SEPT.2015

DISCORDER
magazine

FRANCESCA BELCOURT

TV UGLY | OTHER JESUS | DEWAC ZINE
MESA LUNA | VIVO NEW ADDITIONS | JESSICA MACQUEEN

UPCOMING SHOWS

RICKSHAW THEATRE

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SEP 2	**THE ATOMIC BITCHWAX** BLACK WIZARD, MOS GENERATOR, SWEAT LODGE & MORE
SEP 4	**MADBALL** ACQUITTED, YOUTH DECAY
SEP 5	**CULT OF LUNA** MINSK, SUBOSA, BUSHWHACKER, IF WE ARE MACHINES, & MORE
SEP 9	**KRISIUN & ORIGIN** AEON, ALTERBEAST, SOREPTION, INGESTED
SEP 11	**ELIOT LIPP & GLADKILL** KERMODE
SEP 12	**NAT JAY EP RELEASE PARTY** JASPER SLOAN YIP
SEP 16	**THE CHAMELEONS VOX** INFIDEL, LIÉ
SEP 18	**CATTLE DECAPITATION** KING PARROT, BLACK CROWN INITIATE, DARK SERMON, ZUCKUSS
SEP 19	**JIM BYRNES & THE SOJOURNERS WITH COLLEEN RENNISON**
SEP 21	**HUM & MINERAL** SEVEN NINES AND TENS
SEP 25	**THE SUMNER BROTHERS ALBUM RELEASE PARTY**
SEP 26	**MARTY FRIEDMAN** EXMORTUS, SKULL VULTURES
SEP 30	**CHELSEA WOLFE** MAMIFFER
OCT 3	**TOBIAS JESSO JR** WET

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CiTR 101.9FM / CITR.CA

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Sept 10 - FAKE TEARS
Sept 11 - ACE MARTENS
Sept 14 - LATE SPRING
Sept 15 - ATSEA
Sept 16 - MELLT
Sept 17 - STILL CREEK MURDER
Sept 18 - SHILPA RAY

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SEPT 2
Tuum Est Day
SEPT 6
Victory Square Block Party
SEPT 8-18
Live at Lunch UBC
SEPT 12
UBC Athletics Homecoming Game
OCT 6
Study & Go Abroad Fair

Tune in at CiTR 101.9FM or citr.ca

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Local electronic pop artist Francesca Belcourt is making (synth) waves in Vancouver's music scene, thanks to her latest effort, *Zongs*. She sat down with *Discorder* to talk about what it takes to write a "zong," making music under an all-female record label, and the colour that ties the whole album together.

MESA LUNA - PG.16

Meeting the individuals behind the ethereal debut EP, *Crux*, *Discorder* chats with Vancouver duo Mesa Luna about their creative approach to songwriting and the sonically textural and cathartic tunes that have resulted.

DEWAC- PG.20

Discorder talks with the women behind the Downtown Eastside Women's Art Collective (DEWAC) to discuss the September release of their first zine project — a collection of contributions from women living in the DTES. During their bi-monthly art workshops, DEWAC provides a space for a diversity of lived experiences, using art to enhance a sense of safety and community amongst participants.

TV UGLY - PG.50

Like a cast of close knit characters crammed onto a couch, tv ugly talks with *Discorder* about the September release of their new EP, *UCLA Yankee Cola*. Inspired by episodes of the Simpsons and their own camaraderie, tv ugly have come come together to create a collection of catchy garage pop tunes based on their shared musical tastes.

OTHER JESUS- PG.54

With a tour underway and a new album under their belt, post-punk trio Other Jesus sit down with *Discorder* to discuss how they've changed over the past year. While their new album addresses poignant cultural issues, having fun is still high on their list of priorities.

VIVO NEW ADDITIONS- PG.58

Discorder sits down with Shauna Jean Doherty of Vancouver's VIVO Media Arts Centre to discuss its monthly New Additions series. The series features video art submissions from all over the world that respond to a particular thematic monthly call out. Doherty discusses the history of VIVO, her role and objectives at her position, the most recent New Additions screening this August, and the upcoming screening this September.

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Writers: Slavko Bucifal, Robert Catherall, Fraser Dobbs, Erica Dolman, Josh Gabert-Doyon, Jon Hernandez, Elizabeth Holiday, Gary Jarvis, Jon Kew, Erica Leiren, Jaqueline Manoukian, Missy Martin, Mark PaulHus, Theano Pavlidou, Keagan Perlette, Brody Rokstad, Ewan Thompson, Kristian Voveris, Jasper Wrinch

Photographers & Illustrators: Sara Baar, Josh Conrad, Kat Dombsky, Eva Dominelli, Michelle Fischer, Cristian Fowlie, Danielle Jette, Dana Kearley, Sharon Ko, Jimmy Liang, Jaqueline Manoukian, Gina McKay, Naomi Nguyen, Konstantin Prodanovic, Lauren Ray, Michael Shantz, Jamie Wu

Cover: Photography by Sara Baar

Editor: Alex de Boer

Art Director: Ricky Castanedo-Laredo

Under Review Editor: Jon Kew

Real Live Action Editor: Robert Catherall

Ad Coordinator: Nashlyn Lloyd

Proofreaders: Brit Bachmann, Gord Badanic, Ricky Castanedo-Laredo, Rob Catherall, Natalie Dee, Alex de Boer, Amanda Hutchinson, Jon Kew, Erica Leiren, Nashlyn Lloyd, Graham McFie

Calendar Listings: Sarah Cordingley

Accounts Manager: Eleanor Wearing

Student Liason: Elizabeth Holliday

Web Editor: James Olsen

CiTR Station Manager: Brenda Grunau

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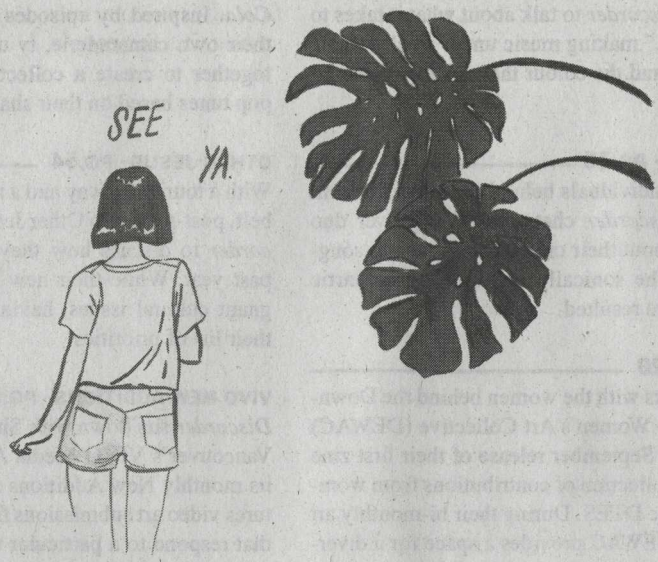
EDITOR'S NOTE

IT'S THE PEOPLE I'LL MISS THE MOST

Illustrations by Gina McKay



The pages of *Discorder* are a quiet sketch of Canadian arts and culture. In each issue, the magazine speaks volumes — in the words of contributors, through the advice and input of editors — about individuals who are creating. These words, which contemplate and consider creativity, become articles of creativity themselves. Reaching readers, they transcend their home in print and online. They facilitate a conversation that laps outward, enhanced by exchanges and interactions. In this place of some commonality, of some reason to congregate or reach for the same publication, lives community. As I step away from my position of Editor-in-Chief to return to school this fall, these communities are what leave me most affected.

As a member of *Discorder*'s masthead, this most immediate circle of community has been my closest. Putting together a magazine is certainly a bonding experience, and undoubtedly the catalyst for friendships that will exist beyond the ties of responsibility.

The next ring of community I've been fortunate enough to forge into is that of *Discorder*'s contributing writers. Though these individuals do not necessarily know one another, they are part of a collective of journalistic and nonfiction expression that works to highlight the efforts of Vancouver's creative class. Working with new and established writers has been a challenge and a thrill. There is power in the evolution of abilities — from shaky to competent, from competent to exceptional — and it is both perceivable and rewarding to observe this development over time.

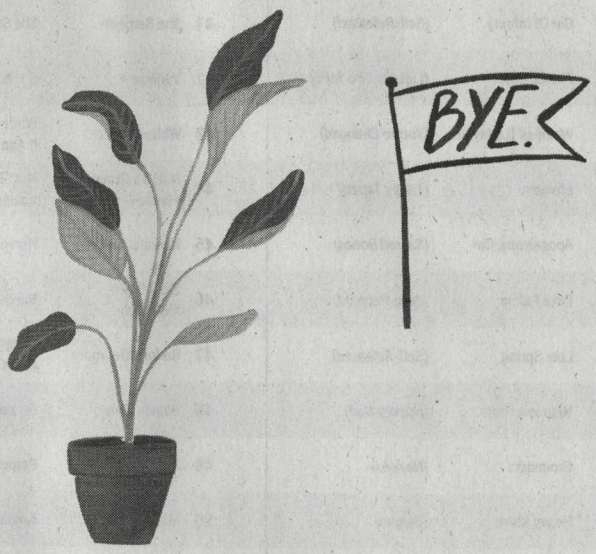
Beyond the masthead and our revolving crew of generous contributors lies the very content we congregate to cover. The living world of local arts and culture. Giving life to my vast web of email back-and-forths, I have had the pleasure of meeting some of the

people who fill our pages. Attending the show of a musician or artist *Discorder* has covered, means knowing I am supporting them both in print and participation. Interacting with these individuals in the tangible realm makes visible the ongoing conversation between the writing we do, and the content we cover. It becomes apparent that there is a dialogue that exists between different artistic acts in the city, giving perspective to a vastness of community.

This is my final issue as Editor-in-Chief. And as I expanded on (in great detail) in my previous Editor's Note, I have had a more-than-meaningful four year relationship with *Discorder*, as both a writer and an editor. As I begin my Master's degree in Journalism this September, I look forward to focusing on my own pursuit of creative non-fiction, but I hope to never walk away from these communities I've had the privilege of be included in.

The significance of connecting different demographics is just that. Bands, music fans, and music writers will certainly overlap, but a dialogue is not always automatic. I do not claim that *Discorder* solely initiates a dialogue between these groups. I do claim it helps facilitates a discussion. To *Discorder*'s masthead, contributors, and Vancouver's arts and culture community, I hope the conversation always continues. And, it goes without saying, it's the people I'll miss most.

Alex de Boer



STRICTLY THE GREATEST GODDAMN HITS OF AUGUST 2015

	ARTIST	ALBUM	LABEL
1	Tough Age*	I Get The Feeling Central	*(Mint)*
2	Fake Tears*+	Nightshifting	*(Mint)*
3	Fountain*	Fountain II	*(Self-Released)*
4	White Poppy*+	Natural Phenomena	*(Norman)*
5	Ora Cogan*+	Crystallize	*(Hidden City Records)*
6	Shopping	Consumer Complaints	*(Fat Cat Records)*
7	Dark Glasses*	Dark Glasses	*(Gary Cassettes)*
8	The Ballantynes*+	Dark Drives, Life Signs	*(La Ti Da)*
9	Woolworm*+	Everything Seems Obvious	*(Hockey Dad)*
10	Old Man Luedecke*	Domestic Eccentric	*(True North)*
11	Buffy Sainte-Marie*	Power In The Blood	*(Gypsy Boy)*
12	Walter TV*	Blessed	*(Sinderlyn Records)*
13	Ramzi*+	Houti Kush	*(1080p)*
14	Yukon Blonde*+	On Blonde	*(Dine Alone)*
15	Supermoon*+	Comet Lovejoy	*(Alarum)*
16	Frankie*+	Girl Of Infinity	*(Self-Released)*
17	Lizzy Mercier Descloux	*Press Color*	*(Light In The Attic)*
18	Nap Eyes*	Whine of the Mystic	*(You've Changed)*
19	Stefana Fratila*+	Efemera	*(Trippy Tapes)*
20	Jenny Hval	Apocalypse, Girl	*(Sacred Bones)*
21	Fake Palms*	Fake Palms	*(Buzz Records)*
22	Late Spring*+	Late Spring	*(Self-Released)*
23	Genderdog*+	Neurosis Party	*(Hockey Dad)*
24	Grounders*	Grounders	*(Nevado)*
25	Minimal Violence*+	Heavy Slave	*(Genero)*
26	Mourning Coup*+	Baby Blue	*(No Sun)*
27	Pinner*+	#2 Demo	*(Self-Released)*
28	Fist City*	Everything is a Mess	*(Transgressive)*
29	The Famines*	Too Cool & Other Songs	*(Pentagon Black)*
30	Circuit des Yeux	In Plain Speech	*(Thrill Jockey)*
31	Jamie xx	In Colour	*(Young Turks)*
32	Braids*+	Deep In The Iris	*(Flemish Eye)*
33	Colin Cowan & the Elastic Stars*+	Spring Myths	*(Self-Released)*
34	Slim Twig*	Thanks For Stickin' With Twig	*(Calico Corp)*
35	The Hussy	Galore	*(Southpaw)*
36	The Backhomes*+	Tidalwave	*(Self-Released)*
37	Adrian Teacher and The Subs*+	Sorta Hafta	*(Self-Released)*
38	Crosss*	Lo	*(Telephone Explosion)*
39	Crystal Eyes*	No Man Is An Island	*(Self-Released)*
40	Renny Wilson*+	Punk Explosion/ Extension	*(Mint)*
41	She Serpent*	She Serpent	*(Self-Released)*
42	Various*+	S.U.B. Pop	*(CiTR 101.9fm)*
43	White Reaper	White Reaper Does It Again	*(Royal Mountain)*
44	N.213's Group Vision*+	N.213's Group Vision	*(Isolated Now Waves)*
45	Nervous Talk*+	Nervous Talk	*(Hosehead)*
46	Slow Down Molasses*	Burnt Black Cars	*(Culvert)*
47	Rodney DeCroo*	Campfires on the Moon	*(Tonic)*
48	Blonde Elvis*	On Vanity	*(Pleasance)*
49	AHNA*+	Perpetual Warfare	*(Choking Hazard)*
50	Mac DeMarco*	Another One	*(Captured Tracks)*

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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Francesca Belcourt

THEY'RE NOT SONGS, THEY'RE ZONGS

by Jon Hernandez // Illustrations by Danielle Jette
Photography by Sara Baar

"THAT'S WHY I CALLED IT ZONGS," SHE SAYS, "BECAUSE I DON'T REALLY THINK ABOUT THEM AS SONGS. THEY'RE JUST SOMETHING WEIRDER THAN THAT TO ME."

When listening to the soothing synth sounds of Francesca Belcourt's new album *Zongs*, I couldn't help but wonder, "what the hell is a zong?" I had sudden flashbacks to high school house parties, where small crowds of fearless teenagers would line up to hit "the zong" — a gargantuan, voluminous bong that was designed to put you on your ass. Surely Belcourt couldn't be referencing the zong, could she? As it turns out, the title of Belcourt's sophomore solo album has nothing to do with getting blitzed, but it will definitely take listeners on a trip.

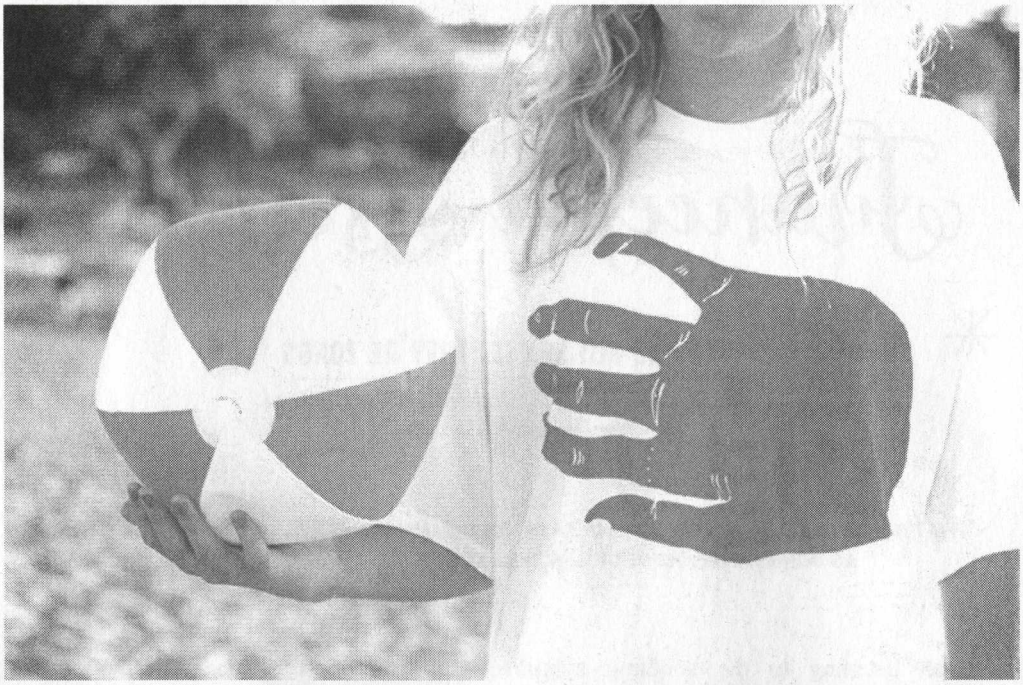
I managed to catch up with Belcourt right after her trip to Shambhala. Looking for a day's rest before she made another long journey to the Discovery Islands, I'm sure the last thing she needed was a reporter in her living room sticking an iPhone in her face; but she toughed it out, and made me feel right at home.

Belcourt forms one-half of the experimental synth-pop duo Mu (alongside bandmate Brittney Rand), but this time around she's flying solo. *Zongs* is the second addition to Belcourt's solo project, after Hush Hush, which was released in 2013. As Belcourt will admit, her new album is a bit of a passion product — the result of some orphaned tracks that she had written but still hadn't found a home for.

"A lot of these songs were things I didn't think fit for the Mu project. Each time I tossed one aside, the pile got bigger," Belcourt tells me. "I was gonna go off-hand, maybe release a few on my own, but as the pile got bigger, I thought 'I wanna make something of this.'" Later adding, "It's not fair to myself as someone who is making all this music to not show it and give [the songs] the credit that [they] deserve."

The London-born and B.C. bred artist never forgets where she came from. Each year, she heads back to her hometown on Cortes Island, playing acoustic sets for locals and tourists alike. But her latest foray into the world of recorded music is a bit of a departure from her previous work.

"A lot of it is much more stream-of-consciousness," Belcourt says, comparing *Zongs* to her work with Mu. "I thought less about the structure. I wanted to be more loose with some of [the songs]. You'll notice that, for instance, the opening song doesn't really have a chorus. That's why I didn't want to use it with Mu, cause it doesn't have a pop



structure that we always strive for. A lot of the songs are kind of thin. The song 'Bloody' just has maybe four tracks of synth, and my vocals over top; they're just loose. It's more of a sonic poem."

Belcourt's abandonment of traditional song structure provoked her to look at this collection of music in a different light. "That's why I called it *Zongs*," she says, "because I don't really think about them as songs. They're just something weirder than that to me."

Whether the album is made up of *zongs* or songs, it's undeniably fantastic. After hearing the opening track, "Sketchy Cuddle," it's pretty easy to recognize that Belcourt is immensely talented. The slow and melodious track, elevated by its psychedelic tone and Belcourt's soft vocals, is completely mesmerizing, and keeps you wondering where the album will go to next.

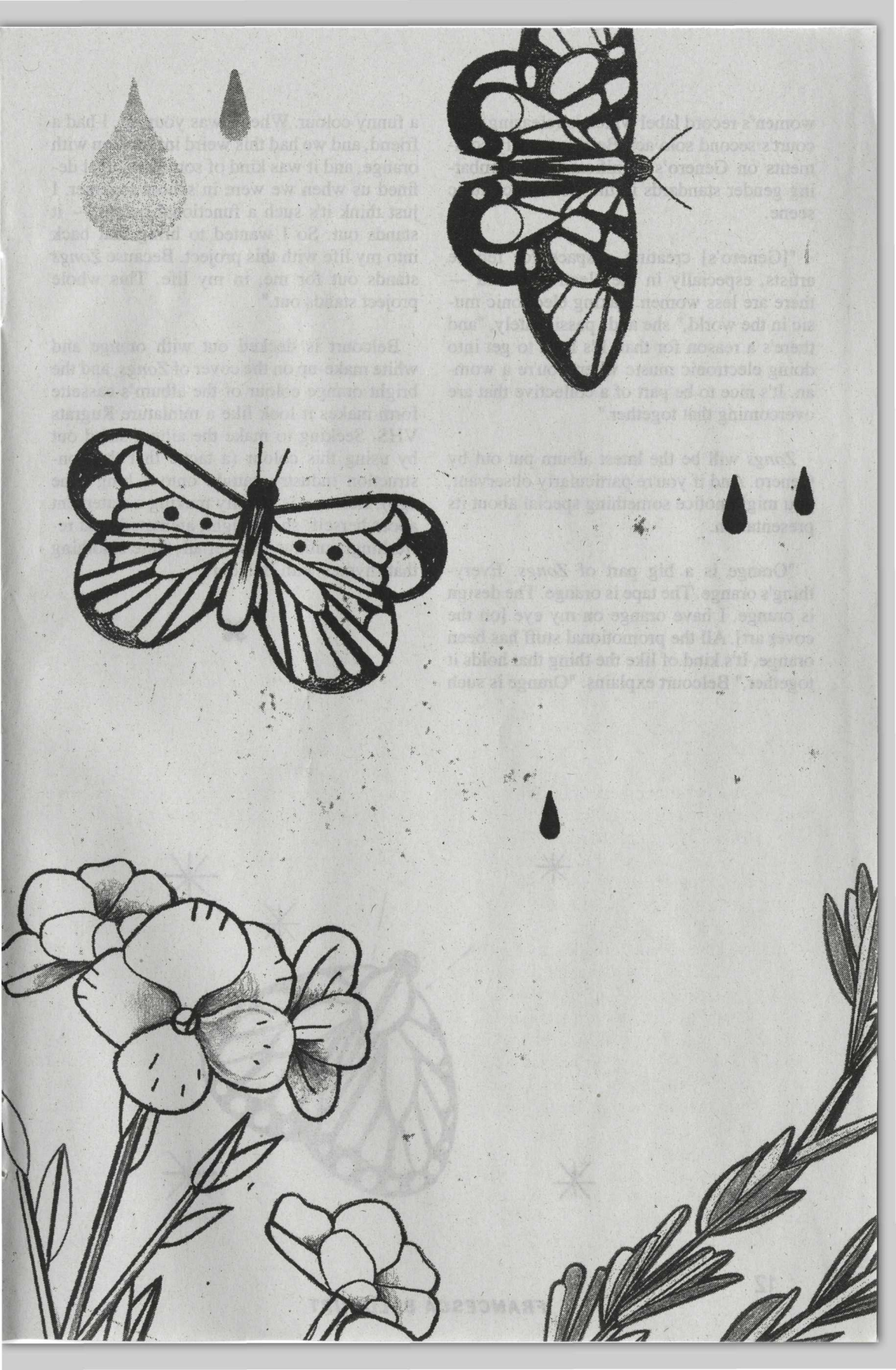
Zongs quickens its pace with "In Between" and "Kinda Bad," but not until you realize that Belcourt draws from a wide array of sounds and styles to create her own exceptional groove. The highlight of the album hits around the halfway mark with a song titled "Meaning," when Belcourt drops a beat with fellow Vancouver musician Oshea. Belcourt's lyricism rises to the top of this song, highlighted by her repetition of the phrase "there is no meaning;" a self-reflexive jab at the very concept of making music.

Zongs proves Belcourt to be a unique local talent, although she isn't always sure how her songs are going to turn out when she enters the studio. In terms of creative control, Belcourt comments on how the handful of collaborations throughout her album do not undermine her authorship.

"It's nice to be in charge fully. It's empowering to be a woman, and be a producer, and have people listen to you for once," Belcourt tells me. "It doesn't happen as often. A lot of women will contribute to people's music, but it's not really collaboration if you're just singing over someone else's [track]."

Producing electronic music by female artists is part of the mission of Genero, the local

FRANCESCA BELCOURT



women's record label which is releasing Belcourt's second solo act. Belcourt easily comments on Genero's significance in combating gender standards in the electronic music scene.

"[Genero's] creating a space for female artists, especially in the electronic field — there are less women making electronic music in the world," she adds passionately, "and there's a reason for that. It's hard to get into doing electronic music when you're a woman. It's nice to be part of a collective that are overcoming that together."

Zongs will be the latest album put out by Genero. And if you're particularly observant, you might notice something special about its presentation.

"Orange is a big part of *Zongs*. Everything's orange. The tape is orange. The design is orange. I have orange on my eye [on the cover art]. All the promotional stuff has been orange. It's kind of like the thing that holds it together," Belcourt explains. "Orange is such a funny colour. When I was younger, I had a friend, and we had this weird infatuation with orange, and it was kind of something that defined us when we were in school together. I just think it's such a functional colour — it stands out. So I wanted to bring that back into my life with this project. Because *Zongs* stands out for me, in my life. This whole project stands out."

Belcourt is decked out with orange and white make-up on the cover of *Zongs*, and the bright orange colour of the album's cassette form makes it look like a miniature Rugrats VHS. Seeking to make the album stand out by using this colour (a tactic that the construction industry caught onto a long time ago), Belcourt is equally making a statement about herself: she's bright, animated, and refreshingly unique — after all, there's nothing that rhymes with Belcourt.

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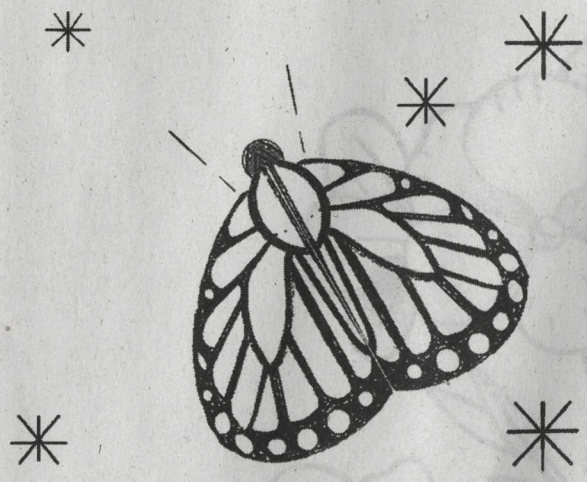


DISCORDER REVISITED

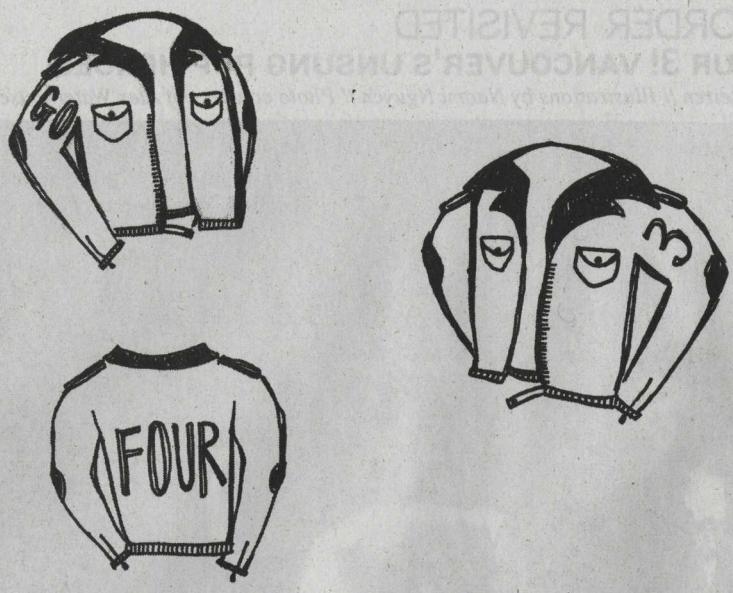
GO FOUR 3! VANCOUVER'S UNSUNG POP HEROES

by Erica Leiren // Illustrations by Naomi Nguyen // Photo courtesy of Alex Waterhouse Hayward

You are never a prophet in your own country. How true.

It is 1991 and Gord Badanic, Roxanne Heichert, and Steve Quinn — plus an often rotating drummer — are Vancouver's Go Four 3, a perfect radio-ready power pop outfit primed to blast from the launch pad at the speed of light. Nurtured by epic talent-spotter Grant McDonagh (owner of Zulu Records); four years of hard gigging across the expanse of Canada, playing venues and college campuses from Victoria to Halifax, and up and down the U.S. West Coast, have sharpened every arrow in this oh-so-talented quartet's quiver. Go For 3 have survived things — like hitting that black cow in their touring van one dark prairie night — that would have stopped lesser bands.

Go Four 3 are fully armed with songs to kill for, chops to burn, and the fierce ambition that has brought them this far. Their two full albums and three video singles have made them college darlings of music's new medium — video. Erica Ehm, Much Music's top VJ, loves the band and hosts them on her show again and again, where the banter and their camera-loving irreverence evoke the kind of charm, wit, and silliness not seen since the Beatles. They have multiple songs in heavy rotation on Much Music, the new TV station



all the kids are watching for their music fix. Billboard magazine proclaims them "the next big thing!"

Go For 3 travels all the way to London to strike gold, where a record deal is so close they can taste it! Thousands of miles from home, in one shining moment, their entire odyssey comes down to the crucial pivot point: a choice between two hot Brit-Pop producers, both wooing the gophers (as their fans affectionately refer to them) with a deal they hope will make them rich and famous. It's between Dave Stewart of the Eurythmics or Joe Bloggs. Which one to pick?!

With benefit of hindsight, Stewart with his track record of worldwide success, was probably the better bet. But the band is swayed in Bloggs' favour by the fact that his recording studio is more impressive.

At this crucial juncture, instead of taking the band to world domination like they'd expected, their producer/manager gets a divorce and loses interest. Go Four 3 is left with only memories and the new name he's foisted upon them: Thrill Squad. As Thrill Squad, they release an excellent three song 12" in England and later self-release an EP and one full length album. That is it for their career.

But oh what a career it was. Seven years and seven drummers worth!

The Go Four 3 saga began when bassist Badanic met singer Heichert at CiTR in 1983. Badanic's girl-group party band, the Debutantes, had just lost its lead singer, so he asked Heichert to try out. She did, and the rest is history.

Go Four 3 had a mod sensibility (Badanic and Quinn revered the Who, Jam, and the Kinks). Original drummer Rob Tomkow, was a pilot and "Go Four 3!" is aviation control tower speak for "ready to go — perfect landing position." Very apt. Together, they sparked off an energy and excitement that was the crux of every live show. Heichert's girlish, yet intense vocals were unique, evoking shades of '60s girl groups mixed with punk. Badanic's monster bass riffs and concert-pianist-level keyboard playing enhanced songs with spectacular baroque flourishes.

Quinn slashed brilliantly at his guitar like the second coming of Pete Townsend. The drummers played big, bold, echo-y, and perfectly in the pocket. Together, it all sent shivers down your spine. Go Four 3 were one of the best power pop bands Vancouver has ever produced.

My first fave from their 1985 self-titled debut album (produced by Ron Obvious and Go Four 3) is "In My Dreams." This track evokes everything you are feeling in your early 20's with Heichert's girlish vocals showcased at their best. Their second album, Six Friends has gems like "Right From Wrong" with its strangler-esque keyboard intro and incendiary guitar solo, "Round at Number One," the super catchy dance inciter, and "Kaleidoscopes," with L.A. paisley underground influences.

The band always suffered for the fact that they bestrode the chasm that existed then between mainstream and alternative music; a gap that has since mostly closed. Although Go Four 3 didn't quite grab the brass ring when it swung round on the music-business-merry-go-round, they wrote, played, and recorded great songs. One could say so much more, but in the end, it is the art they created together, not fame or money, that is truly lasting and worthy of another good listen today. Bon Appétit!

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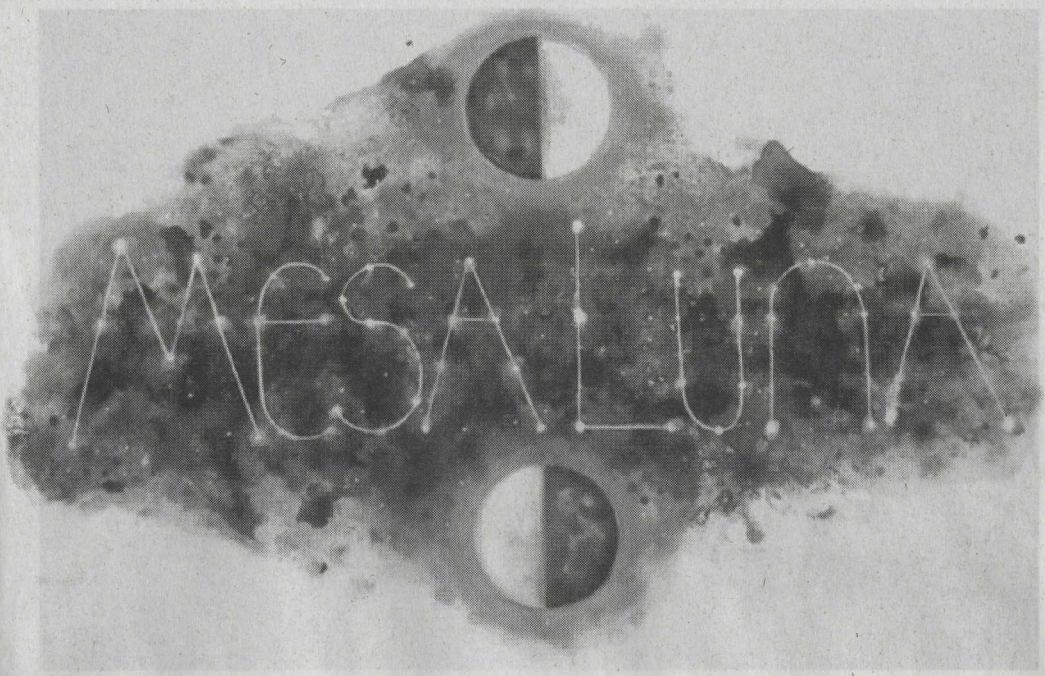

POP DISCOVERIES

by Ewan Thompson // Illustrations by Kat Dombsky
Photography by Lauren Ray

"THERE IS A DRAWBACK TO TECHNOLOGY THAT YOU CAN HAVE THIS INFINITE OPPORTUNITY TO MICROEDIT EVERYTHING TO SHIT, BUT IT ALSO GIVES YOU THIS OPPORTUNITY TO REALLY THROW SOME PAINT AT THE CANVAS AND SEE WHAT HAPPENS."

I'm sitting on the sun scorched grass of Jonathan Rogers Park with Vancouver electro-pop duo Mesa Luna. As we watch an amateur softball team play in the backdrop of the city's skyline, we discuss the band's formation, their ethereal self-released debut EP *Crux*, and their pursuit to "discover" new songs.

Consisting of Justice McLellan and Alex Cooper, Mesa Luna formed in 2013 through a meeting of the two musicians' minds and computers. Both McLellan and Cooper had spent much of their recent musical careers producing music alone. "I just wanted to get out there and start playing with people…I was tired of being a lonely bedroom producer," explains Cooper.

Until the formation of Mesa Luna, McLellan had spent most of his musical career fronting indie bands and professes that he didn't think he would ever be in a full-on band again. He instead had been gravitating increasingly towards playing a production role in music. When the pair were first introduced to each other by a mutual friend who felt they had a similar outlook towards music, they simply discussed the technical side of music production. Eventually though, McLellan and Cooper moved onto the idea of forming a band together. "We both had pieces of the equation...it was more just coming together and bringing our computers together," explains Cooper.

Initially, Mesa Luna's only conceptual inspiration was to be a project that was a little different, and one that bridged the pair's worlds together. Cooper says that he had been making electronic music on his own terms for a while, but had been wanting to find an avenue to bring it onto the stage. Despite the affinity that he has for the Victoria noise scene that he spent much of his formative years involved in, Cooper still felt connected to pop music and the entire idea of having a singer. Meeting McLellan allowed him to at last explore his latent pop sensibilities.

Once this exploration was underway, Mesa Luna went through an intense creative period where 95% of what was written ended up being discarded. Each song is said to be a "discovery" as opposed to a conscious effort to write entire songs in one session.

The band tends to write in a nonlinear fashion. Often Mesa Luna will experiment with sounds that are at the outset, fairly traditional, but eventually become intentionally manipulated and mangled. McLellan says that sounds often unexpectedly end up in completely different parts of a song from what was initially intended.

"There is a drawback to technology that you can have this infinite opportunity to microedit everything to shit, but it also gives you this opportunity to really throw some paint at the canvas and see what happens. That's ultimately what I'm all about," says Cooper; "finding new sounds, interesting sounds."

Originally, ideas for songs came from the duo's respective "production comfort zones," but as the band has evolved so too has the songwriting process. McLellan and Cooper have now found enough common ground with each other that they've increasingly started their journey towards discovering songs as a duo.

For Mesa Luna, this pursuit extends to the live arena as well. Initially the idea of being a primarily electronic band concerned McLellan: "I thought that [the songs] would be stuck in someway...which actually kind of worried me...but the more we played live the more I realized that I can fuck with timing and the way I interact with Alex." Cooper feels similarly about their dynamic in a live setting. "There's so much opportunity to play with tension and repetition...you can feel the

room…I didn't want to be just someone stuck behind a laptop triggering clips, I wanted to be live and responsive."

The result of numerous live shows and intense periods of experimentation and discovery was the band's debut EP *Crux*. McLellan and Cooper were living together during a difficult time while the EP was being written. The title of the EP is intended to reflect what the duo went through during these difficulties. "It felt like I was at a tipping point...the crux of all the drama" says McLellan. The music was an attempt to find a solution to the problems that both members were facing at the time. Cooper says that the release has a certain aesthetic, largely due to the foundation of the songs coming from a precarious emotional space.

Passionately delivered and intelligently written, it's sometimes easy to forget that *Crux* is the band's debut release. "Church Garden" is a perfect example of the band's synthesis of McLellan's forlorn, emotionally charged lyrics alongside danceable pop music. On the oneiric "Lost On Me," McLellan's indie rock roots show; his stripped down guitar playing contrasts wonderfully with the rest of the EP's chiming electronica. Perhaps the record's highlight is its closer, "Don't Let Go," which combines pulsating synth-pop with tremulous shoegaze. McLellan croons and whispers his deeply personal lyrics over each shimmering track, each song subtly exploring different textures and sounds.

Looking towards the future, the band says that they plan to release videos to accompany "Church Garden" and should be embarking on a West Coast tour in the fall. The band is also back in writing/discovery mode.With *Crux*, it feels like Mesa Luna has released their "sad EP" and their new material is heading in a more cathartic direction.

"It's like we've processed our sadness, and now we're just angry," laughs Cooper. "I feel like [we] both share this deep seated feeling of discomfort and rage at the way the world is and that's always gonna come out, but I think that's great that it's able to come out over the top of really danceable music."

In their pursuit to discover songs, Mesa Luna have created a sophisticated and emotionally resonant pop record. Mounting my bike and leaving Johnathan Rogers Park, I'm excited to see where their expedition takes them next.

Mesa Luna will be releasing Crux *at the Lido on October 24th. Check out their music online at www.soundcloud.com/mesaluna*

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DEWAC ZINE

THE DOWNTOWN EASTSIDE WOMEN'S ART COLLECTIVE ZINE RELEASE

by Erica Dolman // Illustrations by Sharon Ko
Photography by Sara Baar

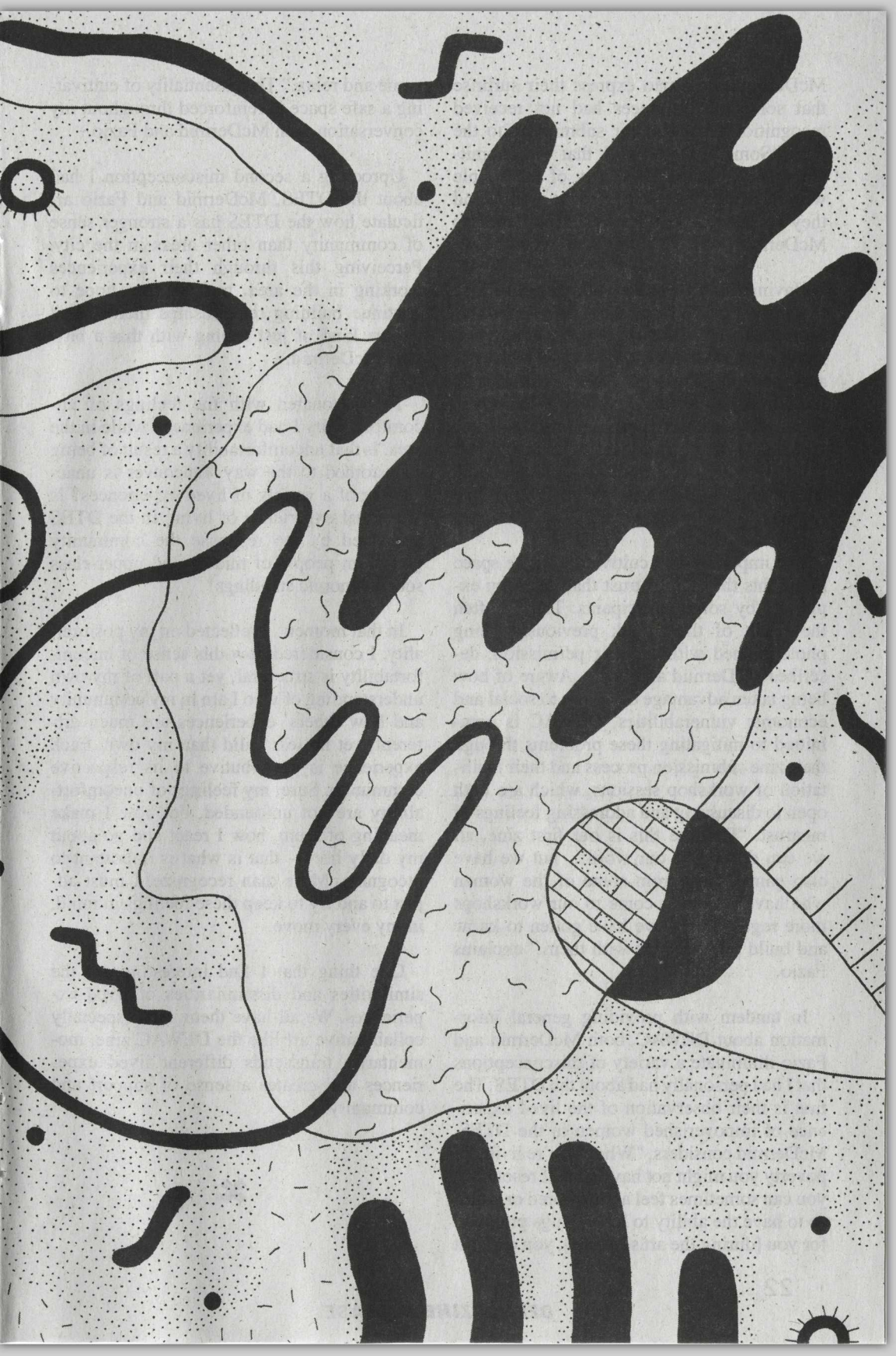
IN THAT MOMENT, I REFLECTED ON MY POSITIONALITY. I CONSIDERED HOW THIS SENSE OF UNCOMFORTABILITY IS STRUCTURAL

I have experienced the Downtown Eastside (DTES) only in a tangential and superficial way. When I enter this neighbourhood I feel alienated, like I should be elsewhere, like this space, along with Canada on the whole, is occupied. I know this is stolen land and that it is my purpose as a white, privileged, cis woman to consider my privilege in my every move. I do not argue against my positionality. I recognize its prevalence and how my perspective speaks only to my lived experience and does not speak for anyone else's. What I mean by "lived experience" is my first-hand account of being a member of a minority or oppressed group. In my case, that is being a woman in a society that structurally oppresses women. When I enter an area, especially one like the DTES, these feelings resonate strongly.

I lock up my bike on the corner of East Georgia and Main outside of Matchstick Coffee Roasters, where I meet Jenn McDermid and Hanna Fazio. Both are organizers of the Downtown Eastside Women's Art Collective (DEWAC). McDermid and Fazio along with Jessica Todd, who was not present, facilitate a bi-monthly art workshop for self-identified women of the DTES at the Carnegie Community Centre. DEWAC is releasing a zine this September to showcase and circulate the creative visual and written works produced by women in the DTES.

McDermid and Fazio are facilitators at these workshops, but also participate with the women who attend. As McDermid describes, "There's no hierarchy in terms of one person being more knowledgeable about art than anyone else." And speaking as workshop participants, McDermid and Fazio acknowledge how everyone is "kind of in the same position" during these bi-monthly workshops, as McDermid articulates. The sessions provide an equitable space where, momentarily, structural barriers, such as low socioeconomic status, are transcended.

Artists are paid by DEWAC and each submission to the zine has either been created in these workshop sessions or elsewhere. Both



McDermid and Fazio express their surprise that some of the pieces had not received recognition prior to their submission to the zine. "Some of the artwork that was submitted was so beautiful... Many of the people who submitted pieces went to art school, and they probably know more than us," reflects McDermid.

Having both worked with organizations that are geared towards providing opportunities to resident in the DTES, McDermid and Fazio are propelled by their own experiences and stress the agency provided to participants in each art session. "Our big thing," describes Fazio, "is supplying resources for people," whether it be a space to debrief about life, to collaborate on an art piece, or to share the energy that is present while in the creative process.

The importance of cultivating a safe space highlights the lack of trust that has been expressed by some participants. This is often the result of their work previously being photographed without their permission, describes McDermid and Fazio. Aware of how being taken advantage of relates to social and economic vulnerabilities, DEWAC is committed to mitigating these problems through their zine submission process and their facilitation of workshop sessions, which are both open to discussing and addressing feelings of mistrust. "Because this is our first zine, all we can do is give our word... but we have also gained trust from some of the women who have started to come to our workshops more regularly and we have gotten to know and build relationships with them," explains Fazio.

In tandem with providing general information about DEWAC, both McDermid and Fazio illuminate a variety of misconceptions that I had personally had about the DTES. The first is their observation of the lived experience of impoverished women in the DTES. McDermid considers, "When you're living in poverty you might not have a lot of resources, you can sometimes feel a little bored or antsy, so to have the ability to have things provided for you [during the art sessions], you can just come and relax." The essentiality of cultivating a safe space is reinforced throughout my conversation with McDermid and Fazio.

Uprooting a second misconception I had about the DTES, McDermid and Fazio articulate how the DTES has a stronger sense of community than other areas in the city. Perceiving this through their experiences working in the area, both women hope to continue building relationships there. "And we are kind of just rolling with that a bit," says McDermid.

This resonated with the feelings of uncomfortability I had experienced while in the area. Is that uncomfortability a result of being accustomed to the way Vancouver is unaccepting of a variety of lived experiences? Is the actual experience of living in the DTES cultivated by the response the community gets from people of middle and upper-class socioeconomic standings?

In that moment, I reflected on my positionality. I considered how this sense of uncomfortability is structural, yet a part of my own understanding of who I am in my community and how others' experiences are much different, yet no less valid than my own. Each experience is contributive to its respective community. Sure, my feelings of uncomfortability are not unfounded, but how I make meaning of them, how I react and go about my daily life — that is what is important to recognize. More than recognize, I must adjust to and try to keep these feelings in mind, in my every move.

One thing that I find interesting are the similarities and dissimilarities of lived experiences. We all have them. Art, especially collaborative art like the DEWAC zine, momentarily transcends different lived experiences and creates a sense of support and community.

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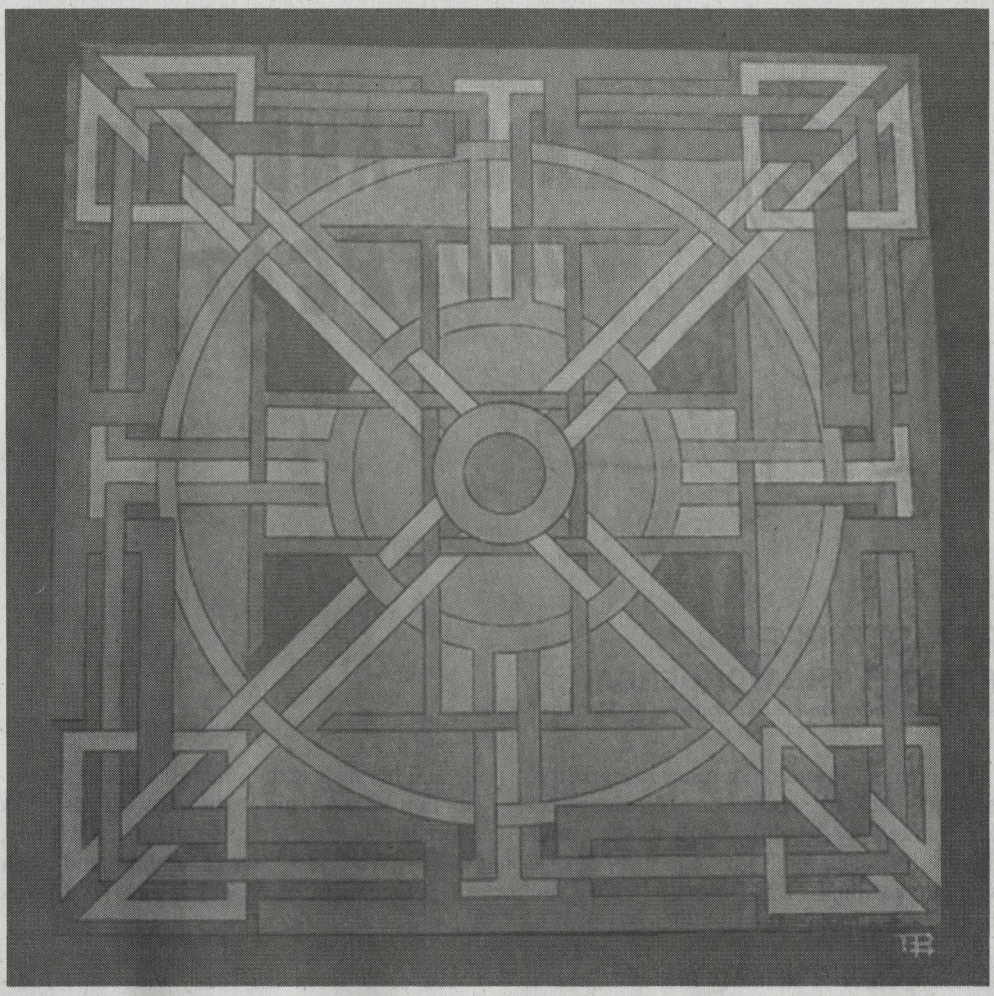

"METALLIC MYSTIC MANDALA"
TARA BALCOMBE

Tara grew up in East Van. She has always been interested in art, and has taken college classes in Fine Art and Art History. After struggling with chronic pain for over a year, Tara discovered that colouring mandalas and yantras helped to take her mind off the pain, and was more powerful than any type of medicine.

FRANK AND THE WONDERCAT.

FILMSTRIPPED

FRANK & THE WONDERCAT

by Selina Crammond // Illustrations by Melissa Fischer

For some, the end of summer is marked by heading back to school, but for cinephiles, it's marked by heading back to the movie theatre. Now in its 34th year, the Vancouver International Film Festival (VIFF) runs from September 24 through October 9. With over 300 films to choose from, it's not easy to know where to start. My first instinct is to brush past the international heavy hitters that make their way through the festival circuit, and seek out the obscure and local/Canadian films, which leads me to *Frank and the Wondercat*.

Directed by Tony Massil and Pablo Alvarez-Mesa, both alumni of SFU's film program, *Frank and the Wondercat* is a lo-fi documentary about a curious duo from Pennsylvania: Pudgie Wudgie (1986-2001), a docile orange tabby and his owner, 80 year old divorcee Frank Furko. Pudgie Wudgie, looking somewhat like a cat version of Bernie from *Weekend at Bernie's* ("Weekend at Pudgie's?") made local headlines in the '90s for his groovy attire — which included over 100 costumes, 50 hats, and 30 pairs of glasses — and his tricks (the greatest trick of all being that he wore his costumes with ease). As a predecessor to today's online cat memes, Pudgie Wudgie's success culminated with TV appearances on *Maury* and *David Letterman*.

It's clear from the fuzzy videotape footage and small-town newspaper clippings that Pudgie Wudgie garnered all of the attention in the past, but it's Frank who takes spotlight in this film. Sporting a bright yellow tracksuit, patterned shirts, and Buddy Holly glasses, he talks candidly with the filmmakers about the good times with Pudgie Wudgie, as well as the not-so-good-times in his human relationships. The structure is simple: the narrative is comprised by a series of interviews with Frank, and although there are moments when that starts to feel a bit repetitive, the film, not unlike Frank, is modest and warm-hearted in its approach.

At their worst these sort of "outside biopics" can feel uninspired and act as a sort of display case through which eccentrics are

gawked and laughed at. While at their best, they offer an entertaining, yet respectful, reflection of what it means to live a meaningful life, and lucky for us, *Frank and the Wondercat* exemplifies the latter. More than just a charming portrait, it's a rumination on family, fame, and our long-standing relationship with felines.

There's a rich history of philosophers, artists, and filmmakers drawing inspiration from felines. Chris Marker — one of Cinema's most celebrated experimental filmmakers — often included images of cats in his films. In Marker's 1977 essay film *A Grin without a Cat*, the narration explains, "A cat is never on the side of power." With this edict in mind, maybe our collective fascination — both on screen and off — with these small grumpy creatures points to some sort of rebellious (or innate?) desire to cheer for the underdog, or in this case, cat!

As a short addendum, I highly recommend you that you also take time to explore at least one of the ten short film programs (comprising of 8+ short films each) at this year's VIFF. Continuing with the animal theme, a couple notables are: *Lewis* — another feline flick that is part of the Canadian Living shorts program. Also tucked in the Canadian Living program is a new film by Chelsea McMullan, director of *My Prairie Home*, about a sweet, albeit bizarre small-town museum in Alberta. You'll have to see it to figure out the animal connection.

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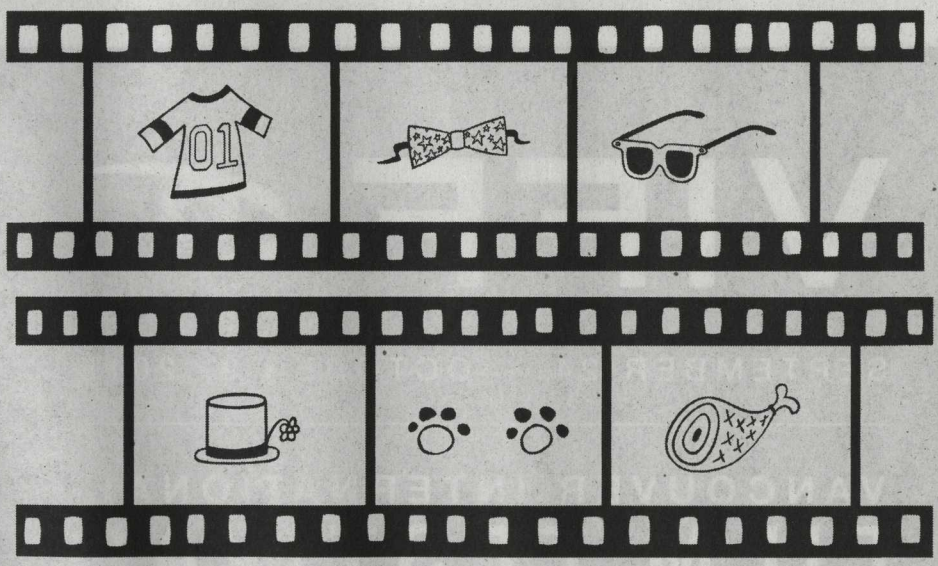

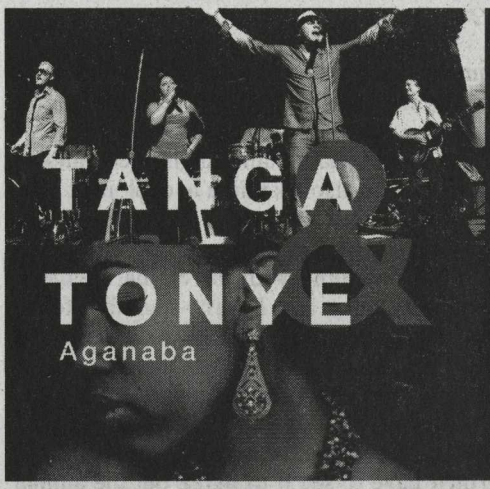

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ON THE AIR

A FACE FOR RADIO

by Gary Jarvis // Illustrations by Jimmy Liang
Photography by Jamie Wu

In May CiTR gave the green light — or should that be the red on-air light — to Erik Coates. A political science major and this year's CiTR Student Executive President, Coates was given the opportunity to forge ahead with his innovative approach to radio. Coates' particular style breaks the mold by blending eclectic music choices with random interviews. For example, he recently interviewed his grandma! I met up with him at the CiTR station to uncover the evolution of his weekly radio show, A Face for Radio.

ERIK, YOU DESCRIBE YOUR SHOW AS A MUSIC SHOW WITH INTERLUDES ABOUT NOTHING, WHAT DOES THAT MEAN?

It's a bit of a play on the *Seinfeld* premise, you know, a show about nothing. The idea was to do a show with thematic monologues but I wasn't able to do the monologues as well as I wanted because I'd end up just sort of rambling on. Let's say year end lists. I'd play some music, I'd talk about the year end lists, what my favourites were, what I thought other people's were and then more in depth asking what is the real point of this? Why does it matter? How do we evaluate such things?

YOU WANT TO PUSH THE BOUNDARIES. DO YOU THINK THERE ARE LIMITS TO WHAT YOU CAN DO AT CITR?

I think that CiTR is the perfect place because we support independent and different programming. The limits are more of what I can provide because I'm limited by my own tastes, my personality, how I feel that day.

YOU ARE PRESIDENT OF THE CITR STUDENT EXEC. DOES THAT HAVE AN IMPACT ON YOUR SHOW?

Not really. I name drop sometimes, I'm not above that. But I try not to do it too much because I think that anyone who's listening outside isn't really going to care that much and if I play a song they hate they're not going to keep on listening because I'm the president.

WHAT INFLUENCES YOUR CONTENT?

Of course I want to play a certain level of new music and I don't mean new as in just come out but new to me. Every week I have at least three or four new songs that I've been listening to that week. On a recent show I interviewed my grandma and aunt visiting from Brazil and did the show completely in Portuguese, playing only music that they're into — old time Italian music that my grandma likes.

WHAT HAS BEEN THE RESPONSE FROM LISTENERS?

I don't know really. I played a short story on the show and that had positive reception. I talked to two or three people that day who said that was cool. I think right now the show's still at its beginnings. I'm not ashamed to admit my shows are hit and miss especially if the spoken word content is not as interesting as I'd like it to be.

WHAT ASPECT OF YOUR SHOW WORKS BEST?

I think the music. Obviously taste — to each their own. There's enough similarities to other shows on CiTR, and differences, to make it interesting but not too abrasive for

lack of a better word. Otherwise I would like to know if people get my personality coming across on the show. I've had a few people phone in. I think the best call I had was a guy asking for the 1980s TV show *Miami Vice* theme music. He said, "You seem like a cool radio station, will you do this?" And I was like, "You lucked out because my show has no boundaries." I played it saying, "Here's the *Miami Vice* theme music that a listener thought would be cool to play because it was a hit in the '80s." More of that would be great because that was fun. Fun for me, fun for listeners.

If you want to hear a show grow on the air this is it. Tune in to every Thursday from 10 to 11 a.m. for a variety of music and to learn what exactly an interlude about nothing actually is.

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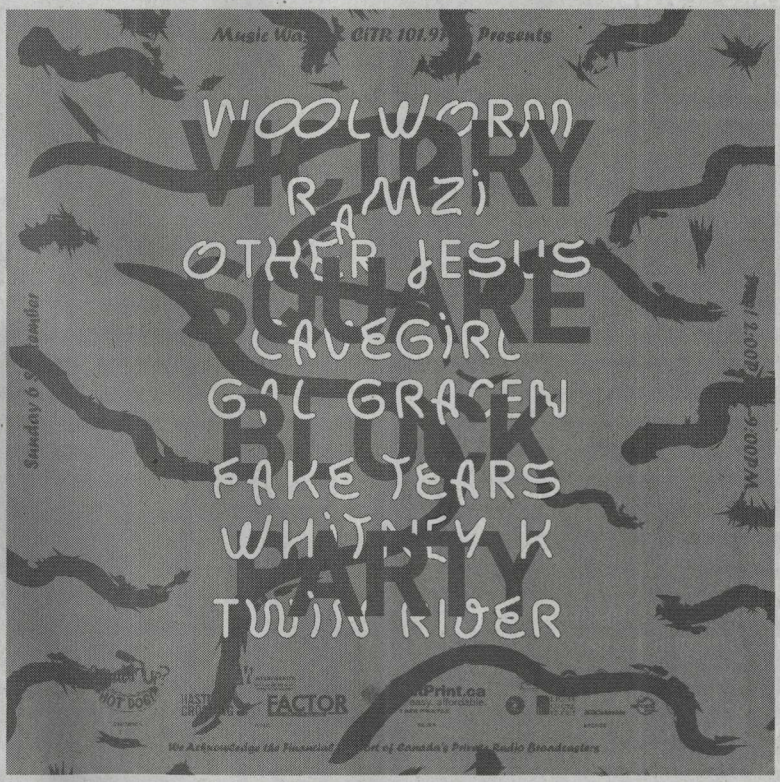


REAL LIVE ACTION.

AUGUST 2015

TOE, STARRO
JULY 6 / ELECTRIC OWL

" 'I've waited ten years for this!'

There were obviously many in the crowd at a surprisingly packed Electric Owl on a Monday night that thought seeing legendary Japanese post/math-rock band Toe was never going to happen. The band, who have never been to Canada before, let alone Vancouver, was talked about with hushed reverie before their performance, like a temperamental ghost or rarely-seen royalty was nearly in their midst. The latter was most certainly how they were received after their awe-inspiring performance…"—*Fraser Dobbs*

**To read the rest of this review, head over to www.discorder.ca*

KHATSAHLANO FESTIVAL
JULY 11 / WEST 4TH AVE

Currently, the property standing at 1982 West 4th Avenue is listed for sale. The storefront is better known as Zulu Records and it — one of its two rooms, specifically — is currently up for grabs. Though Zulu may end up downsizing, the Vancouver arts scene is no stranger to loss.

Over the past several years, the city has seen departures from venues such as Mesa Luna, the Starfish Room, and the Zoo Zhop, to name a few. The weekend of July 11, however, was a celebration of the local arts, with the fifth annual Khatsahlano street party stretching across 4th Avenue from MacDonald to Burrard. With six stages and over fifty artists playing this year, Vancouverites had the chance to partake in a variety of free music and entertainment, with much credit owed to Zulu Records for curating the event.

To start the day, local outfit Skinny Kids took to the Vine stage. Even before beginning their set, lead vocalist Trevor Gray admitted he didn't think anyone would be up this early in the morning to make it to their show. Early, in this case, was just a little after 11:15 a.m.

By the looks of the makeshift breakfast comprised of a bag of chips and a carton of OJ left standing on the stage, perhaps the members of Skinny Kids were still waking up themselves. Nonetheless, the trio kicked off the festivities on a high. Bringing with them their surf-punk vibes, the lo-fi rockers charmed a modest crowd with a set full of infectious bass lines, fuzzed out guitar riffs, and discordant vocals, all drenched in a tasty reverb. Throughout, Gray was casual while constructing these deliciously angular riffs around standouts tracks like "Cool Fetish Girls" and "Real Lost." Even though the skies remained overcast for the majority of their show, the sun soaked songs of Skinny Kids did more than enough to warm up festivalgoers for the coming acts.

Later on, Colin Cowan & The Elastic Stars took their audience on a cosmic journey through their particular brand of psyched out folk-noir. Toasting to the "cool, crisp, and manageable Vancouver skies," Cowan ventured far past our atmosphere into otherworldly soundscapes through an amalgamation of spaced-out guitar and towering, pointed vocal harmonies. Highlights included the sweet tune "Beyond The Moon" and the drawn out introspective jam "Psychedelic Lido Heaven." As Cowan & The Elastic Stars wrapped their set and eased listeners back down to Earth, plenty of audience members were left lingering around the stage, whether perplexed or wanting more was anyone's guess.

Over at the Burrard Stage, the Courtneys cranked out a series of short but undeniably sweet anthemic summer tunes to a crowd that was ushered close to the barrier. Jen Twynn Payne's frenzied drumming and vocal chants, paired with the fuzzy guitar of Courtney Loove and droning bass of Sydney Koke

came together to create rolling waves of noisy twee-punk heaven, proving the Courtneys could have been imported straight from the '90s.

In the middle of their show, Koke paused to thank a member of the audience who had emailed in a request for the band to play their older song "Insufficient Funds," to which they happily obliged. The tune, which laments life on minimum wage, was easily the climax of their set, with the trio deftly proclaiming the hooky repetition of "You can work for yourself!" as the crowd danced away. Even though their performance was cut short due to Payne adamantly not wanting to play a mystery cover, the Courtneys still brought their lo-fi shine to Khatsahlano. Closing out my day was the Belle Game. While sound checking, keys player Katrina Jones called out to the crowd to ask if the 'For Lease' sign hanging out in front of half the Zulu Records space was fictitious. Obviously disappointed to find out it wasn't, she urged the audience to support the Vancouver art scene, particularly our local record stores. Currently working on their next album, the Belle Game churned out ten unreleased songs during their set. Sonically, the band had noticeably shifted into uncharted territory. Getting away from the baroque pop and orchestral swells on *Ritual Tradition Habit*, the quartet's set moved in between sparse and heavily textured electronic space, filled with a newly beefed up backbone of blown out synth. Still, the essence of the Belle Game remains grounded in the powerhouse that is Andrea Lo's vocal prowess. Whether clean of effects or wrapped and layered in ribbons of lush reverb, Lo's voice soared throughout their performance. Though their new material was a welcome treat, it was their moody reworking of fan favourite "River" that garnered the largest cheers from the crowd.

Over the past five years, the Khatsahlano Street Party has quickly become a staple in the Vancouver community. Imagining what the festival, let alone the neighbourhood, would look like without Zulu Records feels hollow. Support your local record store –we won't know how good we had it until it's gone.—*Missy Martin*

WHITE VISITATION, MINIMAL VIOLENCE, NERVOUS OPERATOR
JULY 25 / AVENUE UPSTAIRS

"Hailing from Mexico City, Nick Guerrero's White Visitation has built a reputation around distilling an array of influences, from avant-garde to house, into a stable of powerful innervations. With those influences, and beats that owe a dense sound to experiments with texture, White Visitation began his set with a powerful rush of noise somewhere between the om of jet engines and the drone of brass. Despite this introduction, Guerrero's chosen beats snapped with a prompt energy. And while the set's colour was industrial, there were bright tones and organic touches fitting gracefull – each layer popped amid busy sound. It was powerful techno that never sounded gawkish or trite, courtesy of Guerrero's honed sensibilities. He was all on the mark, and White Visitation hit the crowd at the evening's height."—*Jon Kew*

**To read the rest of this review, head over to www.discorder.ca*

FUSE: ANTHONY "SHAKE" SHAKIR, ATTITUDES IN ERROR, RAMZI
AUGUST 15 / VANCOUVER ART GALLERY

Disruption was the theme of the 10 year anniversary of Fuse. Doubling with the occasion of the first installment of the International Symposium of Electronic Arts (ISEA) in Canada since Montreal in '95, the entirety of Robson Square was converted from its ordinary public functions into a concentrated and accelerated art party. Among the numerous installations, there were workshops packed into the VAG's multiple levels and courtyard. The stairs to the ice skating rink doubled as an amphitheater for several music performances. These adaptations had been thoughtfully curated as the first new... form... of New Forms Festival, which recently splintered off

into a series of events after last year's takeover of Science World.

While many were still lined up in a queue snaking from Hornby to Homer street, cacophonous bits of Ramzi's live set were already bouncing off the office blocks and condos surrounding the square. The live performance of Phoebé Guillemot's project was no less cheeky despite the more public setting. Her mélange of jungle beats was interspersed by her vocal interruptions, landing somewhere between singing and MCing the tribal party she was concocting. Her set seemed challenging for the audience to engage with at first, but as inhibitions gradually relaxed, it resulted in a highly mixed crowd who were genuinely losing it.

Following up with a focused set was Attitudes in Error, manned by a duo seated professionally at a complex workstation of analog equipment. Little else is publicized about the cryptic project, whose members are also responsible for the germinating record label, Acting Press, born out of a Vancouver-Berlin connection.

Unleashing their set with a powerful, dissonant wall of noise, they seemed to be challenging the event's theme by trying to open up a rift in time-space that would swallow up the pomp and self-importance of those who were dressed in their Saturday night finest attire. For better or worse, that did not happen, but their textural explorations melded synesthetically into Nicolas Sassoon's dissociative visual projections that lit up the space behind them in an exploration of moiré.

Closing off the night was an extensive DJ set from Anthony "Shake" Shakir, who began producing house music in its earliest iterations as early as 1981. While a shaky start gave a humanizing reminder of the decades that have transpired, Shakir progressed through a historically diverse range of dance music, mobilizing a floor filled with dancers from just as many generations. Highlights like the Talking Heads' "Once in A Lifetime" were woven tightly into a skillfully interconnected selection along with cuts like Andrés' disco-nostalgia anthem "New For U," or Pepé Bradock's filter-house standard "Deep Burnt." Shakir's approach was meticulous, almost academic, as he made use of the mixer and the two turntables in front of him as an instrument in its own right.

Even while the temporary disruption of Robson Square ended punctually at midnight, the actual night was far from over for those seeking a more traditional New Forms experience: Index gallery was hosting a wind-down featuring a late night live set from Lnrdcroy. Along with a slightly curdled mix of art school kids and somewhat burned-out attendees from the symposium, Sassoon's projections had also migrated from the VAG to transform this more intimate space towards abstraction.—*Kristian Voveris*

HERMAN KOLGAN, MAOTIK & METAMETRIC, NICOLAS BERNIER, ARTIFICIEL
AUGUST 18 / SFU WOODWARDS WONG THEATRE

2015 is the first ISEA Canada has hosted since 1995 in Montreal. 1995's Electronic Art Symposium, with curation from Alain Mongeau, is now framed as a catalyst for the culture of sound-art in Montreal today. As a part of ISEA 2015, Alain Mongeau curated two MUTEK showcases, each with an attention for multi-media innovation. Mongeau was brief in speech that evening, having said his piece the first night. Now, I wasn't there the first night, I didn't hear his speech. So with cursory research, and bright millennial eyes, the evening distilled into a superflat phantasmagoria of audio-visual data, crystallizing into one question: how much Instagram fire was on-stage that night? Mucho, #Fam. Mucho.

The night's performances took the form of audio-visual art pieces, in two cases the product of artistic collaborations. artificiel (Alexandre Burton + Julien Roy) opened the night with a performance of POWEr, initially commissioned in 2009 for the 10th anniversary of MUTEK. The piece featured a custom tesla

coil, with shocks of lightning synthesized into myriad electronic textures, each strike blown up onscreen.

A stated theoretical interest is the de-subjectification of sound – with affective associations giving way to the purity of transmitting energy. POWEr's first movement was marked by this drive, furiously moving forward to experience each strike's shock of sound, motivated by uncertain beats towards segments of noise and broken rhythm. The second half, more romantic, moved in melancholic waves, with lightning arcs processed into weepy melodies tonally reminiscent of maudlin accordion music. It was a deflation shuttered by a final pulse of lightning, showcasing artificiel's sense of humour and the joy of their creation.

Set amongst a long table with acrylic panes and thin beams, Nicolas Bernier's frequencies (synthetic variations) consists of Bernier's manipulations of electronic sound in conjunction with their fixing to the aforementioned light structures. Scrapes and glossy crackles of sound would create dim withers of light, whereas high-frequency drones would find representation in stronger enlightenments. A stated intent of the project is to lend physical presence to the play of frequencies, and at its best there was a jaw-dropping quality to this arrangement. From impatient glitch textures, Bernier could push to the intensity of rapid-fire power electronics, with the dance of light signalling the precision and force of his composition.

Processing melodies, and percussive reverberations, Maotik and Metametric's Omnis is a stated investigation into ubiquity. Featuring the occasional gong, and steady patient runs over a massive drum, one derived a meditative effect. The CGI visuals, moving in accordance with the sound, would segue from infinite sound-tunnels to breathing geometries, the impossibility of which lent a kind of spiritual dimension. Bright acoustic pulses and synth melodies made Omnis the night's most affirmative music. But staccato strings of piano, harsh walls of noise, and the whole piece's irregular progressions, detailed a complex mood, unified into a coherent visual logic and grace.

With text reading "a cluster of seismic readings and terrestrial frequencies culled from a variety of locations around the Globe will disrupt and impact the live performance," Kolgan's Seismik was an incredible piece of drone. It ended the night much like it began: with a veteran audio-visual innovator employing technology to invoke the sublime in nature.

Radiographic topographies, digital overlays of location from which seismic data was being derived, established a computer positivism that disintegrated into confusion, static, and visual noise according to the drone's terrible weight. At times the audience saw gorgeous renditions of floating strata on screen, and at other times massive inclines of rock and vast valleys. These moments of sedation read more like indifferent beauty. Shocks of noise and terrible subversive energy challenged rational mastery, any solid ground to stand on, over an immutable and violent geologic turmoil.

Kolgan's performance, beyond its technical innovation, and sweeping scope, edified the death-fixed allure of nosier electronics. Each performance continued to point towards methods of understanding interdisciplinary and audio-visual juxtaposition. They will continue to be, amid the institutional concessions that much radical music must make, absolutely vital for new creative minds. Hence why I bootlegged the entire show, and will be streaming it on my Soundcloud as a custom work of art created from found audio.
—Jon Kew

HOMESHAKE / FREAK HEAT WAVES / MALCOLM BIDDLE
AUGUST 21 / BILTMORE CABARET

It was 8 p.m. in the dog days of the August summer heat. The sun hadn't even set and yet I found myself descending into the Biltmore's basement. It's not the first time I've

ever been a bar while the sun's out, but it did remind me of a uniquely Vancouver phenomena: the early show.

As I scanned the room, there were a few other keeners in the venue who I noticed matched the stupid grin I was wearing in anticipation of Peter Sagar's subtle return to Vancouver. Having played with Mac DeMarco in both Makeout Videotape and DeMarco's touring band, Sagar decided to focus on his own project, Homeshake, last year when he realized life on the road wasn't for him. One glance at Homeshake's current tour dates, however, and anyone could be fooled by the laundry list of current North American stops supported by Montreal mainstays Sheer Agony.

Dada Plan frontman Malcolm Biddle started the night off by welcoming the sizeable crowd that had gathered in the thirty minutes since I had arrived.

"Good morning," he quipped with a smirk before jumping into a succession of hypnotic pop jams that were definitively West Coast. Relying on swirling guitarwork lined with introspective lyrics like "What if I wrote a letter to my soul / Would it get there when I'm old?" Biddle lead the crowd through nearly a half hour of solo material that drew heavily on '60s psych-pop relics.

Last minute fill-ins for Sheer Agony — who it turned out had dropped off the bill in favour of not wanting to test the patience of those musician minutemen speckled along the 49th — Freak Heat Waves, began without warning. It's been nearly half a decade since I've seen them live and as that first snare hit snapped into the groove of "A Civil Servant Awakening" it was evident their recent summer tour had been a confidence booster.

Now expanded to a quartet, bassist James Tweedy had been replaced while a second guitarist was added to the mix. The result was bold and, once again, hypnotic as the four filled the Biltmore with swirling, automaton-like rhythms. Although Freak Heat Waves' brandrings of hypnosis was the mechanical antithesis of Biddle's freewheeling grooves, watching as the sea of bodies in front of them ebbed and flowed, completely spellbound by the Victoria quartet's unique brand of 21st century post-punk, was a nevertheless impressive sight.

As many prepared for the Cheshire Cat's theme to continue through the night, Homeshake frontman Peter Sagar took the crowd by surprise when he prefaced their set: "Shhhh… we play quietly." Attempting to subdue the ecstatic crowd's rumbling was foolhardy at this point though.

Opening with the slinky "Cash Is Money," Sagar pressed on. Persistent hushing came from both himself and members of the audience between songs as the sea of bodies continued to cheer him as they writhed in a trance, totally locked into Homeshake's sticky sweet grooves and Sagar's unassumingly charming shy-guy crooning. Processed through enough effects to give him a helium-infused delivery, the Montreal outfit sailed through a set comprised of the best of last year's In The Shower like "Making A Fool Of You," "She Can't Leave Me Here Alone Tonight," and "Slow" while pulling material from the forthcoming Midnight Snack, including the wobbling and funky "Heat." Just past the half-hour marker, it became evident that the Ice Cream Social crowd was eager to usurp the dance floor so, after a series of shout-outs that included his parents and half-brother along with local rapper Young Braised, the stage quickly cleared as the band made way for the bodies that were determined not to be silenced.
—Robert Catherall

SNAILFEST, OPENING NIGHT
AUGUST 22 / RICKSHAW THEATRE

Vancouver's homegrown SnailFest held their kickoff bash on August 22 at the Rickshaw Theatre. The inaugural instalment, founded by local concert promoters Snail Productions, is an eight day festival that boasts a multitude of venues and a lineup ranging from hardcore to indie pop. Luckily for me, SnailFest's opening night concentrated on a psyched up brand of rock and folk.

First up were '60s style psych-folksters, the Great Speckled Fritillary. Even though their

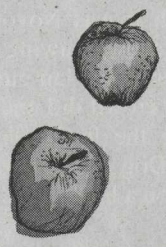
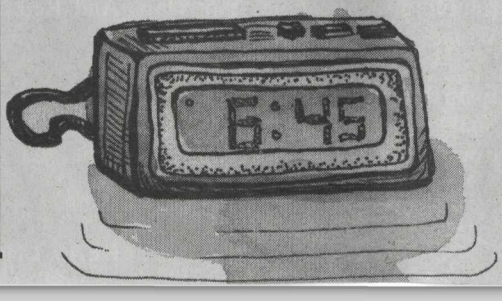
9:00 p.m. set lacked more than a handful of audience members, frontman Shaun Lee seemed undeterred and had wrapped himself in an oversized red cape before beginning the show. Through their blend of deliciously discordant harmonies and particularly shrill guitarwork, the Great Speckled Fritillary guided the crowd into a nine song psychotropic trance. Highlights included sinister occult-like vocalizations over jams like "Knights In Silver Shorts" and "Her Majesty," both of which were particularly reminiscent of the gypsy punk style of Gogol Bordello. Closing out their set with "Croak Of The Lock," the Great Speckled Fritillary set the bar high for the coming acts.

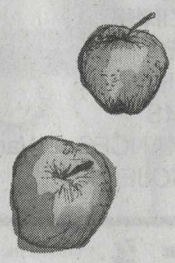
Finally, it seemed, late night concertgoers had begun their ascent into the Rickshaw, packing a much more respectable sized crowd just in time for The Wandering Halls to take to the stage. The trio brought with them a psyched out desert rock feel, constructed through droning, sludged out guitar, relentless drumming, and verbed out vocal wails that echoed throughout the theatre. Vocalist and multi-instrumentalist David Novotny could be seen juggling his singing while he bounced between a lap steel guitar and hunched over his harmonica, which provided a twist to their dark, introspective sound. By the time the band hit their tune "One More Shake For The Road," the crowd had obviously fallen for the smoky charm that is the Wandering Halls.

Next up were Jive Hand, a band drawing on past members from their twin prog-folk project Magic Family. Boasting songs tinged with bluesy, alt-country tones, Jive Hand rolled through what was easily the most explosive set of the night, exuding a kaleidoscopic Wild West vibe that got the crowd out of the seats of the Rickshaw and onto the floor. The crowning jewel of their gig, however, were the roaring harmonies shared between Matthew Magic and Madison Sheane over the rumbling, acidic tune "Hot Dogs And Red Wine."

Even though it was originally intended for Sh-Shakes to close out the first day of SnailFest, it was Outside Dog who ended the night after the former had cancelled their set. The band wove their way through a largely instrumental show peppered at times with vocalizations by Jacob Scouten, though it was Novotny, once again, that stole the show, drawing out expansive, elongated notes of his lap guitar. Even though some of the crowd did end up ducking out early before the band played their final song, Outside Dog ended the the kickoff bash of SnailFest on a high.

—Missy Martin

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
	1 King Gizzard & The Lizard Wizard, Mild High Club, Sh-Shakes @ The Biltmore	2 Atomic Bitchwax w/ Black Wizard, Sweat Lodge @ Rickshaw International Pop Overthrow @ Fairview Pub	3 International Pop Overthrow @ Fairview Pub
7 Mikal Cronin @ The Biltmore	8 	9 Paal Nilssen-Love (The Thing) & Ken Vandermark, Von Bingen, JP Carter & John Brennan @ VIVO	10 DaM-Funk @ VENUE
14 	15 Red Vienna, Mi'ens, TBA @ The Astoria	16 Punk Rock Karaoke @ The Cobalt	17 Supermoon, Uptights, DJ Freaky-guchi @ Big Rock Urban Brewery (as part of Vancouver Fringe Fest) Blonde Redhead, Day Wave @ Imperial
21 Toro Y Moi with Astronauts, Etc. @ Commodore Ballroom	22 Grounders, Fake Tears, Soft Serve @ The Media Club	23 Colin Stetson & Sarah Neufeld @ The Biltmore Front Line Assembly, Weird Candle, Comaduster @ VENUE	24 Slim Twig, Energy Slime, Gal Gracen @ The Media Club Passive, Mi'ens, TBA @ The Astoria
28 Godflesh (UK), Prurient @ VENUE	29 Shamir @ Fortune Sound Club		

FRIDAY	SATURDAY	SUNDAY
4 Babes In Toyland, Fea @ The Biltmore (Early Show) Madball, Acquitted, Youth Decay @ Rickshaw International Pop Overthrow @ Fairview Pub	5 The Melvins @ VENUE International Pop Overthrow @ Fairview Pub	6 Victory Square Block Party @ Victory Square On An On, Dosh @ The Cobalt
11 Jiffy Marker (7" Release), Needles//Pins, Stress Eating @ SBC Restaurant B-Lines (Last Show Ever!), Mormon Crosses, Knife Pleats @ Hindenburg		13 The Younger Lovers, Non La, Genderdog, Human Loser @ Black Lab
18 ATD, Dead Quiet, Oldage, Storc @ SBC Restaurant Modest Mouse @ Malkin Bowl (Early Show)	19 - Hayden, Chad VanGaalen, Samantha Savage Smith @ Imperial - BOG, Brass, Weirding @ Hindenburg - Taxa, Merit, Flagpolers, Might As Well, Sugar Pill@ 333	20
25 Uncle Acid And The Deadbeats, Ruby Hatchet, Ecstatic Vision @ Commodore Ballroom The Sumner Brothers Album Release With Special Guests Big Top @ The Rickshaw	26 Chastity Belt, Strange Wilds @ The Biltmore Autechre @ Imperial	

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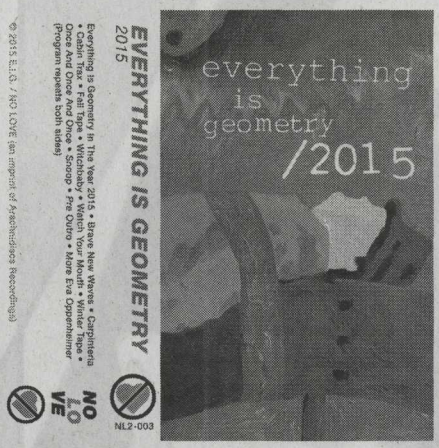


EVERYTHING IS GEOMETRY
2015
(Arachnidiscs/No Love)

While the Toronto label, Arachnidiscs, is known for its noise-drone artists and various other cool oddities, their imprint label No Love is aimed at folks who prefer something a few degrees closer to popular college radio. By choosing what is considered a relic by many, Arachnidiscs/No Love have joined the chorus of indie labels who are returning to the cassette format largely due to the LP's unsustainability for small batch producers.

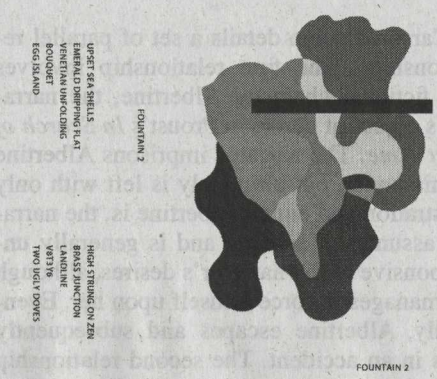
It is quite a fitting scenario for Everything is Geometry, a two person band with a revolving cast of characters, whose latest release, titled *2015*, questions the sustainability of us humans in general. EIG's sound is a perfect format for the DIY cassette aesthetic. Their website proudly boast of analog exploits with various four track or tape machines mentioned. Keeping it real, the album was conceived over vast distances by sharing cassettes from the east and west coast of Canada. The result is a surprisingly intimate collection of downer-rock gems with a few protest songs for good measure that sound like they were played in the same garage and recorded in one take. Clocking in at under 20 minutes with a total of 12 songs, EIG tend to get right into things, and refreshingly avoid choruses or any hope for the future really.

"Shake, shake, shake, shake, shake your head / In 50 years, we'll all be dead." The wail comes midway through the track "Carpinteria" and echoes a consistent theme about the inevitability of our species. While it may not work out for us humanoids, the earth will carry on with mathematical precision. *2015* reminds us that our shit stinks really badly, though we tend to ignore it. On "Once and Once and Once," EIG refers to the complacency and comfortableness with which humans have grown accustomed to living. "Some things will change but I know it won't / We'll be right here to welcome you home." The message, whether it is delivered from boyish raspy whispers or higher pitched girl riot wails, is clearly in desperate need of getting out. *2015* is a good year, and tape, to make it happen.—*Slavko Bucifal*

FOUNTAIN
FOUNTAIN 2
(Self-Released)

Fountain aren't Victoria's best-kept secret anymore. Since their self-titled LP, this band's infectious post-punk anthems have been loitering in the heads of Vancouverites daily, in between their rare but rewarding mainland appearances.

The logically though unoriginally named *Fountain 2* is largely a continuation of the themes the band explored last year with a more refined edge and even catchier tracks. With a smattering of weirdness in the form of instrumental jams and experiments breaking up the larger vocal tracks, *Fountain 2* manages to stay symmetrical with its predecessor without giving too much away. Although the vocal-backed songs are so much more exciting and jubilant than their instrumental cousins that it's a shame to think some of them might have been vetoed from the record to



accommodate the interlude pieces.

Without a doubt, Fountain's high-energy, post-punk, art-house vibes are contagious. There isn't a single song that doesn't threaten to plant the band's trademark chanted choruses in the listener's head for weeks. In the case of these islanders, "more of the same" is high praise. Many of the tracks on *Fountain 2* have been honed over years of live shows, and the extra diligence paid on each song pays off immensely.—*Fraser Dobbs*

GENDERDOG

NEUROSIS PARTY

(Hockey Dad Records)

Don't worry if listening to genderdog's *neurosis party* leaves you feeling a bit confused. It's supposed to. "genderdog likes to hide under the bed and has no heart," the trio's bandcamp reads. "genderdog has no ears no soul no ffriendess no hope no future no family JUSTKIDDING haha genderdog loves you.JUST KIDDING. haha.... mmggghhh rugg balgh ruff."

The band gives the impression of not knowing exactly what they are either, but that's exactly the point. The group's first release, a seven-song bomb of post-punk, peeks into a messy mind plagued by a host of issues. Insomnia, sexuality, depression, anxiety, and broken hearts make up the guest list at this neurosis party. Though this might seem like heavy subject matter to cover in just over eight minutes, genderdog's snappy, cutesy approach keeps the party light.

Tagged as "semi-easy listening" and "punk-lite," the songs are well-produced and the sound is clean, more so than many Vancouver releases of a similar scale. This approach is effective and intentional, as they never let the listening become too easy. Coaxing with melodic vocal lines only to interrupt with bratty yelps, genderdog marries the punk aspects of their short-burst energy with calculated technicality, creating a sound that keeps you just a bit on edge. They also get playful, throwing in odd elements like slide-whistles to throw you completely off balance.

The album's centerpiece and longest track "forget" shows this approach of oppositional playfulness outside of sonic choices, featuring hard-hitting lyrics beneath the twee scrappiness. The lyricism flip-flops between silliness and depth, and though it might take a few listens to get the full weight of their more serious exhortations, these listens are worth it. It is the bringing together of these disparate elements through which genderdog creates something truly neurotic.

The key to understanding genderdog might be in the album's closer and title track, as we're asked "it's all in my head, is it a party?" The answer is yes, or specifically an exuberant and defiant "the more the merrier, neurosis party!" genderdog unabashedly gives their neuroses a voice without apologizing for them, looking mental health stigma in the face and shouting at it full-voice with a smile. They celebrate their messy-mindedness and invite you to do the same. It might not make much sense, but at least we're partying together.—*Elizabeth Holliday*

MINIMALVIOLENCE
Heavy Slave
(Genero)

Finding potency in its discursiveness, the debut from Minimalviolence (a collaborative project comprising of Ashlee Luk, also of Lié, and Lida P) is marked by a certain internal motion. Calling this a dance album would ignore how effectively details in the sound are rendered through the balancing of elements. On "Linguistic Hardcore" (a nod to Cosey Fanni Tutti), we get rich synth tones over industrial aggression and a nervy hi-hat loop that evolves in the presence of obscured vocals. "Wax Palms (Bodyheat)" layers sharp industrial loops before a hypnotic melody slips everything into backwards motion.

Heavy Slave relies on some techno tropes, sure, but the album is genre-bending and multivalent, and that's where it takes on weight conceptually. Textured encounters between sounds gives them shape and form — a process of reification, making sound an object in time. Multiple timelines, intersecting narratives, and distorted temporal passages are fruitful ways to think about Heavy Slave's wager on time as something beyond tempo.

Textual allusions are also vital here. Traces of the human voice on this album (always indecipherable) evoke this, along with some of the issues of legibility and otherness raised in Anne Carson's "The Albertine Workout" (from which the duo derive the question "What makes a slave heavy?").

Carson's poem details a set of parallel relationships. The first relationship involves the fictional character Albertine, the narrator's object of desire in Proust's *In Search of Lost Time*. The narrator imprisons Albertine in his home, but ultimately is left with only frustration and ennui. Albertine is, the narrator assumes, a lesbian, and is generally unresponsive to the narrator's desires, although he manages to force himself upon her. Eventually, Albertine escapes and subsequently dies in an accident. The second relationship — between Proust and his chauffeur, Alfred Agostinelli — serves as the real-life inspiration for the first. Their relationship is less documented, but it is clear that Proust was infatuated. Agnostinelli was also killed tragically in an accident.

The porousness of fiction and real life confounds the already leaky set of relational dynamics in Carson's text. Similarly, *Heavy Slave* offers many configurations of time all at once: time organized along lines of desire; time organized along lines of trauma; felt time and real time; time shared and time insular. Ultimately, as a collaborative and conceptual piece, this album rests on discursive re-imaginings.—*Josh Gabert-Doyon*

MOURNING COUP
Baby Blue
(No Sun Recordings)

The first time I met Chandra Ponyboy Melting Tallow — Mourning Coup — I instantly felt drawn to her energy. It was a beautiful summer day, and we had met up at the beach to take pictures for her feature in the July/August issue of *Discorder*.The day we spent together was easy going, and Melting Tallow even offered to read my cards. I could gather that she was an artistic spirit, very sweet and humble. I presumed that her music would be a direct channeling of her soft-spoken energy. But as I dove into the album I realized that there was also a deeper darker element to her and her work.

At that point I hadn't heard any of her songs, which then consisted of a few tracks released on an EP with only five copies back

in 2009. After taking time off to focus on her health and wellbeing, *Baby Blue* came to fruition just over five years later. With time well spent ensuring that she was completely satisfied with her work, the album was released off No Sun Recordings.

Comprised of nine tracks, *Baby Blue* is a progression of emotion that begins on a brooding and electronic tone, shifting gears towards a vibe that is a little more pop. Tracks like "I Will Never Die" and "Somnium" are experimental in nature, with synths echoing throughout and chant-like vocals layered in, serving a certain ambiguousness. The album's fourth track "Two Black Eyes" is reminiscent of an '80s sad synth love song, the sort of style set forth by the likes of the Smiths. The album changes pace with the title track "Baby Blue," the first song to introduce guitar chords, in conjunction with an electro-pop beat. "Burn One For the Saints" continues on this wave with danceable lighthearted synth beats and vocals that are more distinct than some of the previous songs.

From beginning to end, *Baby Blue* is a uniquely orchestrated mélange of tracks, hitting all of the notes on an emotional spectrum. Mourning Coup's experimentation with instruments and vocals allows the mood throughout to fluctuate from somber to triumphant, transpired out of a journey of self-discovery.—*Jaqueline Manoukian*

STEFANA FRATILA
Efemera
(Trippy Tapes / Summer Cool Music)

Imagine a crack in the ordinary course of events, a mutation of time: genes falling out of the past. The present and the future merge. There they are, George Maciunas, Yoko Ono, and Nam June Paik sitting on the floor. They try to breathe new life into the Fluxus manifesto, sourcing their inspiration from the constant stream of pixels and audio data projected all around them. The walls are playing Stefana Fratila's latest album, *Efemera*: its Neo-Dada character constitutes the ideal background for the gathering's purposes. Fratila (composer/lyricist/performer) picks from a sound cornucopia of different origins, textures, dynamics, and lifespans that obey one rule: anarchy.

Close your eyes and you can touch the antique clock's winding keys in "Pixel Plant," the drops of metallic water hitting the sink in "Heartland," the cello scratches and the stretching muscles around the theremin's spine in "Ghostjail." You can smell the oils oozing from the salt rubbed on your neck in "Tugging." You can taste the intention behind the sometimes out-of-tune vocals. But you cannot always be certain of where on earth they are coming from. A girl or a woman? Is it a high priestess mumbling prayers or a poltergeist casting spells? Soundwise, *Efemera* brings out a pattern of disorder defying any conventional aesthetics; like in "Interlude II," where balkan-esque drumbeating is stitched

with threads of western electronic noise. Lyrically, the album is also built upon absurdist contrasts but in a manner of primeval eroticism and modern mysticism that trim off any of its rough edges. Read between the words of *Efemera* to discover timeless messages about humanity and existence. The scattered hints of irony will guide you through.

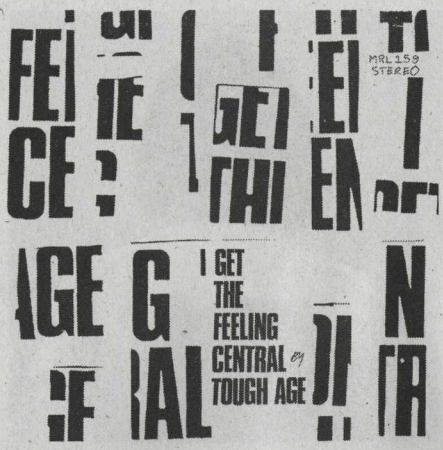
Stefana Fratila's new album is a multisensory experience, weird and chaotic. In this way, by rebelling against conventional, standard, or common music elements such as melody or harmony, it can open the door to the anti-art Art. Of course, nobody can be totally sure of what the artist has in her mind, even when she writes down the album's title. *Efemera* is a homophone of the word ephemera meaning things lasting no more than a day; *Efemera* is a cactus full of psychoactive agents, the effects of which can last more than a day: you're gonna love it or hate it, nothing in-between.—*Theano Pavlidou*

TOUGH AGE
I Get the Feeling Central
(Mint)

Tough Age is no stranger to musical awesomeness. After frontman Jarrett K.'s band Korean Gut dissolved, he looked to his talented friends to build a new project. Their second full-length release is straight up well made, cool music. Its lyrical depth and killer musicianship make it a record to be reckoned with.

I Get the Feeling Central is louder and rougher than the band's debut album, Tough Age. K.'s vocals have become more aggressive, while Lauren Smith's bass lines have become twice as lush and badass. Penny Clark's adept guitar skills haven't waned in the slightest as she holds down super catchy surf-rock riffs and Chris Martel's drumming absolutely shines on this record.

Tracks like "Warm Hair" and "Landau, Luckman & Lake" are instrumental and romantic, while "50 Girls 50" and "New Orleans Square" are show-ready jams made for moshing. Only "Guilt" breaches the five

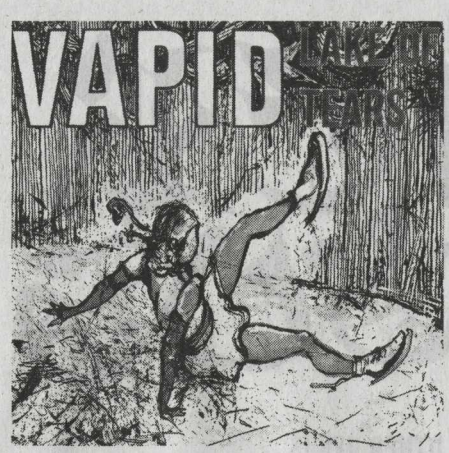


minute mark, the band being obvious fans of the pocket-sized pop song. These songs may be short but frivolous they are not. Tough Age comes back again with honest, even sad lyrics, set with a very high level of musical skill.

In "Castigation," the lyric "No one can promise they will always be your friend" delivers a blow straight to the gut. In the same track, K. sings woefully: "I never want to be alone," just before a frenzied guitar shred that ends the song. "Snakes & Ladders," a chugging, high energy rock track that could be a hit single, is catchy and sonically exciting. But, the lyrics — including the glum repetition of "I'll see you later" — evince a desire for emotional expression and a fearlessness when conveying emotional subject matter.

This is a theme that spans the whole record. The title track, "I Get That Feeling Central," is a sonic departure from the rest of the album, incorporating an electronic component that is reminiscent of eight-bit sound, with a simple chromatic guitar line throughout. Here, true to form, K. sings "Burned out, no potential / I feel inessential."

I Get the Feeling Central is yet another success for a band already confident in their own sound and thematic content. It is the party/melancholy dichotomy of Tough Age's music that makes *I Get the Feeling Central* stand out as a great album to add to a fantastic discography.—*Keagan Perlette*



VAPID
Lake Of Tears
(Self-Released)

Birthed in the now legendary "Emergency Room" era of Vancouver punk rock that brought us bands like Defektors and White Lung, Vapid happened almost by accident. In 2006, Caroline Doyle and Chris Moore had instruments they didn't know how to play. They enlisted Ben Phillips to teach them, who taught himself to play the drums in the process. Then in walked Katie Doyle, fresh out of musical theatre school. Armed with a voice to kill, she took the mic and a band was born in the truest punk fashion. With singles, an album, and a ton of shows, Vapid has definitely made their presence known.

Their second full length *Lake of Tears* has been ready for quite some time, just collecting dust while life happens and labels meander. The band finally decided that the songs were too good to waste so they have dusted it off, releasing the album themselves, and rightly so.

Recorded by Hayze Fisher (New Values), *Lake of Tears* is a collection of well written and well produced songs by a solid, evolving band. From the first track, "Dangerous Liaisons," things seem cleaner and poppier than past releases. But the vigorous essence of the band is still present. "Crystal Waters" really exhibits the strength and character of Katie Doyle's vocals while "1983" glides off on a wonderful, dark new wave tangent carried by Caroline Doyle's deep, steady bass line.

The scrappy "L.A.G.G.A.R.D." and rambunctious "Wild Party" remind us where Vapid came from and will especially appeal to fans of their classic 2008 single, "Do the Earthquake." Vapid then manage to bring everything together as the wonderfully melodic chorus of "White Lines" collides with a shower of guitar riffage. "Be Bad" is just pure punk rock and "Walk Away" is another well conceived mid-pace rocker that really speaks to the band's cohesion.

Lake of Tears has been a long time coming. And the band has seen many changes since the album's initial inception, with Moore leaving, Phillips taking on multiple duties, and Bryce Dunn (Tranzmittors) offering his talent on the kit for a few songs. But thankfully, Vapid has pulled through the changes and come out on top. *Lake of Tears* is worth the time and effort. It is a well-wrought album by an evolving, exciting band that is anything but vapid.—*Mark PaulHus*

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THE SECOND COMING OF OTHER JESUS

by Jasper Wrinch // Illustrations by Michael Shantz
Photography by Josh Gabert-Doyon

THE BAND HAS BUILT BOTH THE SKILLS AND THE CONFIDENCE TO WRITE, RECORD, AND PERFORM A GROWING CATALOGUE OF LOUD, CATCHY, AND OFTEN SATIRICAL POST-PUNK SONGS.

For many privileged people in the city, traveling along East Hastings can be anything from eye-opening to downright disturbing. Having long been home to a diversity of Vancouver's disenfranchised demographics, human struggle is clearly evident along the thoroughfare, while a thriving culture of art and music exists barely out of view.

To most, the marquees of the Rickshaw and the Astoria are about the only musical landmarks on the street. Though to a small, tight-knit, and ever-energetic community of artists and musicians, Hastings Street is a Mecca of creativity, strewn with warehouse-fronted venues, galleries, studios, and the like. Of these discrete and lively art spaces, the Red Gate holds a place among the most active and creative, serving as gallery, venue, studio, and rehearsal space.

And it's at Red Gate where *Discorder* sits down with Other Jesus, Vancouver post-punk trio and Red Gate mainstays. Settling into the worn couches next to a stage set up for their tour-commencing concert later in the evening, Foamy Bottomeater, Tuna Turner, and Urethra Franklin — bassist, drummer, and guitarist, respectively — discuss their views on being part of that community and their career as a band, amidst a torrent of jokes.

"For me it's just sort of natural to work in this kind of scenario and build something together in a community of like-minded people," explains Franklin. "Often what you want to have doesn't exist already."

Undeniably, the band has thrived amidst the Red Gate community. Forming, rehearsing, and performing in the space, the Red Gate gives Other Jesus the freedom to creatively excel, although, as Turner says, "We don't put any pressure on ourselves."

For Turner, the community serves as motivation to create. "I always feel more inspired by people who are directly around me, than people that I don't know personally. I feel like we've got a lot of really cool bands in Vancouver, and I feel like we feed off of each other, especially in the Red Gate."

The community's support has definitely given incentive for Other Jesus to evolve over the course of their still short career. Not even two years old, Other Jesus have released one record, *Bachelors of Art*, and are set to

MS

release their debut full-length album, *Everything is Problematic*, this September 19.

With a quick pace of musical output, Other Jesus believe their musical abilities are evolving just as quickly. "We definitely got better at our instruments; I think that's the main thing," says Bottomeater.

Having started playing their instruments with the purpose of forming Other Jesus, the band has built both the skills and the confidence to write, record, and perform a growing catalogue of loud, catchy, and often satirical post-punk songs. As Bottomeater says, "We're just better at playing music now." She describes how on *Bachelor of Art*, "We wrote the songs, and then recorded them right away," whereas on the new record, "We wrote the songs over a longer period of time."

When asked what's different about their new album, Franklin explains, "The first [record] was just kind of like a foot in the door to have something because we'd never recorded an album before." With the new record, Franklin says, "[Other Jesus] is a tighter band in general." Turner doesn't waste her words in stating that *Everything is Problematic* is "completely professional... to summarize, this new album is just better music."

Though Other Jesus lacks neither the confidence nor the work ethic to succeed, they insist on their band's dependence on Vancouver punk band Lié for their success. "If you play Lié's album backwards, it's our album forwards," claims Bottomeater jokingly. "There's a loophole with the copyright law."

This playful banter isn't exclusive to their group dynamic. *Everything is Problematic* continues to engage in the same tongue-in-cheek take on artistic and musical pretentiousness that their first record addressed. However, *Everything is Problematic* pokes fun at more than just art-gallery snobbery, as the band takes greater aim at radical leftist politics, particularly in their album title.

"The album name actually comes from an article written by a McGill student," says Bottomeater. "It was just talking about how we all operate in a small segment of society... and the politics of that society [make] everything problematic."

The work she refers to is Aurora Dagny's 2014 article "Everything is Problematic" from the *McGill Daily*, which addresses the dangers of getting caught up in the group mentality of anti-oppressive politics. While the article touches upon markedly engaging and controversial views on social justice and the culture that surrounds it, Other Jesus are quick to employ these concepts jokingly.

Additionally, there is a literal element to their album title. "It's how the songs ended up on the album," explains Bottomeater. To clarify Turner points out, "There's a fuck up in each one of them. Everything is problematic."

With self-depreciation and self-respect running equally strong amongst themselves, Other Jesus are clearly at home and comfortable with what they've become over the few short years they've been playing together.

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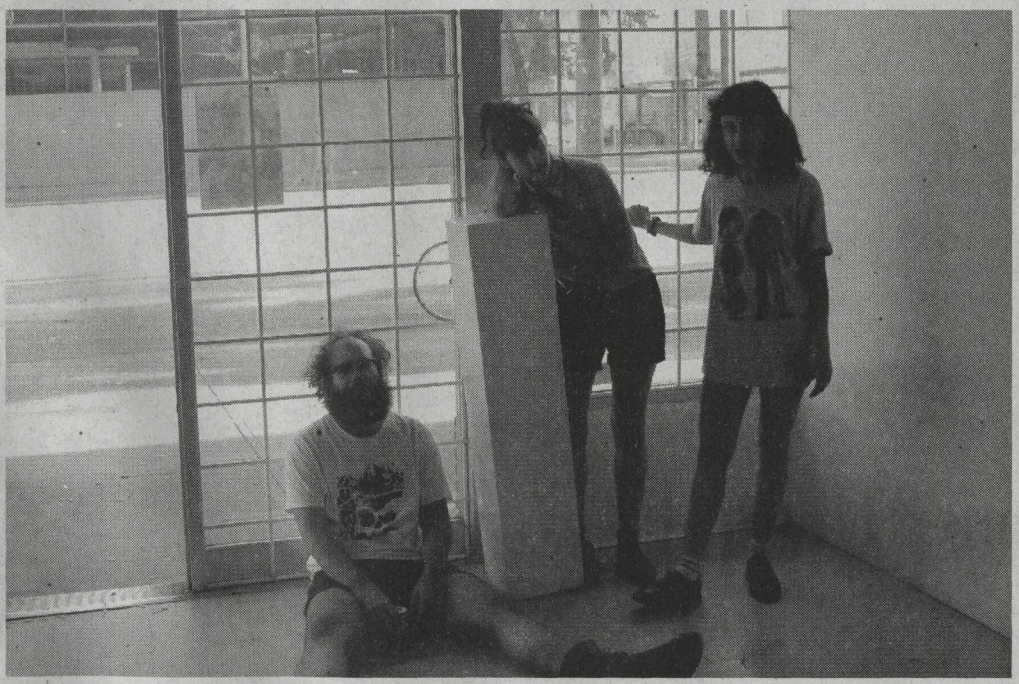

tv ugly

CRAMMED ONTO A COUCH

by Keagan Perlette // Illustrations by Dana Kearley
Photography by Konstantin Prodanovic

IT DAWNED ON ME THAT THEIR KIND OF MUSICAL COMPATIBILITY SHOULD COME AS NO SURPRISE, SINCE THEY SEEM TO BE STARRING IN THEIR VERY OWN, REAL-LIFE TV SHOW.

I am greeted at the front steps of the house tv ugly use as a jam space by blaring guitar and a very friendly, very fuzzy, grey cat. The music stops, and Dan emerges into the yellow light. When Alie, Rage, and finally, Gal, settle into the couches on the porch in the warm night air, I get the low down on how the four musicians — each multi-instrumentalists — came to form the garbage pop punk project that is tv ugly and what's behind their first EP, *UCLA Yankee Cola*.

"We started playing *Simpsons* trivia," Rage and Alie chorus. Gal and Dan came into the picture through a member of Dan's other band, Thee Ahs. "[She] was like 'Why aren't you in a band... you should make a band with Alie!'" Gal recalls. Because all members rotate instruments like a Rubik's Cube, there was no pressure to fill any of the roles and the group came together pretty organically. The four didn't actually hang out together until the band was formed, a fact I find inexplicable, but one that tv ugly seems to take in stride.

"I think we all had a mutual love of pop punk" Alie says, laughing. The four list Sum 41 (*UCLA Yankee Cola* is all killer, no filler), and the Pixies as top influences. "We all don't like the same stuff, too," says Gal. With a collective snicker, the group sites Phish as a band that they will never be interested in sounding like.

"We're a really pop culture oriented band," says Rage. The name tv ugly, as well as the title for the EP are *Simpsons* references. "I'd been sitting on that band name for a long time," Rage says, "[It's from the episode] where Moe gets plastic surgery and there is a flashback to him trying out for a soap opera and they make reference to this concept of like, being 'TV ugly' which is where you're just attractive enough to play an ugly person on TV."

The band's new merch t-shirt features Ross Geller from *Friends*, a classically "TV ugly" guy. Not every member of the band was stoked on the design, but it seems like that's the only rough patch in tv ugly's path as band mates.

"It's easy with tv ugly because our practices don't take that long and we don't argue. It's really productive," Gal explains. In fact, the ease with which the band creates together seems miraculous. "We usually all write our own parts, like one person will come in and have the backbone of the song ... and then we all just build around [that]" says Alie. "It's surprisingly easy ... I've never not liked a part that someone has made up," adds Rage.

It seems like all four members have a sixth sense for what the vision of the band is, and what the other three members will be into playing. Gal elaborates, "I don't think any of us are going to come to the band with a song that we know we're not going to want to play." As Alie explains, "people take it in directions you maybe didn't expect them to," and in this way, the band is united by their mutual musical taste rather than specific pre-discussed ideas about genre and sound. "I think we also kind of like it to be a little bit eclectic," she adds, "[We] like every song to be a little different from the next one."

UCLA Yankee Cola is about as eclectic as it gets for a six song collection. The first track, "QC," is straight up pop (very reminiscent of Alie's other band, Supermoon). "Werewolfing" moves into darker territory with grungy, distorted guitar. The third track, "Night Before," jolts when Gal's punk vocals come in instead of Rage and Alie's female surf pop voices, which dominate the rest of the EP. "Shit Eating" is a song to mosh to, while "Slow Thighs" is more of a laying in bed lament. The final track "Trash Party" is a dance song with Riot grrrl roots that ends the EP with a bang.

tv ugly's sound is the unfiltered result of what the four members are experimenting with. "I love power chords," says Dan, "In Thee Ahs we don't play power chords, which I like too, but I just love straightforward music and I feel like our songs are just so straightforward." Building on this Rage says, "I think it's safe to write a straightforward jam... Then there is so much room for people to make it [something different]."

The camaraderie on the porch between the members of tv ugly is both adorable and admirable. When discussing their upcoming tour, Alie says, "I like playing car games. I like playing 20 Questions." Rage is quick to shout, "I like playing 20 Questions also!" tv ugly also love the Food Network show *Chopped*, and they spend a few minutes devising an in-car version of the cooking challenge in which competitors have to make meals with strange ingredients. "Are we going to actually chop people?" Alie asks. "How is that going to work?"

When I left tv ugly to their band practice, I realized that the title sequences in both *Friends* and *the Simpsons* feature the main characters sitting on a couch. And there they had been, sitting on a couch in the spotlight, just like on one of those shows. It dawned on me that their kind of musical compatibility should come as no surprise, since they seem to be starring in their very own, real-life TV show. And, given the longevity of their predecessors and their current good ratings in Vancouver's music scene, hopefully there will be many renewed seasons to come for tv ugly.

UCLA Yankee Cola *will be released by Vancouver's Alarum Records on a to-be-announced date in September.*

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VIVO VANCOUVER!

by Brody Rokstad // Illustrations by Cristian Fowlie
Photography by Jaqueline Manoukian

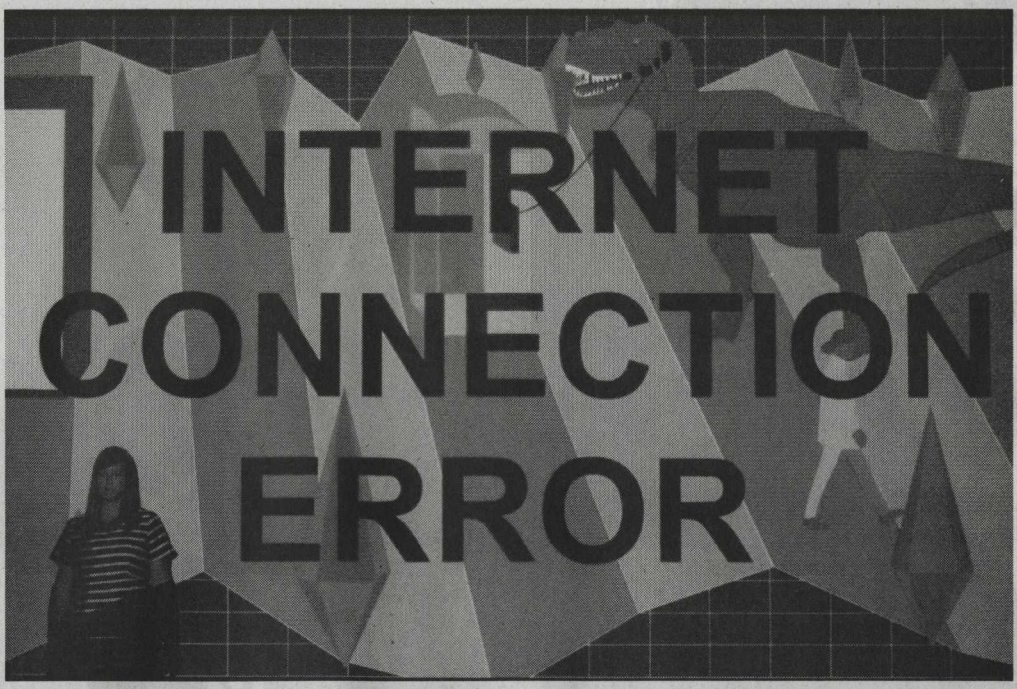
HOPEFULLY MORE VANCOUVER VIDEO ARTISTS WILL TAKE NOTE OF THE EVENT AND START SUBMITTING THEIR WORKS TO HELP PUT VANCOUVER BACK ON THE MAP IN THE GLOBAL VIDEO ART COMMUNITY.

Since 1973, VIVO Media Arts has been supporting and promoting the video art community across Canada. Starting out as the first video exchange library in the world, the organization has since launched many programs and services that help artists develop and share their works with the world. One of its latest creations is the New Additions Series — a monthly video series that showcases video works from all over the globe. Each month a call for submissions goes out online with a focus on a particular theme, after which a selection of works are chosen for screening at VIVO's East Van Media Arts Centre.

After attending the eighth New Additions screening on August 12, I got to sit down with Shauna Jean Doherty, the Distribution and Outreach Manager for Video Out at VIVO. Apart from having a delightful name, Doherty has an impressive list of credentials. She has a BA with honours from the University of Toronto with a double major in Book and Media Studies and Semiotic Theory and Communications, and has an MFA in Art Criticism and Curatorial Practise from the Ontario College of Art and Design. In addition to her work at VIVO, she also curates events in Toronto, writes art reviews, and is the Vancouver correspondent for Daily Serving, a California-based art criticism publication. In other words, she knows her shit.

Doherty is an excellent conversationalist. Sitting down with her immediately reveals the passion and excitement she has for her new role at VIVO. "It's just really nice to be getting people out on a regular basis to VIVO and growing the video community. We're getting exposure for international artists and their videos as they come into the collection, and we're getting some real traffic in terms of artists submitting their works." The New Additions Series isn't just about growing the video community in Vancouver alone — one of the objectives of the series is to continue to promote video content all over the world. "Ideally we'll have curators and possibly festival programmers coming out to see what we have newly in circulation, so that they can rent these works to screen them elsewhere."

VIVO has always had a political element present in its mandate, and as such Doherty intends to continue this tradition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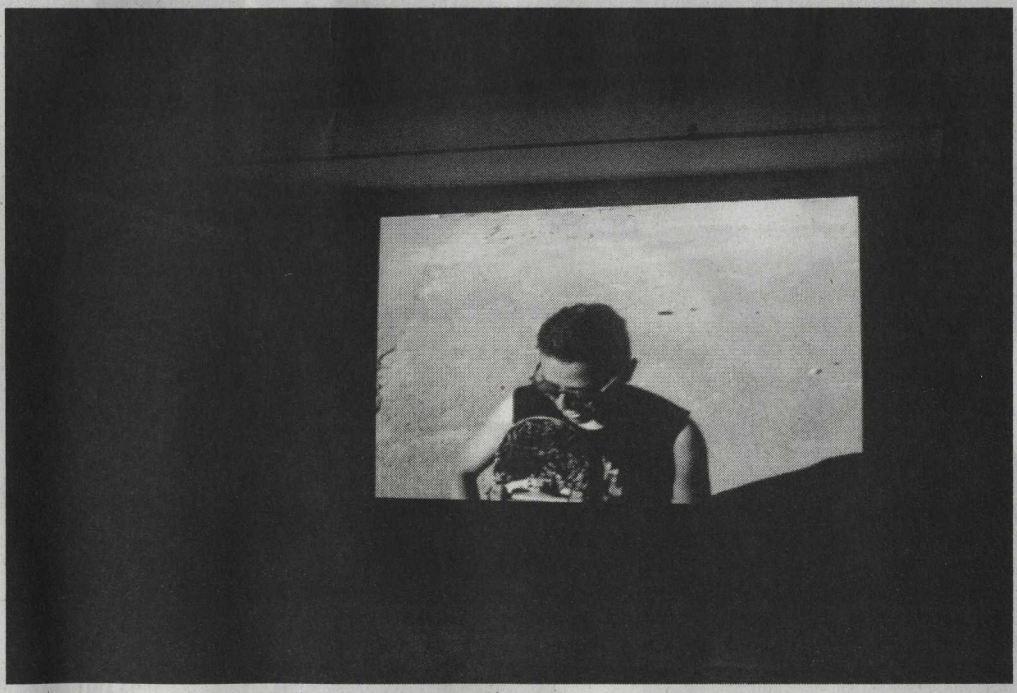

with the New Additions Series. "Since its beginning, Video Out has centered on social activism, feminism, labour issues, etc — and so in the future I definitely want to look at activism and try not to be very fearful of collecting works that are truthful about political issues. It's really important to me to keep in the back of my mind how Video Out started and not to forget these roots."

Each monthly call for submission generates quite a response, and Doherty typically goes through 60-80 submissions. That's a lot of content, and when asked what someone can expect to see at a New Additions screening, she says the variety of responses makes things unpredictable and exciting. "Each New Additions screening is different because the calls for submission are so different — and since the works are from all over the world, it's hard to say or anticipate what someone might see at a screening. They'll see works that are everything from challenging to funny. Some works are really glossy and professional looking, while others are more raw....so it's a real variety."

The title theme for the past screening on August 12 was "In a Queer Time and Place." It featured an array of videos that touched on the myriad of issues surrounding the LGBTQ+ community. The videos had a range of qualities — they were candid, sincere, humorous, introspective, and touching. I found myself quite moved more than once at the screening. Doherty really enjoyed the event as well. "The submissions for 'In a Queer Time and Place' were the most imaginative of any program we've had so far, which is really interesting. It's like this group of people are interested in creating new mythologies because the ones that currently exist aren't sufficing to describe their experience of the world. I found that really touching and really cool."

I ask Doherty if there's anything she would like to see more of at a New Additions screening, and her response is concise: "I wish there were more Vancouver-based submissions." She hopes that her time at VIVO can help change this. "Taking on the position of Distribution and Outreach Manager, I really wanted to grow Video Out's collection of Vancouver video artworks, especially since we have such a strong historical collection of Vancouver works, and Vancouver has an incredible history of strong video art makers, and I am interested in contributing to that history by taking up contemporary works, but they're just not coming in for some reason." Hopefully more Vancouver video artists will take note of the event and start submitting their works to help put Vancouver back on the map in the global video art community.

The next event — ninth in the series — will take place on September 16. This screening is titled "Personal Performance: Video as Autobiography" and has a directive for self-interrogation. You can bet that that is going to generate some interesting responses. Submissions will feature one individual, a camera, and essentially anything they wish to share about themselves with the world — there's bound to be some pretty truthful and striking works. Doherty has gotten more responses to this call than any other so far. She predicts that the submissions will be quite personal, which makes choosing which submissions get screened difficult. "It's going to be, I think, very intense because it may be so confessional or diaristic and I'm going to be there, assessing the value of these revelations." I don't envy her in her task.

Considering the immediacy and intimacy of video art as a unique medium for self-expression, this September's autobiographical theme is sure to be especially compelling. For anyone who is a student of the human condition, VIVO's New Additions Series is a monthly event that will provide stark food for thought.

Check out the next New Additions screening — "Personal Performance: Video as Autobiography" — at 7:00 pm on September 16, at VIVO Media Arts Centre, 2625 Kaslo Street, Vancouver.

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RIO THEATRE

1660 EAST BROADWAY

SEPT

SEPT 1
I AM CHRIS FARLEY
7:00PM
PHOENIX
9:30PM

SEPT 2
NOT THE BEES!
A BURLESQUE TRIBUTE TO NICOLAS CAGE

SEPT 3
PAUL ANTHONY'S TALENT TIME
8TH SEASON LAUNCH!

SEPT 4
TMNT DOUBLE BILL
TEENAGE MUTANT NINJA TURTLES (1990)
9:30
TEENAGE MUTANT NINJA TURTLES 2 (1991)
11:30

SEPT 5
TURBO KID
10:00PM
CHECK WWW.RIOTHEATRE.CA FOR ADDITIONAL DATES

SEPT 9
JODOROWSKY'S DUNE
6:45PM
THE GENTLEMEN HECKLERS PRESENT:
DAVID LYNCH'S *DUNE* 9:00 PM

SEPT 11
THE FOUND FOOTAGE FILM FESTIVAL SCREENING AND COMPETITION
$500 PRIZE! 8:00 PM
LET THE RIGHT ONE IN
11:30

SEPT 14
THE GREENPEACE DOCUMENTARY
HOW TO CHANGE THE WORLD
THE YES MEN ARE REVOLTING
WITH A SKYPE Q&A
TIMES TBA

SEPT 16
THE FICTIONALS COMEDY CO. PRESENTS:
IMPROV AGAINST HUMANITY!
#IAHATRIO

SEPT 18
HUMP! FILM FESTIVAL
THE DIRTY FILM FESTIVAL CURATED BY DAN SAVAGE

SEPT 19
HUMP! FILM FESTIVAL
THE DIRTY FILM FESTIVAL CURATED BY DAN SAVAGE

SEPT 20
LISTENING
6:30 PM

SEPT 22
THE CRITICAL HIT SHOW!
A LIVE DUNGEONS & DRAGONS COMEDY EXPERIENCE
#DNDLIVE

FOR MORE INFO AND TO PURCHASE TICKETS VISIT:

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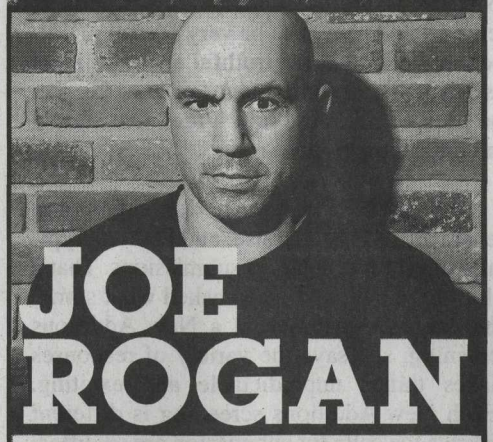
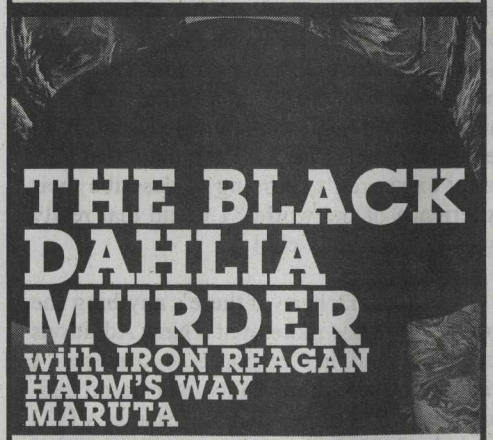
UNION EVENTS
TICKETS AT ticketfly



JOE ROGAN
SEPT 18 - ORPHEUM THEATRE
SHOW 8 PM

EPICA & ELUVEITIE
with THE AGONIST
SEPTEMBER 22 - VOGUE THEATRE
DOOR 7 PM - ALL AGES - TIX ALSO AT EPICA.NL & ELUVEITIE.CH



THE BLACK DAHLIA MURDER
with IRON REAGAN
HARM'S WAY
MARUTA
OCTOBER 13 - RICKSHAW THEATRE
DOOR 7 PM - 19+ NO MINORS

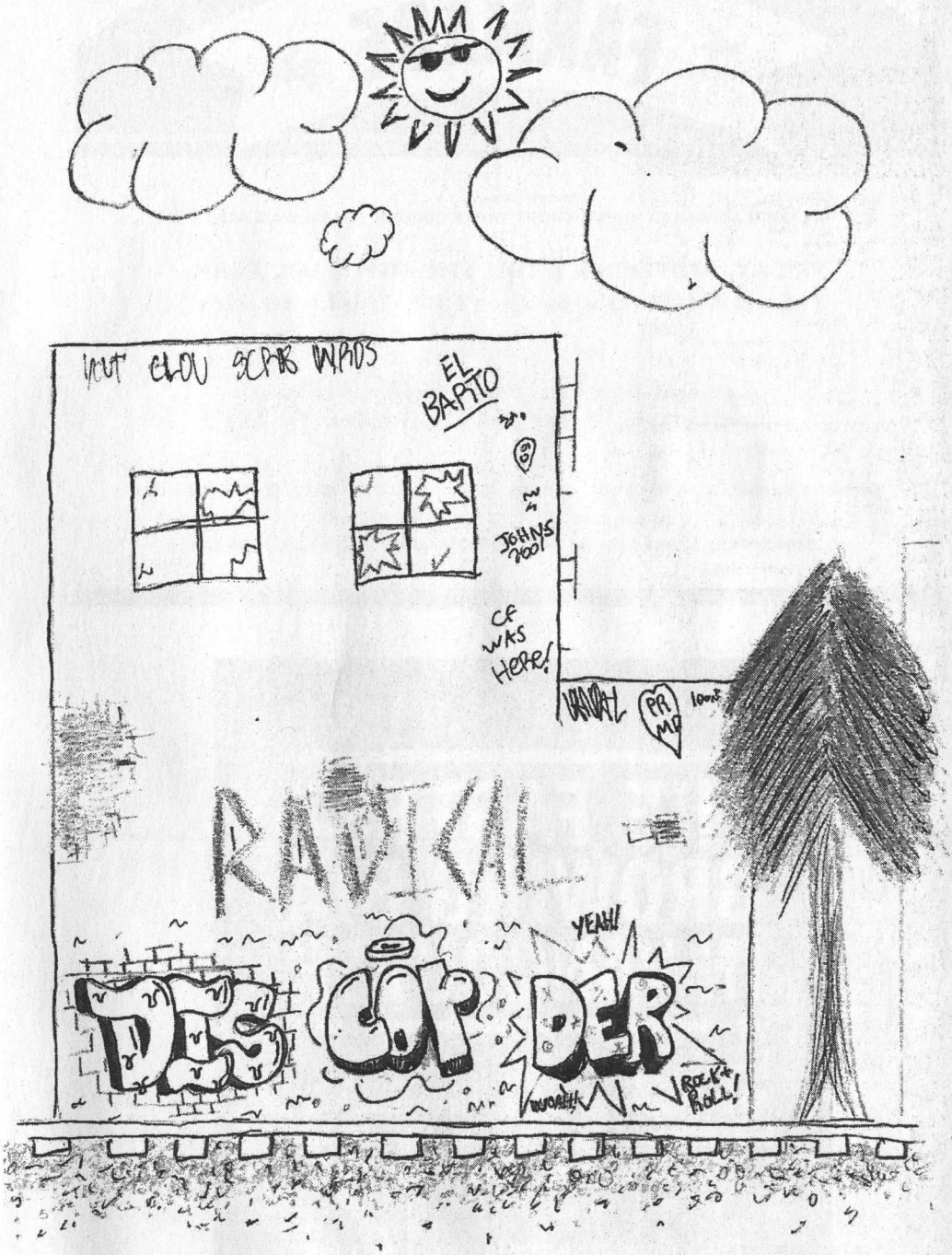


Illustration by Connor McCabe

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FARMADE

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FREE ADMISSION (CASH ONLY FOR FOOD + DRINK PURCHASES)

FEATURING FARM-FRESH FOOD | BEVERAGE GARDEN
CHILDREN'S AREA | FREE FARM TOURS | SQUARE DANCING

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CITR 101.9FM PROGRAM GUIDE

DISCORDER RECOMENDS LISTENING TO CITR ONLINE AT CITR.CA EVERY DAY

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00			MOON GROK		MOON GROK	MOON GROK	BEPI CRESPAN PRESENTS...
8:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	MOON GROK	THE SECTOR	THE SATURDAY EDGE	
9:00				THE COMMUNITY LIVING SHOW	UP ON THE ROOF		CLASSICAL CHAOS
10:00			POP DRONES	A FACE FOR RADIO	THE SCREEN GIRLS		SHOOK-SHOOKTA
11:00	LANGUAGE TO LANGUAGE	ROCKET FROM RUSSIA		TRANSITION STATE	THE CATS PAJAMS		
12:00	SYNCHRON-ICITY	MORNING AFTER SHOW	CITED! / THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	THE ROCKERS SHOW
1:00	PARTS UNKNOWN	SHINE ON	DOWN THE RABBIT HOLE / MOON GROK	THE PERMA-NENT RAIN RADIO / MOON GROK	FEMCONCEPT	POWER CHORD	
2:00		STUDENT SPE-CIAL HOUR	EXTRAENVIRONMEN-TALIST	MUSAK FOR THEOBSERVANT	RADIO ZERO		
3:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK / SPORTS IS FUN	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE
4:00	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	SOUL SANDWICH			
5:00	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
6:00	ALL EARS	FLEX YOUR HEAD	SHARING SCIENCE / SAM-SQUANTCH'S HIDEAWAY / INNER SPACE	ARE YOU AWARE / MOON GROK / PEANUT BUTTER 'N' JAMS	STRANDED	NASHA VOLNA	CRESCENDO
7:00						SOULSHIP ENTERPRISE	MORE THAN HUMAN
8:00	EXPLODING HEAD MOVIES	INSIDE OUT	FOLK OASIS	THE SPICE OF LIFE / NEW ERA	AFRICAN RHYTHMS	WHITE NOISE	RHYTHMS INDIA / TECHNO PROGRES-SIVO
9:00	THE JAZZ SHOW	CRIMES & TREASONS		LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	BOOTLEGS & B-SIDES
10:00					CANADA POST ROCK		TRANCEN-DANCE
11:00		NOD ON THE LIST	MOON GROK	COPY/PASTE	THE MEDICINE SHOW	RANDO-PHONIC	
12:00	CITR GHOST MIX	G4E	CITR GHOST MIX	AURAL TEN-TACLES	THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX
1:00							
2:00		CITR GHOST MIX					
3:00							
4:00							
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. queerfmradio@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 Alternating Mondays 6pm
All Ears is an advice radio program targetted 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: folkoasis@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: steveedge3@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 Rhyhms 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.
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 d.i.y. 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 electic mix of electronic and acoustic beats and layers, chants, and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

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, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul, and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike @trancendance.net. Website: www.trancendance.net.

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 12:30am
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.

Samsquantch'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 Pajams FRI 11am
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajams: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lo-fi 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.

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

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 TUES 2pm
Students play music.

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

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: rocketfrom russiacitr@gmail.com. Facebook: https://www.facebook.comRocketFromRussia. 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..

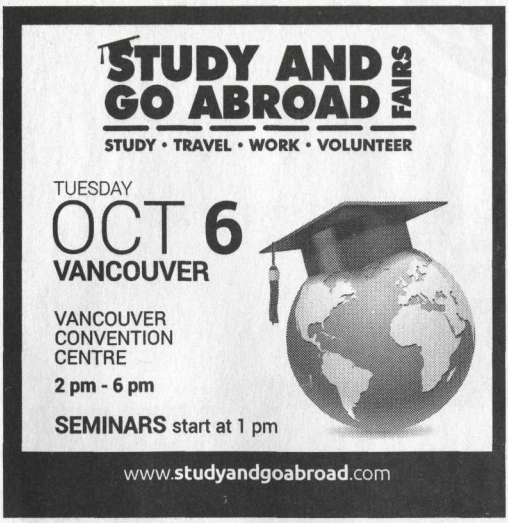
LOUD

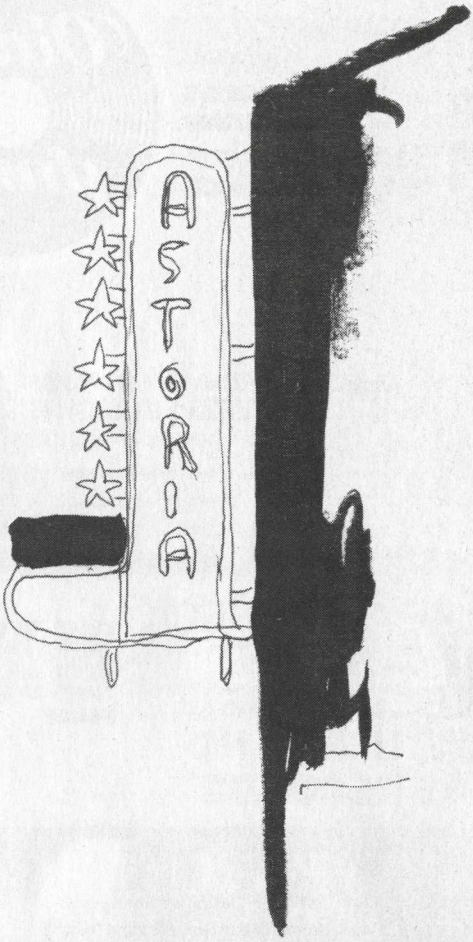
Power Chord SAT 1pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

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

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.





Illustrtions by Josh Conrad

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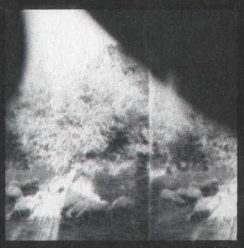

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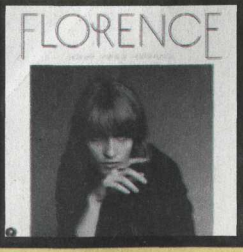

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