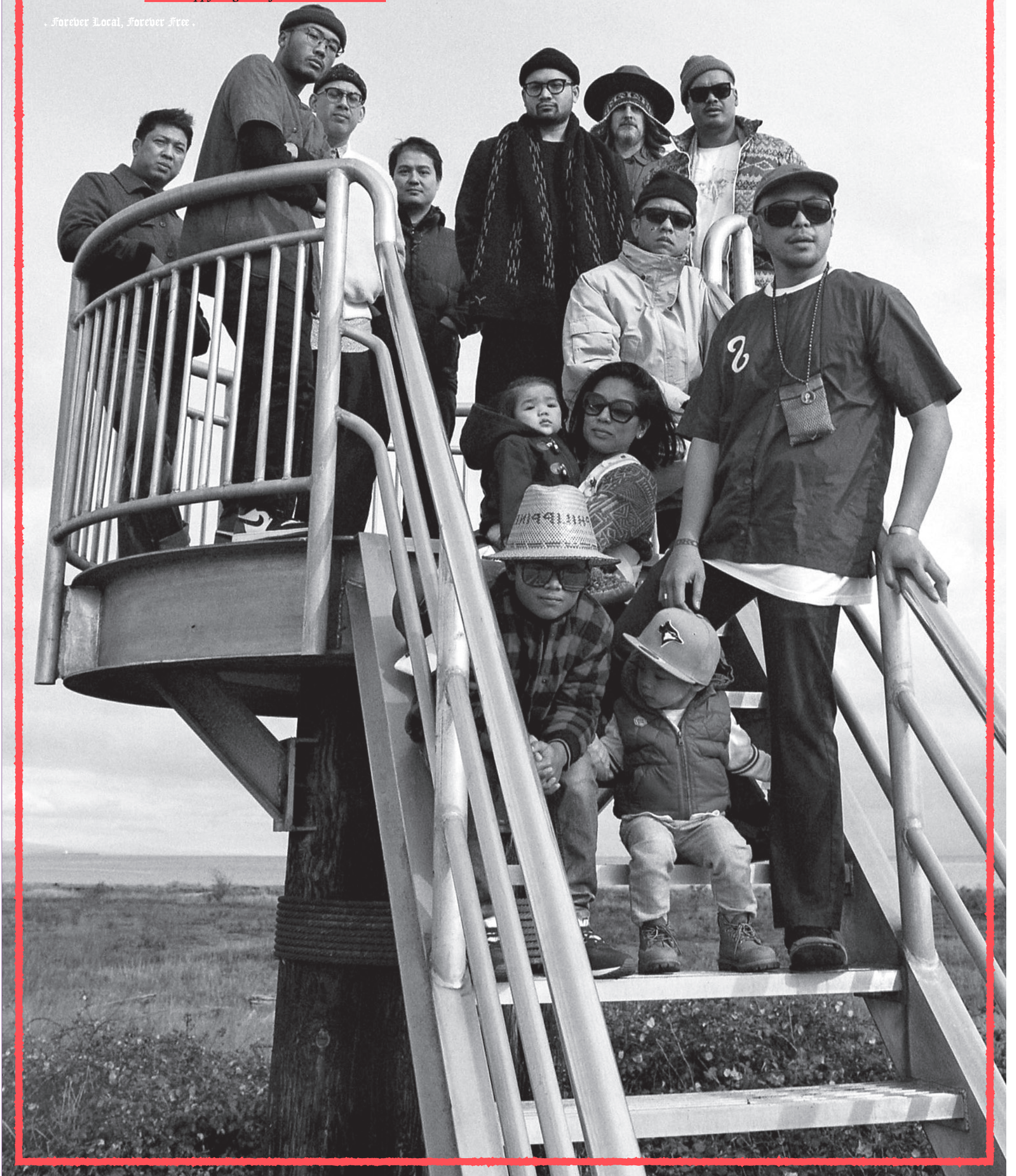


# DISCORDER

November **m a g a z i n e**

2016 *"that scrappy magazine from CiTRI101.9FM"*

Forever Local, Forever Free.





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GOODWOOD ATOMS, THE X PRESIDENTS, BAREFOOT MOUNTAIN, TERRY, THE FOOD, MATT HOYLES JESS VAIRA, MARC-E & BENNY WISE

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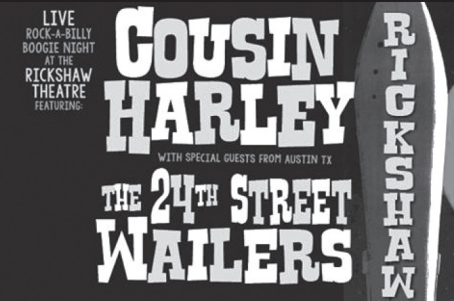
**NOV 26** **THEE OH SEES**  
ALEX CAMERON



**DEC 1** **THE BALCONIES, THE LIVING & THE BENTON ROARK BAND**

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Over the last week of October I was called a pig by my landlords when they attempted to illegally renovate a section of tiles in my kitchen, causing the ceiling to fall down. I was a pig because I wouldn't clean up the dust, which they couldn't guarantee was not asbestos. After barraging my roommate and I with insults and eviction threats, my landlords followed up with a sickeningly sweet text message saying we should "start fresh." They obviously sent that after Googling the sections of the Residential Tenancy Act quoted by my housemate, and realizing that we are informed and empowered.

I'm writing this anecdote into *Discorder Magazine* recognizing that our reader demographic — and all demographics unfortunate enough to be navigating the Vancouver rental market right now — are being disrespected in similar ways every day.

Listen up, Big Money! You praise emerging entrepreneurs and creatives for building a culture around and adding value to your investments, but you treat us like shit. Or, at the very least, you enable a hostile housing market that treats us like shit.

Renter-readers, always remember that you have rights as outlined by the Residential Tenancy Act. Look it up online, and contact the Residential Tenancy Branch (RTB) if you have questions or emergencies.

There are several articles in this month's *Discorder* that promote different avenues of social engagement and advocacy; Courtney Heffernan interviews Sydney Ball, coordinator of the reimagined Media Democracy Days November 15-19; Christine Powell talks all-ages venues with Heidi Holland and Kat Kott, who recently revived the Safe Amplification Society; and Shebli Khoury sits down with James Black Gallery curators Misery Fields and Zandi Dandizette, whose live-in studio space is destined for condominiums.

A farewell is in order for wendythirteen's *Thrashers* shows at Funky Winkerbeans. Another venue shuts its doors to live music. What a surprise.

As I write this Editor's Note, I'm fired up! I'm angry! But it's good. I feel change coming.

A+  
BB

PS. *Discorder* is hosting a showcase of local and emerging hip hop Friday, November 18 at the Media Club, featuring So Loki, Missy D, R.O.M.I., Something August, Spotty Josif and Freeman Young. Tickets \$10 in advance on [brownpapertickets.com](http://brownpapertickets.com). Come check out this lineup, with artists suggested by So Loki and Crimes & Treasons, and support indie publishing while you're at it! (Unfortunately, this event is 19+)

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# HOTHEAD

DEAR JPNSGRLS,

ello yes, I'd like a word with you! I am so curious about yr group and yr style :-). Yr music is fine. I heard about u guys because u have been on the charts for 8 weeks now. You were the top played artist at CiTR for an entire week in sept. But I have like, no idea what yr about and I have so many q's to ask you mostly about yr group's name.

how did u come up w this name? was the band name "WITE BOIS" taken? I'm just like so curious about why you identify with all Japanese girls. Or is it that you like all Japanese girls?

ok u listened to mass of the fermenting dregs (sick band name) and u thought they were rly good. OK and they were female identified artists, right, and they're Japanese, cool. but like, I still am confuse.

I think it's so funny that u wanted yr bandname to be spelled Japanese girls, but u couldn't because "vowels are the difference between googling our band and getting call girls and pornhouse sites, and not." Do u think that taking the vowels out of a fetish makes it go away? Lol- u have reduced the bad band name that reduces that cool band.

have you guys heard of the slits or perfect pussy? even though some ppl might find them offensive, I think that these r all really good band names! and u know why??? maybe it's because they're reclaiming the parts of themselves that certain ppl ( dunno who) can't see past. Another cool band u may like- half chinese.

XX

ovaltine pal

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## VENUEWS THE JAMES BLACK GALLERY



words by Shebli Khoury // illustrations by Sofia Samshunahar // photos by Jennifer Van Houten

Colourful tortellini and chicken catch my eye in the kitchen at The James Black Gallery as I wait for artist residents, Misery Fields and Zandi Dandizette. The food goes well with the colourful Mount Pleasant building I find myself in. When this interview takes place, the gallery is transitioning between shows. Tables, photographs and installations — like the huge cauldronesque art project in the middle of Zandi's blue bedroom — are found throughout the house. Built in 1889, the building has undergone changes from Victorian era residence, to disuse, to live-in-

gallery — a fitting testament to its adaptability.

Also fitting is Zandi's description of the gallery as an "in between." Resident artists both live at JBG and use the exhibition space. And that means all the space: the kitchen has been used for meatball art (and general cooking), and the backyard shed is currently a ceramics studio.

Speaking to the camaraderie of collective living, Misery says, "Being here opened up a whole new community." The artists learn from each other, bringing different skills and experiences to the house. JBG allows for the strengthening of relationships



between residents and other artists in Vancouver through shared exhibitions and events. It also facilitates international connections through open calls for submissions and digital shows.

"The gallery can be whatever we want it to be," Misery tells me as we tour the space. They continue, "[It] allows artists to showcase art that wouldn't normally be showcased elsewhere."

JBG puts on a variety of conventional and unconventional shows. "[It was] a normal gallery for ROVE, [the bi-annual Mount Pleasant artwalk] and then Liminal Confines happened [a JBG curated exhibition that explored social, emotional and sexual boundaries], and that was a different experience. [It] was maybe too surprising for some people,"

Zandi says. Misery continues, "It is a unique space doing unique things that might not exist [otherwise]." Examples of previous performances at the gallery include Misery's sound installation in a black room, and local tattoo artist Mason Hamilton choosing to tattoo himself for hours.

The gallery puts on shows that are "more challenging," and with "more leeway curating the space" than traditional exhibitions. The shows in general are interactive and intimate, attracting all demographics. Zandi is proud of that, recounting a story of a 20-year-old speaking with a 40-year-old, cheap beer in hand, about the art on display.

Events at The James Black Gallery really depend on the creative practices of the artists in res-

idence, adding to the adaptability of the gallery. Misery and a fellow artist Echo focus on music and on November 9, the gallery is hosting an event called Animal Colony. Misery's friend Andrew Morrison of the bands Black Pills, Taxa and Hanging Heart pitched the idea of having improvisational music events. The first installment of this idea will be an improvised and experimental noise guitar show.

The gallery is in a complicated situation, with the landlord planning to tear down the gallery for condos. There are efforts to grant the building heritage status to protect it. In the meantime, however, Zandi says they will continue to establish themselves as a cultural spot through exhibitions and accessibility to studio space.

The James Black Gallery is a necessary space. It allows artists to experiment and develop their practices collaboratively. It's also a starting point for artists that might have difficulty getting exhibited elsewhere in Vancouver. The gallery is already an important cultural spot, "especially with the high living costs," says Zandi.

The gallery is a "hidden gem" Zandi had first told me, but gems are hard and finished. JBG is a different kind of gem, liquid and eclectic.

For more information on The James Black Gallery, including exhibitions, residents and residencies, visit [thejamesblack.gallery](http://thejamesblack.gallery). Animal Colony Volume 1: Guitar is November 9.



# Echuta.



## For Honesty's Sake

words by Chris Yee // photos by Jill Willcott // illustration Henrieta Lau

Considering how haunted their music often comes across, evoking in parts Bill Callahan, Leonard Cohen and Jandek, Andy Resto and Ace Martens of minimalist guitar and drums duo Echuta are a pretty approachable (and fun) pair.

In addition to playing guitar in Echuta, Resto writes and performs the lyrics and essentially masterminds the band: "I can hire and fire whoever I want," he jokes. Martens accents Resto's compositions with what Martens himself terms "decorative drumming."

"I'm not a traditional style drummer," Martens notes, with some understatement. The two started playing together not long after Resto started writing Echuta songs. Both Resto and Martens admit that they are beginners in their respective roles in the band. Resto had only started writing and recording songs a year or two ago, and Martens had "never sat behind a drum kit in his life."

There's a certain wryness to Resto and Martens' sense of humour. After all, the name of their band is taken from *Star Wars*, of all places — specifically, an untranslatable rude turn of phrase from a throwaway gag in *The Empire Strikes Back*. Yet at the same time, one wonders if this title hints at a deeper examination of untranslatability — or better yet, ineffability — in Echuta's output. Indeed, Resto seems to embody this strug-

gle even during the interview, often finding himself talking in circles (his admission) trying to place his words *just so*.

Resto meditates on this point in his own elliptical way. "I guess what inspires me is music or writing that is incredibly personal in a particular way, not so much personal in the way that I have to write about what I did yesterday or the names of everybody that I know, but in that the way I express something is necessitated by who I am or what I think about, [such] that I wouldn't be able to translate it into something else because then it would [be] disingenuous."

"It's an attempt to not compromise, but also [to] not just... have experimentation or oddity just for oddity's sake, but more for honesty's sake," Resto continues.

For all this talk of honest songwriting, Resto resists calling what he does "songwriting," strictly speaking — or worse still, describe himself as a "singer-songwriter."

"I don't like the word 'songwriter' because I don't like the word 'song.' I don't like conceiving of something as a song," Resto explains. "It's all by coincidence. You sing by coincidence or it's a song by coincidence, but the essence of it lies somewhere else."

Resto and Martens have recently finished work on a new, 11-song cassette for Echuta, tentatively titled *Morning Figure When Absolutely Calm*. ("Morning like a.m., not like sad," Resto says. "I think 'Mourning Figure' would be too melodramatic.") It will come out later this year on Agony Klub, a "music & printed matter" label run by KC Wei, best known locally for her solo project hazy and curating the art rock? concert series at the Astoria. Echuta also plans to begin playing shows again, something that went by the

says. Continuing in his wry way, he adds, "Andy pushes me out of my comfort zone in the same way having wet socks pushes you out of your comfort zone."

With a certain characteristic self-effacement, Resto continues, "I'll come up with these basic ideas, or whatever it is, and [Ace] makes it a lot more expansive."

In a similar vein, Resto is humble about his role more generally in Vancouver's independent music and arts community. (Disclosure: In addition to his musical endeavours, Resto is CiTR's Music Director, and hosts his own program on CiTR called *The Burrow*.)



"I THINK WE BOTH FEEL A LITTLE BIT LIKE WE PUSH EACH OTHER OUT OF OUR COMFORT ZONES."

In fact, Resto locates his songwriting practice closer to cut-up poetry. "Lots of times I'm cutting out... cutting down... paring down whole sentences to more evocative words," he says. "I like to write in chunks of imagery... there's a bit of a thread that runs through it, but [the lyrics] come from these disparate places, to come together."

wayside when they were recording *Morning Figure*.

*Morning Figure* is a record of the latest developments in Echuta's sound, which Resto and Martens both pin down to working with each other. "I think we both feel a little bit like we push each other out of our comfort zones," Martens

"There are times when it really strikes me how small this world is," Resto says. "It's like [we're] these rats that have crawled out of a sewer, and it's like 'We shouldn't be seeing each other in the daylight, this is so weird'... It just strikes [me] how odd it is to recognize people from day to day."

Speaking to his involvement in the local art community, Resto continues, "Just because you're respected and successful within this circle, doesn't mean it's not still good to be kind and understanding of people who are wanting to get involved or who have different tastes ... it's bigger than this."



Echuta is playing with *Failing and Old Girl* at The Emerald November 10. *Morning Figure When Absolutely Calm* will be released on Agony Klub in late November or early December. Listen to Echuta at [soundcloud.com/andy-10](https://soundcloud.com/andy-10).



# MDD MEDIA DEMOCRACY takes A NEW SHAPE

words by Courtney Heffernan  
// illustrations by Graham McFie

**"T**he media landscape we operate in currently in Canada is frightening because of the mass concentration." Media Democracy Days coordinator Sydney Ball refers to Postmedia Network's ownership of the majority of the newspapers across Canada. She continues, "[The media landscape] is always getting a little bit more dire but ... there certainly is great journalism happening, and there is great media content being produced."

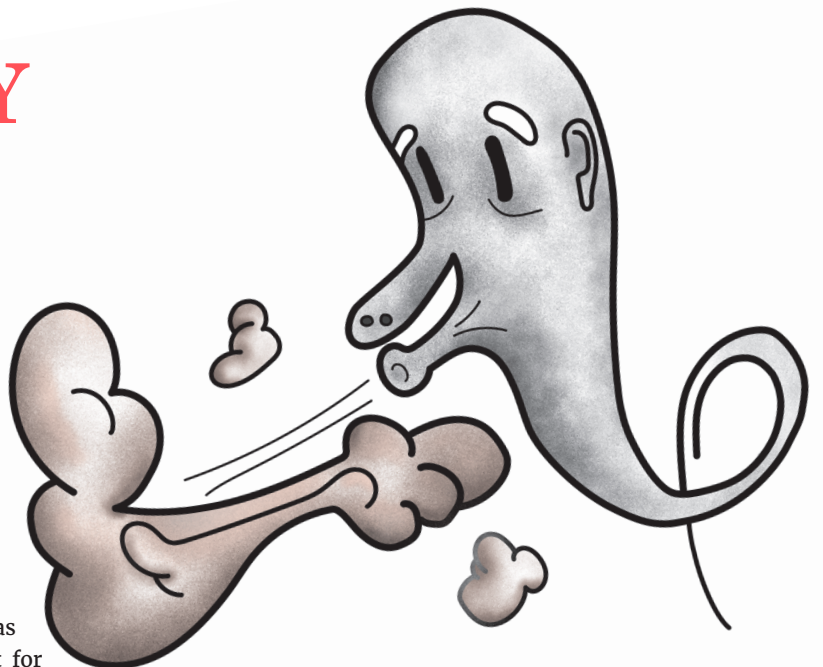
In its sixteenth year operating out of the School of Communications at SFU, Media Democracy Days continues to broaden the scope of its conversations about media and democracy, and its commitment to supporting the production of non-mainstream media. When I ask Ball for her

perspective on media democracy, the concept that is the conference's focus, she replies, "It really needs to serve the public if it's going to be a democratic media system. That means to ask questions about who it is producing news, what stories get into news, who's producing media and what kind of policies shape the media that we're consuming."

The concept of democracy is inherent to the structure of Media Democracy Days 2016. Ball says of this year's program format, "We want inclusivity to be not an afterthought, but actually to become part of how we build the program in the first place." Much of the programming for

hadn't had the opportunities to before." Of the program structure, Ball says, "Besides the keynote and besides the community radio events at the Inspiration Lab, the rest of our program was shaped by people that showed up to the Co-Lab. [They] either came with ideas of what they wanted to host for Media Democracy Days, or collaborated with other people they met."

Ball and her main collaborator Stuart Poyntz, Associate Professor in the SFU School of Communications, "got excited about the possibility of having a more collaborative project, of having a lot of space for maybe people that don't know how to get



**M**edia Democracy Days is designed to include individuals and organizations with non-mainstream perspectives, with the intention of fostering an inclusive and critical

Without independent media and media activism, society runs the risk of only hearing a national narrative that places network interests before truth speaking journalism. "If you don't have a media system that's representative, if you don't have a media system that's going to challenge power, then we're really at a detriment. People aren't going to be able to make political choices or make choices in their communities or really understand what Canada looks like," explains Ball.

When I say that media democracy seems more important now than ever, Ball counters, "It's always been important. It's never, not been important."

*Media Democracy Days will be held on November 15-16 at the Vancouver Public Library's Inspiration Lab, and November 19 at SFU Harbour Centre. Ryan McMahon (Red Man Laughing Podcast) will deliver a keynote speech at 12pm on November 19. More information at 2016.mediademocracysdays.ca.*

**"If you don't have a media system that's representative, if you don't have a media system that's going to challenge power, then we're really at a detriment."**

Media Democracy Days was shaped and determined by the Co-Lab hosted on September 15. The Co-Lab brought together people involved with different aspects of media activism with the intention of offering opportunities to individuals and groups to collaborate on public programming.

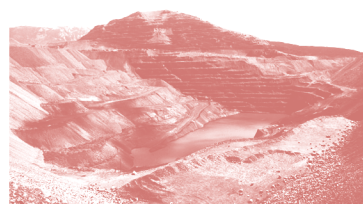
One of Ball's aims as coordinator is to include those who are interested in media democracy, whose work is outside of the scope of traditional journalism and what is commonly thought to be media. Ball and her team issued prompts for the Co-Lab and based on the topics, they "[received] really creative responses from people that wanted to participate in our program that maybe

involved with media activism to get involved ... as well as pick up skills." One of the collaborations set for November 19 is between Access to Media Education Society and Cascadia Deaf Nation. The two organizations have teamed up to facilitate a workshop called "How Do We Leap?" where participants will create a collaborative art piece based on ideas of solidarity around environmental action.

This year's program will also include workshops from CiTR 101.9FM and Vancouver Co-op Radio (100.5FM) in partnership with the Vancouver Public Library on media making and audio production, titled "Community Radio Takeover at the Inspiration Lab." Through Media Democracy Days, CiTR and Co-op offer opportunities for those who wish to get involved with media activism, and to learn the practical skills they need to produce radio broadcasts.

media landscape. "We want to act as a platform for media activism and a place for our broad community ... [to get] together to really discuss how the media does interact with democracy," says Ball. This year's conference includes a broader range of participants, resulting in a group that is more in keeping with Vancouver's diverse demographic.

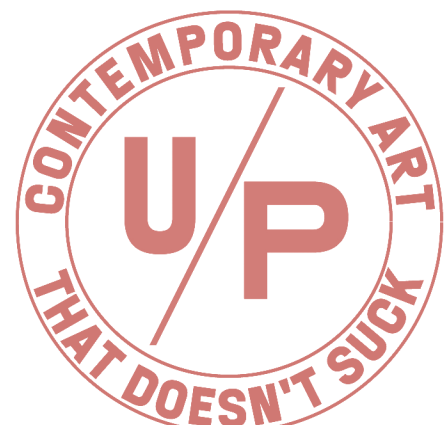
Independent media in Canada "is important and in place because corporate media systems don't generally do their job of challenging power ... Non-corporate media allows for other stories to be told," says Ball. With a diverse national population comes diverse perspectives, many of which are made marginal by mainstream media. By providing communities with the tools they need to share their perspectives and by offering opportunities for interested people to connect with independent media outlets, more content will be created that challenges the corporate media status quo.



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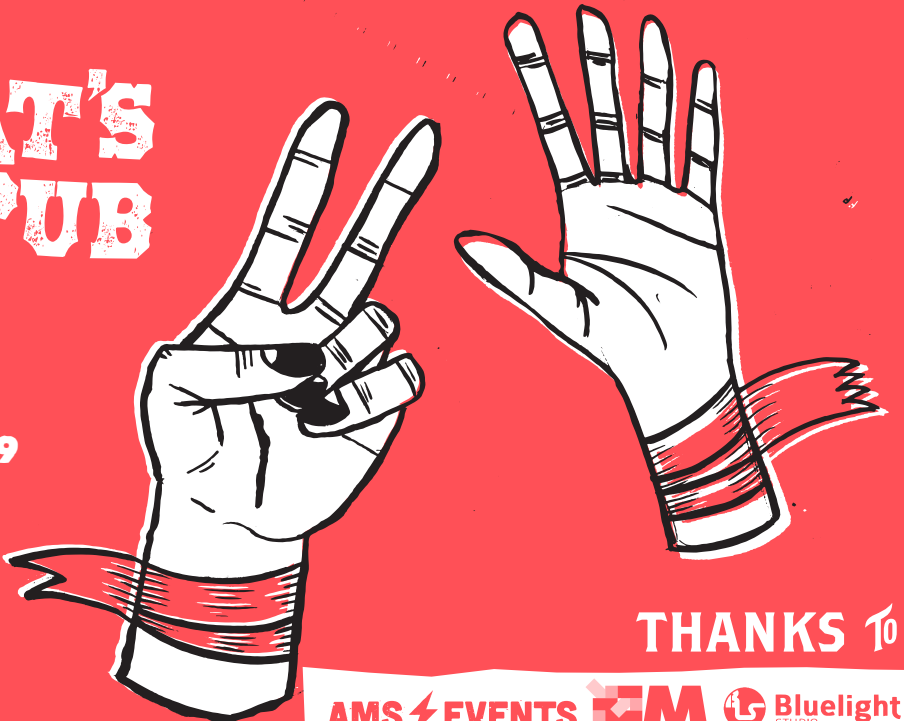
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# IN GOOD HUMOUR

SOPHIE BUDDLE

words by Evan Brow // illustrations by Marita Michaelis //

photos by Manny Sangha



**"S**illy. Comedian. I sleep a lot during the day. That's most of my life. Hungry. That sums it up pretty well."

That's how Vancouver stand-up Sophie Buddle would describe herself. But there's so much more. Regularly described as a rising star in the Vancouver stand-up world, the 22-year old Buddle moved to Vancouver from Ottawa when she was 18. She moved to attend fashion school, but dropped out almost immediately. Comedy was her future, not fashion.

She grew up loving Ellen Degeneres, memorizing her bits, making her mother pee her pants laugh-

her oldest joke being only three years old.

"Some jokes take longer to get sick of than others," says Buddle. "But that's why it takes me so long to build up material too, because I hate jokes so quickly. If it's doing well, I'll try to build on it to keep it fresh for myself. So I'll give it tags or another direction, but I get so annoyed with my jokes because I do stuff pretty word-for-word every time as well. That's the thing with stories. You can tell them a little differently every time. But jokes are just so repetitive."

One joke Buddle is "determined to make work" involves her time spent at "horse camps" over the summer breaks as a child. While she wasn't into horses, the other girls definitely were.

## On comics versus improvisers

"I think stand-ups are more hoarders than people who do improv. As a stand-up, if you think of anything that is funny, you're like, 'Okay, I got to write that down and have it forever.' And in improv, these people have so much funny and they're just frivolous with it. They don't even care."

ing, and started performing when she was just 15. Now in Vancouver, Buddle is a regular headliner. She has opened for Moshe Kasher and Nick Thune, and was recently the runner-up in the SiriusXM Top Comic competition. At the heart of her success is an obsession with comedy. It's everything she wants to do. It helps that she loves Vancouver and raves about good local comics like Graham Clark, Erica Sigurdson, and even Chris James who Buddle says "is my ex-boyfriend, but who I still think is funny."

"I love Vancouver comedy, and it's my favourite place to do comedy," says Buddle. "It's crazy that every show here isn't packed. If the comedians on our shows were American comics, I think they'd all have Netflix specials and do theatres. But they just do regular shows that you pay \$5 for. I feel really lucky to be around these people."

Buddle is a pure joke-teller, tending to tell short and sweet punchlines to stories. All her material is pretty fresh as well, with

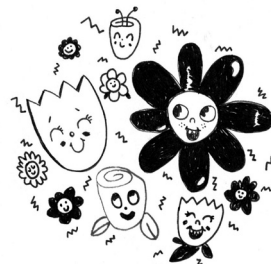
"I had to act like when kids are closeted and gay and they're pretending to be attracted to the opposite sex still," says Buddle. "I feel like I had to do that with horses. So I talk to them and I'm like, 'Yeah, I like my horse too. I like that they're tall. I like their bangs. I like that they're made of glue. Do you like glue? Is that what it is?'"

**W**hen Buddle isn't performing at *Just For Laughs* in Montreal and Toronto or at L.A. shows like *Meltdown* and *Hot Tub* with Kurt Braunohler and Kristen Schaal, she can probably be found most nights telling jokes here in Vancouver. And when she's not doing a local show like the *Comedy Mix*, *Jokes Please!*, or the *Laugh Gallery*, she co-hosts her own monthly show *Barely Legal: An Underground Comedy Show*.

"My roommate Gavin Matts and I run it," says Buddle. "He does all the work and my name is on it. I do literally nothing. Sometimes I host half the show, but not even the first half. And I make him introduce me, because I don't like going up cold. So I really do very little, but it's very cool. It all happened because of my friend Jaik Olson [Puppyteeth]. He's a really great artist. One day I go to his studio to pick something up and I say, 'Whoa, this is an amazing art space. Would you ever want to do a comedy show here?'"

The show has become an underground hit and it's no coincidence how its unique line-ups have developed.

"Gavin and I dislike a lot of people, so the only people we have on are people who pass the 'I like them' test, which limits us to very few people. So we always have really strong line-ups, because one of us usually hates somebody."



*Barely Legal: An Underground Comedy Show is on the first Friday of each month at Sweet Pup Studios. Buddle will be performing at the Comedy Mix from November 3-5. She can be found at @sophiebuddle on Twitter.*



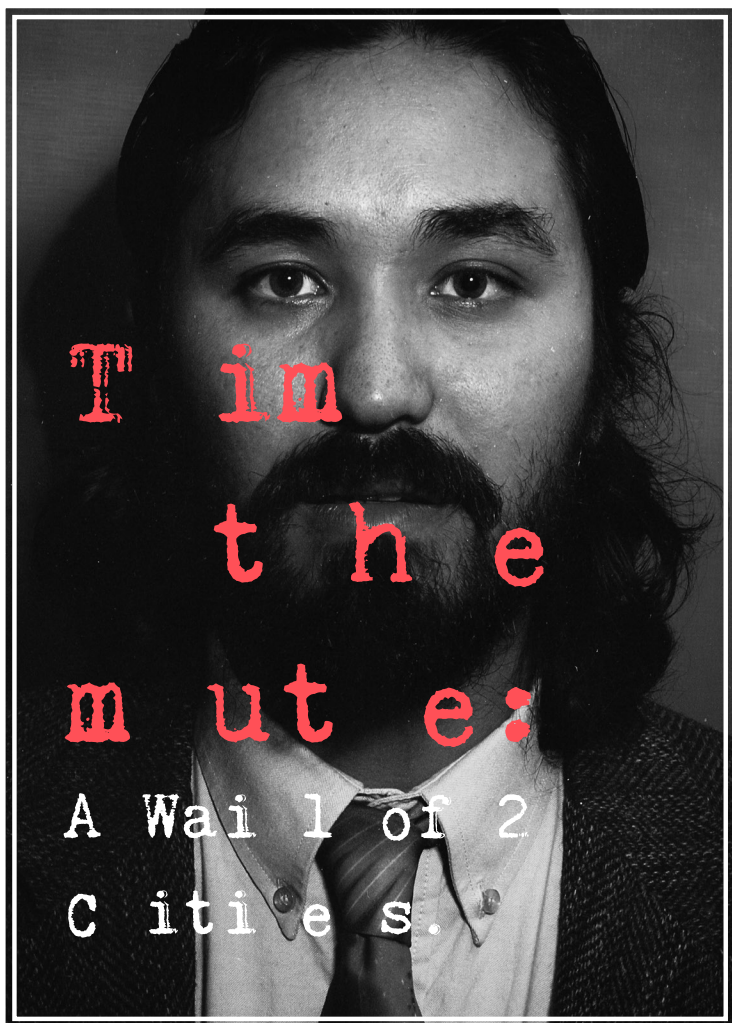
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words by Sam Tudor // illustrations by Rory Stobart // photos by Matthew Power

As Tim The Mute, Tim Clapp seems to take cathartic, almost masochistic pleasure in writing about the saddest shit ever. The weird part is that he's one of the sunniest people around. As the creator of the Kingfisher Bluez record label and a promoter of local shows, Clapp is well known as a light in the local music community. On his new album, *Take My Life...Please!*, Clapp fully embraces this — sometimes confusing — duality. He takes on the role of the tragic clown, articulating his experiences with clinical depression and suicide in morbidly funny ways.

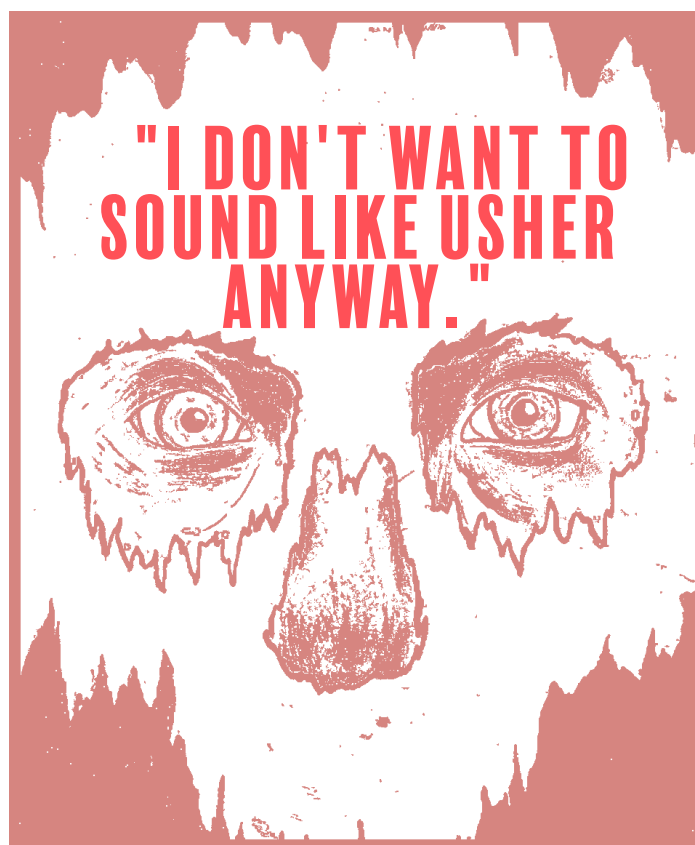
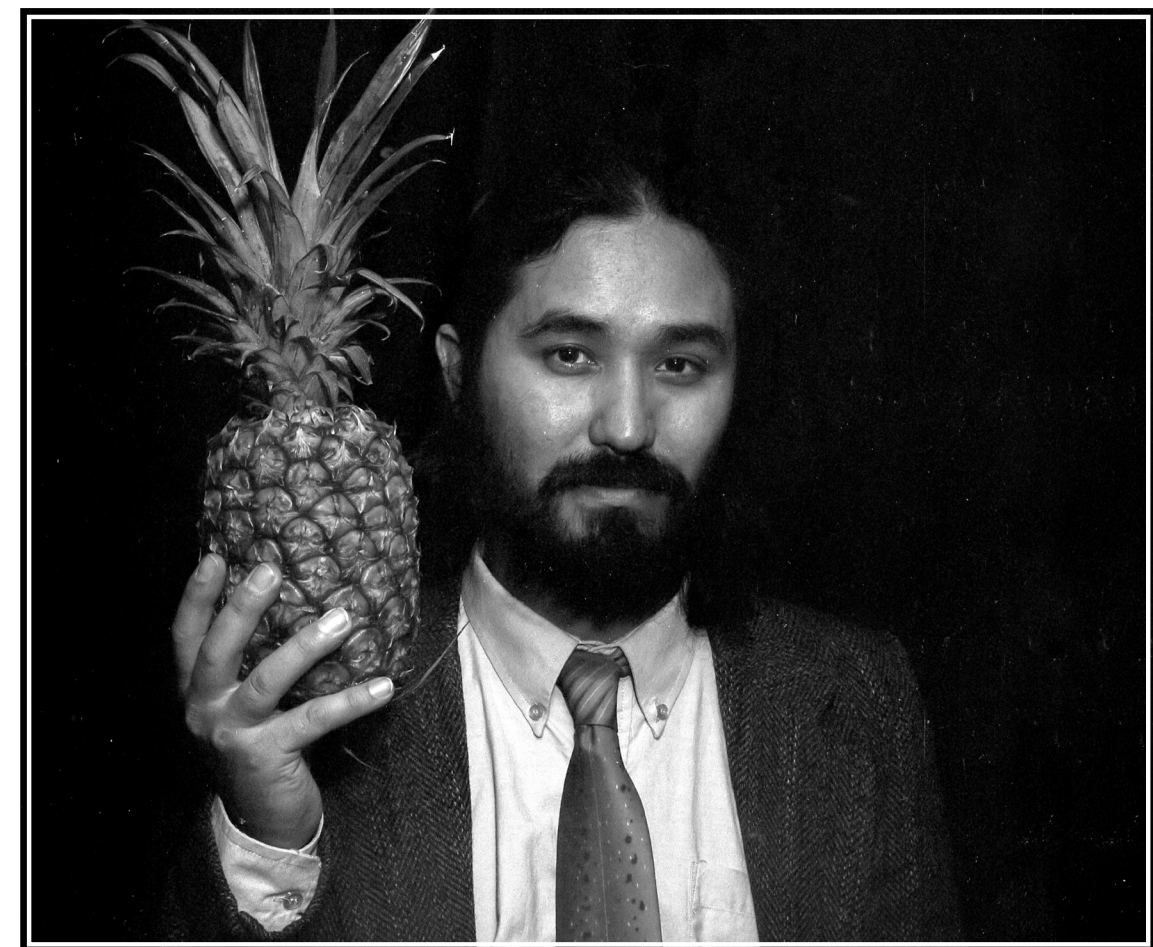
Clapp's duality is geographic as well; half of the album was recorded in Vancouver and the other half in Glasgow, Scotland. Working with Glasgow producer Kieran Heather, Clapp spent five days recording as much as he could. "It became the end of the week and I had to catch a bus to London at 6 p.m.. We were still recording at 5:30," laughs Clapp. "I told Kieran, 'Keep going!' and we did two more whole songs in that half hour window. We recorded right to the wire."

*Take My Life...Please!* is more synth-heavy than Clapp's past albums, and he credits the Glasgow music scene for this shift: "I wanted to open my heart to the influence of Scotland in my music. There was a lot of synth on the Scottish records I was listening to." Clapp also took influence

from local literature — when we meet, he's holding what turns out to be his sixth copy of Alistair Gray's *Lanark*, an epic novel that uses the city of Glasgow as a character (in much the same way that Joyce uses Dublin in *Ulysses*). "I read this book and had a burst of creativity. It was something that allowed me to connect everything in my head and make an album," says Clapp.

Clapp's love of Glasgow doesn't outshine his love for Vancouver. To hear Clapp tell it, both cities work in conjunction on this record, two necessary halves of one larger product. "Glasgow has a lot of the same qualities as Vancouver, and its vibrant arts scene is what I think Vancouver could have, but doesn't," explains Clapp. "But Vancouver is inescapable for me; it's where I've decided to make my home as a musician and a person. [When] in Glasgow, I miss being able to see the mountains and the ocean," Clapp continues, "Each city informs how I see the other."

The separation is important in a technical sense as well. Dada Plan's Malcolm Biddle fills the role of producer in Vancouver, and gives the album a sonic diversity it might not otherwise have. Biddle's distinctive drum machine stylings are present, as is the lazy, alluring saxophone of his brother Dave Biddle. If this is the Vancouver sound, then I'm fine with it, and Clapp is too: "I've always wanted to have records that sound dif-



ferent all the way through," he explains. "It's bad enough that all my songs have the same two chords going back and forth, I don't need all the songs to be produced the same way as well."

The irony of Clapp's "Tim The Mute" moniker has never been more apparent than on this release. In reality, Clapp has a lot to say. Vancouver is detailed in sharp relief, with Clapp referencing Broadway Street and local musician Joe Passed in the first few lines of the album. His lyrics hone in on details, but the choruses have broad, relatable sentiments sung in a warble — the genuine nature of which overcomes a lack of technical skill. Clapp's voice is one of the most distinct in Vancouver, and this

isn't lost on Clapp himself. "I thought I'd never be a musician because I'd never really been able to sing. But one day I just stopped caring if I sounded good. I don't want to sound like Usher anyway."

I wonder how someone with this positive disposition can be so lyrically tangled with death. Clapp has seen his fair share of loss, and I realize that for him, being cheerful and being depressed go hand in hand. "I don't like watching movies with death in them because that's always what's in my mind anyway. I'd rather watch *Paul Blart: Mall Cop*, because it's kind of a break." This is such a good metaphor for Clapp that I write it down and underline it twice. Clapp is Paul Blart looking into the

overwhelming shadow of death — sacred and profane at the same time. "When you're so depressed, you have to laugh at it. Everything about it is sort of funny because it's pathetic. I think humour is a coping device in some way, and a very valid one. If you're thinking about sticking your head in the oven, just put that in your song, because it's funny, y'know?"

Something about Clapp's writing reminds me of anxiety I had as a teenager. I mention this to Clapp, and he doesn't seem surprised: "I know what it's like to be a frustrated teenager wanting someone to reach out and talk to me," he says. "Records did that for me. Records are what kept me going for the last 15 years. If I can reach out to someone else in the same way it was done for me, then that's what I'd like to do."

Listening to Clapp speak about recording in between countries and in between mindsets, I think about the ideal listener for this album: someone in between, in transition, confused. Maybe it's a teenager, or maybe it's anyone.

*Tim The Mute* plays an album release show November 2 at Studio Vostok, accompanied by Sleuth, Gesture, Malasada, and surprise guests. For more information on Kingfisher Bluez, past and upcoming releases, visit [kingfisherbluez.com](http://kingfisherbluez.com).



# Real Live Action

OCTOBER 2016

## PSYCHIC TV / MAGNETICRING

OCTOBER 1 / VENUE

On October 1, experimental music pioneers and culture reprogrammers Psychic TV came to Vancouver. The ever-evolving collective, led by the one and only Genesis P. Orridge, last performed here in 2001.

The opening act for the evening was Magneticring, a.k.a. local artist Joshua Stevenson. He delivered a beautifully crafted offering of synth drones and gently evolving layered sound, reminiscent of some of PTV's earlier work — a good fit for the bill.

After a gear switch-over, Genesis walked onto a dark stage and people in the crowd started to notice s/he was up there. Through the ensuing noise of the crowd, an effected guitar droned on one high-pitched note, then fuzzy synths washed over the room. The stage lights rose to an ominous red glow, revealing Genesis, bassist Alice Genese, guitarist Jeff Burner, keyboardist John Weingarten, and drummer Edward O'Dowd. Genesis looked out from behind what resembled a church podium.

A mesh of ancient iconography and symmetrical psychedelia, hypnotizing and lucid, was projected onto the stage backdrop.

The sounds began to transform and they launched into the first song of the night, a cover of Harry Nilsson's 1971 track "Jump Into the Fire." After the chorus — a repetitive plea of "We can make each other happy" — the song came to a close and Genesis made a small request: "You all look so stiff, just standing there. Let's try a little exercise. Turn to your left, and smile at someone you don't know."



Psychic TV photo courtesy of Raghunath Khe

With a clutter of giggles and chatter among the faithful congregation, s/he continued: "Now we're going to up the game a little. Turn to your right, and hug a stranger. Now everybody's happy!" (Yes, you can keep your edge-monger status and do the peace 'n' love thing.)

Gone were the tape-loops and make-shift effects of Psychic TV's early performances, replaced by digital technology. There were no shortages of samples, though, including fragmented lectures on consciousness, notes on the darker states of human sexuality, and a murder monologue. Combined with h'er gentle and empathic presence, these samples created an artful tension of the violence and divinity that characterizes the band and their view on the human condition.

A highlight for me was the most rousing performance of "Greyhounds of the Future." Genesis chants "Nothing matters but the end of matter" and after a few repetitions the song begins: "Memories tell us one thing / Everything must go / We are born sounds / Made names / Trapping matter with language." During a lull in the song, s/he expounded passionately about how some promote hatred and intolerance in the name of Christianity — a monologue which was enthusiastically received.

"After You're Dead, She Said," from their album *Snakes*, concluded the early show. As the Thee Temple ov Psychic Youth opened its doors, spilling its initiates out onto Granville, hordes of kids eager to dance to Top 40 music milled about the street, as the venue switched from early concert to 'full-night-club mode.' Watching the kids lined up to get into the club, I had no doubt in my mind that they were also looking for their own little piece of transcendence.

—Raghunath Khe

## TWIN RIVER / FEVER FEEL

OCTOBER 1 / CHINA CLOUD

I spent a good amount of time this summer with Twin River's sophomore LP *Passing Shade* and couldn't wait to get out the door to see them in the flesh. Arriving at the China Cloud more than a little early with the intent to sit back and let the anticipation build, I watched everyone slowly filter in while a Stone Roses album played over the speakers. As reclined on the faded couches, the small candlelit room was buzzing.

First up were Calgary four-piece Fever Feel who electrified the room with groovy throwback psych-rock. Their set proved a perfect complement to the vintage vibe of the China Cloud with its worn rugs and softly glowing lamps. Heady effects flowed forth from Logan Gabert's guitar while keyboardist Thomas Platt provided mellow organ tones on a classic Korg. Their dynamic set defied expectations set by their 2014 EP, which has a much more modern aesthetic. Here, they flowed seamlessly from blissed-out guitar jam "Lose Your Mind" to a slinky R&B number that had people dancing up at the front. Their classic sound may not have been anything I hadn't heard before, but the set was tight and more than a few attendees made certain to confirm the band name after the show.

In between sets I grabbed a beer and wandered up to the front to have a look at Twin River guitarist Andy Bishop's impressive pedal board. As I stared at the mesmerizing lights blinking on the pedals, the house lights dimmed and Twin River took the stage in near darkness. Opening with the brooding "Hesperus," shimmering guitars and crashing cymbals slowly washed over the crowd drifting towards the stage.

At first the relaxed atmosphere of the China Cloud seemed at odds with the band's soaring sound and high energy, and the crowd's reaction seemed to lag behind. However, that did not last long. The band really hit their stride when Bishop took his lead vocal on the blistering "Anything Good." From there, they settled into a tight groove and thrilled with a mix of tracks from their two LPs. The up-tempo cuts were highlights, especially the extended outro to the crunchy garage rock of "Baby," which featured Bishop putting his pedal board to good use with waves glistening reverb and delay.

Singer Courtney Ewan's vocals were bright and clear and her charisma on stage was infectious. Towards the end of the night she recounted her recent chance to chat with Mick Fleetwood before he performed at the Hard Rock Casino. The take home message for her was clear: that it's a blessing to be able to play and perform music. I certainly felt blessed to be able to step off the streets of Chinatown and into the welcoming China Cloud, where the atmosphere was friendly, the mix was perfect, and the bands were in top form.—Dylan Joyce

## JOCK TEARS / THE JINS/BASIC NATURE

OCTOBER 7 / MATADOR

Descending a set of wooden stairs, I was greeted with the graffitied walls and cosy atmosphere of the Matador. It was a small, intimate room that soon became filled with people looking for a good show on a Friday night. Familiar greetings echoed through the venue as those already present mingled on couches and benches, waiting for the opening acts to start.

The lights dimmed and The Jins, a local and well loved three-piece, opened the night with an impressive wall of energy that overtook the packed basement. Ben Larsen's sharp gritty guitar, Jamie Warnock's heavy drum beats, and Hudson Partridge's thrumming bass stirred the crowd and filled the small room with their signature grunge rock sound. There was no shortage of passion from any of the members as they edged the crowd on with songs like "I Was A Boy" and "Call On Me." People crowded to the front to cheer them on. It was a loud and fun way to start off the night.

Basic Nature followed, transforming the musical energy from The Jins and recreating the captivating atmosphere. On tour from Winnipeg, the two-piece band's rippling reverb spread through the basement venue. The crowd quieted down for a blend of dream pop, ringing melodies, and steady beats — all around, people were nodding along to songs from their record *Circles and Lines*. Guitarist Lyzie Burt and drummer Claire Bones — both providing

vocals throughout — were enthusiastically received after every song. Burt's loop pedals created impressive layers of guitar that complemented the catchy rhythms all the way through their set.

Two opening acts later, the crowd was energised for Jock Tears. Playing their short, sweet tunes, filled with passionate energy from their new release *sassy attitude*, Jock Tears got the room moving. Vocalist Lauren Ray moved around the floor and danced on top of amps, overlooking the moshing crowd as bassist Lauren Smith, guitarist Spencer Hargreaves, and drummer Dustin Bromley made a crescendo of noise that filled the bones of everyone in the room. Their enthusiasm was contagious; Smith's huge smile was a beacon on stage as the night was brought to its climax with performances of songs like "super scar" and "coppertone girl."

If only a little too short, the night ended with a round of grateful "thank you's" from the band to the crowd and the opening acts. Packed into the small venue experiencing each band's unique sound surrounded by likeminded music lovers, it was a perfect way to spend a Friday night.—Yu Yan Huang

## THE JOEY ONLY OUTLAW BAND / GERRY HANNAH & THE NEW QUESTIONING COYOTE BRIGADE / ROTARY PARK

OCTOBER 7 / WISE HALL

There was a hum about the Wise Hall and a timeless sense of gathering, with the room sensually lit by faux-candle chandeliers and strings of bulbs pinwheeling out from the mirrored ball centred high on the roof. Calgary's Rotary Park, the first act of the evening, stepped out onto stage and aligned abreast forming a five-piece string band.

Harmony arose from the quintet, opening with the gentle "Tumbleweed." The song was complete and embracing — warm like the lights above. Surprising the audience by leading away from traditional songs, Rotary Park played a New Orleans' style "Goodbye Baby Blues" transitioning into '50s doo-wop, then seamlessly linking with a metronome and a full rendition of Pink Floyd's "Time." Rotary Park's eclectic and impressive set — and their second time to the Wise Hall — proved their talents.

Vancouver based Gerry Hannah & the New Questioning Coyote Brigade took the stage next. Armed with an Epiphone and ironically wearing a sleeveless shirt emblazoned with "Alcatraz," the local punk icon and his band got straight to business with the rocking "Like A Fire," from his 2014 release, *Coming Home*.

Between songs, Hannah told a brief story about getting out of prison and being told by his parole officer at the time to "quit that anarchist club" and to "marry a respectable woman and settle down in the suburbs" — the following songs were his response to that "voice of authority."

"21st Century," a song from Hannah's early days with The Stiffs, charged the crowd to their feet. With subversive iconoclasm and examining lyrics, Gerry Hannah & the New Questioning Coyote Brigade kept their rock relevant, exploratory and engaging.

The Joey Only Outlaw Band took the stage, on a whirlwind tour from the Cariboo. The crowd, reflecting the diverse mix of the night, were on their feet and dancing immediately, largely unwavering for the full and powerful set from Only & the Outlaws.

Calling for a "resource revolution," he introduced the title track of his freshly released album *No More Trouble in the Peace*, questioning the legitimacy of current industry policies, while the crowd keeps dancing.

The band, featuring longtime double-bass player Ed Hanrahan, drummer Sean Scallion, lead guitarist Mike Viganò and 8-string lap steel guitar wizard Steven Drake, gave it their all as Only continued orating his fables, strange histories and legends — "The Stompin Tom Story," "Fire On Anarchist Mountain," and "Midwest Festival" all came out of his stash of hits. Returning to the new album, the epic requiem "A Tempest Wind" brought a sombre reminder of impermanence and carried the atmosphere into a long introspective jam. The crowd's enthusiasm was spurred on for the other country punk tunes, like the party pleaser "The Stupid Fucking Things I've Done."

As the show drew to a close, Joey Only set his guitar down after reciting the verse of "One Last Song" singing: "Maybe this will be my last song / Oh maybe this will be my last show / You never know" and invited new and old friends to stick around, have a drink and catch up. The Outlaw Band finished strong as Only stepped down from the stage and into the crowd, immediately embraced by friends. —Dan Moe



## RHONEIL / SISTERS OF SEANCE / GRAFTICIAN

OCTOBER 7 / THE EMERALD

Up the stairs, down a hallway, and around a corner, I made my way to the back room at The Emerald. It was an intimate vibe from the start as two of the performers, Rhoneil and Graftician, personally greeted me when I entered. It was almost like we were in someone's living room with the wood panelled walls, hung picture frames, and high back chairs, the kind my grandma used to have in her apartment.

I sat at the bar, waiting for Sisters of Seance to start the show, when I noticed a pale blue glass skull staring at me. "It just showed up one day, and it's super weird!" the bartender said, as she saw me taking the skull's picture. Looking back, it could've been foreshadowing for the oddities I would experience that night.

When the lights dimmed and the background music stopped, everyone took a seat on the floor, in a semi circle around the stage.

Sisters of Seance opened with the sound of howling wind and a video of water on a projector screen. Snarls and inhuman sounds took over against ominous black and white imagery. Naked breasts, a sullen boy, ghostly figures walking backwards — the music slowly began to remind me of *Stranger Things* — closeups of eyeballs, a black peacock, a disembodied hand. What did they have in common? Suddenly it turned violent, as men barged into a psychiatric asylum, beating patients in their beds.

The climax came when a sample of a woman screaming began to play on repeat, the closest thing to vocals in the whole set. I saw the guy beside me rip up his black napkin and stuff it in his ears. He smiled at me, and I smiled back. We were all excited, wondering what would happen next. Sisters of Seance ended the set with shots of a girl lying on the floor as the scene faded to black.

When Graftician took the stage it felt noticeably cheerful by comparison. She used colourful background visuals of hands snapping and clapping, matching the sounds in her opening song, "Modern Girls."

In between sets, a girl shouted from the audience "Play the Cigarette song!" I wondered why it was called the Cigarette song, but then Graftician sang the line "Sweet smell of cigarettes / And I want your sex."

Before Graftician finished, she shared a story about her mom. In a Trinidadian accent impression, she said: "My mom's always giving me dating advice... They are all the same. Just pick one."

Next Rhoneil took the stage and opened with the slow haunting vocals of "(Y)our Light," which showed off her live looping skills. She was compelling to listen to, with her unusual sounds and spiritual lyrics. Rhoneil was also a sight to behold, bordering on performance art swaying side to side while plucking her autoharp, wearing a furry hat.

As the show ended Rhoneil thanked Luka Rogers (Sisters Of Seance) for playing his "creepy stuff" in the beginning, and Roxanne Nesbitt (Graftician) for putting the show together.

The smell of blown-out candles filled the air as I spoke to Rhoneil after the show and picked up one of her posters. On my way home, the lyrics of Rhoneil's last song played in my head: "I'll show you freedom / Freedom / Freedom / Like you've never heard before." I stared at the poster she gave me, and wondered if it looked like a mothman's face was staring back at me. Considering the show was full of the beautifully twisted and sometimes strange, it seemed an appropriate thought to end the night. I'm still wondering, what's real?—*Danielle Carr*

## SCENIC ROUTE TO ALASKA / PEACH PIT

OCTOBER 8 / MEDIA CLUB

The Media Club is a strange fusion of half basement, half concert hall. The ceiling is adorned with plastic chandeliers, a disco ball hanging still over a dingy wood floor. On the night of October 8, wherever I looked, I saw five-panel hats, flannels, and jeans rolled at the ankles above pairs of hiking boots.

Peach Pit owned the stage the second they started playing. With an onslaught of songs, occasionally crossing chillwave with offbeat reggae dub into a fun frankenstein of surfy dream pop, their energetic performance made sure that everybody present was going to have a good time.

Their rhythm section was made up of "Mellow" Mike Pascuzzi on drums and Peter Wilton, clad in tan coveralls, on bass. Throughout the set, the drums bounded and rolled while the bass lines grooved, and they'd erupt into thunderous end-of-song breakdowns. The second the beats broke, lead guitarist, Christopher Vanderkooy, delivered furious solos with jumpy melodies that kept jaws dropped in amazement while the rest of the band convulsed around in dedication to their jamming out. Frontman Neil Smith played his Danelectro guitar with a familiar shimmering chorus effect, signature to Mac DeMarco's brand of slacker rock.

His lyrics floated between being light-hearted and bone-chilling, but stayed intriguing nonetheless. One song in particular, "Tommy's Party," was a boozey ballad that perfectly emulated the unbalanced drunken shuffle home after a long night of overconsumption. Smith sang, "Now she's knowing you / Just like I used to," adhering even more substance to the song than just substance abuse.

It's almost criminal that this band, which sounds like a perfect day of surfing on a sunny Californian coast, lives in the depressing weather of Vancouver. Peach Pit played together with noticeably great band chemistry that they effortlessly turned into a very well rehearsed joyride.

Admittedly, Peach Pit were a very hard act to follow. Edmonton's Scenic Route To Alaska — the night's headliners — played their style of danceable midwestern indie pop that more than resembled country rock at times. Some bass lines were perfect for a rodeo line-dance, to which some audience members actually obliged.

There were plenty of drawn out "Ohh, Ohh, Ohh" hollers from singer Trevor Mann, singing with unapologetic and relentless vibrato. Mann sang some awkward phrases such as, "She will let you deh-eh-own," prolonging "down" into a three syllable word, or, "Love has brought me to my knee-ee-ees."

Speaking of love, a lot of the lyrics were about love. A lot. "Your love is the ocean / I just can't cross," "Your love keeps calling me back," "You're loving me too / and I just can't go on," "One day is all it takes / to find love / to lose love." Alright, already. "No angst involved at all," Mann exclaimed sarcastically between songs. Ironically enough, he was right; there really was no angst at all. Regardless, you could tell Mann was having a great time, even if the other members weren't as enthusiastic. Still, the band was given an encore that kept the crowd dancing and singing along. The audience was thrilled, and at the end of the day, that's all that matters.—*Aidan Danaher*

## PSYCHFEST 3

OCTOBER 8 / FORTUNE SOUND CLUB

Psych as a genre had its auspicious beginning in the early '60s, as L.S.D. and consciousness raising swept over philosophical, social, academic and artistic spaces. Music, too, was forever altered by this wave of psychedelia. Rock, folk, jazz, country and, of course, the blues were influenced by this tsunami of experimental hijinks that reverberates, literally, to today. Psychfest 3 embodied the psychedelic theme by blending and bending surf, punk, rock, doom, blues, alt-country, and noise all together in different measures. I found some of the unsanctified great grandchildren of this movement playing their instruments, mixing it up, and dancing it out.

Sixteen bands rotated between three stages in Fortune — one stage great, and two terrible. The people were a mix of beardos, hoodies, jean vested, the leathered, the sweated, the up-do'd and the dyed.

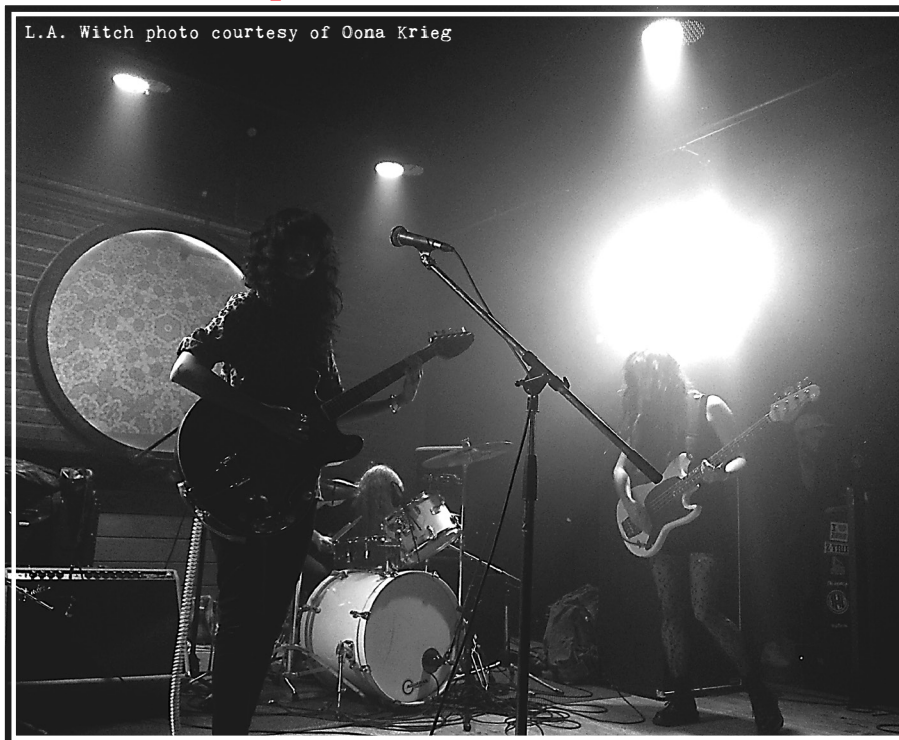
I was in time to catch a set by Vancouver-based Hallow Moon. If you haven't checked them out yet, and you like hip-swinging bluesy groove dream folk-rock, check them out immediately. I think bassist Daryl Leiffering might have been playing an electric ukulele — I didn't even know that was a thing.

My only real complaint of the night was the second stage set up. On the third level of Fortune, the second stage (V.I.P. area) was on the floor, surrounded by a divider and benches with a tiny break toward the dance floor where the front row could squish up against the 'stage,' five people wide. You couldn't really get a good look at them unless you were pressed up against the barrier on the sides. The people always passing by to go to the bathroom were a distraction to the music.

Next up, was Arizona's psych-noise-punk band Destruction Unit. Faithful to the psychedelia descriptor of the genre, their concept cacophony was high and under the influence. The five members deftly deconstructed their music and made sound manifest chaos. They played through a half wall of Fender and Marshall amps, and they played loud. Even though I couldn't make out any more than the shadow of the drummer I could hear their groove woven through it all.

The Vancouver garage band, Dead Ghosts played next. After I heard them play, I forgave

them for the tautology of their name. They played out of the awkward fish tank that was Stage Two. Touted as lo-fi garage country and sometimes compared to the Black Lips, I discovered Dead Ghosts were more original than their critics give them credit for. I did find my body moving forward and back to songs I'd never heard yet somehow knew. The restlessness of the day had fallen away, making room for dancing and general merriment to be had by any on the dance floor.



L.A. Witch photo courtesy of Oona Krieg

Then there was L.A. Witch. What a band! By the time they got to the song, "Drive Your Car," I was mesmerized. (In fact, I've played the song at least fifteen times since.)

To be honest, I didn't want to tell you that they are an all-female band because that distinction is so problematic, but fuck it. These women knew how to hold this male dominated psych-space. Bassist Irita Pai and drummer Ellie English sustained the three-piece while Sade Sanchez threw down vocal distortion and dirty dissonant notes on her guitar. Link Wray himself couldn't have asked for better reverb junkie twang. L.A. Witch was on the stage, making their own music, haunting the post-surf punk rock corridors like they had forged them in the first place.

Vancouver's Wandering Halls, were the last band to play after we were all ushered down the stair to the sub floor. The vibe from upstairs did not translate to the sub floor as the evening grew short. During their opening number, "Mirror Talk," the bouncers and staff from upstairs were frantically coming and going trying to get everything ready for the second shift of the night. With nowhere to sit, lean, or look and with a terrible stage sound, I bailed two songs in. I had no mind or mood altering substances surging through my body to buffer the adventure. However, many did, and many stayed, and I hope they had a safe and experiential journey home.—*Oona Krieg*

!!!

To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Jasper D. Winch, Real Live Action Editor at [rla.discorder@ctr.ca](mailto:rla.discorder@ctr.ca).

**LIVE VAN .COM**

**Vancouver's Community-Driven Concert Calendar**

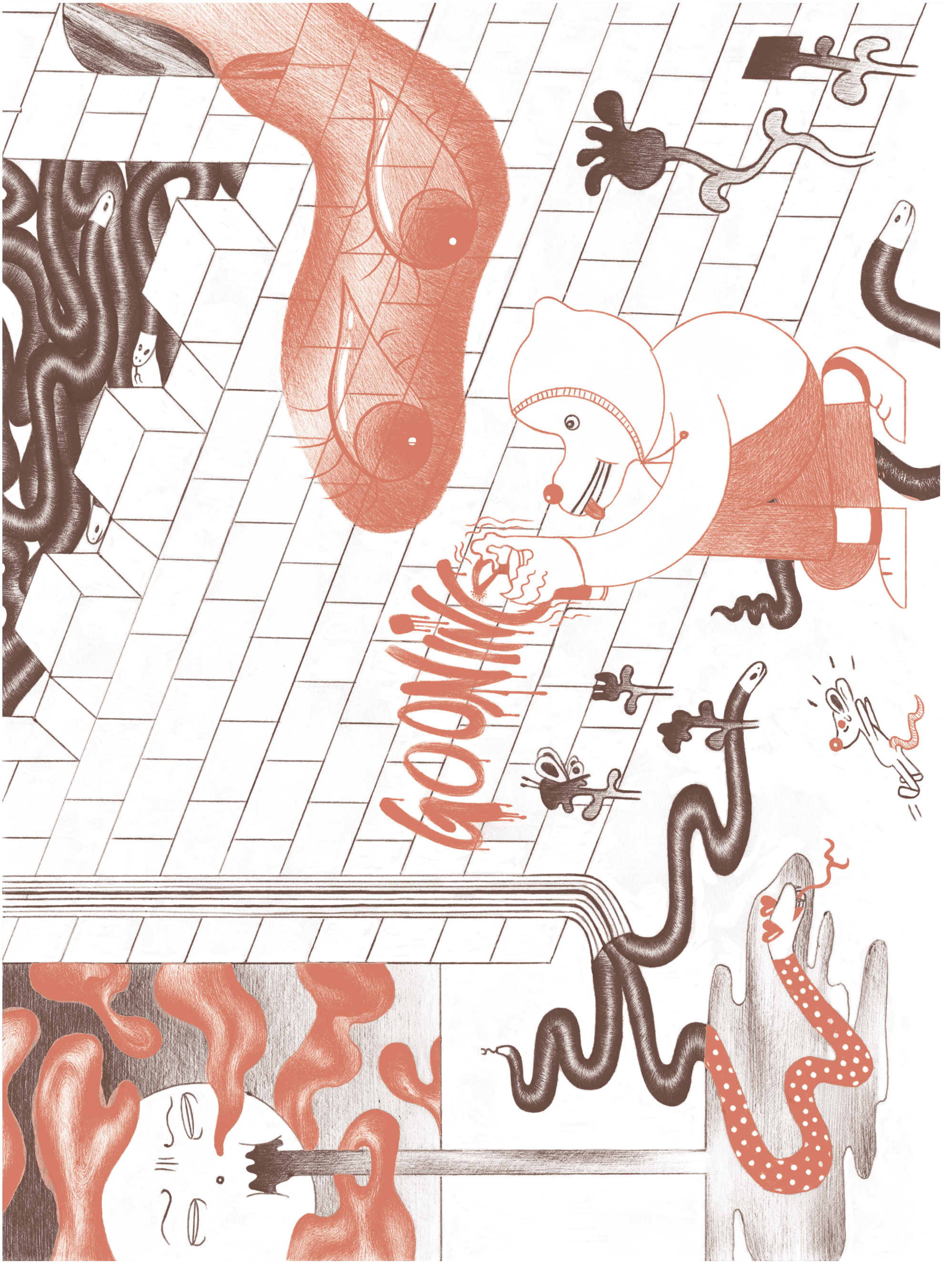
Integrated with profiles taken from the  
**Vancouver Musicians Directory**

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**Vancouver Music Service & Resource Directory**

**LiveVan.com: Maintained by thousands, because it works!**  
Part of the network that includes LiveVictoria.com, ArtsVictoria.ca, CowichanCulture.ca & more







Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday



**5** Vancouver Asian Film Festival @ Tinseltown Cineplex  
 Community Upcycling Fall Clothing Swap @ WISE Hall 1pm  
 Mac Miller, Soulection, Andre Power @ Vogue  
 Method Man, Redman @ Fortune Sound  
 Radiator Music @ Gold Saucer

**6** Megaphone Breakfast @ Orpheum Annex  
 -Elephant Stone, Velveteins @ Fox Cabaret  
 -Laurn Hill @ Queen Elizabeth Theatre  
 -Kiara, cruel youth, Lil Aaron @ Imperial  
 -Sawdust Collector presents: Francois Houle, Malleus Trio @ Gold Saucer  
 -SHINDIG NO. 4: YEAST, JERK IN THE CAN, JERICHO @ PAT'S PUB  
 -DJ 101.9 @ C1TR 7pm  
 -How to make a Radio Doc Workshop @ C1TR 7pm

**7** Aguirre, the Wrath of God @ Studio Vostok  
 Rae Stremmurd, Lil Yachty @ PNE Forum  
 Jill Townsend Jazz Orchestra @ Frankie's Jazz  
 art rock? No. 13: Christophe Clébard, hazy, Forms of Discipline, DJ Magnetizing @ Astoria  
 Sawdust Collector presents: Sick Boss w/ Barbara Adler @ Gold Saucer  
 SHINDIG NO. 5: POCKETMILK, CRUMB, DEVOURS @ PAT'S PUB  
 DJ 101.9 @ C1TR 7pm

**8** -Niykee Heaton @ Biltmore Cabaret  
 -Nicholas Jaar @ Commodore Ballroom  
 -Peter Hook & The Light @ Venue  
 -Sawdust Collector presents: Couples Night @ Gold Saucer  
 -SHINDIG NO. 3: THE CUT LOSSES, JOCK TEARS, THREE MAGIC CIRCLE @ PAT'S PUB  
 -DJ 101.9 @ C1TR 7pm

**9** -Shovels & Rope, Indianola @ Commodore Ballroom  
 -D&D 101 @ Creative Coworkers  
 -Animal Colony Volume 1: Guitar @ James Black Gallery  
 -Jennifer Hayes (album release) @ Frankie's Jazz  
 -Jody Glenham & the Dreamers, Peach Pit, Diamond Mind @ Astoria  
 -Volunteer Wednesdays @ C1TR 11am-1pm  
 -Parkland Live in Studio @ C1TR 2pm

**10** Echuts, Failing, Old Girl @ The Emerald  
 Daniel Moir, Familiar Wild (album releases) @ The Media Club  
 Portraits of Brief, Casual Encounters @ thisopenspace  
 Live Rock burlesque tribute to Prince @ Rio

**11** Quiet City #30 @ Red Gate  
 Autograf, Goldroom @ Imperial  
 Bully, Dead Soft, Jo Passed @ Biltmore Cabaret  
 Donovan Woods, Joey Landreth @ Fox Cabaret  
 The Damn Truth, No Sinner, All Hands on Jane, Colby Morgan & the Catastrophes @ SEC  
 Viktor, Black Fast, Exterminatus @ Astoria

**12** -Watsky @ Rio Theatre  
 -Timeflies @ Fortune Sound  
 -Pretty Good (Ivan Coyote + Vivek Shraya) @ York Theatre  
 -Parkland (album release), The Starlight Pines @ Lanalou's  
 -Daughters, The Body, Loma Prieta @ Cobalt  
 -Max Frost, Sinclair, The Young Wild @ Fox Cabaret  
 -Moths & Locusts, The Jins, The Plodes @ SEC  
 -STORY STORY LIE @ SEVEN DINING LOUNGE

**13** Yelowolf, Bubba Sparxxx @ Commodore Ballroom  
 The Jezebels @ Imperial  
 Chris Webby @ Fortune Sound  
 Quinsin Nachoif Flux @ The Western Front

**14** Judy Radul (talk) @ Visual Art Forums at ECUAD  
 Tory Lanez, Jacques, Kranium, Taylor Bennett, Veecee @ Vogue  
 Daniel Hersog Jazz Orchestra @ Frankie's Jazz

**15** -Renegade Library: mail art project by Lois Klassen @ VIVO 2pm  
 -CJSF FM Party: Mourning Coup, Swim Team, Mu. Hick, Non Ia, Other Jesus @ Astoria  
 -Wintersleep @ Commodore Ballroom  
 -OM, Daniel Higgs @ Rickshaw Theatre  
 -Cast (album release), Wooden Horsemen @ China Cloud  
 -Sales, Tangerine @ Cobalt  
 -Rod's 6 Months Past 60 w/ The Walk-Ins, DJ Rodfather @ SEC

**16** Willie Thrasher + Linda Saddleback @ SFU Woodward's  
 Hannah Epperson, Holy Hum, Omhouse @ Fox Cabaret  
 OFF!, lié, Glad Rags @ Rickshaw  
 DISORDER PRESENTS HIP HOP SHOWCASE FEAT. SO LOKI, MISSY D, R.O.M.I., SOMETHING AUGUST, SPOTTY JOSIP, CRIMES & TREASONS @ MEDIA CLUB

**17** Portugal. The Man, Boone Howard @ Commodore Ballroom  
 Lemaire, Chet Porter, Coucheron @ Fortune Sound  
 Buffy Sainte-Marie, Susan Aglukark, Andrea Menard @ Vogue  
 Jazz Legends Lost & Found with Resonance Records @ Frankie's Jazz

**18** Brassronaut, Speaker Face @ Fortune Sound  
 TUNS, Jay Arner @ Biltmore Cabaret  
 The Carnival Band @ Woods Studio  
 Pivot Legal Society Fundraiser @ WISE Hall

**19** Trans Day of Remembrance  
 Seu Jorge: The Life Aquatic A Tribute To David Bowie @ Vogue Theatre  
 Jon Bryant, Jenny Ban, Royal @ Studio Records

**20** Jeffrey Lewis & Los Bolts, Imaginary Pants @ Foast Collective  
 A Tribe Called Red @ Commodore Ballroom  
 Pussy Riot (conversation) @ Rickshaw Theatre  
 YG, R.J. Kamaiya @ Vogue Theatre  
 PUP, Meat Wave, chastity @ Cobalt

**21** Kitty Nights Burlesque Ball Showcase @ Biltmore Cabaret  
 WISE HALL FLEA @ WISE HALL

**22** Mr Little Jeans @ Biltmore Cabaret  
 SHINDIG NO. 6: MIRROPIX, CLASS ACT, VILLAIN VILLAIN @ PAT'S PUB  
 DJ 101.9 @ C1TR 7pm

**23** Louis The Child @ Celebrities  
 Cygnets, Actors, Weird Candle @ Astoria  
 Volunteer Wednesdays @ C1TR 11am-1pm  
 Spruce Trap live in studio @ C1TR 2pm

**24** Daryl Jahnce @ Frankie's Jazz  
 Rütüs Du Sol @ Imperial  
 James Vincent McMorrow, Allan Rayman @ Commodore Ballroom  
 Mother Upduff, Dandy Jenkem, My Mother the Carjacker, Regen @ Astoria  
 KoneLine: Our Land Beautiful @ Rio

**25** -Vancouver Asian Film Festival @ Tinseltown Cineplex  
 -Future Star (tape release), chrisriffic, Iceberg Ferguson, Mameater, Electric Pansy @ Toast Collective  
 -Morgan Spurlock's Rats @ Rio Theatre  
 -James Green, Jody Glenham, Ty Collins, Renee @ Studio Vostok  
 -Morning Show, Layten Kramer, Leisure Club @ Biltmore Cabaret  
 -Coclad Jam Devontee, Guests @ Fortune Sound  
 -Bog, Sevens Mines and Tens, Regrets, Destroy the Destroyer @ SEC  
 -CANZINE WEST @ SFU WOODWARD'S

**26** -The Oh Sees, Alex Cameron @ Rickshaw Theatre  
 -Paper Lions @ Biltmore Cabaret  
 -The Pack A.D., Dead Quiet, Uptights @ Fortune Sound Club  
 -Fill Squad, Pet Blessings, Pink Clouds, Basic Instinct @ SEC  
 -Monthly Squaredance @ WISE Hall  
 MINT RECORDS', RIDICULOUSLY EARLY AMAS PARTY @ ASTORIA

**27** -Vancouver Asian Film Festival @ Tinseltown Cineplex  
 -Jansu, Icelandia @ Woods Studio  
 -Blue Moon Marquee, OGD, The Rossi Gang @ WISE Hall  
 -Chris Cohen, Bouquet, Gal Gracen @ Biltmore Cabaret  
 -Two Books, One Stone (launch + reading) @ Arts Factory  
 -Lie, Running, Male Gaze, Forced Into Femininity, Shearing Pinx @ Red Gate  
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**28** -Tim The Mute (album release), Sleuth, Gesture, Malasada @ Studio Vostok  
 -Early Millard (album release), Aerialist @ China Cloud  
 -Amanda Tosoff, Lydia Persaud @ Frankie's Jazz  
 -Wet, Demo Taped @ Imperial  
 -Jen Hodge @ Gault & Company  
 -Theories, Wake, WCHDR, Black Pills @ Astoria  
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 -Blue Moon Marquee, OGD, The Rossi Gang @ WISE Hall  
 -Chris Cohen, Bouquet, Gal Gracen @ Biltmore Cabaret  
 -Two Books, One Stone (launch + reading) @ Arts Factory  
 -Lie, Running, Male Gaze, Forced Into Femininity, Shearing Pinx @ Red Gate  
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# Under Review

OCTOBER 2016



## PONYTAILS

*Ponytails EP*  
(Self-Released)

The Vancouver band Ponytails has a lot going for it. It was produced by Felix Fung in the prolific East Hastings studio, Little Red Sounds. Ponytails only formed in March 2016 and just nine months later they've released their first EP.

Their self-titled EP opens with the buzz of a harmonica, followed by twangy bass and guitar in the song "Young Hearts." Abruptly, the drums kick in and the guitar takes on a surf rock tone. A monotonous bass line leads the charge of the next song on the EP, "Despair." Reverb tinges the instruments and vocals — a light scuffing to make the sound a bit less polished. Yet, their talents show through the distorted surface.

"Pieces" and "Old Ways" share the glittery, high pitched guitar sound of old surfer rock. These tracks are probably the strongest of the EP. Interesting guitar riffs, distant-sounding vocals, and crashing, high energy choruses are what separates the band from being just another indie band.

"Love To You" is the EP's slow, romantic song. The cymbals dawdle in the back as the guitar carves out a more complex pattern and the vocals moan. The lyrics are a bit too direct for my taste. The vocalist repeats, "I just want to feel more of you / And I can't wait to make love to you." The song has such a sentimental tone, yet the lyrics are a bit crass. However, the vocalist seems authentic.

The last song, "Next Time" leads with bass, and after a few beats, features the whole ensemble crashing in together. "I'm so so sorry / for all those days / I put you through," vocalist Harvey Merritt sings. The narrator recounts where he went wrong in a past relationship, and reflects on how it affected his partner.

The themes of getting older and ruminating on relationships aren't revolutionary, and the sound isn't remarkably distinct from other indie acts in Vancouver or elsewhere. However, none of it is particularly unlikeable. Their take on surfer rock is interesting. It has notes of '60s bands like Surfaris and The Sandals. In the local context, they're situated somewhere between the indie pop of Winona Forever and the grit of Eric Campbell and The Dirt. Altogether, they fill a niche that could really set them apart. I hope they chose to accentuate the surf vibe in future endeavors. After all, as long as there's a foundation of true skill, experimentation will be the next stage. — *Kat Kott*



## HIGHLAND EYEWAY

*Royal Green*  
(Self-Released)

Highland Eyeway blends the perfect ratio of drone, noise, and psychedelia into an impressive EP, where each track complements the others without repetition. Moments of massive energy coexist with more relaxed rhythm sections containing spacey guitar effects that wouldn't sound out of place on a Tame Impala song.

*Royal Green* begins with a drone heavy intro in a two-part song titled "Geostone." Arising from the guitar's growl we hear what sounds like the inner thoughts of lead vocalist Houston Matson-Moore: "Discover each other / Do you love your mother?" Part two transitions from the drone at exactly the right time to keep the listener engaged. It becomes a gentle melody, filled with rhythmic strumming and a trippy reverberated guitar that slowly grows in volume, ending in a fast paced drum driven outro, finally crashing to an explosive close.

The end of "Geostone" is a gradual renewal. A slow strum meets drums, sending this song into a full noise jam session. "Fryin'" is the song you want to listen to while swerving between cars on a freeway. "Rock Paper Scissors" features the same kind of heavy rhythm jamming. It's a beautiful track that will have you headbanging.

The psychedelia of this album comes at the end. "Pathways" contains some of my favourite lyrics, evoking an incredible feeling of renewal through lessons learned. The line "I taste a little bit of sorrow in your spit / Makes me wonder what you're trying to / Get out of me" seems to be referring to the singer looking back at a broken relationship, and considering what their true intentions had been.

*Royal Green* concludes with an instrumental track, featuring an impressive outro of noise. Throughout this EP, Highland Eyeway successfully melds three different styles into five cohesive songs. Together, they take the listener on a path of introspection. — *Rahul Jobanputra*



## MIESHA AND THE SPANKS

*Stranger EP*  
(Saved By Vinyl)

Miesha and The Spanks' *Stranger EP* is short and feisty. Arriving at the *Discorder* office as a 7-inch in a colourful jacket with juxtaposing A-side and B-side covers, it is a loud introduction to a couple singles by the Calgary duo.

A-side is a semi-narrative single, "Stranger." The chorus is contagious with cyclical lyrics: "I wanna love love love love love / I wanna love love love love love / I wanna love love love love love like nobody else." It is a well produced punk rock song, perhaps begging for garage punk status.

"Motorin'" is the B-side track with sharper and more defiant lyrics. Miesha Louie baits, "Well try to turn it on, turn it on, turn it on, turn it on, come on," carried by the energetic drumming of Sean Hamilton. It ends suddenly with a wisp of guitar feedback, and the record needle lifts.

I am left wondering if Miesha and The Spanks isn't a one-trick pony. "Stranger" and "Motorin'" are both fine songs, but for a two-song EP the repetition is overkill. Can Miesha and The Spanks write an earworm without relying on repetitive lyrics? We'll soon find out — they plan to release a full album in 2017. Hold hold holdin' our breath... — *Paige Lecoœur*



## BRUTAL YOUTH

*Sanguine*  
(Stomp Records)

Toronto via Newfoundland punk rockers Brutal Youth signed to Montreal's Stomp Records in late 2015 before releasing *Sanguine*. This firecracker of an album gives listeners the back-to-basics in hardcore punk, while simultaneously throwing curveballs to the punk rock regulars. The band is known for mixing classic punk elements with pop-punk vocal sensibilities. *Sanguine* showcases the band's ability to toe the line between underground and mainstream perfectly. The fourteen high-energy tracks on the album are cohesive and fast-paced. Most of the songs are short, peppered with machine-gun drumming, bashed-out bar chords and singer Patty O'Lantern's screeched vocals. The album doesn't reinvent the wheel in any way, but it does provide the listener with just the right balance of common and time-honoured punk rock and new twists on the hardcore punk genre.

*Sanguine* is divided into the five stages of grief: "Denial," "Anger," "Bargaining," "Depression" and "Acceptance." This concept is unique and cool, though I find the tracks don't vary as dramatically between stages as I might have expected (with the exception of "Denial," which is the mellowest part of the album). "Denial" is the opening stage of the album and sets a doomy, sludge-metal tone until the songs shift into "Anger" on track four. The energy picks up noticeably on this track; fans of skate and crust punk will enjoy every song from here on out. The band manages to maintain those clas-

sic elements of speed, high-velocity strumming and discordant noise-making while mixing in some rockabilly on "Hostile Work Environment," and even pop "woahs" and melodies.

The songs explore the human condition with lyrics addressing themes of loss, betrayal, suicide, death, and hope. On the title track, O'Lantern screams, "I know it hurts because I've been there too / And it might get worse / The only thing to do / Is just trust yourself and see it through." Despite the grim theme of *Sanguine*, the listener gets the sense that there is more to Brutal Youth's perspective on death and loss than frustration and anger.

This is most apparent in the second-to-last track, their tribute to Todd Serious, late front-person of local punk legends the Rebel Spell. The song is the crown jewel in an album fraught with existential anxiety and grief, paired perfectly with the desperate vocals and frantic guitar and beats that accompany every track in this album. Although not every song is distinct, there are a few pieces of ear candy, and just enough unexpected moments thrown in to distinguish Brutal Youth from every other hardcore band playing the Bovine Sex Club this year.

I liked the balance between the harder aspects of the album and the musicianship. It's obvious that although Brutal Youth have their feet planted firmly in the roots of their genre, they're not afraid to take some musical chances, and *Sanguine* benefits from their risks. — *Dusty Exner*



## CYRILLIC TYPEWRITER

*Your True Emblem*  
(Jaz Records)

On the eve of a storm, I sit on a roof and watch as a blanket of clouds cover the city. Piping through my headphones, Cyrillic Typewriter plays. The skyscrapers become lost in a pearly opacity and things seem blunted. This is the end of warmth. As the song "Slicing the Black Wave 3" hums in my ear, I feel cut off and small. Music can be abstract without being emotionless.

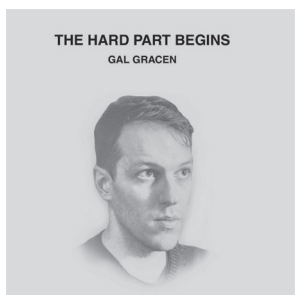
Helmed by Jason Zumpano and accompanied by fellow Destroyer alumna Scott Morgan (Loscil), Nic Bragg, and Terri Upton (Frog Eyes), Cyrillic Typewriter take cues from experimental forefathers. George Crumb's *Black Angels* and Arvo Pärt's *Fratres*, for example, both capture a similarly bleak mood without any vocalization or even an adherence to structure. On *Black Angels*, Crumb utilizes silence as a way to link discordant sounds. As a result, the listener is kept in constant suspense, forfeiting the ebb and flow of something larger than oneself.

Midway through the piece, for example, a piano shudders out a few solitary notes. But where Crumb shuns coherent climax, Part embraces it, choosing to lead the listener along.

These kinds of orchestral and compositional tools inform Vancouver's Cyrillic Typewriter on their most recent outing, *Your True Emblem*. As a result, this release goes beyond the cheap crescendos that mar contemporary Post-Rock (à la Explosions in the Sky). Rather than a cacophonous increase in volume, Cyrillic Typewriter conveys emotion through subtle sonic interplay. On tracks like "The Jeer," for instance, the cutting sneer of a bowed guitar becomes interlaced with electric piano. Both grim and ethereal, these two instruments seem at odds with one another. But they soon become inseparable, weaving in and out of each other till a complex tapestry is formed. Crumb uses discordant sounds to bludgeon the listener into submission, and Cyrillic Typewriter avoids easy melody, concentrating instead on a larger musical movement and feeling.

At other times, *Your True Emblem* relies on repetition and the isolation of singular instruments. On "Sad Mud," the lone chimes of an electric piano are left to linger, as if threatening to fade. Likewise, "Built Echoes" begins with the bass bellowing mournfully and alone. In these moments, Cyrillic Typewriter is most accessible. In this minimalism the listener feels an almost meditative calm. Complexity and cloudy emotion fade away. But these are always fleeting moments. Soon, a blanket of sound surrounds you once again. — *Maximilian Anderson-Baier*





**GAL GRACEN**

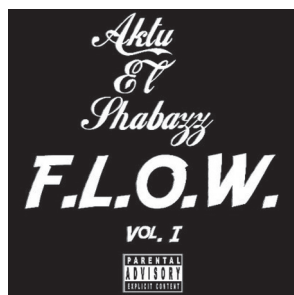
*The Hard Part Begins*  
(Self-Released)

It doesn't always take the loudest band to garner attention. Despite the fact that Patrick Geraghty, lead vocalist and songwriter for Gal Gracen, has mentioned on multiple occasions that his intent was to create pleasant background music, *The Hard Part Begins* goes a bit further. While it might be dream-pop, theatrical elements, lush vocals, and quiet elegance hold it to a higher standard than just "background music." The band's third album has a similar vibe to previous recordings, but offers a more fantastical quality. It could be fitting for some sort of new-age fairytale, and that's meant in the best way possible.

Songs flow nicely into one another, but are also beautiful on their own. The opener, and title track for the album, "The Hard Part Begins," is a dreamy, classic crooner dusted with warm guitar and low warbling vocals. Geraghty's voice is reminiscent of vocals you may have heard in your grandparents' music collection. It's nostalgic but remains fresh. But what keeps Gal Gracen from sounding dated is the drone of synths, which creep into the following track, "Sincerely Baby Dumpling." The lyrics to this particular song describe the usual neurotic thoughts of a wallflower in love, and a delicate piano sets the tone for a sensitive ballad. While things seem to be floating along in the same direction of the expected odes to the socially cautious, elements of '60s psychedelia, much like Donovan, are met with surfer rock in "Who Is Standing By The Door." It's a nice touch, and the gentle acoustic undertones behind the electric twang create a warmth behind Geraghty's voice. The final track, "God's Country," is once again a nod to the '60s but with a more wistful, ethereal quality. It's a hushed song and makes an excellent closer for the album.

There is a sense of modesty that comes along with Gal Gracen's music. Despite the textured layers of beautifully orchestrated instruments that glide listeners easily through the album, one can't help but wonder if the band is holding back. Maybe not everyone in the room is noticing the intricacies of this album, but it's still worth throwing on if you're in need of some mood music.

— *Evangeline Hogg*



**AKTU EL SHABAZZ**

*F.L.O.W. Vol. 1*  
(Self-Released)

*F.L.O.W. Vol. 1* reads like a personal anthology of Atku El Shabazz fighting for the spotlight as an independent rapper, and communicating his experience of black identity in the twenty-first century. The Brooklyn turned Vancouver-based rapper's debut release has character, teems with confidence, and features a nostalgic production quality.

The tracks on *F.L.O.W. Vol. 1* are highly influenced by Beast Coast rap, especially concerning the production. Samples from icons — such as MF Doom and Pete Rock, to name a few — make their way onto the album. The project also takes on elements of jazz and old-school hip hop. The punchy lines and tongue-in-cheek lyrics are reminiscent of lyrics that might be written by the likes of Flatbush Zombies and aren't afraid to delve explicitly into the realm of race politics.

Throughout the album featured artists are incorporated sparingly. They seem to act as hype for El Shabazz, never stealing the spotlight. The supporting rappers cleverly propel the story of each song, and help facilitate an interesting dialogue.

El Shabazz raps boldly, referencing his hustle as an unsigned rapper. The overarching theme of the album is a genuinely elevated self-esteem, and an underlying self-awareness. "F.L.O.W." the opening track on the album, contains an intro featuring excerpts from "Genesis 1:9"; when taken with the rest of the lyrics on the track, would reflect a new beginning, or rather, a very boisterous introduction to El Shabazz's emergence in Vancouver's hip hop scene.

"All the Way Live" reminds us that there are moments of easy-listening and lackadaisical lyricism dispersed throughout the rest of the album's intensity. "I AM" is easily the highlight of the album, with features of smooth jazz, punchy drum machines, and El Shabazz's most political lyrics — "Black anger / Black youth / Black hoodie / Bag of skittles / Arizona, don't shoot." The song reads as an homage to his identity and forms a critical commentary regarding systemic oppression and police brutality.

On his debut release, Atku El Shabazz brings his personality and Brooklyn roots to the West Coast. *F.L.O.W. Vol. 1* proves to be a vibrant self portrait, full of personality and some punch to boot. — *Tintin Yang*



**SEX WITH STRANGERS**

*Discourse*  
(Northern Light Records)

*Sex With Strangers' Discourse* does not set a strong first impression, but there are moments of redemption.

The first two tracks, "Sand" and "Gift Of Fear" are drawn-out with repetitive choruses that are less like earworms and more like parasites. "Wave In The Clouds" is the first turning point of the album, demonstrating a complexity in composition and lyrics anticipated from a band on their sixth full album. The complexity in arrangement continues into "Forget What You Know" with lyrics like "You will discover in time / I'm not a lover with a solitary wish and that's fine / Because I can't have all of you." "Forget What You Know" sets the theme of the album as deliriously romantic, exemplified in "Broken" and "Beth II."

*Discourse* is nothing if not unpredictable. An example is "WTFK" which opens kind of chillwave or R&B before breaking into a standard post-punk riff and an "ooo na na" chorus, featuring a wild guitar solo by Cory Price at the halfway mark, and closing in a spacey fade out. As I write this review, I am still undecided as to whether this variety of sounds is intriguing, or just distracting. It is certainly not background noise.

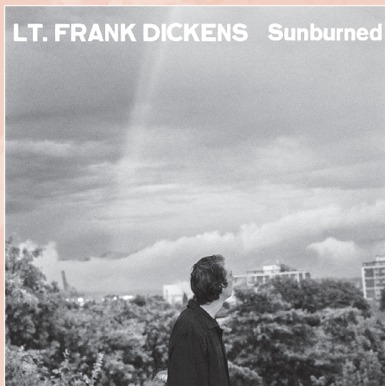
The production of *Sex With Strangers* is tight, demonstrating producer Jason Corbett's ability to capture SWS's musical talent, but the album's obvious mainstream appeal lacks the heart and quirkiness of SWS's live performances. Hatch Benedict's vocals are highlighted throughout, characteristic of a front person, but Shevaughn Ruley's vocals, full and soulful live, are faint for most of the album.

This is a decent album in the combined genres of upbeat post-punk and new wave, characteristically danceable with the faintest glimmer of hard edge. That being said, *Discourse* in conversation with post-punk and new wave does not challenge the genres, but proves submissive to them in favour of the mainstream.— *Paige Lecoer*

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**The Cyrillic Typewriter**  
*Your True Emblem*



**Lt. Frank Dickens**  
*Sunburned*



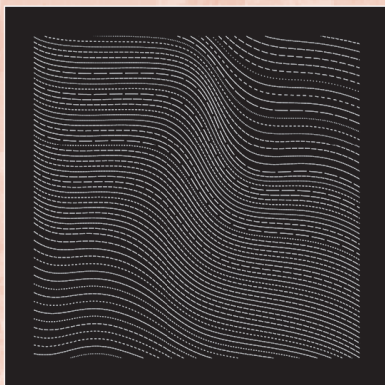
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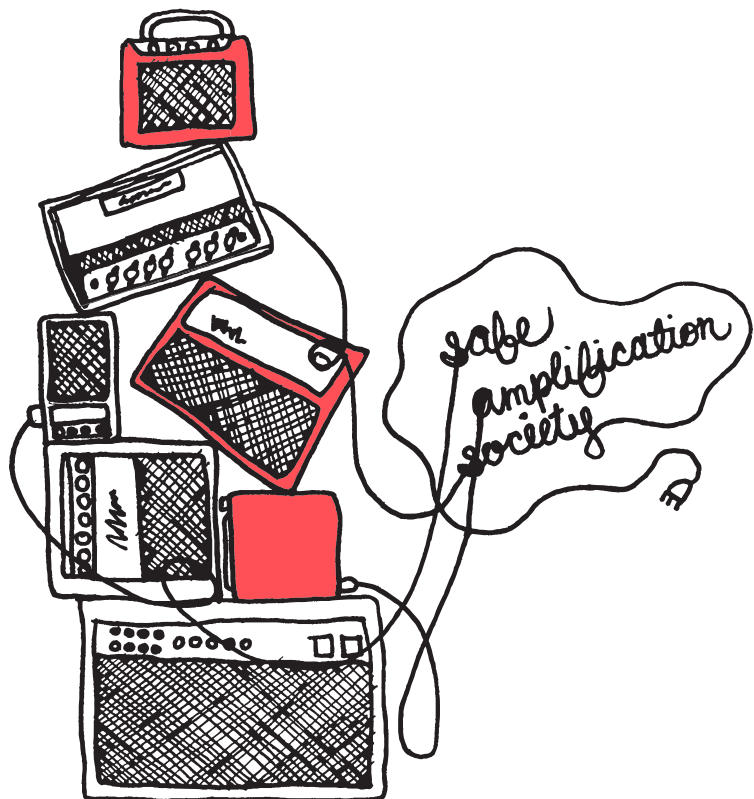
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WORDS BY CHRISTINE POWELL  
ILLUSTRATIONS BY EMMA POTTER

**W**inona Forever made it to the semi-finals of last year's Shindig battle of the bands competition. Two of their members were under 19 years old, so they had to spend both performance nights waiting in the lobby of the Patricia Hotel. They were allowed to come into the bar so that they could perform, but ushered out immediately after playing their last chords. They weren't allowed in the room to hear the results, and they had to wait until the end of the night when the audience cleared to take their equipment home.

Vancouver is a rough cultural landscape for the underage community. To host an all-ages event, a venue has to shut down their bar. But most of the real money made at shows is through bar sales rather than door sales, which makes hosting all-ages events a tough sell for small venues. To make matters worse, a law passed in 2012 made it illegal for liquor primary establishments to shut down their bars in the evenings. Law-makers were worried that minors were binge drinking before shows. If it seems counter-intuitive to shut down dry, all-ages shows because of alcohol consumption, that's because it is—the law effectively made safe venues like the Rickshaw Theatre inaccessible to minors, forcing them to turn to underground venues.

The Safe Amplification Society of Vancouver, or Safe Amp, began in 2009 to champion access to the music scene for people of all ages. Operating out of Astorino's, they hosted workshops, and up to 9 shows each month until they could no longer pay the lease, and were forced to shut down. Volunteers

scattered and momentum for all-ages advocacy was lost. Until two months ago —

I met with two leaders of the new wave of Safe Amp, Heidi Holland and Kat Kott to talk about the future. Holland and Kott met through UBC's Media Studies Program and the local art community. The future of Safe Amp is bright, led by people who understand the underage community firsthand.

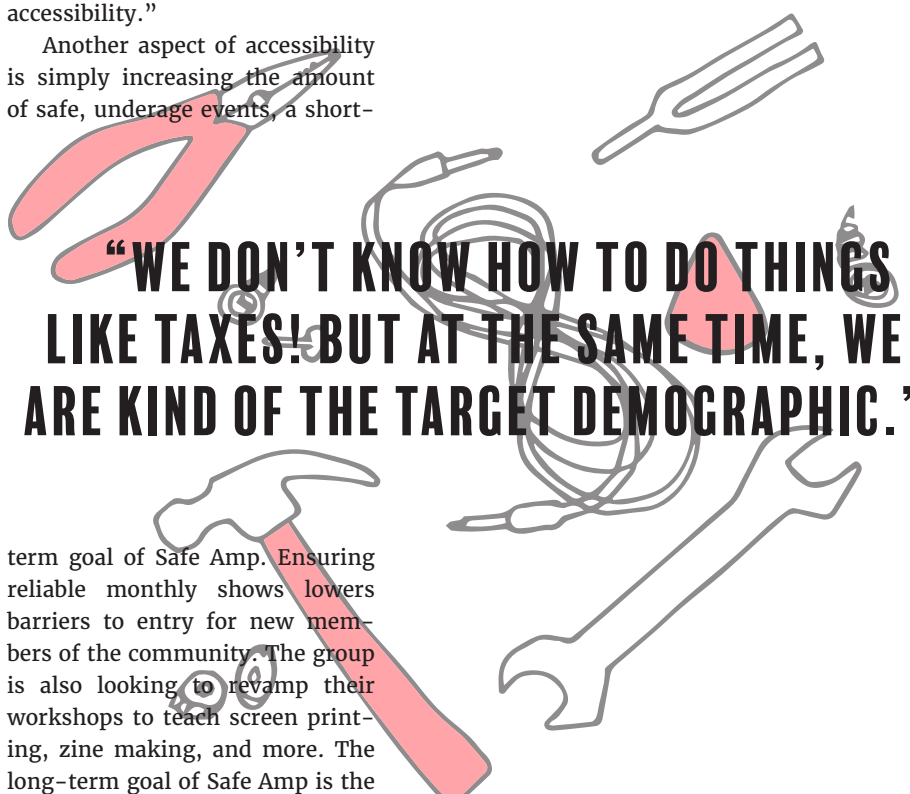
"I was 18 for two months in Vancouver," Kott says, "and I was considering getting a fake." The frustration of being excluded from the arts community because of their ages drove them to action. Of Safe Amp's seven directors, three are 19 years-old and new to Vancouver's music scene. "And that can be a barrier sometimes," says Holland. "We don't know how to do things like taxes! But at the same time, we are kind of the target demographic." This energy is complemented by the knowledge base and relationship with the community, cultivated by the original directors.

Kott and Holland emphasize that although it's a tempting solution, illegal venues are not enough for the underage music community. "Sometimes we're like, 'Wow, everything would be so much easier,' but [Safe Amp] has always done everything above board. And that's what makes our events inclusive." Kott adds that it's the legality that allows Safe Amp to advertise their events and draw in as many people as possible. Word-of-mouth venues are by nature exclusive to those who already have access to the community.

**A**nother possible catch-22 for Safe Amp is funding. The population most invested in Safe Amp's success does not necessarily have the

resources to pay \$15 for a show. The balance of keeping Safe Amp going and being as accessible as possible can be painful. Holland and Kott are quick to stress that Safe Amp sees accessibility as more than age: "We want Safe Amp to be as accessible as possible, and that includes financial accessibility."

Another aspect of accessibility is simply increasing the amount of safe, underage events, a short-



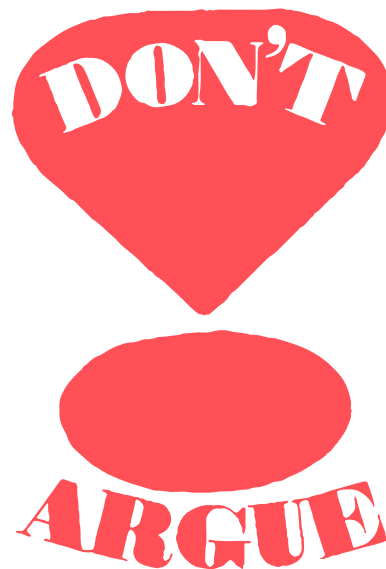
term goal of Safe Amp. Ensuring reliable monthly shows lowers barriers to entry for new members of the community. The group is also looking to revamp their workshops to teach screen printing, zine making, and more. The long-term goal of Safe Amp is the establishment of a permanent, legal, sustainable, and affordable venue.

Safe Amp's new wave kicked off October 27 at the Russian Hall with a Halloween cover show featuring Phono Pony, Wind-Up Birds, The Jins, and Frogpile. At the time of this interview, when asked how the event has been received, Holland and Kott share excited glances. Within the first few hours that the Facebook event was created, more than 100 people confirmed attendance. "It's amazing the support we've gotten since we released the event," says Holland. "A lot of people really love Safe Amp."

*I admire Winona Forever for believing that their music was worthy of recognition despite playing in an environment that would have seemed unwelcoming. Their current success is proof that their faith was justified. But we should consider who is in the social position to cultivate this audacity. Non-native english speakers, newcomers to Vancouver's music scene or other groups that are not traditionally reflecting the music community may be less likely to jump through hoops like these. By giving underage musicians a platform for their work, Safe Amp creates a welcoming environment for a variety of voices.*

Safe Amplification society has a new website at [safeamp.org](http://safeamp.org). Check it out for upcoming shows and ongoing advocacy.

## SLICES & PIES



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# WANT

## A REALLY FUCKING GOOD BAND

words by Leigh Empress

photos by R. Hester



**“I DEFINITELY DON’T THINK PEOPLE SHOULD UNDERESTIMATE THE INFLUENCE THEY CAN HAVE SOMETIMES.”**

**U**nder the glow of a billboard off Clark Drive, in a location that is new to me but familiar to them and the photographer, I *really* see WANT for the first time. Steph, Kate and April form a tight triangle with their faces turned to the light. The faintest suggestion could crack their cool expressions into smiles, but they are pros. They take themselves seriously. WANT, or We Are Not Things, isn’t your typical hobby jam band.

On WANT’s Facebook page, their description reads, “We got tired of the ‘girls can’t be punks’ joke, so we started a band.” I ask if they’ve witnessed any change in their community since forming WANT and Steph responds first —

“I’ve noticed perception has changed now being in a band. I started going to punk shows when I was in the seventh grade, and I literally remember [hearing] casual sexism. To me, it was normalized because I was used to it. It was such a male-dominated scene. They’d say jokes like, ‘Why can’t girls go on tour? — Cuz they’d bleed all over the merch.’” Steph continues, “Back then, people would say that if they heard a girl band they would completely

disregard it ... [I decided] if I’m going to play in a band I’m not going to suck because I’m not going to give those guys fuel to say the stupid shit they want to say. Now I don’t encounter that at all, and it’s probably because girls are starting to own their place in hardcore scenes.”

WANT certainly is. They released a demo on Bandcamp this summer and is releasing their official tape demo November 18. They have also recorded a 7-inch to be released in 2017, and have performed plenty, including the opening slot for G.L.O.S.S. (Girls Living Outside Society’s Shit) — a band that Kate describes as “one of the most important American punk bands to have ever happened.”

“When [G.L.O.S.S.] announced they were coming to Vancouver, as soon as I found out I was like, ‘Okay, we have to open that show.’ When we didn’t get asked I had to take a lot of deep breaths,” explains Kate, “But then we ended up on the bill and practiced more than ever ... It was so worth it because it was our best set.”

Steph continues, “Yeah, I vividly remember looking at my phone when [Kate] texted me, ‘WE JUST GOT ASKED TO PLAY

GLOSS. THIS IS NOT A DRILL. I REPEAT, THIS IS NOT A DRILL.’ I remember because that was a point in time where we were struggling with our lineup and feeling deflated, but those pieces fell into place just oh so fucking perfectly.”

“You know when you go to a show and everyone gets along and there are no problems? It was one of those shows,” says April. “I love it, that’s like my way of gauging if a show is good or not — if the audience is playing well together.”

WANT is Steph on vocals, Kate on drums, and April on guitar. They play a brand of hardcore punk best reserved for packed, sweaty venues. On the topic of venues, WANT attempts to play exclusively all-ages shows, but that’s not always possible.

“I can’t count the amount of times I was fourteen or fifteen and couldn’t see the bands I really admired because I was too young,” says Steph. “Black Lab is one of the few [local venues] that stands out to me. When I think of all ages venues, I think of the ones that are already gone, like Casa Del Artista.”

“Because I grew up on the Island, the first show I went to

here was at Mesa Luna. It was amazing,” reminisces Kate. “B.C. liquor laws being what they are, it is so hard. It discourages places from being all-ages, at least compared to the States — it’s a lot easier to find a bar that can have everyone.”

WANT is also open to touring, having recently played at a golf course in Kelowna with Gardener and Drag — “The carpets were clean and there were really nice mirrors everywhere. It was sick!” says Steph.

“I grew up in a small town, so it’s important for me, even if it’s a pain in the ass, to play those smaller

places rather than keeping it in the city all the time,” says Kate. “I definitely don’t think people should underestimate the influence they can have sometimes. Especially when playing smaller towns and all-ages venues with younger people attending ... Honestly, if there is one thing I want people to get from WANT, it’s for girls to see us play and realize they can do it, too.”

It is impossible to divorce WANT from the politics of being an all-women band, even as Steph states, “We don’t want to be a band where people are like, ‘Oh they’re all chicks? I’m going to like them automatically.’ It’s like, no! I want people to like us because they like what we’re talking about and they like our music.”

**S**trength of the music aside, when I ask about the topic of consent and predator culture in the scene, WANT is not shy in responding—

“Punk has always been ahead of the curve in terms of trying to be better than greater society,” Kate iterates. “That’s [the thought] I always come back to when we keep saying, ‘Oh, there’s so many problematic people.’ There are abusers in every scene ... It’s just

a matter of how we react that’s different.”

We speak about the child luring accusations against Jim Hesketh, formerly of Champion and True Identity, and everyone agrees with the way the community responded. Friends and fans released statements distancing themselves from Hesketh’s actions, and True Identity chose to disband as a statement of solidarity with victims. “I think it’s really cool, but still what I see a lot of and what frustrates me is men speaking on behalf of women. I use Jim Hesketh as a reference, the thing I would point out is that men try to dominate the conversation because we still haven’t addressed the underlying problem of women being viewed as disposable in the scene — any musical scene — because we’re seen as somebody’s girlfriend or tag along, that we don’t actually have our own place,” explains Steph.

“When dudes are like, ‘Let’s talk about sexual harassment,’ it’s almost like a pat on the back for them,” she continues. “I don’t think they’re doing it intentionally, but they’re still talking over women ... So when I tell guys that I am seen as disposable when I’ve been going to shows for years and years, that like, rocks their world because they never considered that. But that’s like, every day of my life.”

Kate adds, “Basically, we need to let women speak.”

And that’s at the heart of WANT — the desire to be heard and have others be heard, and to make really fucking good music while they’re at it.

Listen to WANT at [wearenottthings.bandcamp.com](http://wearenottthings.bandcamp.com), and check out their upcoming shows: *Sticks & Stones Fundraiser* November 5 at the *Matador*, and their tape release *November 18* at 333 with *Alien Boys*.





specialist Sipreano to supply us with ammunition,” explain SKRS.

True to their nature SKRS extend their innovative and collaborative mentality into the live environment, working closely with MYSTERYFORMS to transform their live sets into audio-visual experiences, sometimes without any live performance at all. A look at their blog (link below) shows photos from a number of intriguing installations, from large-scale paintings, to a DJ-altar cluttered with plants and talismans echoing the cosmic mysticism of Sun Ra.

“Our live set-up has been constantly evolving; sometimes we play our records and dubplates DJ-style, at times we do laptop-based sets, at other times we’ll find ways to bypass the omnipresent laptop altogether,” they explain. SKRS have only performed a handful of times over the past few years, with notable shows at Montreal’s MUTEK festival and Portland’s Beacon Sounds in support of their *Her.Imperial.Majesty* LP. Keep an eye out for an audio-visual installation / performance at Toast Collective sometime in the new year.

SKRS operate in a world of their own creation, one of mutual respect among peers, shared vision

among collaborators, and a relentless desire to be creative on their own terms:

“One can argue that there’s market forces to deal with, labels, distribution, licensing, cultural trends, media, family, relationships, money, time, space, etc – you know, ‘real

world’ stuff that can limit one’s creativity – but really all that is just immaterial, non-existential mental constructs and conditionings that we need to break through.”

“... Ultimately though, how prolific and varied and creative an artist (or just a human being, period) has the potential to be is only limited by [their] own mental beliefs, straight up.”

*RaggaPreservationSociety EP comes out digitally and on cassette through Tokyo-based Diskotopia Records November 4. Visit: [seekersinternationalx.blogspot.ca](http://seekersinternationalx.blogspot.ca) for more info and links to previous recordings.*

# SKRS INTL.

## AUDIOVISUAL AUTEURS

**"All this identity business doesn't even come up on our radar."**

WORDS BY DYLAN JOYCE || PHOTO BY MATTHEW POWER

ILLUSTRATIONS BY EUGENIA VITI

Throughout the proceedings of the *RaggaPreservationSociety* EP, SKRS lead an expedition through time, space and vibrational language like none has done before.”

So says the press release for the latest EP from Richmond group SeekersInternational (often stylized SKRSINTL or SKRS), and after an enlightening conversation on their unique sound and vision with members OG Papa Coolbreeze and Papa Steady Ranking, the claim doesn’t seem that far-fetched. In our brief chat we cover a lot of ground, including their semi-mysterious identities, creative philosophies, and the serendipitous inspiration for *RaggaPreservationSociety*.

SKRS present a rather enigmatic presence in the online world – no photos, no names, no biography. In fact, we keep our interaction entirely digital, which has me a little bit apprehensive. However, apprehension quickly vanishes after an email correspondence with the charismatic crew, and the hidden identities are brushed aside: “All this identity business doesn’t even come up on our radar,” SKRS say. The cult of personality surrounding musicians and the social criticism of hidden identity doesn’t escape them, they’re just too busy to worry about stuff like that, and their prolific output proves it.

SKRS have been steadily releasing LPs since 2012 exploring every-

thing from nebulous dub to jungle meditations, all laced with crackling vinyl, shimmering delays and hypnotic vocal sampling. The crew can trace their roots back a



decade or more, and point to 1994 as a formative year. At a CiTR DJ Sound War that year, several current members were in attendance, including crew visual artist MYSTERYFORMS. “DJ Q-bert and Shortkut of the Invisibl Scratch Piklz were the judges and their exhibition / set properly messed us up in the best possible way,” they add.

The crew’s rotating cast of members tend to work on sketches in their own studios, and then share them with the group. When inspiration strikes and the vibe is right, the project gets developed into something more. Their sound has evolved with each record, but the spirit they imbue in their productions remains the same.

The genesis of the new EP came about through a connection with SKRS collaborator and record archivist Kevin Howes, a.k.a. Sipreano. After a cross-country crate digging expedition, Sipreano returned with a number of inspiring dubplates. SKRS explain, “[They] had all these great vocal samples and deejay toasts that you’d simply NEVER find anywhere else. At about the same time we were talking and sharing a lot about original U.K. Jungle music and how we’ve always wanted to do a Ragga Jungle-themed project, so when those dubplates were brought to the table, we knew it was on.”

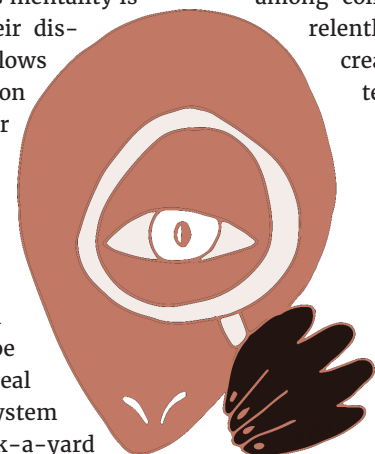
The name *RaggaPreservationSociety* might suggest an exercise in homage, but SKRS are interested in more than remix and recycling.



Instead, they see ragga as “a certain style or attitude or flavour that’s distinctly Jamaican, but adapts itself to any kind of genre and makes it its own. It’s a style

upon a style.” This mentality is present across their discography, and allows them to expand on tradition with their own unique vibe. “It’s that same feel and energy and atmosphere we were blown away by when we first heard tape recordings of real Jamaican sound system clashes and back-a-yard dances; that certain rawness and innovation and even ghetto-futurism that we love and try to propagate in our works,” says the group.

To complement these found sounds, the EP finds SKRS drawing on the talents of frequent collaborators from the Vancouver music scene. “For example, if the track called for a touch of soul and R&B, as in ‘NoCompetition,’ we immediately turned to K!dlat’s keyboard work (he is one half of the synth-funk outfit Betawave X and has pretty much been our in-house keyboard player from the get-go); when a track needed a larger library of synthesized tones and drones, we turned to wzrdryAV, who supplied us with a boat-load of his signature granular synthesis sound designs as well as a folder full of samples from this cheap Casio synth; and when we needed some raw, original drum breaks and samples, of course we turned to OG record





NO FUN FICTION

# JANICE'S PARTY

BY  
BRONWYN LEWIS

Illustration by Declan Wileman-Hopkins

**W**alking into Janice's party I felt eyes on me. My cheeks flushed hot. With sticky palms I adjusted my dress. I tugged at the bottom of the dress, willing it longer. Why had I worn it? I was realizing now it was too short.

When I'd entered, I looked around at all the people. They were all faces, all eyes. It had seemed that everyone's conversations stopped, but then the room started to hum again. I searched desperately for my hostess.

"Elizabeth!" Janice emerged, gliding through the crowd, wearing just the right dress. She put a cool hand on my shoulder, pressed her smooth lips to my cheek and kissed me hello.

She was in a pale blue dress that was almost white and it complemented her tan. Her dark hair was swept across her forehead and pulled back into a low ponytail. Her nails were manicured as always and she wore red lipstick. The lipstick made her teeth look like hotel pillows carefully lined up — they were professionally whitened. Positive that she'd left a pair of those red lips on me I wiped at my cheek, spotting the pair she'd also left on her glass of champagne. She didn't notice them.

Her apartment was filled with the appropriate amount of guests, mostly people Janice knew from work. Everyone was well dressed. No one but me had paint under their fingernails. I was in stupid flats, while all the other women wore heels. I hadn't wanted to leave the canvas I was just beginning to discover at home. But I had to come.

She guided me effortlessly towards the bar, asking me what I would like to drink (without giving me a chance to answer), thanking me for coming, asking what I was working on, telling me excitedly what the caterers had made for dinner, urging me to try this or that appetizer, and introducing me to guests as we passed, adding after anecdotal gossip in a low voice.

"And this is Ben. Ben, this is my very good friend Elizabeth."

"Nice to meet you." That was my line.

Then, as we moved on, "Ben just left his wife. You could tell, couldn't you? She was cheating... Oh! This is Joan. Joan? Joan, dear, my friend Elizabeth."

My turn.

"Nice to meet you."

As Janice led me onward she murmured, "Joan likes her drink so watch out. She'll get drunk and trap you in a corner to sob and tell you sad stories."

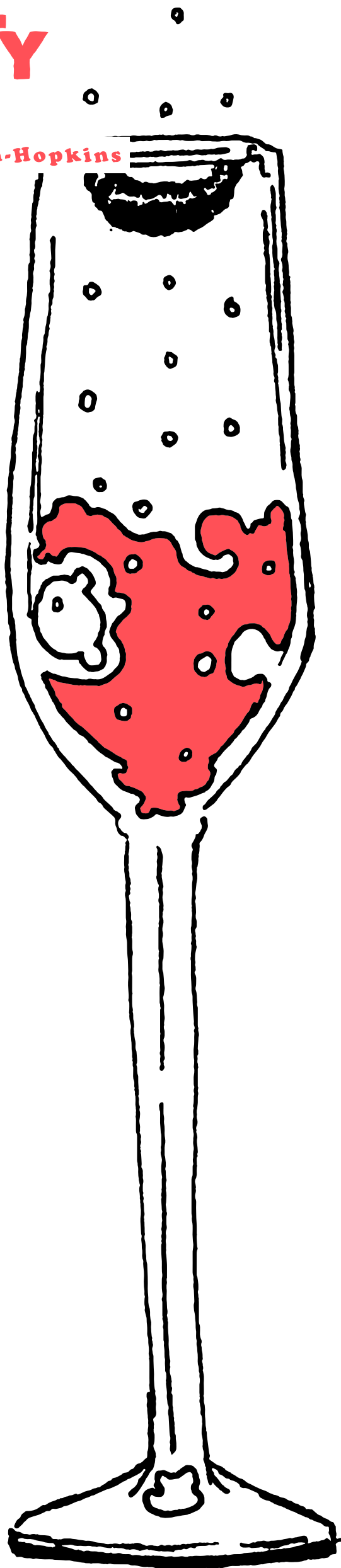
\* \* \*

**B**en hadn't wanted to go to the party. While adjusting his tie before leaving he had caught his eyes in his hallway mirror and he'd thought, 'My god man, look at you. What do you think you're doing?'

He liked Janice. She was so happy. They worked together. He liked how she would flit about at her parties. He liked to watch her just as people liked to watch butterflies play in the wind on warm summer afternoons.

He hadn't wanted to go but he knew it would be good for him to get out. He was nervous and far from eager to answer the questions he was expecting about the divorce. Everyone at work knew but said nothing. Now they would be in a casual setting where personal conversation would be considered appropriate.

He was uncomfortable entering Janice's whirling apartment without his wife, ex-wife, on his arm. Guests stood around chatting, laughing. Men stood with hands in their



pockets or arms around wives; they shook hands, took coats, and fetched wine, cocktails.

Ben immediately headed for the bar to arm himself with a drink. It somehow made him feel less pathetic to stand alone if he had something to sip periodically. Alcohol was needed before entering into any conversations.

Then he chatted with an accountant he vaguely knew from work. No questions yet about the divorce — so far, so good. But then his eyes were drawn to a woman. She had just arrived and he was the only one in the room to notice her; her short blonde hair and slight frame, her short brown dress, her gawky legs and awkwardly placed feet in their ballet slippers. It was the first time for many years, especially since the divorce, that he had looked at a woman and not immediately compared her to his wife, ex-wife.

While the bland accountant talked on, Ben tried to work up the courage to go and talk to her. The accountant's wife joined in and interrupted her husband, "You're boring him, dear. Now tell me, Ben, where is your lovely wife?" He looked from the woman in brown to Mrs. Accountant; he had no idea what she'd just asked him. Abruptly excusing himself, he started to make his way politely through the crowd: "Excuse me, sorry. Thank you. Excuse me, thanks."

But Janice got to her first. 'Damn it,' Ben thought. He stood confused near the door, saw Janice kiss the woman, heard her friendly greeting. 'It's better I didn't talk to her,' he thought, 'I would've made a mess of things.' But then the two women were heading right for him. Desperately he tried to find an escape. He was searching for a conversation to join when someone touched his arm. He jumped: there she was, extending her hand. He noticed the chipped paint beneath her fingernails and felt her moist palm.

"And this is Ben. Ben, my very good friend Elizabeth."

"Nice to meet you," murmured Elizabeth.

Ben tried to think of something to say. He composed and abandoned a few statements, 'I was just coming to introduce myself. I saw you come in,' but before he could speak, she was gone, moving on into the depths of the party.

\* \* \*

**J**'d never come to one of Janice's parties before. I came this time on the condition that she not abandon me with people I didn't know.

"Who was that Ben guy?" I asked her as she made me a drink.

"Have you never met him before? See, dear, you really must come to more of my parties. I've worked with him for years, we're great friends. His ex was an absolute witch. Why? Are you interested?" Janice asked eagerly.

I was watching him. "No... I don't know. He just gave me a funny look," I responded.

"I wouldn't be surprised, he gives nothing but funny looks. Here, go and talk to him, he's perfectly gentle. He won't bite. I've got to go and deal with the food. Charlotte's just announced she's vegan. I mean, really. So I'll have to see if the caterers have anything for a vegan. Go on. I promise I'll come and rescue you in just a minute."

✿

*Bronwyn Lewis is a Vancouver writer currently transitioning from writing fiction and poetry to writing for television. You can follow her adventures in the kitchen and the garden at [feastwritergrow@wordpress.com](mailto:feastwritergrow@wordpress.com) and find her on Instagram @bronwyn\_\_lewis*



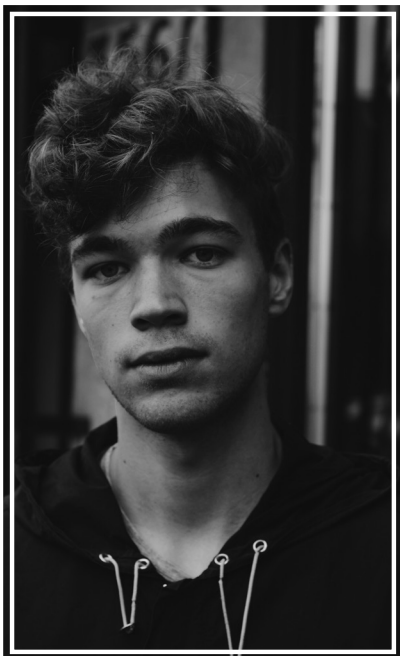
# ON THE AIR

## TEXTBOOK

words by Brit Bachmann //

photo by Jennifer Van Houten //

illustrations by Maia Boakye



**BB: That's a more honest representation of my experience in school. As a student, I didn't join clubs or party that often. I was pretty quiet. I appreciate that *Textbook* also appeals to the more introspective student demographic.**

**JGD:** Yes. [We made] a segment on writing papers, researching and academic life, and I was really struck by this idea that [students] spend all this time working on papers and researching, all in a very solitary pursuit. Your whole student life is spent [writing] in your bedroom for a week, or two weeks, or maybe just one long night before it's due. Nobody else can understand it, and you can't really explain it to anybody. The only person who reads it is either your professor or the T.A. who marks it. It's this weird part of the experience of university. I thought that deserved to be looked at.

**BB: Yeah, after graduation it is really hard to not trivialize all the time spent writing papers that nobody will read.**

**JGD:** Right. The only time those topics become relevant is when they are vocalized, the answer to that question, "Tell me about your paper," at a party.

**BB: What's another topic you've covered on *Textbook*?**

**JGD:** [October 11] I talked to my friend about a job he was doing in L.A. at The Museum of Jurassic Technology, a summer job. It was a place of occult, pseudo-science, and a fake museum. I thought that, set up against school, was silly.

Another program [October 18] is about photography. I was excited to explain photographs over the radio, and the inability of that translating in any real sense.

Going forward, other stuff I want to talk about involves organizing and activism on campus.

**BB: Have you heard Jonathan Goldstein's new podcast, *Heavyweight*?**

**JGD:** You have no idea how into that podcast I am. I love him. That's also something I want to bring onto the show — more phone conversations on air. And I like that idea too, that maybe that's just part of being friends with Jonathan Goldstein — friends know that whenever they're talking to him they might be recorded for radio or podcast.

... I think that the relationships that develop in interviews are interesting. I think that interviewing is a skill. It's tricky to get genuine.

**BB: What other podcasts do you listen to?**



**JGD:** Reply All... Let me just think... I'm also imagining everything I'm saying right now in print, and it's fucking terrifying.

**BB: Oh don't worry, I'm not going to put everything you say here in print.**

**JGD:** But you're doing a Q&A format, no?

**BB: No.**

**JGD:** Okay good.

*The Revisionist History*, the new Malcolm Gladwell podcast, is fantastic. *The Imposter*, also fantastic, and *Longform Podcast*. Another one I like is *The London Review Books*.

**BB: Every episode broadcast on CiTR 101.9FM also gets podcasted. When you plan your programs, how conscious are you that they'll become archived podcasts?**

**JGD:** Absolutely. That's number one. I don't imagine that anyone is listening live. Sometimes it does happen, but for the most part I'm thinking about it as podcast content.

**BB: How confident are you with doing tech on air?**

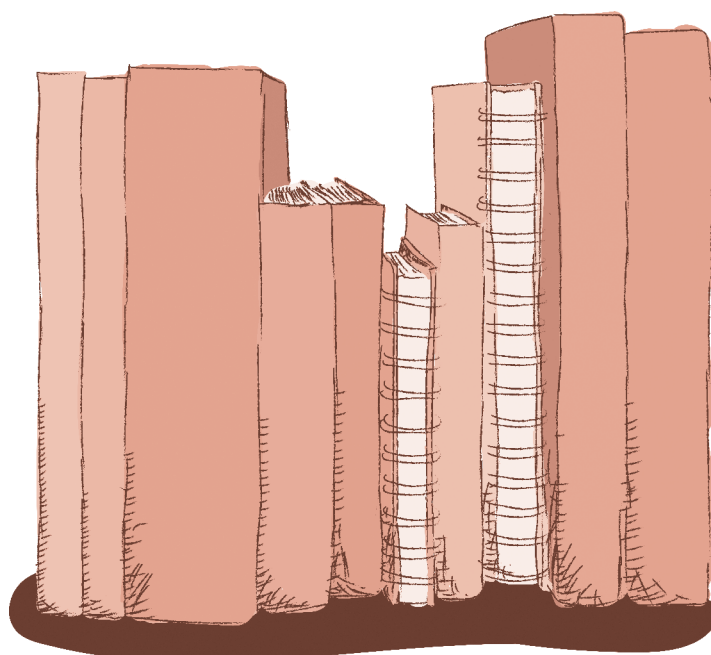
**JGD:** I have no idea what I'm doing. I'm just learning as I go along ... I'm just without a compass on the airwaves. Wait, weird mixed metaphor. I am without a starmap on the open airwaves.

**BB: That's better!**

**JGD:** No, don't put that in.

**BB: It's okay, I edit.**

*Textbook* airs on CiTR 101.9FM Tuesdays 4-5pm. Archived episodes and podcast stream available at [citr.ca/radio/textbook](http://citr.ca/radio/textbook). In addition to radio host, Josh is CiTR's Student Programming Coordinator. If you're a UBC student wanting to get involved at CiTR or pitch a concept for a show, email [outreach@citr.ca](mailto:outreach@citr.ca).



# The Astoria

## CONCERTS

WEDNESDAY NOVEMBER 2

THEORIES/WAKE  
WTCHDR/BLACK PILLS

THURSDAY NOVEMBER 3

THEE MAGIC CIRCLE/TANGLERS  
DOPEY'S ROBE

FRIDAY NOVEMBER 4

THE DARK 80S FEAT. GLAARE (LA)

SUNDAY NOVEMBER 6

ULCERATE/ZHRINE  
MITOCHONDRION/PHOBOCOSM

MONDAY NOVEMBER 7

UN + FISTER/SHRINE OF THE  
SERPENT/NOSTRUM

WEDNESDAY NOVEMBER 9

JODY GLENHAM + THE DREAMERS  
PEACH PIT/DIAMOND MIND

FRIDAY NOVEMBER 11

VEKTOR/BLACK FAST/EXTERMINATUS

SATURDAY NOVEMBER 12

GATEKRASHOR/CODEX: FACTORIA  
RIOT CITY/GATEKEEPER

TUESDAY NOVEMBER 15

ART ROCK: CHRISTOPHE CLÉBARD  
FORMS OF DISCIPLINE/HAZY

WEDNESDAY NOVEMBER 16

TROPIC HARBOUR/SLEUTH/GUESTS

THURSDAY NOVEMBER 17

THE JINS/THE CONS/KOOLAVA

SATURDAY NOVEMBER 19

OTHER JESUS/MU/MOURNING COUP  
NON-LA/SWIM TEAM HICK

THURSDAY NOVEMBER 24

MOTHER UPDUFF/DANDY JENKEM  
MY MOTHER THE CARJACKER/REGEN

SATURDAY NOVEMBER 26

FAKE TEARS/JAY ARNER/WOOLWORM  
SUPERMOON/AARON READ

WEDNESDAY NOVEMBER 30

CYGNETS/ACTORS/WEIRD CANDLE

## DANCE PARTIES + MORE

SATURDAY NOVEMBER 5

BANGERS + TRASH \$5  
HIP HOP/RAP/POP/TRAP/RNB

FRIDAY NOVEMBER 18

THE EAST VAN 90S PARTY \$5-10

SUNDAY NOVEMBER 20 (1:30-7:30PM)  
THE EAST VAN GARAGE SALE \$2

TUESDAY NOVEMBER 22

BIF BANG POW! THE WHO TRIBUTE



# CITR 101.9FM PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CITR EVERYDAY

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday		
6 AM				CITR GHOST MIX				6 AM	
7 AM	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	OFF THE BEAT AND PATH	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	7 AM	
8 AM				CANADALAND (SYNDICATED)	CITED!			8 AM	
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	WIZE MEN	THE SATURDAY EDGE	CLASSICAL CHAOS	9 AM	
10 AM		STUDENT FILL-IN	POP DRONES	A FACE FOR RADIO	STUDENT FILL-IN		SHOOKSHOOKTA	10 AM	
11 AM	ALL ACCESS PASS			ROCKET FROM RUSSIA	THE REEL WHIRLED			11 AM	
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM	
1 PM	PARTS UNKNOWN	STUDENT FILL-IN	PERMANENT RAIN	UNCEDED AIRWAVES	COMMERCE UNCENSORED	FRESH SLICE	THE ROCKERS SHOW	1 PM	
2 PM		PARTICLES & WAVES	MUZAK FOR THE OBSERVANT	STUDENT FILL-IN		RADIO ZERO		2 PM	
3 PM	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK				3 PM	
4 PM	LITTLE BIT OF SOUL	TEXTBOOK	VIBES AND STUFF	SIMORGH	NARDUWAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	
5 PM	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	BABE WAVES	NEWS 101	MANTRA	CHTHONIC BOOM!	5 PM	
6 PM	STUDENT FILL-IN	STORY STORY LIE	SHARING SCIENCE	RIP RADIO	ARE YOU AWARE	EL SONIDO	SEAN HARBOTTLE'S HIPPIE HOPPIE BRIGADE	NASHA VOLNA	NOW WE'RE TALKING
7 PM	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	INNER SPACE	SAMS QUANTCH'S HIDEAWAY	STUDENT FILL-IN	QUESTION EVERYTHING	NIGHTDRIVE95	MORE THAN HUMAN	7 PM
8 PM		INSIDE OUT	MIX CASSETTE	SOUL SANDWICH	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRESSIVO	8 PM
9 PM		CRIMES & TREASONS	WHITE NOISE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANSCENDANCE		9 PM
10 PM	THE JAZZ SHOW		SCREEN GIRLS	CANADA POST ROCK				10 PM	
11 PM		STRANDED: CAN/AUS MUSIC SHOW		COPY / PASTE	THE MEDICINE SHOW			11 PM	
12 AM			CITR GHOST MIX			RANDOPHONIC	CITR GHOST MIX	12 AM	
1 AM	CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES	THE LATE NIGHT SHOW			1 AM	
2 AM						THE ABSOLUTE VALUE OF INSOMNIA		2 AM	
LATE NIGHT								LATE NIGHT	

## ■ CARIBBEAN

### SOCA STORM

SAT. 8 PM  
DJ SOCA Conductor delivers the latest SOCA music tracks out of the Caribbean. This party music will make you jump out of your seat. This show is the first of its kind here on CITR and is the perfect music to get you in the mood to go out partying! It's Saturday, watch out STORM COMING!!!!

## ■ CLASSICAL

### CLASSICAL CHAOS

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

## ■ CINEMATIC

### EXPLODING HEAD MOVIES

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

## ■ DANCE / ELECTRONIC

### COPY/PASTE

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

### INNER SPACE

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

### INSIDE OUT

TUE. 8 PM  
Inside Out is a weekly radio show from 8-9pm (PST) every Tuesday night on 101.9FM in Vancouver, Canada that plays Dance music

### THE LATE NIGHT SHOW

FRI. 12:30 AM  
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise, and Alternative No Beat into the early morning. Following the music, we play TZM broadcasts, beginning at 6 a.m.

### RADIO ZERO

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

### MIX CASSETTE

WED. 8 PM  
A panoply of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which harkens back to the days when we made mix cassettes for each other (cass too), and relished in the possibilities of merging the best moments from our favourite albums.

### TECHNO PROGRESSIVO

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

### TRANSCENDANCE

SUN. 9 PM  
Hosted by DJ Smiley Mike and DJ Caddyshack, Transcendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovrimoon, Ace Ventura, Save the Robot, Liquid Soul, and Astrix. Older influences include Union Jack,

Carl Cox, Christopher Lawrence, Whoopi! Records, Tidy Trax, Platipus Records, and Nukleuz.  
Email: djsmileymike@trancendance.net.  
Website: www.trancendance.net.

## ■ DRAMA / POETRY

### SKALD'S HALL

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

## ■ ECLECTIC

### A FACE FOR RADIO

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

### ARE YOU AWARE

ALTERNATING THU. 6 PM  
Celebrating the message behind the music: profiling music and musicians that take the route of positive action over apathy.

### AURAL TENTACLES

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

### BREAKFAST WITH THE BROWNS

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

### CHTHONIC BOOM!

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

### LIVE FROM THUNDERBIRD RADIO HELL

THU. 9 PM  
Oct 27: The Sylvia Platters, Nov 3: Phono Pony, Nov 10: Cloudhood, Nov 24: Gun Control, Dec 1: Jo Passed

### THE MEDICINE SHOW

FRI. 11 PM  
A variety show, featuring musicians, poets, and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music, and art.

### THE MORNING AFTER SHOW

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

### NARDUWAR PRESENTS

FRI. 3:30 PM  
Join Narduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo!  
Email: narduar@narduar.com

### RANDOPHONIC

SAT. 11 PM  
Randophonic has no concept of genre, style, political boundaries or even space-time relevance. Though we have been known to play pretty much anything by anybody (as long as it's good), we do often fix our focus on a long running series, the latest of which (due to premiere in April-2016) is The Solid Time of Change (aka the 661 Greatest Records of the Progressive Rock Era -- 1965-79) And we're not afraid of noise.

### THE SHAKESPEARE SHOW

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

### SOUL SANDWICH

THU. 8 PM  
A myriad of your favourite music tastes all cooked into one show, from Hip Hop to Indie Rock to African jams. Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. It beats Subway.

### SUBURBAN JUNGLE

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

## ■ ETHIOPIAN

### SHOOKSHOOKTA

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

## ■ EXPERIMENTAL

### KEW IT UP

WED. 3 PM  
Fight-or-flight music. Radio essays and travesties: Sonic Cateschism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

### MORE THAN HUMAN

SUN. 7 PM  
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

### NIGHTDRIVE 95

SAT. 7 PM  
Plug NIGHTDRIVE95 directly into your synapses and immediately receive your weekly dose of dreamy, ethereal, vaporwave tones fresh from the web. Ideal music for driving down the Pacific Coast Highway in your Geo Tracker, sipping a Crystal Pepsi by the pool, or shopping for bootleg Sega Saturn games at a Hong Kong night market. Experience yesterday's tomorrow, today!

### POP DRONES

WED. 10 AM  
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

## ■ GENERATIVE

### THE ABSOLUTE VALUE OF INSOMNIA

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

## ■ HIP HOP

### COMMERCE UNCENSORED

THU. 1 PM  
CRIMES & TREASONS  
TUE. 9 PM  
Uncensored Hip-Hop & Trill \$h\*t. Hosted by Jamal Steeles, Homeboy Jules, Rely Rels, LuckyRich & horsepower.  
Website: www.crimesandtreasons.com  
Email: dj@crimesandtreasons.com

### SEAN HARBOTTLE'S HIPPIE HOPPIE BRIGADE

FRI. 6 PM  
Do you love dope beats and flaming hot bars? Yes? Would you still love them if you had an earnest but ultimately annoyingly British dude spinning the decks? Still yes? Really? If so, join Sean Harbottle's Hippity Hoppity Brigade for a marriage of old classics, new classics, and everything in between.

### THE SCREEN GIRLS

WED. 10 PM  
Once a month, The Screen Girls on CITR merges music and art together with discussions of trends and pop culture, and audio interviews with artists in contemporary art, fashion and music. We seek to play a variety of music, focusing on promoting Canadian hip hop and R&B.

### VIBES AND STUFF

WED. 4 PM  
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey, DJ Bmatt will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every week!! SQUAAAA

## ■ INDIAN

### RHYTHMS INDIA

ALTERNATING SUN. 8 PM  
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

## ■ JAZZ

### THE JAZZ SHOW

MON. 9 PM  
Nov 7: Inventive drum master Chico Hamilton led a variety of groups during his long career but none as innovative and energetic as this band. Charles Lloyd on tenor saxophone and flute and the great Hungarian guitarist Gabor Szabo help make this ensemble unique. "Passin' Thru" is classic.  
Nov 14: Alto saxophonist/composer Gigi Gryce was one of the most important musicians of the 1950s and this band was his last before retiring from music forever and becoming a school teacher. Gryce's tight little band includes the great trumpet firebrand, Richard Williams and the dynamic drumming of Mickey Roker. "The Hap'nin's is one of the Gryce band's finest dates.  
Nov. 21: What was supposed to be a small group recording turned into a large orchestra date led by bassist/composer Charles Mingus. The music was all written when Mingus was a young man and ranges from gospel flavoured soul to "classical" music and through a whole gamut of emotions. From 1960 "Pre-Bird" is an astounding recording even by Mingus' standards.  
Nov. 28: A bluesy and swinging date by an obscure tenor saxophonist named Fred Jackson. Mr. Jackson and his group were all working with the great R&B singer Lloyd Price but these guys can play some fine Jazz! "Hootin' 'n Tootin'" will make ya feel real good!

### LITTLE BIT OF SOUL

MON. 4 PM  
Old recordings of jazz, swing, big band, blues, oldies, and motown.

## ■ LATIN AMERICAN

### EL SONIDO

ALTERNATING THU. 6 PM  
LA FIESTA  
ALTERNATING SUN. 3 PM  
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

### THE LEO RAMIREZ SHOW

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

## ■ LOUD

### FLEX YOUR HEAD

TUE. 6 PM  
Punk rock and hardcore since 1989. Bands and guests from around the world.

### POWERCHORD

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



■ PERSIAN

**SIMORGH**

THUR. 4 PM

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

■ PUNK

**ROCKET FROM RUSSIA**

THU. 11 AM

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

**GENERATION ANNIHILATION**

SAT. 12 PM

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

■ REGGAE

**THE ROCKERS SHOW**

SUN. 12 PM

Reggae inna all styles and fashion.

■ ROCK / POP / INDIE

**THE BURROW**

MON. 3 PM

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

**CANADA POST-ROCK**

FRI. 10 PM

Formerly on 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.

**DAVE RADIO WITH RADIO DAVE**

FRI. 12 PM

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

**DISORDER RADIO**

TUE. 5 PM

Named after CiTR's sister magazine, *Discorder*, this show covers content in the magazine and beyond. Produced by Jordan Wade, Matt Meuse, and Claire Bailey. Email: [discorder.radio@citr.ca](mailto:discorder.radio@citr.ca)

**DUNCAN'S DONUTS**

THU. 12 PM

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

**FRESH SLICE**

FRI. 1 PM

Fresh Slice, where tunes are hot, and talk is cheeseey. Pop, rock, DIY, pop-punk.

**MUZAK FOR THE OBSERVANT**

WED. 2 PM

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

**PARTICLES AND WAVES**

TUES. 2 PM

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

**PARTS UNKNOWN**

MON. 1 PM

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

**THE PERMANENT RAIN RADIO**

ALTERNATING TUES. 1 PM

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

**SAMSQUANTCH'S HIDEAWAY**

ALTERNATING WED. 6:30 PM

All-Canadian music with a focus on indie-rock/pop. Email: [anitabinder@hotmail.com](mailto:anitabinder@hotmail.com).

**STRANDED: THE AUSTRALIAN-CANADIAN MUSIC SHOW**

TUE 11 PM

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

■ ROOTS / FOLK / BLUES

**BLOOD ON THE SADDLE**

ALTERNATING SUN. 3 PM

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

**CODE BLUE**

SAT. 3 PM

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul. Email: [codeblue@paulnorton.ca](mailto:codeblue@paulnorton.ca)

**PACIFIC PICKIN'**

TUE. 6 AM

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

**THE SATURDAY EDGE**

SAT. 8 AM

A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! Email: [stevededge3@mac.com](mailto:stevededge3@mac.com)

■ RUSSIAN

**NASHA VOLNA**

SAT. 6 PM

News, arts, entertainment and music for the Russian community, local and abroad. Website: [nashavolna.ca](http://nashavolna.ca)

■ SACRED

**MANTRA**

SAT. 5 PM

An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the worlds sacred sounds – traditional, contemporary and futuristic. Email: [mantraradioshow@gmail.com](mailto:mantraradioshow@gmail.com)

■ SPORTS

**THUNDERBIRD EYE**

THU. 3:30 PM

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

■ SOUL / R&B

**AFRICAN RHYTHMS**

FRI. 7:30 PM

Website: [www.africanrhythmsradio.com](http://www.africanrhythmsradio.com)

■ TALK

**ALL ACCESS PASS**

MON. 11 AM

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

**ARTS REPORT**

WED. 5 PM

The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Christine) are on the airwaves on CiTR Radio 101.9FM, Wednesdays from 5-6pm. The Arts Report also uploads special broadcasts in the form of web podcasts on their Mixcloud ([https://www.mixcloud.com/ArtsReport\\_CiTR/](https://www.mixcloud.com/ArtsReport_CiTR/)) and blog (<http://www.citr.ca/radio/arts-report/>). Get your daily dose of the latest in the arts and culture scene in Vancouver by tuning in to the Arts Report!

**ASTROTALK**

THU. 3 PM

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

**CANADALAND (SYNDICATED)**

THU. 8 AM

**CITED!**

FRI. 8 AM

**THE COMMUNITY LIVING SHOW**

THU. 9 AM

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

**LADY RADIO**

FRI. 6 PM

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

**NEWS 101**

FRI. 5 PM

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

**NOW WE'RE TALKING**

SUN. 6 PM

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

**OFF THE BEAT AND PATH**

THU. 7 AM

Host Issa Arrian, introduces you to his various interest through his unique lens. From news, pop culture, to sports. Issa will surely have an interesting take, that is undeniable.

**QUEER FM VANCOUVER: RELOADED**

TUE. 8 AM

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. [queerfmvancouver@gmail.com](mailto:queerfmvancouver@gmail.com)

**RADIO FREE THINKER**

TUE. 3 PM

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

**THE REEL WHIRLED**

FRI. 11 AM

The Reel Whirled is a half-hour long adventure through the world of film focused around the UBC Film Society's scheduled programming where we connect with campus organizations and local cinematic events to talk about films and stuff. Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a lil dash of silly. Featuring music from our cinematic themes, we'll focus up your Thursday mornings from blurred to super sharp.

**RIP RADIO**

ALTERNATING WED. 6 PM

On RIP Radio, each episode will feature the story of a deceased artist highlighting the influence their art still has on music today. Tune in every two weeks for interviews, music, and talk on the stories of late great musicians.

**SHARING SCIENCE**

WED. 6 PM

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

**STORY STORY LIE**

ALTERNATING MON. 6 PM

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

**SYNCHRONICITY**

MON. 12 PM

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

**TEXTBOOK**

TUE. 3 PM

Textbook (FKA The Student Special Hour) is a student show covering textbook (and not so textbook) approaches to living as a student. The show is composed of three segments: -Feature Interview with a student club/initiative -Student storytelling -"Tell Me About Your Paper" Hosted by Josh Gabert-Doyon, CiTR's student programming coordinator!

**UBC ARTS ON AIR**

ALTERNATING MON. 6:30 PM

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

**UNCEDDED AIRWAVES**

WED. 1 PM

Unceded Airwaves is a radio show produced by CiTR's Indigenous Collective. The team is comprised of both Indigenous and non-Indigenous people who are passionate about radio, alternative media and Indigenous topics and issues. We are committed to centering the voices of Native people and offering alternative narratives that empower Native people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate native voices and we are committed to not replicating these dynamics.

**WHITE NOISE**

WED. 9 PM

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

# RIO

# THEATRE

1660 EAST BROADWAY

**NOV HIGHLIGHTS**  
WWW.RIOTHEATRETICKETS.CA



NOV 4	<b>SHORT FILMS (PART 1)</b> <b>THE GIRL WITH ALL THE GIFTS</b> <b>SADAKO VS. KAYAKO</b>
NOV 5	MORGAN SPURLOCK'S <b>RATS</b> <b>PREVENGE</b> <b>I AM NOT A SERIAL KILLER</b> <b>THE GREASY STRANGLER</b>
NOV 6	<b>SHORT FILMS (PART 2)</b> <b>NOVA SEED</b> <b>24X36:</b> <b>A MOVIE ABOUT MOVIE POSTERS</b> <b>DON'T KILL IT</b> <b>HEADSHOT</b>
NOV 9	<b>OASIS: SUPERSONIC</b> THE GENTLEMEN HECKLERS PRESENT: INDEPENDENCE DAY
NOV 10	KITTY NIGHTS WEST PRESENTS <b>A LIVE ROCK BURLESQUE</b> <b>TRIBUTE TO PRINCE</b>
NOV 11	<b>TRAIN TO BUSAN</b> <b>OASIS: SUPERSONIC</b> <b>THE ROCKY HORROR PICTURE SHOW</b>
NOV 13	THE 18TH ANNUAL ANIMATION <b>SHOW OF SHOWS</b> (SEE WWW.RIOTHEATRE.CA FOR ADDITIONAL DATES) <b>HENRY: PORTRAIT OF</b> <b>A SERIAL KILLER</b>
NOV 16	<b>IMPROV AGAINST HUMANITY</b> 6TH ANNIVERSARY SHOW! #IAHATRIO
NOV 18	<b>SAILOR MOON BURLESQUE</b> (WWW.RIOTHEATRE.CA FOR ADDITIONAL DATES) <b>LITTLE SHOP OF HORRORS</b>
NOV 24	<b>KONELINE: OUR LAND BEAUTIFUL</b> <b>OPERATION AVALANCE</b> (WWW.RIOTHEATRE.CA FOR ADDITIONAL DATES)
NOV 25	<b>UNCAPED CRUSADERS:</b> A 'BATLESQUE' TRIBUTE TO BATMAN <b>MIGHTY MORPHIN POWER</b> <b>RANGERS: THE MOVIE</b>
DEC 1	<b>PAUL ANTHONY'S TALENT TIME</b> FIRST THURSDAY OF EVERY MONTH!
DEC 2	<b>BLACK SWAN</b> FRIDAY LATE NIGHT MOVIE



**CITR 101.9FM OCTOBER MONTHLY CHARTS**  
**NO FATHERS JUST MAKERS**

	Artist	Album	Label
1	Puzzlehead*+	Fred's Man Cave	SELF-RELEASED
2	Douse	The Light In You Has Left	SELF-RELEASED
3	Gal Gracen*+	The Hard Part Begins	DISNY
4	lié+	Truth Or Consequences	MONOFONUS PRESS
5	JPNSGRLS*+	Divorce	LIGHT ORGAN
6	Sneaks	Gymnastics	MERGE
7	The Submissives*	Do You Really Love Me?	FIXTURE
8	Tuns*	Tuns	ROYAL MOUNTAIN
9	case/lang/veirs*	case/lang/veirs	ANTI-
10	Graftician*+	Wander/Weave	SELF-RELEASED
11	The Pack A.D.*+	Positive Thinking	CADENCE MUSIC GROUP
12	Eddy D & The Sexbombs*+	S/T	SELF-RELEASED
13	Weird Lines*	S/T	SAPPY FUTURES LTD.
14	Art d'Ecco*+	Day Fevers	YOUR FACE
15	Sex With Strangers*+	Discourse	NORTHERN LIGHT
16	Teho Teardo & Blixa Bargeld	Nerissimo	SPECULA
17	The Archaics*	Soft Focus	SWEETY PIE
18	Jason Sharp	A Boat Upon Its Blood	CONSTELLATION
19	Nick Cave & The Bad Seeds	Skeleton Tree	BAD SEED LTD.
20	Automatisme*	Momentform Accumulations	CONSTELLATION
21	Valiska*	Healer	BOW BOTTOM RECORDS
22	Warehouse	Super Low	BAYONET
23	Charlotte Day Wilson*	CDW	SELF-RELEASED
24	Marin Patenaude and the Follow Through*+	Marin Patenaude and the Follow Through	SELF-RELEASED
25	DS Lori*	DS Lori	SPIRIT ROCK
26	Wrekmeister Harmonies	Light Falls	THRILL JOCKEY
27	Badbadnotgood*	IV	ARTS & CRAFTS
28	Jojo Worthington*		EPOCH TAPES
29	Jenny Hval	Blood Bitch	SACRED BONES
30	Kim Gray*+	Perfume	SELF-RELEASED
31	Preoccupations*	Preoccupations	FLEMISH EYE
32	Angel Olsen	My Woman	JAGJAGUWAR
33	Jaunt*	Chat	SELF-RELEASED
34	Ok Vancouver Ok*+	Black Part Of Light	SELF-RELEASED
35	The Kwerks*+	S/T	SELF-RELEASED
36	Lt. Frank Dickens*+	Sunburned (Reissue)	JAZ RECORDS
37	Danny Brown	Atrocity Exhibition	WARP
38	Nots	Cosmetic	GONER
39	Off World	1	CONSTELLATION
40	The Veils	Total Depravity	NETTWERK
41	Alexandria Maillot*+	Time	SELF-RELEASED
42	The Julie Ruin	Hit Reset	HARDLY ART
43	Joseph	I'm Alone, No You're Not	ATO
44	Lcon*	Moon Milk	SELF-RELEASED
45	My Kind of Karma*	Beautiful Little Fantasy	SELF-RELEASED
46	Tim Presley	The Wink	DRAG CITY
47	Fuzzy P*+	On A Lawn	SELF-RELEASED
48	Koban*+	Abject Obsessions	AVANT!
49	Zoo Strategies*+	Languager	SELF-RELEASED
50	We Are Wolves*	Wrong	FANTOME

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (\*) are Canadian, and those marked plus (+) are local. To submit music for air-play on CITR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CITR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

**LIVE AT THE WISE HALL**  
**NOVEMBER EVENTS SCHEDULE 2016**

THU NOV 3	PEGGY LEE'S ECHO PAINTING WITH GUEST J.P. CARTER	FRI NOV 4	BLUE MOON MARQUEE WITH GUEST OOO AND THE ROSSI GANG
SAT NOV 5	GLAM SLAM #5 BURLESQUE VS. WRESTLING!	SUN NOV 6	COMMUNITY UPCYCLING FALL CLOTHING SWAP FREE
FRI NOV 11	BELVEDERE CONTRA CODE JESSE LÉBOURDAIS	SAT NOV 12	SCREAMING CHICKENS REVUE BECOMING BURLESQUE
FRI NOV 18	YOUTH UNLIMITED FUNDRAISER <THAT LOVE>	SAT NOV 19	BALKAN ROOTS AN EVENING OF BALKAN MUSIC WITH VISITING GUEST STEFCE STOJKOVSKI
THU NOV 24	RICH HOPE & HIS EVIL DOERS + RAYGUN COWBOYS	FRI NOV 25	PIVOT LEGAL SOCIETY FUNDRAISER
SAT NOV 26	OLD TIME DANCE PARTY MONTHLY SQUARE DANCE	SUN NOV 27	WISE HALL FLEA LAST SUNDAY OF EVERY MONTH

EVERY TUESDAY IN THE HALL 7PM: IMPROMPTU ROCK CHOIR

WEDNESDAYS METRO VANCOUVER KINK WORKSHOPS  
 9th 16th and 23rd WWW.METROVANCOUVERKINK.COM

**WISE LOUNGE EVENTS NOVEMBER 2016**

TUE NOV 8	RUEBEN DEGROOT + DENNIS BOUWMAN + RICHARD INMAN	WED NOV 9	SCREENING "THE END OF THE WORLD AS WE KNOW IT"
WED NOV 16	PLANET PINKISH WITH SPECIAL GUESTS THE BURNETTES	SUN NOV 27	SECOND HAND SONGS HOSTED BY CHICKEN LIKE BIRD

EVERY MONDAY IN THE LOUNGE: PETUNIA & THE VIPERS  
 OCTOBER'S FEATURED WISE LOUNGE VISUAL ARTIST IS MO SHERWOOD



**WISE HALL**  
 1882 ADANAC STREET (AT VICTORIA DRIVE)  
 WWW.WISEHALL.CA (604) 254-5858



**SHOVELS & ROPE**



**MØ**



# UPCOMING SHOWS IN VANCOUVER!

Nov 4  
**CLASSIXX**  
Imperial

Nov 6  
**MAC MILLER**  
Vogue Theatre

Nov 8  
**ELEPHANT STONE**  
Fox Cabaret

Nov 8  
**KIARA**  
Imperial

Nov 9  
**SHOVELS & ROPE**  
Commodore

Nov 11  
**AUTOGRAF + GOLDROOM**  
Imperial

Nov 11  
**BULLY**  
Biltmore

Nov 12  
**DAUGHTERS**  
Cobalt

Nov 12  
**DUNE RATS & DZ DEATHWAYS**  
Biltmore

Nov 12  
**MAX FROST**  
Fox Cabaret

Nov 14  
**TORY LANEZ**  
Vogue Theatre

Nov 15  
**TORY LANEZ**  
Commodore

Nov 18  
**OFF!**  
Rickshaw Theatre

Nov 21  
**PUP**  
Cobalt

Nov 21  
**YG TWO SHOWS!**  
Vogue Theatre

Nov 23  
**MØ**  
Vogue Theatre

Nov 26  
**THEE OH SEES**  
Rickshaw Theatre

Dec 1  
**THE JAPANESE HOUSE**  
Cobalt

Dec 2  
**PERE UBU**  
Cobalt

Dec 3  
**AURORA**  
Vogue Theatre

Dec 7  
**LEE FIELDS & THE EXPRESSIONS**  
Biltmore

Dec 10  
**NIGHTMARES ON WAX (DJ SET)**  
Open Studios

Dec 13  
**THE ALBUM LEAF**  
Rickshaw Theatre

Dec 16  
**KEITHMAS VII A FOOD BANK FUNDRAGER**  
Rickshaw Theatre

Jan 16  
**CATE LE BON AND TIM PRESLEY**  
Fox Cabaret

Jan 27  
**LIZZO**  
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