up on this modified word 'dralms'. I feel like it sounds like halfway between drugs and the name of a classical music composer."

Music is the medium that consumes Smith at the moment, but he is also keen to take the opportunity to express himself through the visuals associated within the periphery of music by directing two of his recent music videos. The video for "Pillars and Pyre" is full of emotionally provocative imagery, for instance, a black metal drummer drumming in slow motion throughout the song. Smith describes this figure as "a character in plight, kicking against a world or system they are trapped in." While also subtly alluding connections between the church and state, it was never Smith's intent to make a statement so much as present a sentiment. "The harshness of a black metal drummer set against fairly soft, and mellow music, parallels the use of darker, maybe also harsh lyrics."

Dralms has been noticeably absent from the Vancouver music community over the past few years, but don't let this fool you into thinking they aren't making music or performing. In fact, the next couple of months are packed with European



tour dates. "I think that we've played more shows in Europe in the last year than we've played anywhere else, period. Things are just working out for us over there," says Smith. He isn't jaded though, and his distance isn't because of negative experience. Instead, the band has been exploring new cities with positive responses to Dralms. Paris, Tilberg and Berlin rank among their favourite cities, cities that also demonstrate less resistance to experimental styles and produce festivals celebrating alternative genres of music.

Shook sounds like late night thoughts and the moves you make when you think nobody is watching. Smith's emotive lyrics, dark aesthetic and imagery is moving. Ultimately, Dralms whispers to the soul, whether you like it or not.

X

Shook is out October 2nd. Catch Dralms' album release party October 9th at Index Gallery.



VANCOUVER ART/BOOK FAIR

SHELF LIFE

words by Keagan Perlette
illustrations by Danielle Jette

.....

In its essence, publication is the process of creating a public—a community who witness a work. This idea comes from Matthew Stadler, co-founder of Publication Studio in Portland, who believes that beyond the physical manifestation of a book, the art of publishing encompasses the building of a community around that book. The annual Vancouver Art/Book Fair showcases publications that are themselves ‘acts’ of publication — the cultivation of a public based on Vancouver art book-makers and the people who enjoy them.

Tracy Stefanucci, founder and director of Project Space, the non-profit that organizes the Vancouver Art/Book Fair, holds this ideology close to her heart. “When we started Project Space we were inter-

ested in the intersection of communities around making books and publication in general as a practice. Often that involves visual arts and graphic design, and the literary community. We really wanted to become a kind of hub for those communities to intermingle and look out for each other’s work, and support the creation of work — to become an access point for making a stronger overall art publishing community in Vancouver.”

In its fourth year, VA/BF will be held at the Vancouver Art Gallery from October 17-18 and features exhibits, reading rooms, performances, talks and installations from over one-hundred art book creators. Local publishers like Moniker Press, Print Ready and KIOSK will be exhibiting alongside national and international publishers. Among the presenters are Shauba Chang with Waterfall and Not Today from Taipei; Jp King with Paper Pusher from Toronto; and Kelvin Soh with DD/MM/YY and Le Roy magazine from

Auckland.

VA/BF is modelled after events like the New York Art Book Fair and Broken Pencil's Canzine in Toronto and Canzine West in Vancouver. Back in 2006, when Project Space operated as one cool word magazine, Stefanucci and the publication's co-founder Ken Yong attended CanzineWest. Stefanucci and one cool word magazine co-founder Ken Yong attended Canzine West in 2006. The event failed to return to Vancouver the following year, and in 2010 Stefanucci approached Broken Pencil founder and editor Hal Niedzviecki offering to help bring the event back. While Canzine returned to the West Coast, Stefanucci still felt there was a gap in the type of publishing she wanted showcased. Inspired largely by the emphasis on art and design brought to one cool word by the publication's art director Jaz Halloran, who helped to relaunch the publication as OCW Magazine, Stefanucci decided to create VA/BF as an event specifically for art books.

Project Space is also organizing the annual Artists' Books Week, an extension of the fair occurring the week of VA/BF in collaboration with galleries and publishing spaces across Vancouver. "We started ABW to help people and organizations around Vancouver take advantage of all of the attention to art publishing that VA/BF stirs up. It is a chance for everyone to showcase their own spaces and work," says Stefanucci. ABW will allow the excitement of VA/BF to spill over into the city at large, giving people the opportunity to see what the local indie publishing scene has to offer.

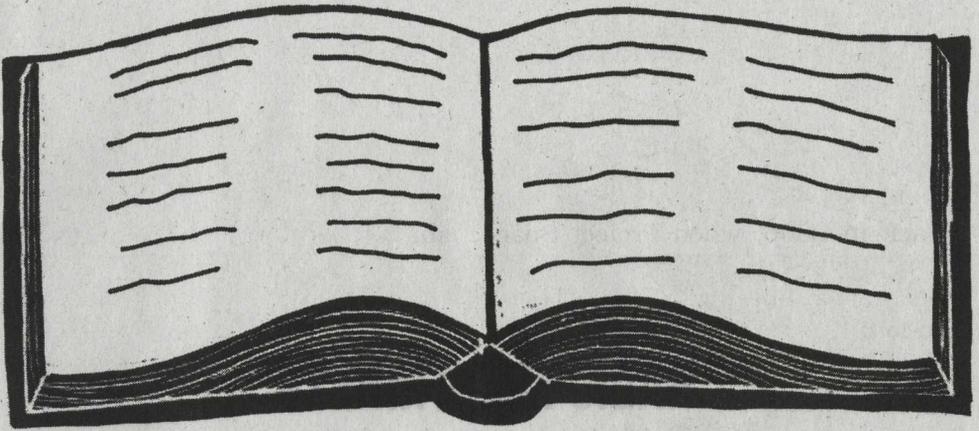
Stefanucci perceives publication as an art: "There's a lot of a different

ways you can explore publication — it's not always print." She continues: "It can also be affordable and accessible, especially when you're making zines; it can be a really good way to share work. I also really like the different ways artists work with the idea of publication." For Stefanucci, print media is a building block for community in ways that digital publishing is not: "It's a very isolating experience to do something online," she says, "especially because publication is all about connections between humans, their ideas, their experiences, and what they are working on."

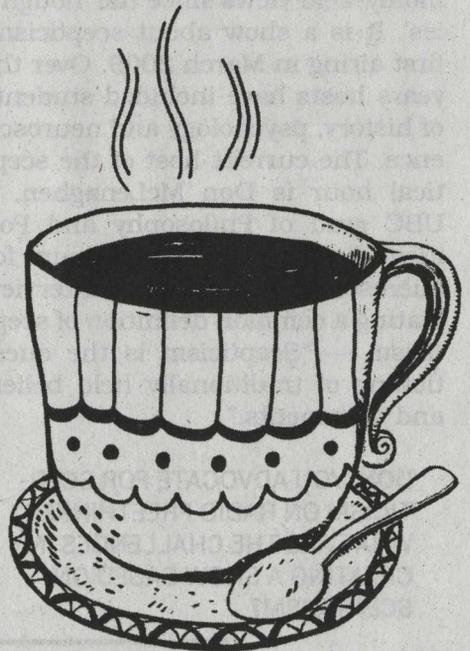
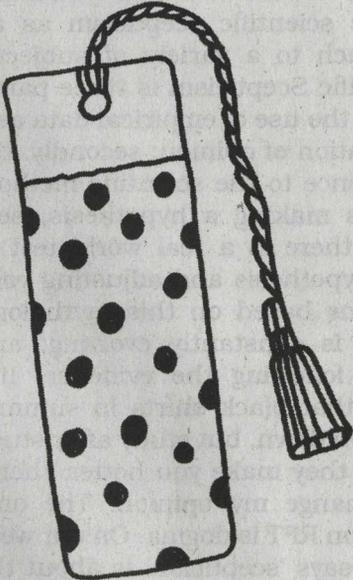
In past years, VA/BF has successfully created the kind of community that is the true goal of publication for Project Space. "My favourite thing is always the connections I make with people, and sharing and nerding out about this kind of work. We can get inspired about it and share our ideas — that's the heart of it," Stefanucci reflects. "People enjoy interacting with publishers and artists, but also the publishers and artists enjoy interacting with the public. Artists really want to chat about their work. It's really not a market-driven activity. People are creating this work because they are excited about it. So, when someone asks about your little obscure project you are like 'Oh my god, I have someone to share this with!'"

X

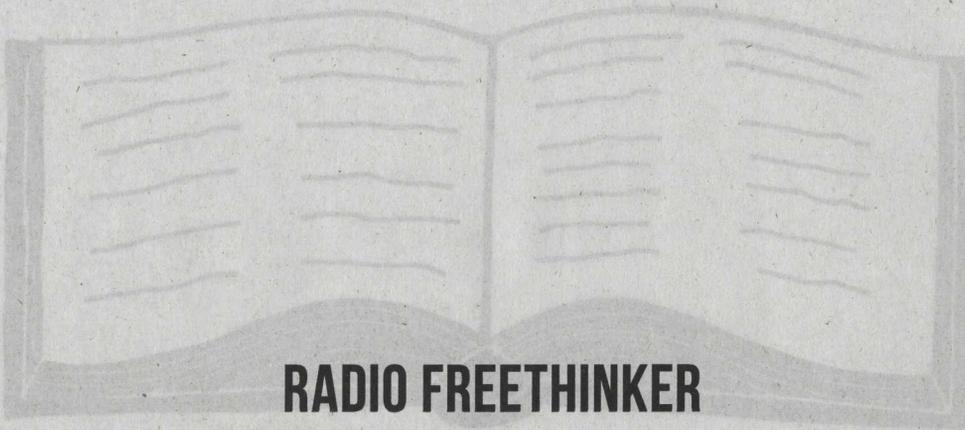
Project Space's Vancouver Art/Book Fair will be at the Vancouver Art Gallery Oct 16 to 18, 2015. For more information visit vancouverart-bookfair.com, or visit projectspace.ca to learn how to get involved.



ON THE AIR



ON THE AIR



RADIO FREETHINKER

ON THE AIR

words by Gary Jarvis
illustrations by Alison Sadler

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The CTR show Radio Free-thinker has been challenging commonly-held views since the 'noughties'. It is a show about scepticism, first airing in March 2009. Over the years hosts have included students of history, psychology and neuroscience. The current host of the sceptical hour is Don McLenaghan, a UBC grad of Philosophy and Political Science, and consultant for Microsoft. I started this interview stating a common definition of scepticism — "Scepticism is the questioning of traditionally held beliefs and statements."

DON, YOU ADVOCATE FOR SCEPTICISM ON RADIO FREETHINKER. WHAT ARE THE CHALLENGES IN CREATING A SHOW BASED ON SCEPTICISM?

Scepticism, as it is practiced on the show is not so much a thing, but a process. I would say RFT attempts to use scientific scepticism as an approach to a variety of subjects. Scientific Scepticism is three parts; firstly, the use of empirical data as a foundation of opinion; secondly, the adherence to the scientific method, that is making a hypothesis, seeing if there is a real world test of that hypothesis and adjusting your opinions based on this mythology, which is constantly evolving; and lastly, following the evidence. If I think that black shirts in summer cool you down, but study after study shows they make you hotter, then I will change my opinion. The only crime on RFT is dogma. On our website it says 'scepticism is about the search for knowledge and a process of applying critical thinking, reason, and reality to a given matter.' A sceptic is someone who applies vigorous and systematic research to any claim, regardless of its political, religious, or social implications.



Breast Cancer...

not just a disease of older women

Shanna (Shan) Larsen was only 24 when she lost her life to breast cancer

sponsored by
Canadian Breast Cancer Foundation
BC - YUKON



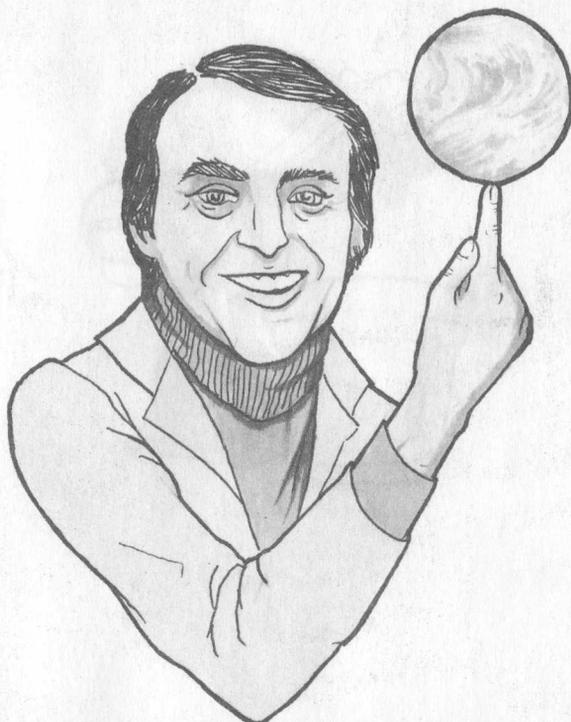
visit or contact us at

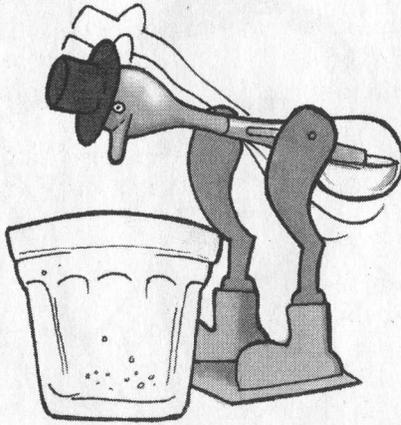
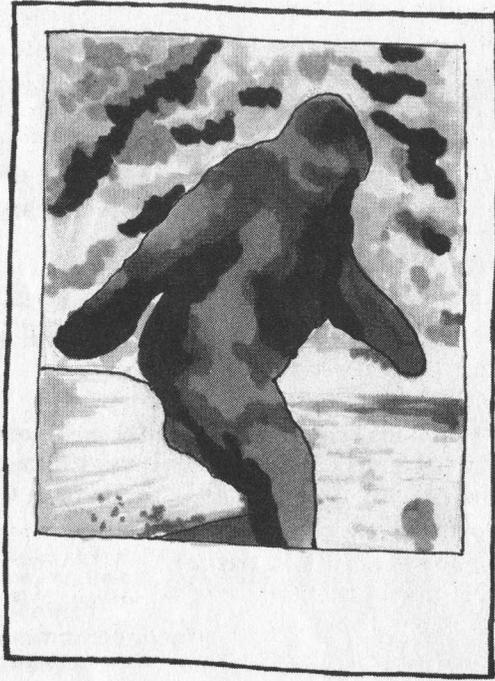


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IN THE INTRODUCTION TO YOUR SHOW YOU DESCRIBE YOURSELF AS A SCEPTICAL PHILOSOPHER AND A POLITICAL SCIENTIST. WHAT DOES IT MEAN TO BE BOTH OF THESE?

I am modifying both. It's not that I am on the one hand a sceptical philosopher and on the other a political scientist. But, I am both a sceptical philosopher and a sceptical political scientist. Often people think that scepticism should be limited to the hard sciences of physics, chemistry and the like where you can achieve black and white unequivocal answers, such as gravity existing full stop. One of the goals of RFT is to show that you can use scientific scepticism beyond science, that you can apply it to the social sciences as well. You may not get answers that are as firm as with the harder sciences, but you can find better answers so that as our knowledge grows. We can reject unhelpful, discredited and/or ineffective attitudes and assumptions; often these rejects are the foundation of bigotry and inequality.

HOW DO YOU SELECT CONTENT FOR THE SHOW?

There's various content. First a segment called Crytid Corner, where I discuss various 'undiscovered' creatures. Think Bigfoot. What are they supposed to be, what evidence is there and how likely is it they really exist? Second, let's call it, A Sense of Science, in which I explain some of the fundamentals of science, like how magnets work. Another source of content are thematic shows. I have done shows

focused on climate change inspired by topics like the Intergovernmental Panel on Climate Change report to the United Nations. And lastly, news stories such as the death of Alan Kurdi. If it is a hot topic, there is a RFT angle or if I think there is a public interest angle it will become a segment.

WHAT DO YOU HOPE LISTENERS WILL TAKE AWAY FROM THE SHOW?

Firstly, an alternative view of the news. People do not always understand the value of independent alternative media like CiTR or *Disorder*. RFT provides an alternative to main stream media. I also hope [listeners] gain the tools to think for themselves. Sure I have opinions about subjects and will present their cases, but I would be so disappointed if people just agreed because I said so. Being able to think critically is important to everything you do every day. Lastly, I hope people learn a thing or two. Life is learning, and every day that I can say I learned something new is a good day. I hope to be at least one source of knowledge in people's lives.

X

Radio Freethinker airs Tuesdays 3-4pm. You can also listen to past shows and download podcasts at www.radiofreethinker.com. Previous shows include the aforementioned Alan Kurdi Edition from early September.



PICASSO SET TAKE ONE MILLION AND THREE DISORDER REVISITED

words by Erica Leiren
illustrations by Rachel Lin

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Joyfully obsessed with super heroes, cartoon characters and girls, Picasso Set were Vancouver's late 80's answer to The Undertones and the Monkees with a mod twist that made them truly original.

Mod style and music have reverberated through generations, and back and forth between continents. The Picasso Set were linked to the resurgent 80's mod scene sparked by the movie *Quadrophenia*; the band's audience included Vancouver's young Vespa-riding contingent. At shows the parking lot was usually crowded with Italian scooters. At gigs, their front row was typically populated by a very happen-

ing set of high school and university students in parkas and sunglasses. The rude girls, sporting Vidal-Sassoon-sleek bobs, mini skirts and their boyfriends' sweaters, all danced together. The rude boys wore turtlenecks, sweaters and chinos or white jeans with desert boots — or the tightest, narrowest, most stylish suits, shirts and ties they could scrounge from their parents' back closets. Virtually unobtainable pork pie hats were the preferred topping.

Crushed in a stylish herd at the front of the dance floor and executing the syncopated, yet restrained dance moves that marked the genre, all faces would be raised to the four-some on stage: lead singer/guitarist David Lea-Smith, bass player Patrick Carroll, keyboardist-a-rama Jonathan Wong, and drummer Doug McBride (followed by Ian Noble, and later Darren Uyeno). Lea-

Smith's scooter was always parked outside for a double-quick getaway — vroom!

Mods loved the old Brit bands, classic American soul and girl-groups. A dose of new blood flowed in via contemporary UK acts like The Jam, The Chords, Purple Hearts, Merton Parkas, Lambrettas and the two-tone ska bands. Picasso Set were local faves, along with Evaporators, Smugglers, The Wee Beasties, One-Eyed Jacks, Seattle's Young Fresh Fellows, and Montréal's garage-y Gruesomes, to name a few.

British love of hierarchy dictated a ranking within the original mod scene, with status rising from 'numbers' (regular audience members or hoi polloi) to 'tickets' (more influential members of the scene), 'faces' (all that and good-looking too), and 'ace faces' (the best looking, best-dressed and coolest of the cool style leaders).

My first time seeing Picasso Set was their gig at the old West Van Rec Centre. My 10-year-younger sister, Nicole rode along with the Vespas, and she told me about it. I had my own band — The Hip Type who at that time were pretty popular, and these younger kids were out of my usual sphere. It was part of the festivities planned for the big Vancouver Island Scooter Run that she and her mod friends rode to every year. Lea-Smith recalls that this was one of at least two shows they played that were put on by their friend, the exuberant teenage promoter and music enthusiast, Nardwuar the Human Serviette. *Province* music writer Tom Harrison, an avid supporter of local bands, also promoted Picasso Set in his New Alternatives 14 showcase at the Commodore.

So I came to the gig as an outsider and I was impressed. The crowd was wild for the band and as I watched from the back of the packed rec centre ballroom, I was struck by the energetic, stylish crowd, full of fun and high spirits, and very young. I think it was an all-ages gig at a time when they were rare. There was an aura of white light around the stage, and at the very centre of it was lead singer Lea-Smith in a white leather jacket. An 'ace face' if ever I saw one, though he'd be too modest to agree.

Picasso Set charted at CiTR with two songs — "The Somebody Girl" off their 1989 cassette release *Yummy* featured Lea-Smith's charming voice and playful lyrics, and had every girl around town wondering if she might be his 'Somebody Girl':

*You're an Eastern Fashion Baby,
Dreaming of Christian and Yves,
But I just dream about you,
And all the groovy things you say
to me.*

Picasso Set's other big hit was "Kitten with a Whip," evoking the 1964 Ann-Margret movie. This song had a long life and was recorded again by Infrädig, a Scandinavian-inflected band/performance art project Lea-Smith later joined.

Picasso Set had its heyday from 1988-92 and then morphed into a new band called Motorcycle, wherein the great song-writing duo of Lea-Smith and Jon Brotherton (Cannon Heath Down) produced a whole new set of pensive, riffy and soulful tunes, including the lovely "Sundial." I will write more on that later...

X



REWINDING HOUSE MUSIC

words by Alex Lenz // illustrations by Karl Ventura
photos by Tara Bigdeli

*"You'll only know
after the fact, when
the EDM wave is
dead and considered
unfashionable by
the very people who
embraced it, whether
it really did trickle
down or whether it
confused things and
ended up getting more
people involved in the
cheesy side of it."*

Luke McKeehan is certainly no stranger to Vancouver's volatile music scene. As the owner and creator of Nordic Trax, an independent house music label based out of Vancouver, Luke has managed to create his own brand of house music that expands beyond our 49th parallel. Nordic Trax was created back in 1997 and has since put out over 80 releases, featuring a cross-continental lineup that spans from Canada to Europe. The label also throws shows at various venues in the city that are frankly, some of the best places to shamelessly dance your ass off. Luke has consistently upheld his beliefs and has maintained a successful, independent label for eighteen years, a feat that is impressive by any standards.

"I'm lucky enough to have survived the music industry and all of its trials and tribulations. So now in



terms of my future goals, I'm focusing more and more down on what I'm into and not being involved with stuff that I don't really dig. And that's a nice privilege to have."

Born and raised in the heart of Toronto, Luke's interest in house music grew out of his surroundings. The Toronto club scene in the eighties was a breeding ground for house and rap music, and those genres stuck with Luke into his adulthood. While attending Queens University Luke worked as a DJ, finally ending up in Vancouver after a year as a ski bum in Whistler.

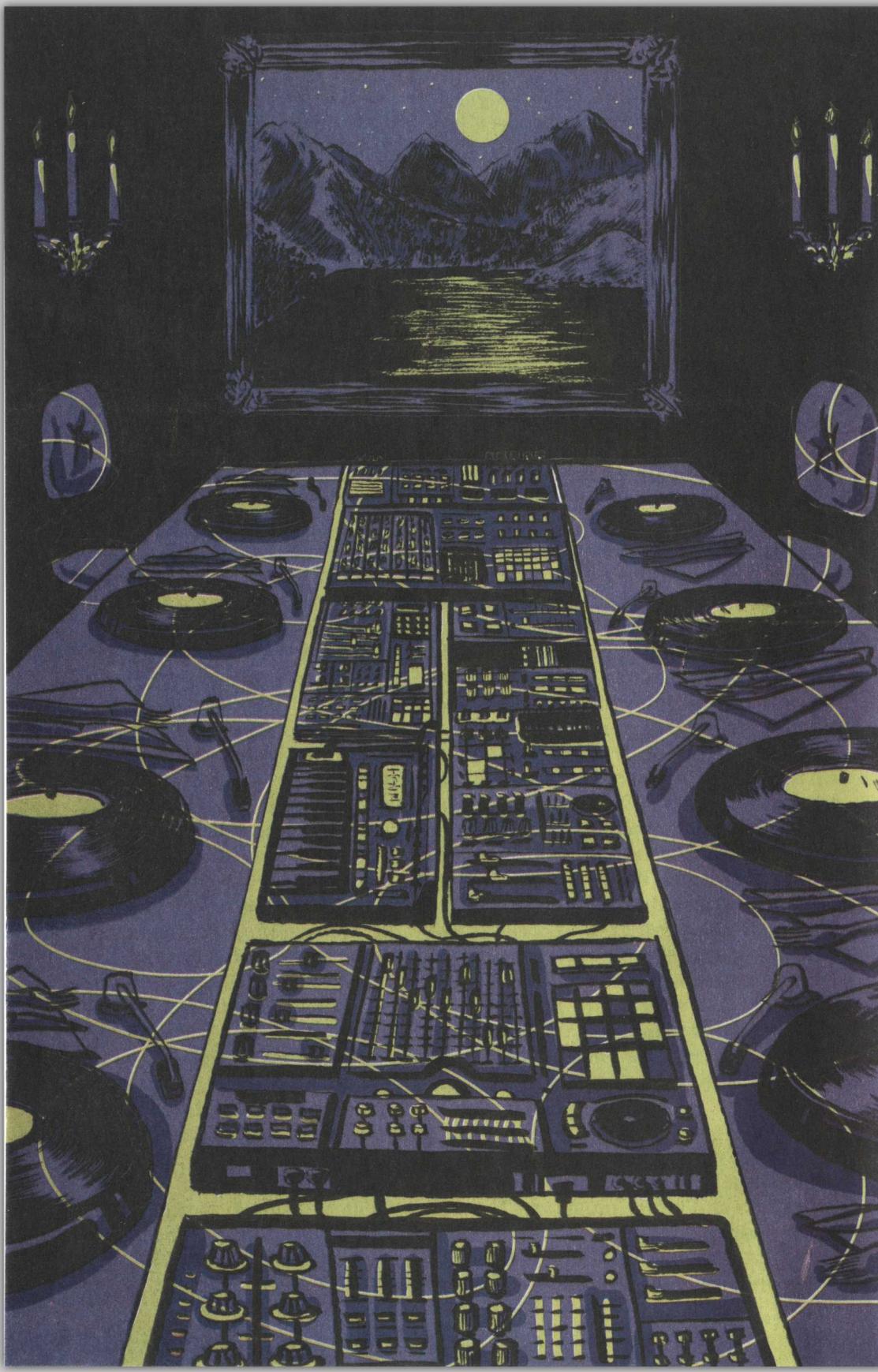
Luke's initial involvement in Vancouver's house scene was through partnerships with two musically-focused clubs that were popular in the late 90s and early 2000s, Sonar and Chameleon. These clubs cornered the market for live music and dj sets, offering underground dj programming on the weekends — a concept that, at the time, was foreign to Vancouver with most club owners keeping weekend nights for themselves and only letting indie promoters fight for weekday scraps. Vancouver became a blank canvas for club promoters and house music was the ideal medium.

"A lot of people producing music

in Vancouver in the mid to late 90s were actually people from the East Coast who just saw the opportunity here. Toronto and Montréal had bumping club scenes and it just wasn't quite happening here on that level. It wasn't that people weren't up for it — it was just that the club owners were kind of conservative. But some of us saw it as an opportunity, like why aren't people doing this?"

House music has evolved rapidly and significantly over time. Particularly with the advancement of technology, the barriers to entry for those seeking to make music are lower than ever. Contemporary house music encompasses a very broad range of sub-genres, some of which are less than sophisticated. The throngs of teens who go nuts over Calvin Harris and the absolute insanity of mainstream EDM festivals like Tomorrowland or Veld have diluted house music's overall cultivation. Whether or not this is beneficial for an old-school, independent label like Nordic Trax remains an area of contention.

"Since the disco era, there haven't been this many people in the general public listening to dance music. And that's an ongoing argument — is this an entry level or is this bad for



the scene? You'll only know after the fact, when the EDM wave is dead and considered unfashionable by the very people who embraced it, whether it really did trickle down or whether it confused things and ended up getting more people involved in the cheesy side of it."

Corporate control in the music industry is one of the biggest challenges facing artists and producers in the modern day. 'Coca-Cola Syndrome' gave a nice slap in the face to the industry, and with the rising age of file sharing and higher ticket prices, the difficulties independent labels face in order to survive corporate takeover have exacerbated. Luke credits his success to his long-standing and positive relationships with venues and producers in the city.

"Music was the first of the media to get slaughtered by the internet. Thankfully dance music was already selling on the internet and adapting to technology, and we still sold vinyl. So we didn't get killed as quickly as mainstream music at the start, when, say, Napster came along... That changed what the consumer got to hear because it was being driven by a bunch of guys in suits in boardrooms in Beverly Hills, literally."

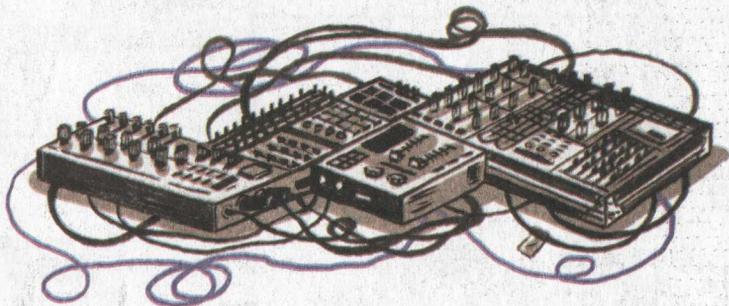
Luke's business model is based around making sophisticated house

music for a niche market. What he likes, he makes. "Resisting corporate greed — everyone has to be presented with that. You can work with these big companies, but to what level? How much of our scene do they have to own? That is difficult, trying to balance the art and the business side... Why do you think so much pop music is still marketed with total tits and ass? I don't need a girl in a bikini to promote my song. But for some other people in the music business, successful people in the music business, no less, that's the absolute way you do it. You do it that way, and then you spend a million dollars marketing that you just did it that way."

Nordic Trax offers a handful of their releases on vinyl, but the majority of their sales are through digital formats. The label employs freelancers from around the world, and Luke now spends a portion of his time in Valencia, Spain, allowing Nordic Trax to tap into the large European house music scene.

X

Nordic Trax's next show will feature Chicago DJ Mark Farina at the Imperial on October 23.



CITR 101.9 FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CITR ONLINE AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00			CITR GHOST MIX				
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
8:00					UBC INSIDERS	MOON GROK	BEPI CRESPIAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	MOON GROK	THE SECTOR		
10:00				THE COMMUNITY LIVING SHOW			CLASSICAL CHAOS
11:00	LANGUAGE TO LANGUAGE	ROCKET FROM RUSSIA	POP DRONES	A FACE FOR RADIO	MOON GROK	THE SATURDAY EDGE	SHOOK-SHOOKTA
12:00	SYNCHRONICITY	MORNING AFTER SHOW	FILL-IN	TRANSITION STATE	THE CATS PAJAMS		
1:00			THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
2:00	PARTS UNKNOWN	SHINE ON	DOWN THE RABBIT HOLE	MOON GROK	MOON GROK	FEMCONCEPT	THE ROCKERS SHOW
3:00		STUDENT SPECIAL HOUR	EXTRAENVIRONMENTALIST	MUSAK FOR THEOBSERVANT		POWERCHORD	
4:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK			BLOOD ON THE SADDLE
5:00	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	THUNDERBIRD EYE SOUL SANDWICH	NARDUWAR PRESENTS	CODE BLUE	LA FIESTA
6:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	SOULSHIP ENTERPRISE	FLEX YOUR HEAD	SHARING SCIENCE	ARE YOU AWARE	UBC ARTS	NASHA VOLNA	CRESCENDO
8:00	EXPLODING HEAD MOVIES		SAM-SQUANTCH'S HIDEAWAY	INNER SPACE	PEANUT BUTTER 'N' JAMS	STRANDED	MORE THAN HUMAN
9:00		INSIDE OUT		TALK TIME		AFRICAN RHYTHMS	
10:00	THE JAZZ SHOW	CRIMES & TREASONS	FOLK OASIS	THE SPICE OF LIFE	NEW ERA	MOON GROK	RHYTHMS INDIA
11:00		NOD ON THE LIST	THE SCREEN GIRLS	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO
12:00			WHITE NOISE	COPY/PASTE	CANADA POST ROCK		BOOTLEGS & B-SIDES
1:00		G4E			THE MEDICINE SHOW		TRANCENDANCE
2:00						RANDOPHONIC	
3:00	CITR GHOST MIX			AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
4:00		CITR GHOST MIX	CITR GHOST MIX			THE ABSOLUTE VALUE OF INSOMNIA	
5:00							
6:00							

DIFFICULT

Bepi Crespan Presents... SUN 7am
Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan@ weirdness.
Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

CLASSICAL

Classical Chaos SUN 9am
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

TALK

AstroTalk THU 3pm
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector FRI 8am
Discussing the world of social justice, non-profits, charities and activism. Join Ethan for in-depth interviews, examinations of nonprofit missions and causes, and discussions of everything from philanthropy to progressive politics.

Synchronicity MON 12pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

News 101 FRI 5pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

Queer FM Vancouver: Reloaded TUE 8am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfm-radio@gmail.com

Radio Free Thinker TUE 3pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

Cited! WED 11:30am
This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project" on CiTR.

All Ears MON 6pm
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targeted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist WED 2pm
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of

sustainable economics and our global ecological crisis.

Arts Report WED 5pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Jake Costello and the Arts Reporters.

UBC Arts On Air Alternating Wednesdays 6pm
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in Art

The Community Living Show THU 9am
This show is produced by the disabled community and showcases special guests and artists. The focus is for a positive outlook on programs and events for the entire community. Originally called "The Self Advocates", from Co-Op Radio CFRO, the show began in the 1990s We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. This program is syndicated with the NCRA (National Community and Campus Radio Association) across BC and across Canada. Hosted by: Kelly Reaburn, Michael Rubbin Clogs and Friends. communitylivingradio.wordpress.com | communitylivingradio@gmail.com | Community Living Radio Show | @clivingradio | #communitylivingradio

New Era Alternating Thursdays 7:30pm
Showcases up and coming artists who are considered "underdogs" in the music industry. The show will provide a platform for new artists who are looking to get radio play. Hip-Hop music from all over the world along with features of multi-genre artists.

Language to Language MON 11am
Encouraging language fluency and cultural awareness.

White Noise SAT 8pm
Need some comic relief? Join Richard Blackmore for half an hour of weird and wonderful radio every week, as he delves in to the most eccentric corners of radio for your listening pleasure. Then stay tuned for the after show featuring a Q and A with the creator, actors and a guest comic every week. whitenoiseUBC@gmail.com

Sharing Science WED 6pm

REGGAE

The Rockers Show SUN 12pm
Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle Alternating Sundays 3pm
Real cowshit-caught-in-yer-boots country.

Pacific Pickin' TUE 6am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: pacificpickin@yahoo.com

Folk Oasis WED 8pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
Email: folkloasis@gmail.com

The Saturday Edge SAT 8am
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: stevedge3@mac.com

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: codeblue@paulnorton.ca

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

HIP HOP

Nod on the List TUE 11pm
"Nod on the List is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm. scads_international@yahoo.com
facebook-So Salacious"

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>. Email: dj@crimesandtreasons.com

Vibes & Stuff TUE 4pm
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST.
E-mail: vibesandstuffhiphop@gmail.com

EXPERIMENTAL

More Than Human SUN 7pm

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

Pop Drones WED 10am
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.

Kew It Up WED 3pm
Fight-or-flight music. Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

LATIN AMERICAN

La Fiesta Alternating Sundays 3pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

The Leo Ramirez Show MON 5pm
The best of mix of Latin American music.
Email: leoramirez@canada.com

ETHIOPIAN

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

CHINESE / KOREAN

Asian Wave WED 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

RUSSIAN

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

INDIAN

Rhythmsindia Alternating Sundays 8pm
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

PERSIAN

Simorgh THU 5pm
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh

the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

SACRED

Mantra SAT 5pm
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds - traditional, contemporary and futuristic. Email: mantradioshow@gmail.com

DANCE / ELECTRONIC

Copy/Paste THU 11pm
If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Tune in every week for a full hour DJ mix by Autonomy, running the gamut from cloud rap to new jack techno and everything in between.

Techno Progressivo Alternating Sundays 8pm
A mix of the latest house music, tech-house, prog-house and techno.

Trancendance SUN 10pm
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnmooon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

Inside Out TUE 8pm

Radio Zero FRI 2pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

Synaptic Sandwich SAT 9pm
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show FRI 1230am
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

Inner Space Alternating Wednesdays 6:30pm
Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated

finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

ROCK / POP / INDIE

Canada Post-Rock FRI 10pm
Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

Crescendo SUN 6pm
Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

Dave Radio with Radio Dave FRI 12pm
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

Discorder Radio TUE 5pm
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

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

Spice of Life Alternating Thursdays 7:30pm
The spice extends life. The spice expands consciousness. The Spice of Life brings you a variety of Post-Rock, Shoegaze, Math Rock and anything that else that progresses. Join host Ben Life as he meanders whimsically through whatever comes to mind on the walk to CITR.

Samsquanch's Hideaway Alternating Wednesdays 6:30pm
All-Canadian music with a focus on indie-rock/pop. Email: anitabinder@hotmail.com.

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

The Cat's Pajamas FRI 11am
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

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

The Permanent Rain Radio Alternating Thursdays 1pm
Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. What website? thepermanentrainpress.com

Down the Rabbit Hole Alternating Wednesdays 1pm
The best in indie and alternative music from around Canada, the UK and everywhere in between! Join Stu as he talks about new releases and gigs in the area and interviews some of the hottest acts around!

Muzak for the Observant THU 2pm
A program focusing on the week's highlights from CiTR's Music Department. S Plus: live in-studio performances and artist interviews!

ECLECTIC

Transition State THU 11am
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

Shine On TUE 1pm
An eclectic mix of the latest, greatest tunes from the Vancouver underground and beyond, connected through a different theme each week. Join your host Shea every Tuesday for a groovy musical experience!

Soul Sandwich THU 4pm
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

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

Up on the Roof FRI 9am
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns MON 8am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! SUN 5pm
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

The Morning After Show TUE 11:30am
The Morning After Show with Oswaldo Perez every Tuesday

at 11:30a.m. 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.

Suburban Jungle WED 8am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Email: dj@jackvelvet.net.

Are You Aware Alternating Thursdays 6pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams Alternating Thursdays 6:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell THU 9pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

Aural Tentacles THU 12am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. Email: auraltentacles@hotmail.com

FemConcept FRI 1pm
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis on local and Canadian Artists.

Nardwuar FRI 3:30pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! Email: nardwuar@nardwuar.com

The Medicine Show FRI 11PM
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.

Randophonie SAT 11pm
Randophonie is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded FRI 6pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic,

Noise, Experimental, Eclectic.

Student Special Hour
Students play music. TUES 2pm

A Face for Radio THU 10am
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

CINEMATIC

Exploding Head Movies MON 7pm
Join gag as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show MON 9pm
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm.

Sept 7: Tonight we celebrate the 85th Birthday of one of Jazz music's living masters with a classic Sonny Rollins recording called "Newk's Time". Sonny as the sole horn with a burning rhythm section with the great Philly Joe Jones on drums!

Sept 14: It's back to school time on The Jazz Show and by tradition we present the classic Leonard Bernstein recording "What Is Jazz". Musical examples by great Jazz stars and an analysis of what Jazz is and what it isn't by Maestro Bernstein.

Sept 21: The "back to school" idea continues with alto saxophone master and narrator Julian "Cannonball" Adderley giving us a brief overview of the History of Jazz from it's beginnings to 1960 when this recording was done. Despite it's age, it is still enlightening and relevant.

Sept 28: One of the great bands in Jazz History and one of their finest dates. Drummer Chico Hamilton leads his Quintet with the great Charles Lloyd on flute and tenor saxophone and Hungarian guitar virtuoso Gabor Szabo and others. "Passin' Thru" is edgy and creative and fun!

Little Bit of Soul MON 4pm
Old recordings of jazz, swing, big band, blues, oldies and motown.

DRAMA / POETRY

Skald's Hall FRI 9pm
Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

SPORTS

Sports Is Fun

THU 3:30pm

PUNK

Rocket from Russia TUES 10:30am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiaintr@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: facebook.com/generationannihilation..

LOUD

Power Chord SAT 1pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

Flex Your Head TUE 6pm
Punk rock and hardcore since 1989. Bands and guests from

GENERATIVE

The Absolute Value of Insomnia SAT 2am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



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