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DISCORDER

m a g a z i n e

May 2017

"that salty magazine from CiTR101.9FM"

Forever Local, Free Forever



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FLEXING COMPASSION

EDITOR'S NOTE

I'm gonna keep this brief.

Do you care about the people around you?

This issue was planned around the theme of accessibility, leading up to Access Day May 18 on CiTR 101.9FM — a day of special programming that questions all aspects of accessibility, physical and otherwise. We have a brief interview with some organizers and participants of Access Day on page 20. Eleanor Wearing has also researched a two-part article on the accessibility, or inaccessibility, of local cultural events. Beyond that, the topic of accessibility is an undercurrent: Jules Galbraith asks Deep Blue about their accessibility in a D.I.Y. art space; Dora Dubber interviews *So I had an abortion...* founder Julia Santana Parilla about accessing information on abortion; Tintin Yang interviews Vancouver Mural Festival's David Vertesi about organizing an event that implicates everyone; and I ask Syrian author Ahmad Danny Ramadan, "What is home?" in the context of immigration.

Are these articles really about accessibility if they are not directly related to mobility? I think so. Not to undercut the advocacy of making spaces more physically accessible — which is the priority — the topic of accessibility is larger than that. To seriously enact accessibility requires relearning how we move around public space in relation to other people, and how we accommodate those around us. It involves realizing that every person processes situations differently. It involves compassion.

A+

BB



illustration by Bryce Aspinall.

ABOUT THE LAST ISSUE...

It was brought to our attention that the illustration for the interview with Jeneen Frei Njootli in the April issue is a direct reference to a design by Anishinaabekwe artist Quill Christie. The image of the hand with a stitched wrist was appropriated and altered without consent by Christie or Frei Njootli. The illustrator, Amy Brereton, did not draw her image with the intention of inflicting harm or infringing on creative copyright, but she now understands how she did both.

The unauthorized use of Indigenous artwork perpetuates colonial violence and significantly undercuts Indigenous self-determination. As a magazine published and distributed on unceded territory, *Discorder* takes full responsibility for the publication of this work, and for failing to provide Amy with the appropriate artistic direction and context.

Brereton's illustration accompanies a very strong interview with Frei Njootli. In this interview the artist discussed, amongst other things, the theft of Indigenous art. We are very sorry to have inflicted our own act of appropriation in this piece. *Discorder* is working to create discussions around image, identity, and cultural appropriation in future workshops. We are also incorporating training that teaches new and aspiring journalists, photographers, and illustrators to actively work against the systemic and individual acts of colonialism that are so often perpetrated by media organizations.

-Discorder Magazine

HOME GROWN LABELS

DERANGED RECORDS

words by Aidan Danaher // illustrations by Zadrien Kokar



Originally based out of Toronto, Gordon relocated to Roberts Creek on the Sunshine Coast with his family in 2005. According to Gordon, he didn't have any connections to Vancouver whatsoever, let alone Roberts Creek. For him and his family, a clean slate was exactly what they were looking for.

Discussing the history of Deranged, Gordon says, "I didn't wake up one day and say, 'This is something I wanted to do for the next 20 years.' I was already involved with that scene: putting on shows, [running] record stores, and most of my friends were in bands. That was something I was always around," he tells me. "There was definitely a specific sound that I was interested in, and remain interested in today ... It's always been punk and hardcore. I guess I got involved with that music through skateboarding, whether it was *Thrasher Magazine*, or whatever it was at the time. Really, that's how I was exposed to it," he explains.

If you're at all interested in hardcore punk, maybe Deranged Records should ring a bell? If it doesn't, here are a few artists that have released music through the independent label that might: Fucked Up, White Lung, Career Suicide. Since 1999, Deranged Records has had over 300 releases from an incredible repertoire, which is all the more impressive given the label's one-man army — founder, Gordon Dufresne.

On his attraction to punk, he says plainly, "That's just where my focus was. Because I was not musically inclined, I figured putting out a record was one of the ways I could get further involved without needing to be a musician."

Dufresne is fairly humble and modest when talking about running his label. As he says, he is "a man of few words," while apologizing for any lack of "sexy and exciting" details about the business. He has always managed the label by himself. "Most of the labels that I like and respect that are putting out records today are typically run by one individual, and I think that is the right format for me as well," he says. While



label operations are limited to Gordon, Deranged is rather prolific, releasing an average of two releases per month with pressings of 1000+ to start.

Partly because of Deranged's focus on hardcore punk, but also because of the label's history using U.S. distributors, Gordon explains, "often times I'm looked at as an American label. I don't face the same kind of obstacles as your typical Canadian label." It seems that because of his long-term presence within the punk community, Deranged Records firmly holds its ground.

In talking about his relationship with artists, Gordon is practical about his involvement, saying, "As far as where I see myself as a label, most often, [I am] a means to an end. I think that where a label like Deranged may be of benefit is often times for smaller bands, because distributors and stores will take my records based on the label itself, so they'll take a chance on an unknown band. Same with people who buy the records." He laughs as he says, "As a label, you don't necessarily get the

credit that you may deserve, and that's totally fine, that's not what I do it for."

It is certainly evident how passionate Gordon is about his work. While he might do all the label business himself, he has advice for artists doing their parts: "If you're a touring band, depending on how out-there you are, you're the one that's creating that kind of energy and buzz around you, more-so than the label in question ... I think if someone is able to think a little bit outside of the box, they can create that momentum for themselves."

Visit derangedrecords.com



SHELF LIFE

KUNDERGROUND NEWSSTAND

words by Elijah Teed // illustrations by Bryce Aspinall

Although it might be uncomfortable to admit, *Discorder* is disposable. This magazine, like so many other publications of its kind, can be picked up for free, flipped through, and left on the bus, at the dentist's office, or in the recycling bin, at your leisure. However, as writer, educator and artist, Stéphane Bernard contends, "Just because something is meant to be disposable doesn't mean it isn't significant."

Bernard is the creator of KUNDERGROUND Newsstand, an installation and interactive newsstand that highlights branches of independent publishing in Canada over the past 50 years. For this installation, Bernard has turned his attention to Vancouver publishing history.

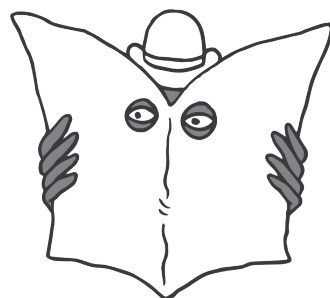
"Vancouver is such a hot spot, especially in Canada, where self-publishing really became a vehicle for conceptual art, and at the same time there was the whole underground

movement, that was using self-publishing for its own reasons," he says.

Pulling a copy of the poetry journal *TISH* off of the shelf in his studio, Bernard discusses how the University of British Columbia was integral to the independent publishing movement of the early '60s, thanks to the access students had to early mimeograph technology. That copy of *TISH* from 1962, for example, contains the first published poem of Dan McLeod, one of the original founders and current owner of *The Georgia Straight*.

The Straight is at the heart of Bernard's exhibition, who timed KUNDERGROUND Newsstand's installation to coincide with the 50th anniversary of the renowned weekly.

"[*The Georgia Straight*] is the only Canadian publication that's still around," says Bernard of the early era of independent publication. "You couldn't really call it an underground newspaper anymore, but it still has the name, and it's still owned by the same person, which is very interesting,



because nowhere else will you see that happen."

For Bernard, those early *Georgia Straight* issues epitomize the cross-section inherent to independent and underground media, a publication committed to "covering conceptual art, while also covering those movements, based in society, contesting what was going on." From revolutionary politics and problems with local authorities, to the depths of the city's cultural underbelly, *The Straight* was sweeping in its independent reporting.

Now 50 years after *The Georgia Straight*'s inception, KUNDERGROUND Newsstand will allow attendees to trace its chronology, as well as examine a host of other zines, newspapers, and various paper ephemera from across the vast time and space of Canada's independent publication history. Stylized off rental libraries in Japan and other parts of East Asia, Bernard will also be offering visitors the chance to peruse his collection for a one-time \$10 donation for the length of the exhibition.

"I consider myself to be an artist, rather than a researcher or a historian," Bernard says of the project. "What I'm looking for is to offer an opportunity for visitors to come up with their own conclusions, having access to these materials. I'm seeing it more as an experiential event rather than a historical exhibit."

Beyond aged issues of *Discorder* and *The Georgia Straight*, Bernard's collection is home to a litany of defunct Vancouver periodicals. Included are editions of *The Western Gate*, founded by members of the original *Straight* collective; *The First Citizen*, a newspaper dedicated to Indigenous culture and issues; *Vancouver Express*, created by disgruntled *Vancouver Sun* and *The Province* writers; and *The Grape*, founded by disgruntled *Straight* writers. While the stock Bernard has in his studio is impressive in its own right, he assures it's only a quarter of what he'll have at the installation.

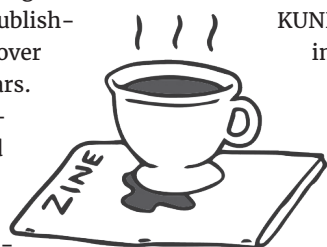
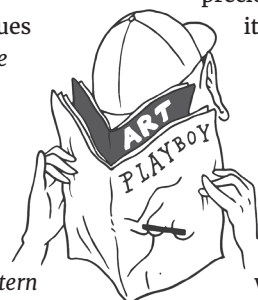
Through KUNDERGROUND Newsstand, Bernard hopes to spark a conversation about what we've lost and gained (for better or worse) by moving beyond print media and physical spaces to the omnipresent, online news circus. In conjunction with that, however, he also finds it worthwhile to

grapple with the ephemeral nature of what he's exhibiting, and how they qualify as *objets d'art*.

"The medium was designed to be thrown away, and when you get down to the world of visual arts, I mean, that's the antithesis of what visual arts is supposed to be. Historically, art is meant to be precious objects," Bernard posits. "I'm kind of playing with that: the idea of presenting newspapers as precious objects, when really they're not."

Despite the medium's disposability, Bernard's installation and archival work uses independent publishing to chart a complex and oft forgotten history of media, journalism, and art across Canada. What could be more precious than that?

KUNDERGROUND Newsstand (8 East Cordova Street) opens May 5 between 4-7pm, and the installation will run until May 22. Additional hours of operation and information can be found at owenwandering.com.



COOLING DOWN THE HOT SEAT

VANCOUVER MURAL FEST

words by Tintin Yang //
illustration by Amy Brereton

After the first annual Vancouver Mural Festival, a certain air of liveliness transformed Mount Pleasant. The streets seem more jovial, the sidewalks busier somehow, and the folks going about their everyday business are now set against colourful stretches of painted walls. Inspired by the success of Montreal's MURAL Festival, Vancouver Mural Festival's efforts to bring art from the gallery to the public has seen favourable responses from a number of businesses in the area, and is now slated as one of Vancouver's central cultural events. Following the organization's mandate of "transforming how art is seen in Vancouver," VMF has exploded out of the gate. In 2016, the festival hosted over 50 artists in creating 41 unique murals which will remain present in their locations for at least two years. This year's festival will see an additional 50 murals, located mainly in Mount Pleasant.

When I talk with David Vertesi, co-founder and Executive Director of the festival, he expresses his sincere desire to put forward a varied roster of artists. "We want to see the most diversity [of murals] possible, and we want the festival to be a gateway for arts and culture on all levels," remarks David. "Murals are a bit of a more popular artform, [and] we see it as a chance to engage people who would otherwise be uncomfortable going into galleries."

David suggests site-specific neighbourhood art could be a valuable tool to bring visibility to issues in Vancouver communities, including gentrification and housing issues, Indigenous reconciliation, and the opioid crisis. Using murals as a medium to engage with local organizations, VMF seeks to facilitate art that leaves a meaningful impact. David explains, "Murals have the potential to bring awareness to things that need more of it, and that's where we see the power of the artform, and we hope to work with people in the community to help do that." The festival's role in assisting the installation of the Memorial Wall along the Downtown Eastside Street Market was an action to bring more acknowledgment of the fentanyl crisis.

While chatting with David, he shows concern when we start discussing negative neighbourhood impacts. The tone shifts to something a bit more serious, and it's clear David has been mulling over the effects that public art and beautifying projects can have on communities.

Vancouver's gentrification is reflected in the 'revitalization' of known low-income neighbourhoods. Most recently, areas like Mount Pleasant, Chinatown and the Downtown Eastside have seen an influx of development negatively change the neighborhood landscapes, pushing out longterm residents and independent businesses. In recent years, the tech industry has found a home in Mount Pleasant, occasionally dubbed "Mount Pixel," one may find the vibrantly painted head offices of Hootsuite among others tech companies.



The industrial area fits the "downtown but not quite downtown" allure of many other American tech hubs, such as Capitol Hill in Seattle. If history is to repeat itself, the small, unassuming changes to low-income neighbourhoods will amount to the exclusion of long-time residents. While an investment in public art in a neighbourhood may not be a primary cause of gentrification, it certainly seems to be a result.

David suggests that advocating for cultural zoning while working closely with and meeting the needs of the local community, businesses, and developers may address these issues. "I believe there [are] other areas in the city that require a different approach both in development and not in development. [This includes] the protection of heritage buildings and legacy businesses, but also, culturally sustainable development," he states. David recognizes that the introduction of beautifying practices may be seen as threatening without the

proper guidelines to ensure that the interests of residents and businesses won't be displaced.

"Primarily, we're an arts organization, but we care deeply about all these issues ... so we're always trying to understand these issues better," says David. "We're trying to approach it in a collaborative way and demonstrate the power and importance of art and creating a community and culture that will influence future culture and the identity of the area." It is difficult to say, however, if the alleged cultural influence is desired by all neighbourhood residents.

In reference to the boost in cultural events subsidized by the City during the 2010 Winter Olympics, VMF wishes to evoke what was perceived as a lively, creative atmosphere at that time. "I think [during the Olympics] was the first example in a long time where Vancouver realized 'isn't it great when there's lots of things happening and there's art and music everywhere?' And by extension the people who hold the purse strings and control City policy seemed to like it too," says David.

The 2010 Winter Games raised Vancouver's reputation as a world-class city. However, one notable legacy left behind was the wide-sweeping and sudden gentrification of the Downtown Eastside, with wealth pouring into neighbourhoods like Gastown. Shortages of affordable housing has left many without adequate housing options. The consequences of events with intentions to "improve" the city's image often result in the marginalization of existing populations through zones of exclusion.

Now more than ever, Vancouver must consider how it balances the interests of different communities that share changing neighbourhoods. Providing more opportunities to emerging artists, planning to modify the appearance of public buildings, and properly respecting the vulnerability of specific communities is a huge undertaking. Vancouver Mural Fest's attempt to strike a collaboration between artists and all community stakeholders is certainly ambitious for Vancouver, but should not be unprecedented with other festivals like Capture and Vancouver Biennale also using public space for installation. Vancouver Mural Fest seems to be open to having these discussions. Is everyone else?

VMF will once again brighten up buildings in Mount Pleasant this summer, with a couple murals elsewhere for flavour. The official celebration is August 12. Visit vancouvermurfestival.com for more information.

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MAY
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IN MICHAEL MANN'S
HEAT

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STUDIO GHIBLI DOUBLE FEATURE
PONYO + POM POKO

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THE GENTLEMEN HECKLERS PRESENT
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THE GEEKENDERS PRESENT
WE ALL FLOAT DOWN HERE:
A BURLESQUE TRIBUTE
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JACK NICHOLSON & FAYE DUNAWAY IN
ROMAN POLANSKI'S
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"DAMN, THAT'S A FINE CUP OF COFFEE!"
TWIN PEAKS:
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THE FICTIONALS COMEDY CO. PRESENTS
IMPROV AGAINST
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#IAHATRIO

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THE CRITICAL HIT SHOW
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#DNDLIVE

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PAUL ANTHONY'S
TALENT TIME
THIRD ANNUAL SUMMER TRIP!

JUNE
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THE GEEKENDERS & KITTY GLITTER PRESENT
LORD OF THE SCHWINGS:
A TOLKIEN BURLESQUE NIGHT

JUNE
4

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INTO THE DEEP

DEEP BLUE

words and illustration by Jules Galbraith

They have no website and no social media presence. Yet, eagle-eyed Discorder readers may have been sharp to spot one of their posters. These, alongside performer names and playful retro-futurist graphics, sport the venue's name and calling card: Deep Blue.

I am greeted at the space by Jean and Robin, two of the co-directors, who lead me through an entrance stocked with, among other things, a vending machine dispensing Nap and You're Me cassette tapes, earplugs and plastic art-trinkets; into a cavern-like performance room where two fishless aquariums — no doubt lit up for dreamy atmospherics during parties — sit among scattered amps and bass-traps. But the real riches lie hidden: as we pass, the pair nudge open studio doors, revealing sprawls of hardware synthesizers bristling with knobs and cables, and records spilling over surfaces. We sit down to discuss the space and its role in Vancouver's pulsating underground electronic music scene.

Deep Blue is known to the public mostly as a venue, hosting parties and music events. However, its quotidian function is as a non-profit, D.I.Y. organization. They are entirely self-funded, involved in neither federal nor provincial government grant systems. Two years ago, the building's lease was taken over from New Forms Festival co-founder Malcolm Levy, and that genealogical connection persists in the organization's

support and cultivation of space for artists working in electronic music, sound art and other auditory practices. Today, Deep Blue has 11 studio spaces shared by more than 28 artists. This type of close-quarters creative space, explains Robin, means that collaboration and cross-pollination is inevitable, with many artists working with similar equipment, and discussions constant.

Many of the artists in the space use analog equipment — hardware rather than software — to produce their sounds. Asked about the appeal, Jean explains, "Musicians generally have an affinity to physical materials, be it tape or records or synthesizers. For a long period of time, analog equipment was more accessible than digital hardware — that may have changed since. But new equipment being put out today tends to be influenced by old equipment, creating a renewed demand for vintage electronics. Within the space, there's a real interest in machine-human interactions."

**"DEEP BLUE
DID NOT GENERATE
THE COMMUNITY,
BUT CONTRIBUTES
TO IT..."**

Dance music, in fact, is not the sole focus of many at work in the studios. Some artists, Jean included, have musical practices which incorporate challenging experiments with sound, ranging from digital signal processing and manipulation to physical modeling.

Jean explains this as "a form of synthesis where you digitally simulate the materials of an instrument before you model the sound. So, for example, in modeling a guitar, you could decide whether it was made of wood or glass, and then you could choose the material that excites it, be it a hand, plastic pick, or whatever. This is a form of synthesis becoming more available and accessible, and it's coming through as a new way to design sound, or as a new toy in the musician's box."

As Robin states, "generally speaking, everyone here is interested in articulating an idea through sound. There are tools and techniques, but there's also the conceptual frameworks in which these different practices and modes of expression find common ground. The tools are thus, more or less, a means for working within a commonality and exchange of ideas that flow between disciplinary boundaries."

Of course, crowd-digestible dance and electronic music is central to the scene, for which Deep Blue serves as a gathering place. Asked about what the distinction between the experience of a D.I.Y. party such as the ones they host, and a more typical club concert, Jean answers "I would say community. That's the glue that holds these spaces together."

Robin continues, "The type of music performed here is culturally located in a history that extends beyond Vancouver. Deep Blue did not generate the community, but contributes to it by being a place it can move through. The people who come here are friends, and they contribute thematically or idea-wise. We're a house where not only music, but political and artistic discourse can take shape. New ideas are constantly forming in the scene, and we try to be as inviting to the discussion as possible."

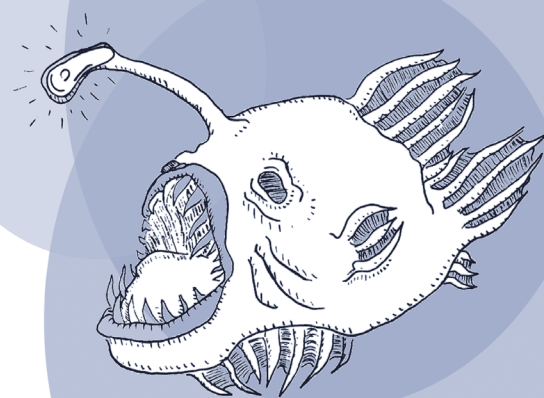
**...IT CAN
MOVE
THROUGH."**

**... BY BEING
A SPACE...**

Deep Blue has little regard for hosting parties as business ventures where profit margins can be maxed and the venue packed. Rather, their programming reflects an emphasis on crystallizing the creative mandate of the space for public enjoyment. Showcasing conceptual innovation foregrounded in booking talent, both emerging and established, locals and guests. DJ fare is interspersed with live hardware sets.

Accessibility, of course, is a continuous concern. "Unfortunately, because this is a D.I.Y. space, there are some limitations as to the tools and resources we can provide that aid in making the space accessible to those with mobility limitations, for instance," states Jean. "In terms of creating a safe space and an open environment — we come to bridges and cross them. But as a general principle, we want to be completely accessible in terms of people's comfort." An atmosphere of chilled out self-regulation is cultivated in order to maintain the positive energy. "A lot of people take a personal interest in the space. There are some things no one wants to see, whether that be misogyny or oppression," explains Jean.

When further asked about the question of accessibility, Robin goes on to explain that "the D.I.Y. ethos is fundamentally about a drive to provide access to something that was previously absent within dominant culture. So even if



we're not able to provide everything to everyone, we hope that this tradition of self initiative, which Deep Blue is just one iteration, will carry through and others will carve out their own space within the terrain we skipped over. If Deep Blue's contribution is anything, it's in demonstrating that an alternative may be tangible and within reach."

As of the present, Deep Blue's parties and the releases of its associated labels are the main channels by which the work fermenting in the studios gets to the public. However, the directors have as an ongoing project in collaboration with 221A — the creation of a digital archive, which would house sonic and visual artefacts to represent and commemorate the space.

In a city like Vancouver, so many rich creative communities are constantly faced with the precarity of locations to work and convene. With the awareness that vital independent spaces like Deep Blue tend to have mayfly-short lives, it becomes a matter of survival to recognize the work, values and energy that go into shaping the vibe.



There's a website, but it's under construction.

Jericho

words by Courtney Heffernan // illustrations by Katie Lapi // photos by Jon Vincent

To define Jericho with a single adjective is to risk oversimplifying the band's complex sound, which is both at odds and in keeping with their penchant for theatricality. The Vancouver band is as well known for their brooding psychedelic sound as they are for wearing funny hats on stage. In both their recordings and their live performances, Pasang Galay says, "[We] try to make space for all of that."

Jericho has existed in several iterations – one of which played under the moniker the Sandra Bullocks – before settling on the line-up they have today. The band is currently comprised of Galay on lead vocals and bass, Luke Tancredi on guitar, Liam Doherty on keys and synth, Nigel Ching on cello, and Eli Teed on drums. Of Jericho's early iterations, Galay says, "We were kind of always in a mode of development. We weren't completely satisfied with the makeup of the band. It wasn't until we got our five members that we kind of felt satisfied with being a full band." Teed joined the band in September 2015 followed shortly by Doherty, who joined as the band's fifth member.

Galay refers to Jericho's dynamic as a relationship. He admits, "Trying to manage five people in any relationship is hard, especially one that is creative ... Not everyone is on the same page at every moment, but I like what each person brings to [the band]."

Jericho's multifaceted sound is as much a stylistic choice as it is a function of their band line up. Teed says, "It's part of having five people in the band with their own musical preferences and backgrounds ... All [of us] see a song a different way."

When it comes to writing music, differences in taste among band members is one of Jericho's greatest strengths. "There's a general cohesion, especially when we're all together in a room," says

"It's been nice to kind of jump back into things and have them go fairly swimmingly."

Teed. They take a collaborative approach to songwriting. Teed continues, "It is kind of a building block by building block [process], and everyone contributes their distinct musical quality to that."

To start the writing process, Tancredi often contributes a rhythm or a melody. Galay adds a bassline as a way of "laying the scene or figuring out what the atmosphere of the song is," says Teed, explaining that the rest of the band "take[s] that as a cue to how the song is going to look and how it's going to sound overall. We'll try to match whatever thematic or tonal quality it has." While Tancredi approaches songwriting from a traditional rock development, Ching contributes what Galay describes as a more progressive dark quality. The result is dark experimental rock interwoven with atmospheric cello and moody bass.

After several months hiatus from recording and performing, Jericho are releasing their debut EP *Vanitas* in May. Long has an EP been in the works for the band.



Teed says, "We've tried a couple times to do it with different people and in different spaces. This one is finally working out. It's been nice to kind of jump back into things and have them go fairly swimmingly." Galay agrees: "[We] finally have material that we feel is adequately recorded, as well as adequately played."

While most of the EP recording took place four months ago, its tracks were written between eight months to two years ago. Teed says, "Of the four or five songs that are on there, some were [made by] all five of us ... Others were Pasang and Nigel in years past. It's a bit of a hodgepodge of different times and places coming together."

In April, Jericho released a video for the first track off *Vanitas*, "Catching Fire." It is a testament to the creativity of Jericho's individual members, rich with stylized imagery against

a backdrop of East Vancouver. Galay says the video is the band's "theatricality to the [highest] degree." While costume changes and humorous bits between songs have long had their place in Jericho's live shows, the band finds this performance style hasn't been as well-received now that they are playing to larger audiences. "The theatricality and the way we manage that has to be addressed," Teed admits. "That element will still remain but we are going to be reworking how that will look ... Maybe we won't have literally so many hats on over the course of the show."

With the release of *Vanitas* slated for May 12, Jericho is thinking of the future of the band. Teed says, "Everyone really enjoys playing together and being able to put out music that we all enjoy playing and listening to. I think that's definitely kept things going, and will continue to keep things going."

Jericho releases *Vanitas* with *The Trolls* (who are also releasing an EP) at SBC on May 12. More music at jericho.bandcamp.com.



AHMAD DANNY RAMADAN THE CLOTHESLINE SWING

AND EVERYTHING ELSE

WORDS BY BRIT BACHMANN // PHOTOS BY JEN VAN HOUTEN

سادن تب ام سان الب قنجل

“Oh my god, it is the worst. It is by far the worst. It feels like the last minutes of giving birth to something, and it’s painful, and it’s bothering me. ... It is actually one of the worst feelings ever. And a great feeling.”

This isn’t the reaction I expect when I ask Ahmad Danny Ramadan how he is feeling about the release of his debut novel, *The Clothesline Swing*. Granted, it is a ‘debut’ in the sense that it is his first novel, but he is established. His previously published work include short stories, regular columns, and articles for reputable international papers. I express my surprise, and Danny expands:

“The anticipation is killing me, but it is the same with every piece that I write because at the end of the day, I am writing in a language I don’t think in. And I am writing to people, coming from a completely different culture to their culture.”

Danny immigrated to Canada in 2014 after having been a Syrian refugee living in Lebanon. Although Danny tells me that he dreams in languages he doesn’t even speak — “I dream in colour” is his first response — his Syrian identity and the poetry of his first language, Arabic, help to define the eloquence of his speech, his perspectives, and the themes in his writing.

The Clothesline Swing is a fictional story about two gay men who fall in love in a complicated and beautiful Damascus following the Arab Spring, then immigrate to Vancouver’s West End. The men are lovingly haunted by memories of home as they grow older together, finding comfort in the quotidian.

As Danny and I sit at Sunset Beach, blocks away from his West End apartment, it’s impossible to avoid obvious and implied parallels between Danny and his protagonists. I ask Danny why he wrote this book, and his reply is slow and intentional. He explains, “I think I reached a

point where I was filled with stories I wanted to tell, filled with issues that I wasn’t aware of how to deal with, and filled with traumas that I wasn’t even sure how to heal. ... It was me just writing for the sake of me, for the sake of telling a story that is stuck in my head, and not knowing how to handle it.”

Danny is a born storyteller; like his characters; like many refugees; like many people. Over our conversation, it becomes apparent that there aren’t many instances where Danny and other Syrians are given the opportunity to share their personal stories. The narratives of Syrian refugees — and a lot of Middle Eastern history — have been reduced to shocking headlines and xenophobic assertions. *The Clothesline Swing* is a humanizing foil to the cold, spoon-fed media coverage of Syria’s political and social unrest. It is a (fictional) document of the honest experiences of queer Syrians abroad and immigrating.

The Clothesline Swing began as a collection of short stories that wove themselves into a novel when Danny moved to Canada. “I came here and saw how we are all viewed as Syrian refugees, or as queer Syrian refugees, and I started to see the tokenization that happens sometimes — the stereotyping, the misunderstandings between cultures — and started to think that this book should be a true representation of what my culture is like, and what it means to be a refugee, and what it means to be a gay person in Syria.”

Danny describes being queer in Syria as “horrible in so many different ways, but beautiful at the same time.” He continues, “It was so full of joy, and full of secret kisses in the back of taxis, and lovely people that you get to know and they become your chosen family, connections that you never thought you would make in your life — meaningful encounters.”



During my first reading of *The Clothesline Swing*, I write “tender, vulnerable, brutal” in my notes. The story is full of meaningful encounters in exquisite detail, beginning with an affectionate sex scene. Danny describes it as “the first time the two lovers make love. It’s happening, and in the background there are shootings outside. There are actual people killing each other outside.” This prologue sets the motif of Danny’s novel, best summarized by the author himself: “Survival is not about being resilient. Survival is about finding a way to see the beauty that you have.”

There is another reason why storytelling is so valuable — it allows the teller to begin to process their experiences. It’s important now more than ever that Syrian refugees speak for themselves, rather than have media misinterpret them.

“The media forgets that each refugee carries their own stories, and carries their own lives, and carries their own professions. Some of them are artists, some storytellers like myself, some farmers, some lawyers,” and through the telling of their stories, explains Danny, “[they are] releasing that sorrow, and realizing the beauty within it.” He reminds the listener to “[accept] that the story isn’t about gaining sympathy, but gaining empathy.”

Asked about the shortcomings of Canada’s current immigration program, Danny replies, “When we bring refugees here, we put the responsibility on their shoulders to integrate into the community. ... We get a lot of support from a lot of loving Canadians, which I am thankful for. The lacking would be that we are not a mainstream culture. You don’t see Syrian movies; you don’t know Syrian authors; you don’t know Syrian singers; you have never seen a traditional Syrian dance.”

As a nation committed to welcoming refugees, it is the responsibility of each Canadian to consider *how* they are welcoming refugees. Danny has some advice: “I think people should listen to our stories and read about our culture. People should try our food, for fuck’s sake it’s really good! ... Learn how to say hi to us in our language. Listen to our songs.” (He suggests listening to older music by Assala, Syria’s answer to Cher.)

At some point I realize that Danny and I are only five years apart, but it might as well be a lifetime in experiences, mine so minimal by comparison. I ask one final question, perhaps naively: “What is home?”

“The more I bring over people like me, the more I feel at home,” answers Danny. “In Arabic we say ‘سادن تب ام سان الب قنجل’ or heaven without people is not even worth stepping into.”



The Clothesline Swing is published on Nightwood Editions. It launches Thursday, May 4 with a party and reading at The Emerald.



SLED ISLAND

FLYING
LOTUS

CLOUD
NOTHINGS

LOW

WOLVES
IN THE THRONE
ROOM

HAILU
MERGIA

LAND OF
TALK

KING
WOMAN

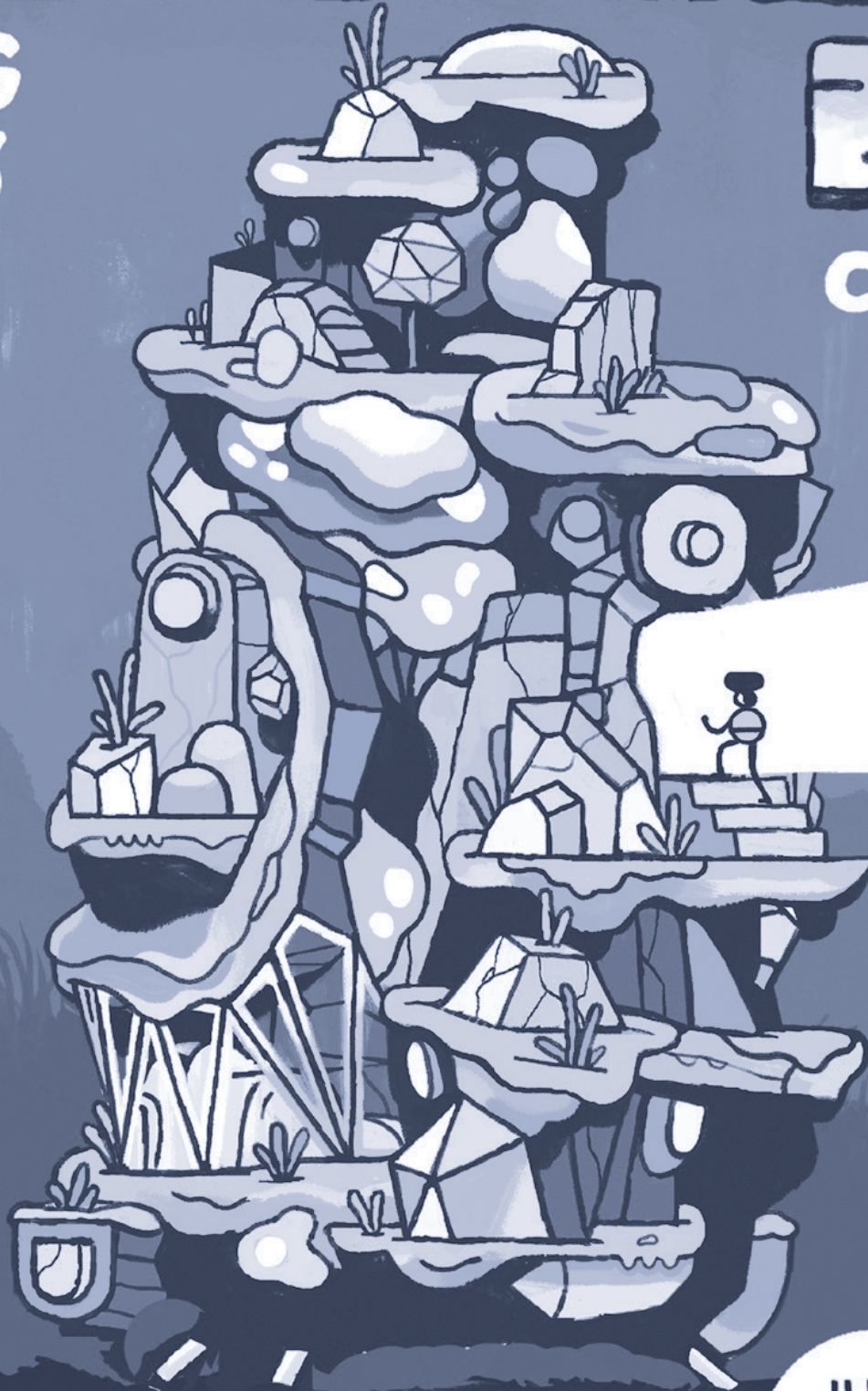
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BEATROUTE



D.O.A. ROCK THE VOTE! CAMPAIGN KICKOFF CONCERT W/ ROOTS ROUNDUP / WETT STILETTOS / CHILDSPLAY

APRIL 1 / RICKSHAW THEATRE

Until I walked into the Rickshaw, I had forgotten this music used to be my whole life. Crusty scum-punk-core. I walked in, looked around and thought to myself, “Who are all these aging rockers?” Oh right, I am them — they are me. My sober eyes recognized the dedicated punk rockers from my wasted years, and as I remembered the ultra-violence of those days, almost imperceptibly, the Rickshaw filled.

The opener was Childsplay: Jaden Faber on guitar and lead vocals, Takumi Shimokawa on guitar and backing vocals Skyler Kummen on bass and backing vocal, and Dane Becker on drums and backing vocals. They have four people listed on their page, but I saw five members up there — sorry mystery member.

The next generation has got it together. Childsplay were super tight, and delivered a killer set. The band played beyond their ages with a clear and dedicated purpose: to deliver skate-worthy thrash punk rock feels. Childsplay was my favourite band of the night, and if you are new to the punk scene, or an old timer like myself, I suggest you go right now and check them out.

Wett Stilettoes were up next. They don't have an identity you can put your finger on: crusty punk meets rocker with sweet basslines all stirred together in a vodka collins that is just vodka, no collins. Online, the Wett Stilettoes are RC Guns, Wrangler Pinto, and Zig Zigler. The drums, on this occasion, were executed perfectly by Christina ‘Boom Boom’ McBeatz from the Muff Dusters — she might have known the songs better than the rest of the band. RC was lackluster and even sat down at the end of the set. I found myself rooting for her— you got this, you uncompromising rocker queen! I heard later that she went onstage despite a concussion, now that’s punk rock. Zigler and Pinto couldn’t hear each other because their sound was terrible. When a bassist and a guitarist can’t hear each other... well, you know how that goes.

Because it was a “Rock The Vote” for Joey Keithley, not of only D.O.A. fame but also Green Party Representative, there was a short shout out to the upcoming election. I hate *actual* politics in my punk rock. Punk rock is inherently political but it can be steeped in a hyper masculine, sexist, intolerant violence — just because you are punk doesn’t mean you live by altruistic values. But, if anyone I knew from the punk rock scene was going to seek justice as an MLA, it is Joey, the consummate business punk rocker. His speech was brief. “Fight Corruption! No Pipelines! Accountability you muther mothers!”

Then came Roots Roundup. In no particular order we have: Greg Hathaway, David Hathaway, Barry Taylor, Keith Rose, Dym E Tree, Mark Campbell, Ford Pier and David Macanulty. Hella yes! This band is ska-punk-funk-folk, a Vancouver ol’ school band, only a six-piece for the event. Seriously, this band is the equivalent of a 600-year old sitka in the Vancouver music scene, towering over us little trees, schooling the rest of us how to feel free, jump and dance.

Then there was D.O.A. — there has always been D.O.A. After 35 years of playing and moshing in Vancouver, they have had many incarnations via the round robin of players, but on this occasion it was Joey “Shithead” Keithley on guitar, Paddy Duddy on drums, and Mike Hodsall on bass. Everything that needs to be said about D.O.A. has already been written, so I’ll focus on the crowd. Gang vocals spilled into the Rickshaw by way of a sing-along everybody singing the lyrics and skanking in the centre of the floor. I watched enviously, nursing my broken collar bone and non-alcoholic beer from the chairs as people smiled from ear to ear and slapped each other on the back. This is old punk, this is classic punk. Amazed that a three piece band could fill the space left by Roots Roundup, I changed my mind. Maybe Shithead would make a great leader — he mobilized *these* punkers. — *Oona Krieg*

WIRE / GOLDEN RETRIEVER

APRIL 7 / IMPERIAL

At first glance, the Imperial seemed like an odd venue to host a legendary punk band. It’s a far cry from a grimy dive bar, and not quite what you’d expect to find in the area around Main and Hastings. In 2007, the former-Chinese theater underwent a complete \$2.5 million renovation. Granted, by now, it’s in the ever-growing outskirts of Gastown and the gentrification that creeps with it further and further into the DTES. “It’s very... Vancouver,” my friend said, looking at the life-size terracotta warrior replica-



Ivory Towers photo by Lucas Lund. Exclusive photo essay on discorder.ca

tions adorning the walls and overlooking the crowd. The audience in attendance was comprised of upper-middle class and middle-aged participants, most of whom I assume grew up listening to Wire’s music. There were also a few obvious punks scattered around, young and old.

Golden Retriever, the opening act, are an acoustic-electronic duo from Portland. Using modular synthesizers and a bass clarinet to create melodic-atmospheric sonic dynamics, they define themselves as “acoustic-electronic.” Personally, I’d never heard a bass clarinet plugged into a daisy chain of effect pedals. The clarinet’s signal, plugged in at the mouthpiece, was sent through a pitch shifter, reverb and much more while the synthesizers droned or oscillated underneath. I would have never guessed that those sounds came from a clarinet, had I not seen the instrument in action.

The performance neglected the use of any continuous beat, but rather the rhythms for each song came from the modulations of the synth. It was an interesting opening act to say the least: not what anybody at the venue expected, but, for once, it was something entirely new. Shortly after their set ended, the venue was packed full as the participants who eagerly waited for the main act.

For the uninitiated, Wire’s impact on the musical world is that they laid the foundations for the many eventual variants of punk, from post-punk to hardcore, and alt-rock as a whole. Since their debut album in 1977, *Pink Flag*, they have been recognized as pioneers of art-punk for blending the grit of the early british punks such as the Sex Pistols with the attitude and sensibilities of synthesizer art-pop, as well as a tendency for more complex song structures. The band’s commercial success does not equate to their enormous influence, but it’s been over 40 years since the band’s origin. Maybe it was ironic to watch Colin Newman (frontman, rhythm guitarist and founding member) looking down at an iPad while playing, but times have certainly changed. Drummer Robert Grey displayed a stoic pose with his eyes closed and chin up throughout the set. The entire audience sang along to the incredibly catchy “Three Girl Rhumba,” and while most of the set was comprised of their more recent material, the music never faltered. There were plenty of shouted song titles from the slightly drunk crowd, but the band kept their own agenda and played an incredibly well-rehearsed set, complete with an encore. All I can really say is, “They’ve still got it.”—*Aidan Danaher*

THE VELVETENS / LAYTEN KRAMER / TANGLERS

APRIL 8 / COBALT

Tanglers instantly transported me from the Cobalt to a bluesy, folky beach concert, with people dancing playfully around a bonfire, the tall flame flicking its tail up at the night sky, until the early morning hours. Their jazzy rock with neo-psychedelia influence rattled me from my heart to my fingertips, and allowed the crowd loosen up and sway as the echoey chords and soft drums melded together. The four Tanglers — Andrew Noble, Matt Catellier, Ross Macnab, and Cole Young — played the ideal opening set for a night filled with delicious indie tracks.

Layten Kramer and his band took the stage next, playing higher tempo music throughout the course of their set, due to their more poppy direction of indie music. They started off slow with the song “Shadows.” As all the instrumental elements symbiotically came together in harmony, the tension faded away and the music emulated a dream-like state. The reverb let each final sound to linger in the air, left afloat under the blue-green lights. Gradually, they shifted to more new-wavey and upbeat tunes, such as “Thin White Lies,” one of the most upbeat, danceable songs of the night. The bass was

the highlight of this song without a doubt. Although there was less depth and complexity to their music performed live compared to their recorded tracks, there was definitely more energy. Layten Kramer’s blend of so many genres, including alternative folk, pop, psychedelic chill, country, and indie rock just proves how versatile this group is.

Then it was time for the show we had all been waiting for: The Velveteins. Three men walked onto stage — one with wild curly locks tamed by a baseball cap; one chillin’ in the back, hidden behind his drum set; and one with rolled up denim, revealing bare feet on the stage. At the crossroads where Arctic Monkeys and Vampire Weekend meet, The Velveteins tastefully — yet not sparingly — utilized rhythmic bass and cymbals throughout their set. A lot of the older music they played, songs like “West Coast Love Affair” and “XOXY,” seemed to have almost a country twang. The crowd loved them so much, that the set wasn’t enough and after cheering them back onstage for an encore, the band played one final song to finish the night. All of the great music made for a rad show, and showcased the wide variety that indie rock still has to offer.—*Inca Gunter*

ALL YOU CAN EAT LAUNDRY: A COMEDY VARIETY SHOW PRODUCED BY SOPHIA LAPRES (REVIEWED BY SOPHIA LAPRES)

APRIL 8 / LITTLE MOUNTAIN GALLERY

On April 8, Maddy Kelly’s brilliant alternative comedy variety show “*All You Can Eat Laundry* Produced by Sophia Lapres” or something to that effect, opened. The charming promotional cartoons and flyers yielded yet another sold-out crowd — the endearingly rundown Little Mountain Gallery was packed.

One of the most crucial aspects of producing a comedy show is finding that special somewhere between sterilized and dilapidated and I think I really knocked this one out of the park. The cherry on top? The bartender was *super* cute.

Kelly strolled out to applause holding a ukulele, a staple of her early act, and announced that she was going to be playing some older material. “I’m not sure that it’s aged too well,” she said as she strummed the instrument and belted, “I loooooove *The Apprentice!*”

At 21, Kelly has already established herself as a force in the city’s comedy scene that is to her “both supportive and competitive. Especially for women.” She, and her beautiful companion, Ms. Lapres, started the monthly variety show to create a fostering program of sorts for some of Vancouver’s less conventional comedians. With the success of its first two instalments, *All You Can Eat Laundry* seems to be becoming just that.

The variety show treated a full house to three hours of every facet of comedy: stand-up, skits, powerpoint presentations, political sketches, characters, and more than a few rants, all laced with Kelly’s apt and biting jokes, hitting all fronts of her and her audience’s neuroses. Her jokes were about everything: ass, tits, TV advertisements, real-estate, boyfriends, organ transplants, and some stuff I didn’t hear because I had to pee — the wine I had chosen was really good and the bartender was *definitely* flirting with me.

“It’s hard to find a space for weird comedy,” said Kelly, and *All You Can Eat Laundry* has certainly made a haven for its share. The first act of her March show featured borscht-belt humour from a boat. “Name any boat and I’ll make a joke about it,” the boat (Brett Skillen) said quickly followed by a “Fuck you!” to an audience member who yelled out “the *Titanic*.”

Other acts included some insanely good and hilariously offensive impressions, such as racist Marge Simpson and Robin William’s suicide letter, from

Simon King. Kelly telephoned Kyle Paton who was on vacation in Mexico at the time (seriously) who told a bunch of jokes that relied on physical gesturing as punchlines. Because of the experimental nature of the show, some acts didn't get big laughs, which isn't to say they weren't entirely brilliant. They just veered more towards the performance art side. Ian Thompson and Sophia Larney, both retired members of UBC Improv, performed character sketches as an entrepreneur on *Dragon's Den* and a man without toes respectively.

More traditional standup acts came from Fortune Feimster (of *The Mindy Project* and *Office Christmas Party*), Chris Griffin (finalist in the San Francisco comedy competition and winner of Vancouver's "The Yuk Off") and Graham Clark (of *Stop Podcasting Yourself*).

Maddy and I hope to cement the show as a monthly staple to create a space for experimental comedy and performance art and move towards creating a multidisciplinary place for lowbrow comedy, art and music.

Anyway, I think I really hit it out of the park. You can't *learn* how to produce a show, you know what I mean? No one teaches you — it's just something you gotta feel. It comes from your bones. If you have it, you have it and if you don't, you just don't. So when Maddy asked me to produce her *third* show I honestly wasn't even surprised, I was just like: "Uh-huh. You're welcome. Now go practice your jokes or whatever. Mommy has to get some liability insurance." She's lucky she's funny.—*Sophia Lapres*

BITS & PIECES

APRIL 10 / RED GATE

As I walked into Red Gate, the room had shifted from its usual barefloored appearance to something much cozier; the couches were moved to form a snug semi-circle around the stage, and the floor inside this circle was covered in blankets and cushions. The room was filled with dim red light, and on the brightly lit stage, a blanket and heater awaited a live model. Some attendees reclined on couches and cushions, chatting easily, while others gathered drawing boards, paper, charcoal and pencils from a table nearby. It was Bits & Pieces: a recurring event featuring life drawing and creative writing. For \$7, guests gained the benefit of a live nude model, drawing supplies, writing prompts, and a relaxing environment.

Organizers Roisin Trefla and Maayan Cohen, two UK exchange students studying at UBC, put together the event series and carried out three editions, each with different themes: the theme this time was *consumption*. After everyone settled in, Roisin and Maayan began the night by reminding everyone that the event was about trying new things — that those used to writing could try focusing on drawing, or vice-versa. The inclusion of both writing and drawing activities provided more opportunities for exploration, and probably helped to draw a larger audience.

After the short intro came two five-minute life drawing poses, followed by two five-minute writing prompts. While most folks were shy about sharing writing pieces, it was exciting to see all the different drawing styles and skill levels in the room. Clearly, the room had come together not just for the drawing practice but also for the community, the atmosphere, and the opportunity to learn.

As a writing prompt, each participant drew from a jar two slips of paper, each with one word relating to consumption written on it. We were then given five minutes to free-write about each word, then 15 minutes to put together a rough poem, story, or argumentative piece. I received the words "colonization"



and "sex." This was the most difficult part of the evening for me: the consciousness of others in the room felt restricting — "colonization" and "sex" were also challenging to put together. However, the prompt was a creative way of getting ideas flowing and held potential for more productive combinations.

After a break for sharing and conversing, drawing resumed with a 30-minute pose. Roisin and Maayan advise the audience to take the first five minutes to simply look at the model, so as to remember that drawing is also about seeing. In the dim red light of the space, with tranquil music playing in the background (as well as the odd post-punk jam coming through the wall from the next room), guests settled into their drawings.

The evening came to a close with the addition of several new drawings to the world, new writing ideas floating through attendees' heads, and some pleasant conversation. Overall, Bits & Pieces was an excellent opportunity to brush up on an old skill or to try something new. —*Claire Bailey*

SEASONS FESTIVAL SO LOKI / HOOD JOPLIN / PRADO / BAINS

APRIL 14 / VANCOUVER ARTS & LEISURE

If you haven't been to a So Loki show, you are missing out. Sam Lucia and Natura have a flair for the theatrical that feels more New York City than too-cool-to-care Vancouver. The secrecy and and care surrounding every detail of their Seasons Festival show was impressive — the other acts weren't revealed until a few days before and the all-black dress code was announced the morning of via an '80s video game inspired poster on the Facebook event page. Being a veteran of typical Vancouver shows, I've come to appreciate the general come-as-you-are atmosphere; but So Loki makes an effective case for the thrill of purposefully dressing for the night and taking it seriously.

I headed around the back of Vancouver Arts & Leisure, got marked off on a fancy iPad checklist, and headed into the back room. The setup was amazing. Framing Hoop Joplin's turntables at the back of the stage there were two massive crosses with pink and blue tinted nature videos projected onto them and the performers, courtesy of local filmographer Lucas Hrubizna. The videos had perfectly placed cross cutouts matching the physical crosses on the stage, each with special nature scenes from the greater projection. Like everything else about a So Loki show, it was impressive.

The next act, Bains, performed to a black clad audience where folks swaying and nodding were shoulder-to-shoulder with intense dancers. He had DJ Khalid's aesthetic and slow but intense energy, mixed with the sound of Eminem. There were people who filmed every second of his set, providing an unexpected spotlight that refocused every second of the performance on him. The amateur videographers' flash matched the black, gray and white projections behind Bains.

After Bains, Prado got on stage and totally disregarded the implied black dress code. She had bright pink pom pom earrings nestled in her curls, which fell over a light pink silk house coat and hot pink shorts. Her stand-out style completely suited her outstanding set. She was magnetic on stage, very natural and conversational but breaking out an intensity during the songs. It was honestly one of the best sets I've ever seen. The audience tried to absorb as much of her passion as possible as they moved closer to the stage.

So Loki are the only performers who could have followed Prado. They only played songs off their new album, having just released their new single "Boo Boo" on Spotify earlier that week. They brought the drama. Natura stood comfortably behind the keys as Lucia yelled into the microphone, losing his bandana, then his jacket, and finally shirt throughout the set. At one point, Sam loosed a bottle of champagne onto the suffocatingly close crowd. Then he took out a megaphone and fittingly performed "Liquid Luck."

Every So Loki show is a transformation — they have an entrancing ability to manipulate very normal settings and make them sparkle.

In Vancouver, So Loki are coming into a scene where they don't have much established support, and they are very aware of this. At every show, Lucia makes a speech about the importance of the fans and the family that the audience is now a part of, having supported them. Their championing a space for hip hop artists in Vancouver is invaluable. Drama and pageantry aside, what they're doing is really straightforward, and it's just a perk that they've made the ride so exciting.—*Dora Dubber*

HONG KONG EXILE: ROOM 2048

APRIL 15 / FIREHALL ARTS CENTRE

Room 2048 (2048) — a dream machine for the Cantonese diaspora. In digital light and smoke, we pursue a history that is not ours. A living past, a dying future, and a stillborn present. We will lie. We will cheat. We will spend a thousand years here."

Preliminarily, it's worth mentioning that *Room 2048* derives the number 2048 from the year when China plans to fully reintegrate the former English

colony, Hong Kong, into the People's Republic of China. Already, exertions into the liberal-democratic city-state by an increasingly firm Chinese government have been met with protest; but also a creeping sense of malaise and inevitability.

But Hong Kong was always a dream: a Shangri-La of rampant neoliberalism and English colonialism. Could it ever have been utopic? In light of this complexity, *Room 2048*'s dreamlike dissidence — lying, cheating, idling — is charged with a laconic bravura. A multidisciplinary dance performance, the success of *Room 2048* comes from equal emphasis placed on the conceptual prowess of Hong Kong Exile (Natalie Tin Yin Gan, Milton Lim, Remy Siu), characteristic performances from dancers Michelle Lui, Milton Lim, Alex Tam, and surreal FX from Remy Siu. *Room 2048* is clever and technical, bracingly smart, and as content to impress as it is to make you experience slowness and unease.

There's a characteristic gesture in *Room 2048*. Hyperkinetic pop plays over the speakers. A spotlight animates a central figure. Lights flash on and off, in varying tempos. In the opening sequence, Lui, upright and expressionless, swivels to face another direction when the dark strikes: as if she was entirely still and the audience's view was that of a perspective snapshot. Later, Tam will assume the central position: staccato lights flicker as Tam, running in place, rotates so subtly it appears as if he's on a swivelling platform. *Room 2048* presents illusions and tricks that double as questions: perhaps it's a question of movement without progress, or action without reaction. *Room 2048* has a sense for dream logic, from the surreal to the outright comic (during a strip-tease sequence, Tam removes what must easily be at least 5 sets of boxers).

The fog inundates every inch of *Room 2048*. Masterful sound design during club sequences, switching between the thick of the dance floor and muffled bass floors away, compress separate space into the single level of a stage. In another sequence, Lim clumsily emulates Lui's moves, failing to replicate the sharp gestures so reminiscent of Remy Liu's own decisive light-play: as if lagging behind technologic ideation, a dream of teleology that becomes a nightmare.

At one point, Tam makes himself present, the narrator assuming central stage and a bathetic purpose. He talks about his grandfather's experience of diaspora, the complex path to today, and their time spent together with karaoke. Tam — or the character he plays — sings Sinatra's "My Way." "Regrets, I've had a few / But then again, too few to mention." The refrain comes across like the cry of *Nashville's* American bicentennial song — "We must be doing something right / To last 200 years." Like Altman's film, *Room 2048* has a knack for irony, bathos, and a complex love in its depiction of the homeland.

Later, in a moment of stillness and beauty, illuminated fog drapes the stage, like a basin of vaporous cloud in a Taoist painting. Thousands of days pass. After hyperkinetic light and sound, stillness is the centrepiece of *Room 2048*'s final act. Trickery, which has been a game of resistance for the dancers, concludes with an act which makes the formal performance and the expectations of genre itself a dissident no.

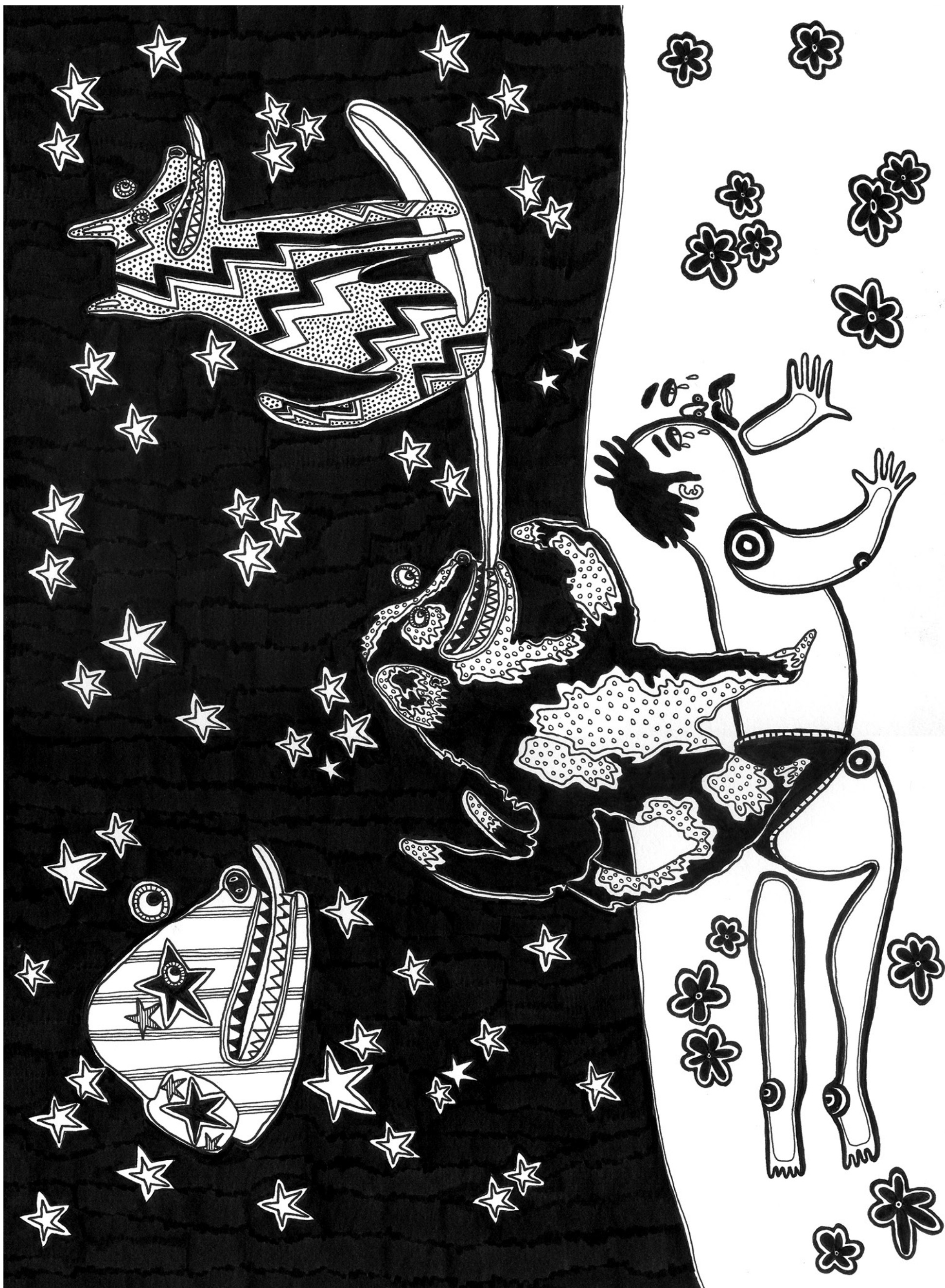
As the play concludes, it recurs. After the recursion, it ends as a matter of the outside world of closing venues: rhythms apart from dream logic. Tam rotates around the stage in that characteristic shuffle, so subtle it appears as if the base is rotating a still subject: like the hung screen of a video game selection menu. Maybe it's like Elon Musk says: all sufficiently advanced civilizations avoid apocalypse by plugging themselves into simulations. Maybe Hong Kong exiles will plug themselves into a Wong Kar-Wai simulation and keep on dreaming. There's a power in those dreams.

"To articulate what is past does not mean to recognize "how it really was." It means to take control of a memory, as it flashes in a moment of danger." - Walter Benjamin, *On the Concept of History*.— *Jonathan Kew*

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MUSIC REVIEWS



COZY

Cozy
(Self-Released)
28 / 04 / 2017

Cozy is the wise older sister every girl wishes she had growing up. The kind of who would teach you about feminism and not giving a fuck, and let you borrow her effortlessly cool clothes. She'd be the one who'd tell you the plain and dirty truth about sex, and the one to pick you up and dry your tears after your first break-up. Most of us lack this wise older sister to guide us smoothly through adolescence and young adulthood. Instead, we are covered in the bruises and scars that we inevitably collect while experiencing things for the first time. For those of us still figuring out our shit, Cozy's album is far more than a musical debut. Rather, it is a much needed guide to finding self-esteem and self-acceptance as a woman in a world dictated by misogyny.

Cozy is Josie Aileen Patterson, a singer / rapper / producer who hops from genre to genre without breaking a sweat. The album's opening track, "Cozy," is dark and hypnotic. In this track she proves herself as both a producer and a rapper. Her lush production sets the tone for her evocative bars, which brings to mind femcees like Atlanta hip hop veteran Stahhr. Her lyrics are poetry for the intersectional feminist soul: clever, biting, and at the same time extremely relatable. She sings, for example, of "throwing kisses to all the misogynists" and brushes off her depressive symptoms with a desperate "I'm getting dressed / I swear I'm fine." A line that brings me back to those visceral moments where I pushed myself out of bed just to prove I was an adult, even though I just wanted to be, as Cozy puts it, "up a tree / bawling my eyes out."

As if her flow is not enough, Cozy has a warm and powerful voice that could be on Top Forty radio alongside Alicia Keys and Adele. Her vocals particularly shine in her acoustic folk songs. Stripped back songs like "Monotony" and "To Let Go" might seem out of place on a R&B album, but the thread that holds it all together is Josie. Her personality radiates through every single song, leaving the listener feeling like they are sitting in her living room with a glass of wine. While listening to the album, I wanted to talk back to her and share my experiences. Cozy has so much to say, and the album, as a whole, feels like an intimate conversation between friends.

Cozy has enough talent for ten artists, and has the guts to sing lyrics like "non-binary labia" at dive bars like The Roxy. In one of the final tracks, she sings "It won't be long before I'm famous." And I cannot help but agree. Cozy's debut album is unlike anything I've ever heard. As for how long it will take her to be "famous?" I would give it a few months.

—Sarah Jickling



PERSON OF INTEREST

Eclipse
(Exotic Dance Records)
11 / 04 / 2017

Eclipse is Person of Interest's second album, and first solo one, with Exotic Dance Records. Working anonymously, they have positioned themselves as a promising lo-fi artist, drawing from their roots in techno and house. Straying away from their previously aggressive and at times overwhelming beats to a lighter and more playful tone, this album acts as a transition. Experimenting with previously underutilized instruments, like the disembodied vocals in "Lanes," Eclipse demonstrates Person of Interest's versatility and evolution as an artist.

On Eclipse, Person of Interest draws on their previous releases, combining the citrusy overtones of their songs like "Pompano Acid" from J. Albert and Person of Interest EDR002 with the swelling undertones of "Keep It Moving" from their eponymous album with L.I.E.S.. They successfully navigate disparate themes by layering kinetic percussion over sweeping beats to

create a tone that is simultaneously lively and mellow. With "Skyline (Angel's Theme)," Person of Interest sets up this duality for the rest of the album. They also demonstrate their skill as a songwriter by lacing a bouncing melody overtop the potentially repetitive dance beat. Similarly, the subdued steadiness and use of vocals in "Slab Code (beat mix)" balances out the twangy brightness of "Lost1," and "En Route" draws back on the structure of "Skyline (Angel's Theme)," maintaining continuity on the album. "Eclipse," the titular song, is the the purist dance beat on the album, and the least interesting. It is fast-paced with minimal use of a mellowing underbeat, a melody fails to cut through its repetitiveness, and it has the aggressiveness of "Lost1" without the brightening acidity. It feels like a song made to appeal to techno and house fans on an otherwise lo-fi album. In being able to combine the discordant themes of lively and mellow, Eclipse is a versatile album for any mood. While at times it seems that Person of Interest is pandering to a genre they don't work within, the use of melody, percussion, and sweeping undertones makes this album fresh and interesting. —Clara Dubber



CIRKLE

Extraterrestrial Research
(Deep Sea Mining Syndicate)
31 / 03 / 2017

Extraterrestrial Research is best listened to in a dark room late at night, when your mind is free to wander alongside Cirkle's mesmerizing techno and ominous ambience. This international collaboration between Greek artist Cirkle and Canadian record label Deep Sea Mining Syndicate will put you into a state of hypnosis that will only dissipate once the album is over. Everything flows so smoothly from one beat to the next that, at times, it's hard to tell when one track ends and another begins. With five individual pieces, Extraterrestrial Research is a tight and intimate listen, surging from one thumping loop to another with a magnetic sense of effortlessness.

The first track is titled "Landing," and rightfully so. It gleefully indulges in its own ambience, taking us on a journey bent on doing the album title justice. The echoey production feels almost alien, ambitiously floating us into space in preparation for the techno that is to come. This somber opener is indeed a landing, but the location is left up to the listener's imagination.

If "Landing" introduces us to an alien landscape, then "Kachira's Cave" acts as an exploration. Stripping away most of the ambience in favour of a hypnotically repetitive techno beat, this track contains enough minimalistic energy to continuously drive forward. It never stalls, rising in an evolving tapestry of sound that only ceases when the beats fade away to make room for the next piece, "Underwater Tunnel."

Both over six minutes long, "Underwater Tunnel" and "Extra Terrestrial Research" build upon the energy of "Kachira's Cave" and provide Cirkle's grandest displays of techno prowess. These tracks are the research that Cirkle alludes to in the album title. With a multi-layered mix of striking beats and a consistent background ambience that rises and falls with every passing moment, Cirkle seems to be probing for answers in this album's otherworldly murkiness. And whatever Cirkle's looking for, it is clearly hidden.

The album feels short, and yet there is not a wasted moment. The final track is simply titled "Epilogue," and acts as a fittingly atmospheric conclusion to an album concerned with the mysteries of strange, far off places. Cirkle manages to keep every piece from overstaying its welcome by building layer upon layer of sonic wonder into a dark, spacey tapestry of laid-back techno and brooding ambience. —Leo Yamanaka-Leclerc

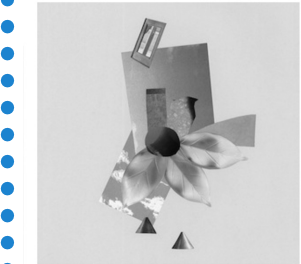


EASY MONEY

Collection 79-82
(Hosehead / Neon Taste)
20 / 03 / 2017

Bands live and then bands die. That's what happens sometimes. Countless hours are spent toiling away in a jam space until time is up. Recordings and shows are the only currency for a band's legacy. Quite often, this fortune stays in the amygdala, collecting interest only from those in search of the obscure. Easy Money existed as a Victoria-based power-pop band for three years. The group released two singles on Richards Records in 1980 and broke up two years later. They had their pleasure and their fun. Left in obscurity are 13 songs that now appear on Collection 79-82.

These songs do not stray far from the power-pop comfort zone: the guitars are loud, the drumming is lively, and the lyrics are wrapped up in the innocence of young love and confusion. The lyrics are typical of the genre without getting too philosophical. The exception, however, is found on "No Stranger to Danger" where Easy Money waxes about facism, class, and race, before punctuating the song with a screeching guitar solo and warning that "You're no stranger / To the danger / Of living / In the First World." Though engaging sparingly with such thoughts of depth, Easy Money compensates with youthful vigor and conviction. Collection's most lovable moments are the two-track, off-the-floor recordings. "Young and Overequipped," for instance, has Easy Money foaming with disgust at living in an old man's world. The band does not let up, showing reckless dissonance as the guitar screeches along the fretboard. "It Keeps Me Living" builds upon this frantic pace. Anxious drum fills pinch the band to the limits of space and time before testifying that "The love you're giving / It keeps me living." It's actually what love should feel like: frisky and confident. The definition of power-pop was obscured as humanity burrowed deeper into the '80s. That's what happens sometimes. But Easy Money sounds like a power-pop band invested in the essentials. They sweeten melodic hooks over a brisk tempo; their ragged riffs sneer back with crooked major-key smiles. Collection 79-82 finally gives listeners a chance to cash in on otherwise hidden currency. —Mark Budd



RHUCLE

Wonderland
(Beer on the Rug)
08/03/2017

Tokyos Yuta Kudo is one busy man. Covering a wide range of mediums, be it photography, painting or sculpture, his artistic output rarely slows down. His musical project, titled Rhucle, seems the perfect companion and balance to these artistic leanings. In fact, I found it quite nice to look through his gallery of published work while listening to this latest offering of music, titled Wonderland.

Kudo's images project a feeling of calm and peace. Whether abstract swirls of colour on canvas or photographs of nature and urban surroundings, his work is pointed and serves its purpose well. And so it is with Rhucle's music. While defined as chillwave or even ambient, a term Kudo himself dismisses, Rhucle reaches a bit deeper than simple terms of genre. Rather, these songs are closer to field recordings or soundscapes. It is the music that might play in the back of your head while taking a stroll through the forest or a quiet neighbourhood. And while the music he makes with the electronics at his disposal is pretty, it would be wholly incomplete without the lovely real-life sounds that accompany it.

Water, for instance, plays a strong role in Kudo's work, both in his images and music. Wonderland is no exception with its eight gently sprawling tunes that bring to mind my favourite rustic places of recharge and contemplation. Ultimately, Rhucle's music provides a reminder to slow down and absorb one's surroundings. The songs flow into one another with grace and differ only slightly. There are no bangers or ballads to be found here. Instead, you are treated to an even keeled energy that envelops you in warm serenity, acting as a calming agent to the end of a long day, a jump off point to meditation, or perhaps a soothing candlelit soak in the tub.

Music doesn't have to be ripe with hooks and catchy melodies to be effective. Sometimes the simplest of movements are more than enough to inspire emotion, and Rhucle's deliciously serene musical paintings prove this point. Each song acts as a healing balm for your ears, brain and spirit.

—Nathan Pike



GHOST THOUGHTS

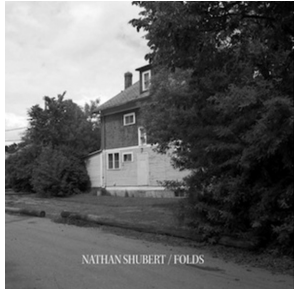
Purple Period
(Self-Released)
10 / 02 / 2017

Purple Period starts off with "David: My Father's Father's Father." Immediately, I feel like I'm floating and I continue to feel this way throughout the entirety of the album. It's raining outside, and the melancholic sounds streaming from my headphones suits this atmosphere perfectly. Celina Kurtz sings about the loss of someone close, but comes to the understanding that maybe there isn't anything immediate one can do, crooning "David lives inside me." In the most reassuring manner, Purple Period makes sadness sound not

so sad, like a slightly overcast sky with just enough light seeping through. Though there is a unifying melancholic air to this album, each track features a new voice, all tender and delightful in their own way. “Aristophanes,” for instance, builds upon the mood of “David: My Father’s Father’s Father” yet remains distinct. This is a track that you can slow dance to in a dress that moves along with you. Maybe someone’s in your arms, but they soon dissolve and you are left questioning if they were ever real in the first place. Capturing this feeling of loss and self-doubt, Allie Lynch croons “I’m lonely when she’s not with me” as the song comes to a quiet close.

Similarly, “Eintagsliebe,” German for “a fleeting love,” takes a hauntingly eerie approach towards melancholy, sounding like a ghost’s stream of consciousness. Here, Jessica Wright sings of this type of brief but intense affection. Throughout the track, she conveys an overwhelming amount of emotions, but she fails to fully express these feelings. When she sings, for example, “It’s black and it’s green and it’s got a strange shape / I don’t know what it is but it’s filled with pain / It’s not part of me, you put it there” we are made to understand fleeting love as something defined by restless anticipation, jitteriness, suspense, and maybe even suffering (a little bit). The lyrics are reminiscent of, essentially, the beginning of any romantic experiences I have ever had — a relatable and intense longing, riddled with anxiety.

In *Purple Period*, the complexities of relationships are explored in their many forms: familial, platonic and romantic, making it entirely relatable for listeners. Each track on the album is unique in its own way, while still maintaining a tone of ethereal sadness. Are you feeling a little gloomy today? Davina Shell, the mastermind behind the album, is here to tell you it’s okay. *Purple Period* feels like the warm and needed hug, and it also makes me wish my periods were purple. —*Paulina Chua*



NATHAN SHUBERT

Folds

(Self-Released)

13 / 05 / 2016

Beautiful. That’s the best way to describe Nathan Shubert’s album *Folds*. The songs evoke an intimate, homey feeling, akin to staying in the house depicted on the album’s artwork. At the same time, however, these songs manage to be uplifting, as if you are seeing stars twinkle on a clear cool night somewhere in the outdoors. And after a listen, you are left with a clarity that resembles the aftermath of a rainy day washing everything clean.

Folds is Nathan Shubert’s first full length release, following the two-track EP *Saga Noren, Lanskrim, Malmo*. This album is classical contemporary with minimalist piano compositions. All the songs are uplifting in their own ways. Some tracks are fast and fill you with energy like “Svalbard Bears” and “Saga Norén, Länskrim, Malmö,” while others are slower and more introspective. Songs like “Encampment” and “Gaze,” for example, give you a feeling of warmth that comes about when in good company. Regardless of the pace, however, this album inspires feelings both intimate and grand.

Much of this duality is due to the album’s composition. Every key very carefully places a beautiful new addition to an intricate and precious whole. The best example of this structure is “Folds.” A rhythm is played throughout the song with subtle changes and additions of new notes that make it both beautiful and beautifully fragile. These slight alterations are so delightful that the listener is overwhelmed by their sheer wonder. “Thought and Thinker” is another example of this album’s precise composition. It lives up to its name with a brilliant harmony between Shubert’s ideas and how they materialize.

Folds is a gorgeous intricate work defined by minute detail and subtlety. I first finished listening to the album at a library and then, around dusk, I took a walk. On that short jaunt, things looked clear and the world seemed patterned and pleasant. I’m not sure how *Folds* made me feel this way. Perhaps, the music in a close intimate setting creates a form of beautiful escapism, which, in turn, fosters a freshness of mind that you can take out into the world. But it is hard to capture the beauty of *Folds* with words, you will just have to give it a listen yourself. —*Shebli Khoury*

PODCAST REVIEWS



RETAIL NIGHTMARES

Podcast Series

(Self-Released)

05 / 07 / 2015-Present

If you’ve ever worked a regrettable job that left you feeling deflated, frustrated, or lacking in empathy for the human condition than *Retail Nightmares* is the podcast for you.

Alicia Tobin and Jessica Delisle are a couple of pals who get together to chat crap and laugh a bunch. Each episode features a fun guest who joins to flesh out sordid tales of retail life and just life in general. These guests range from musicians, comedians, activists, and theatre types. Regardless of their background, however, they are always eager to share and play along. As a result, this show is very much akin to kicking back in the yard with a few drinks and talking about the times.

As far as podcasts go, *Retail Nightmares* has a pretty simple premise. As crucial as it is to discuss political matters and the dreadful nature of existence, it is refreshing to laugh and relate to something that is nearly universal: crappy work experiences. More specifically, the people who make it crappy, and the crappy boss people who make it even worse. Add on little vignettes such as “puppo of the week” (favourite animal or person they crossed paths with in the past few days), easy and unpretentious banter, plenty of poo poo humour, and you have a successful podcast that is not only relatable but highly contagious.

When hearing these all too common tales of retail hell, there are a lot of cringe inducing moments. And while I have plenty of my own stories, such as the guy who handed me blood soaked money or the woman at the grocery store who curtly informed me that she had a boyfriend when I greeted and asked how she was, I listening to the stories of others eases the sting of past experiences and lends a bit of unity to fellow retail front liners.

Things can be rough out there. Jobs can suck and people are sometimes the worst. Bad days undeniably happen and both sides of the counter can dish out and take the brunt of it. Whether you are answering phones or pouring a bomb-ass espresso, just remember that you are not alone. And if the day’s toil has left you feeling spent, why not spend an hour with Jessica, Alicia and friends? I can guarantee some juicy tales and a few good laughs, because let’s face it, laughing it off makes the nightmare just a bit less jagged. —*Nathan Pike*



CITED

Podcast Series

(Self-Released)

25 / 02 / 2015-Present

The dramatic irony of the United State’s Commander in Chief being a climate change denier is that his estate is in Mar Al Lago, Florida; a location known to scientists as ground zero for climate change impact. Specifically, scientists predict that rising sea levels will submerge this area completely by the end of the century.

In one of its most recent episodes, *Cited* producer Sam Fenn interviews Professor John J. Clague PhD FRSC to discuss our globe’s rising sea levels. Along with Gordon Katic, Alexander B. Kim and John Gabert-Doyon, Fenn is a co-producer of the documentary podcast and radio show *Cited*, which aims to discusses “ideas that change the world.” The show addresses a range of thought-provoking topics. One episode, for instance, centers on a debate about the significance of genetics, an issue framed by the controversial public lectures of Charles Murphy at Middlebury College. Another episode explores the world of heroin prescriptions — how one Vancouver clinic is prescribing the very drugs that patients are addicted to in order to help them combat dependency. Each episode features a knowledgeable guest, and totals roughly 45 minutes.

Like these complex topics, Fenn’s interview with Dr. Clague frames something vast and overwhelming as coherent and palatable. Known as Dr. Doom by his SFU students, Clague notes that, unlike a tornado or an earthquake, which have an immediate and noticeable impact on our environment, rising sea levels are a “slow motion disaster.” It is a catastrophe that scientists can map, predict, and calculate. Yet, we remain unprepared. In fact, the episode’s very title is “Sea Level Rise is the ‘Slow Motion Disaster’ We Aren’t Ready For.” Even if you would prefer to have you head buried deep in the

sand when it comes to issues that are beyond our everyday control, I recommend listening to this episode.

If the horror of climate change proves too much for you, however, *Cited* offers a diverse range of subject material, all grippingly fascinating and filled with information. *Cited* is produced weekly out of the UBC Michael Smith Laboratories. Episodes are updated weekly, and I encourage you to give them a listen. One thing is for sure, I will be there listening with you.

—*Sarah Charrouf*



FEELIN WEIRD

Podcast Series

(Self-Released)

11 / 5 / 2016-Present

Feelin Weird is a podcast created by Kye Plant, a musician based in Victoria, B.C.. Produced out of Plant’s bedroom, each episode discusses taboo subjects, like sexuality, mental health and gender identity to raise awareness and reduce public stigma.

They created *Feelin Weird* to contribute to a genre of podcast that they found comforting, but lacking. Plant is very vocal about what makes them “weird:” they are non-binary, have anxiety, depression, and OCD, and are recently two-years sober. In each episode they interview a friend about their experiences with these topics and others.

Plant does not present themselves as an expert on any of these issues, other than an expertise that comes from firsthand experience. Because of this required subjectivity, each conversation is rooted in circumstances that are specific to Plant and the guest. For example, in the twelfth episode, “Asexuality,” they speak with Max Monday, a sex-positive grey asexual, who emphasizes the singularity of her orientation and experiences. This specificity creates a sense of intimacy with the audience and allows for in-depth discussions that might otherwise be trivia-like.

Plant uses the structure of each episode to emphasize the power of these conversations. Each interview has a similar emotional arch: the guest is comfortable in casual conversation, then uncomfortable when beginning the interview and finally comfortable again by its conclusion. This arch illuminates the de-stigmatizing power of these conversations and, by extension, the podcast.

Ultimately though, the strength of this podcast is also its weakness. Plant uses an incredibly intimate approach; each episode is in some way a discussion of their own personal growth, mental state and experiences with each topic. While this creates a closeness with the audience and works to de-stigmatize certain taboos, it also feels more like a person’s public diary than a project for a community. Introducing the first episode, Plant says that *Feelin Weird* is “all about [them]” and then that “the point [of *Feelin Weird*] is to make other people feel less weird.” These opposing goals confuse the show’s message. It is simultaneously inclusive in its normalizing aims and exclusive in its hyper-particular content.

Feelin Weird works well as an educational resource for those who are not vocal about their “weird” traits, but for those already vocal, this podcast’s exaggerated specificity is polarizing. —*Clara Dubber*

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Under Review is also expanding to include independent films, books and podcasts. Feel free to submit those, too.

SAMMY CHIEN

A CHIMERIK INTERVIEW

words by Jonathan Kew // photos by Duncan Cairns-Brenner // illustration by Olga Abeleva



The first time I see Sammy Chien, he is performing at the Vancouver Art Gallery's FUSE for the Indian Summer Festival, and it feels conversational. He and his partner bowed, and a faux kung-fu sequence proceeded in front of a projected mash-up of *Street Fighter* and Buddhist imagery. In this more comic incarnation, chi flew, and the pratfalls felt fluid. It was staged, but intuitive to the immediate audience packed and kneeling on the gallery's hardwood floor.

The second time I see Chien, he is inviting me into his apartment complex. Ornamented in a mohair robe, he takes me to the commons, down the stairs into a concrete room with amber lighting. Chien offers me water and dried mango.



At this point I can say that Sammy Chien is an interdisciplinary artist who works with video, electroacoustic and drone, and dance. Chien also participates in many collaborations that emphasize local cultures and specific geographies. These projects take him around the world. Just recently, he finished tenures in Berlin and Japan, and soon he'll be pursuing further grants abroad.

During our conversation Chien talks about connection, like a basin of collective psychic experience that allow people to transgress difference. But there's an obvious point of connection that I think we both identify: it's uncommon enough to register when two Asian men talk to each other about art in East Vancouver. Chien might place that coincidence on the continuum between deliberation and serendipity.

So this article plays out in a linear way. And the first thing we talk about is his experience of being a POC artist. We start with the five years – “that felt like 20” – he spent as a teenager growing up in Nova Scotia. Chien mentions the racism and social isolation of the Maritimes. And as I inquire about his most recent project, there's a clear transmission, like he has anticipated its relevance, deliberately or intuitively, to his formative years.

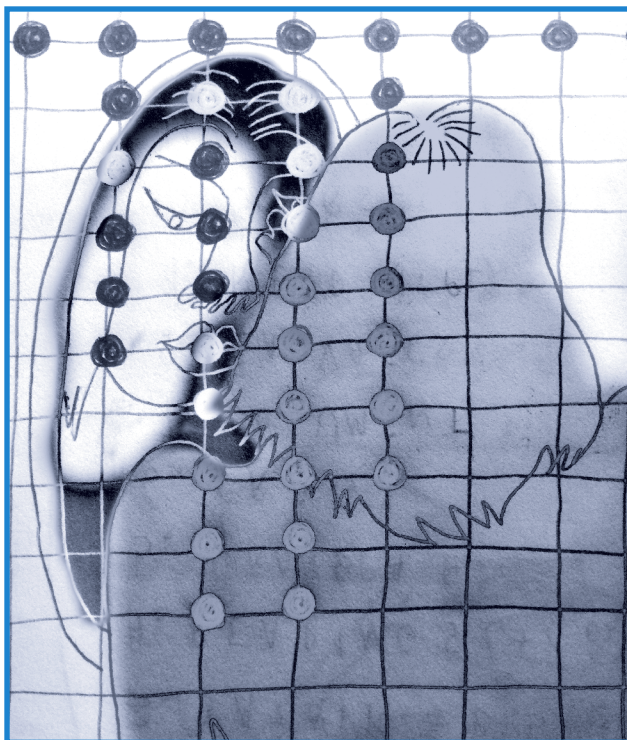
Nova Scotia is where Chien's interdisciplinary drive emerged. He picked up filmmaking, which eventually took him to Vancouver, and SFU's Film Production department. Chien tells me, “My first film was about racism, so it was a medium for me to express myself. But I would say I withstood racism with hip hop: I used to breakdance, and DJ, and rap, and do graffiti. As an Asian male person living in such a white town – what is the furthest I can go from the stereotype?”

Chien's perspective has subtly shifted. Anti-racism is a core focus, and Sammy expands for me: “For some time I felt like I wanted to avoid talking about being Asian. For me, [avoiding] it was also a way to feel that I'm a free agent, I'm not a symbol. But I am! Like, I'm a free individual, I'm a human! But in the end, I am still a symbol, based on reaction, perception. If I only change the way I think, I can only go as far as my head.”

One of Chien's ongoing projects is Chimerik 似不像: a collective of artists that want to bridge new media and art, mainstream and underground, high and low. For Sammy, the metaphor of a chimera — a mythical beast made of composite animals — is instructive: a mutant that defies codification, bristling against language's limits.

“Chimera is the core vision I've had for the last five years,” explains Chien. “I'm interested in obscurity, ambiguity. As human beings we're scared of it. In a structural society, we want to define things, categorize them. But this nature can be detrimental to certain perspectives. I think it's something we need to talk about – how do we embrace ambiguity?”

Ambiguity is a common theme in Chien's stories. In 2016, Chien went to Berlin for a conference on Isadora, a software program which maps a dancer's movements to a generative visual display. “During my residency, they put me in this guy's apartment. His name was Kazuma Motomura. He's half Japanese, half South African. He doesn't quite look like me. But I guess there's not a lot of Asian males in Berlin who do crazy stuff like we do ... And then I met him on the day right before I left. As soon as I saw him, I was like ‘Dude, you're fucking Kazuma Motomura, right?’ It's crazy. I felt like I was ghosting his house, I was living someone's life, someone's identity.”



**“I’m interested
in obscurity,
ambiguity”**

After connecting, Chien and Motomura met up in Japan. Collaboratively, they performed the show *Lies/Harmony: A Dance After Fukushima* for TPAM in Japan. *Lies/Harmony* is a work about reconciliation in the wake of the Fukushima Accident and government dissimulation. It’s an extension of his tendency to move back and forth between the site-specific and the general: the vastness of generational imperialism versus the specificity of Indigenous water-activism: “it’s the same thing we’re fighting for – just different forms and presentations.”

Chien’s ideation of politics shears close to his treatment of art, parallel strands that overlap and feed into the same system. Above all, what’s impressive about Chien’s practice is his drive to take ambiguity and activism into the realm of big-tent production. Artists often resign themselves to niche, but Chien wants his work to be seen, wants it to intersect with social mass and movement. It’s on this note that Chien shares a story with me about the biggest show he’s ever done in Taiwan.

When I meet Chien, we have an hour to chat. I’m not sure if he’s as sensitive to this as I am, or if it’s a matter of chance, but Chien’s last story builds and surges, the clear climax of our conversation, replete with a decisive and instructive finale. If embellished, it’s subtle. And if nothing else, the story demonstrates that Chien is prepared to follow-through on the promise of his genre-blurring universalism.

“It was like a million dollar project. The progressive government booted out the conservatives, so they put a bunch of money into arts festivals in order to revive the culture in a particular region. They found an advertising firm, which found Chimerik. In the very beginning it was like ‘just make something cool and entertaining. People aren’t going to get your art.’ I was like sure, right.”

Chien does the voices for the ad execs. He does the voices the ad execs put on, too.

“It was very spiritual, about chakras and history, and the circle of life. They were like ‘it’s very meaningful, but remember, people are stupid.’ So I said ‘sure.’ And then I just kept going,” Chien laughs. “If you believe that your vision is right, that it’s going to fly, all other questions are artifice.”

“We built a stage on water, projection mapping on floating objects. We had a really kickass dancer performing with my soundscape mixing with Michael Red [Sounds]’s music and experimental jazz — it was this deep dub with granulation and long expansive sound. I never checked with the exec.”

Pausing, Chien continues. “After the dress run, I was like, ‘Oh shit, they’re here.’”

According to Chien, the executives loved it. Happily, he and his brother got paid. “I felt it was a big step, because it was a huge project. We had more than 30,000 people in attendance. It was so nerve-wracking. And I remember overhearing audiences saying – ‘I had no idea what it was about. But it was different than what I was used to seeing. I felt something, and something had changed for me’ – and that was something I wanted to give the audience rather than something flashy they enjoyed. To have something that might be challenging, but that they can take home with them.”

Chien smiles: “I thought the show was a really good evidence of what happens when you truly believe in yourself and know what you’re doing. But of course believing in yourself entails a lot of work,

right? Because you could be a psychopath and also believe in yourself in killing people! But that’s not the right pathway – it may take years and years to cultivate the right kind of intuition, honestly and true connection with our soul, and it’s all interconnected.”

These stories feel like happenstance, like Chien’s parlance of ambiguity and connection are fed into the generative apparatus of his own performances.

History is key for Chien. Much of the activist drive in his works has to do with reconciliation of colonial histories and hegemonic control. From a distance, these strands feel splayed across his life’s canvas. From a distance, early developments are manifesting in new, myriad ways: “...in my beginning works, I did a lot of expansive trajectories. I often got the audience saying ‘I feel something has changed in me, but I’m not sure why.’ I worked with drones and electroacoustic music, brought people into long journeys and arcs.”



Chien, in addition to his new media acumen and creative intuition, is continuing to pursue dance in his own performance: “So in my last grant I called myself a dance artist ... I have to be very careful because there are dancers who dedicate their lives to this art form. So I’m going to have to be really respectful when I say dance. But for that proposal to manifest, I had to be ready to manifest as a dance artist. I’m really open to changes, and I think the most important thing is to be present for the changes. What’s the right thing in the right context?”

In other presentations, Chien has compared artists to messengers, the classical motif of someone charged with divine inspiration. His identification of a universal element, intersections that loop into each other, apprehends a world of ebb and tide. The chimera is a morphing, multifarious creature. Catching one of its myriad zeniths is perhaps, in other words, a matter of the right thing in the right context.



See Sammy’s work at sammychien.com and follow him on Instagram @soar55 for updates and whereabouts.

(IN)ACCESSIBLE VANCOUVER PT. I

words by Eleanor Wearing // illustrations by Marita Michaelis

If someone were to ask what you think about the accessibility of Vancouver's local music scene, what would you say? Is it something that you have thought about? Talked about with your friends and fellow show-goers? If you have been talking about it, whose perspectives have you considered? Show attendees? Venue Staff? Performers?

If you are already having these conversations, chances are you've realized that there is definitely more that the local music community can be doing. The intention is not to shame some organizers. It's worth acknowledging that there are individuals and collectives doing important research and making substantial investments to improve

an accessibility focus. There are many other examples, but the point is that different things are required to make events accessible for people, and those requirements may not always be outwardly visible or even discussed openly. An important step towards improving the inclusivity of shows is broadening our collective understanding of what "accessible" means.

This being said, who is responsible for ensuring the accessibility of local events? Is it the City of Vancouver? Venue managers? Organizers? This is a big question. It warrants looking outside of the local music scene. *Discorder* has historically focused on, to organizations working towards a more accessible arts and culture

is the most important thing out of anything," he says. "Treating people equally, goes a long way ... If people are trained [about accessibility] and then trained to follow through with that training — how to work with people, and to identify certain things about people with physical or emotional disabilities — it does so much."

"THE BOTTOM LINE WITH MAKING CODES AND MAKING SPACES, IS TO HAVE PEOPLE WITH DISABILITIES GUIDE THOSE PROJECTS"

the accessibility of their events. However, it is also important to consider what is not happening, and start thinking of ways to change it.

When talking about accessibility, often the concept that comes up first is physical accessibility, with a focus on wheelchairs and other mobility devices. There are organizers in Vancouver who post physical accessibility information on their social media event pages — info about ramps, width of doors, washrooms, etc. This is undoubtedly an important development in local event planning, but there are many ways an event can be inaccessible that aren't tied to physical mobility. For example, it's worth considering how people with vision or hearing impairments experience a show or navigate a venue, or what makes an event safe for people with developmental disabilities or mental illnesses. When thinking about the needs of trans and non-binary show-goers, gendered bathrooms are

community in Vancouver. One organization is Kickstart Disability Arts and Culture, a local non-profit that supports and promotes artists who identify as living with disabilities. Together with Realwheels Theatre Society, a theatre company that works towards deepening understanding of the disability experience, Kickstart recently published a report on the accessibility of theatre venues in Vancouver. The report is structured around an accessibility assessment of the Firehall Theatre, addressing accessibility issues for artists / performers, technicians, and patrons with disabilities. The report was funded by the City of Vancouver and Canada Council for the Arts, and created over months of research and planning with a multi-disability audit team.

"The bottom line with making codes and making spaces, is to have people with disabilities guide those projects," says Yuri Arais, director of Kickstart. Speaking to the process of creating the report, Yuri continues, "That's why we hired the crew that we did to go through the [Firehall Theatre] and experience it themselves, people with sight, hearing, physical disabilities — the whole gamut. That info has to come from those people, so we know what that experience is firsthand."

Yuri acknowledges the importance of the public funding they received, as well as the investments of both Kickstart and Realwheels. However, he also acknowledges that the information contained in the report, with respect to data from the accessibility audit, is only part of the picture.

"Probably the most important thing everybody who has been involved in this project has learned about accessibility in public spaces, is that common sense and education

hello, we need to have this discussion,' and so this discussion is happening, and spaces have been taking that into account."

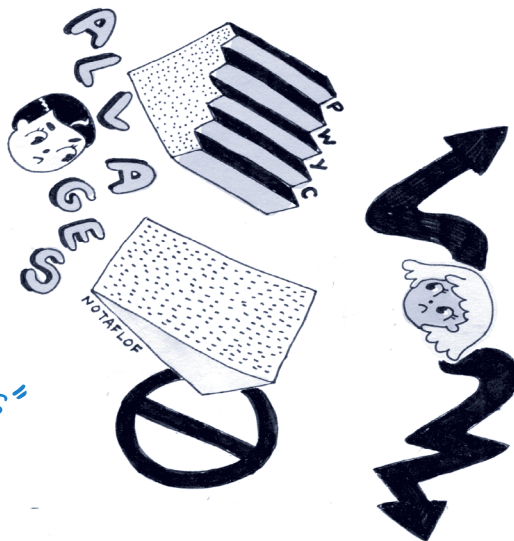
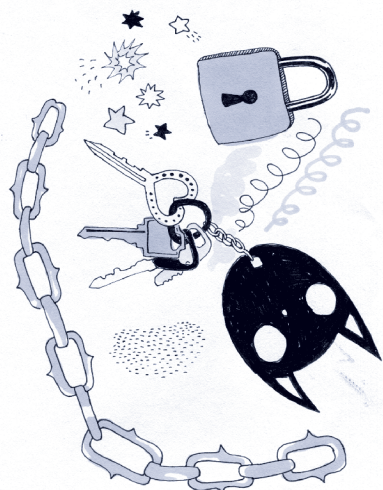
While talking about the difficulties of putting these ideas into practice, Adam also notes that the work of ensuring accessibility needs to be shared, and prioritized. "[These conversations] can't just be theoretical discussions about steps we could take by 2020. These things are happening now so the discussion has to happen now about what is available now. It comes down to the support of the city, the support of the municipalities, and it comes down to the support of event organizers."

Speaking as someone who has organized shows in Vancouver, I agree with this — and I don't take it lightly. At the events that I have helped organize and promote, accessibility has not been a priority. In some instances, it hasn't even been part of the conversation, but I will be changing that.

Beyond the organizers, it's also worth asking ourselves what our own responsibilities are as show attendees. We have the power to pressure for changes. How can we make the events we attend more accessible for our communities? It's a big question with infinite answers, but that does not mean we shouldn't talk about it.

You can find out more about Kickstart Disability Arts and Culture, their Accessibility Report and their upcoming events at kickstartdisability.ca. Adam Warren's play, *Last Train In*, runs from May 30 to June 4 at the *rEvolver* festival. More information at upintheairtheatre.com/last-train-in.

EDITOR'S NOTE: This article will be a two-part series, the first half released to coincide with Global Accessibility Awareness Day on May 18. CiTR 101.9FM is hosting its own GAAD event — Access Day — which promises to address many of the issues brought up in this series and more. Tune your FM dial, or listen online at citr.ca.



Adam Grant Warren is a local actor, director, playwright and teacher, with a show opening in May titled *Last Train In*, the result of a project commissioned and supported by Kickstart. Having moved to Vancouver almost ten years ago, he is well versed in the ways the local arts community can be inaccessible, but believes that important conversations are happening now.

"The more time I spend in Vancouver, the larger my circle of colleagues and collaborators who have disabilities gets," he says. "And the larger it gets, the more I realize that there has to be a level playing field ... I think that Realwheels and Kickstart have both been instrumental in putting up a hand and saying 'Hey,

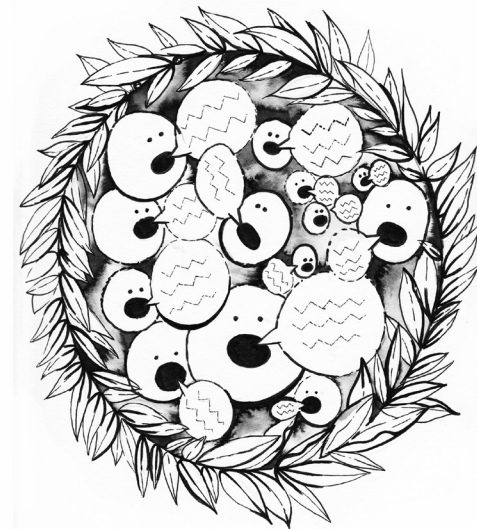


So, I had an abortion...

PRO CHOICE FOR LIFE

words by Dora Dubber// illustrations by Janee Auger

photos by Konstantin Prodanovic



"Or, they can see it as something that they've never experienced before and it brings new things to light — maybe some compassion."

Disclaimer: I am firmly pro-choice and I am not going to pretend otherwise. Abortion is an incredibly controversial topic around the world and part of what fuels this divide is both parties' conviction in their moral superiority, of which I am definitely guilty. But I am not going to present a considered debate of the topic. I believe that abortion is an extension of necessary health care and view it as a medical procedure that folks looking to undergo it should have the option of without fearing shame or pity. *Discorder's* mandate of showcasing underrepresented voices in our community includes the responsibility to uplift the people who make this decision. It's fine if you don't agree with my politics, but I hope you keep reading.



So, I had an abortion... launched this January. The founder, Julia Santana Parrilla, introduces the website as "a non-binary, intersectional, QTPOC safe space." She continues, "I invite not only people who have had an abortion, but those who have supported loved ones in having abortions to contribute their stories." Julia comes from a Sociology and Public Health background, and

founded *So, I had an abortion...* out of disillusionment with a society that makes those who have exercised their bodily autonomy feel shamed for their choices and to provide a safe and inclusive space to share stories confidentially and creatively.

At the time of writing this article, there are only six story submissions so far, which are released every Wednesday and the majority of which are written narratives. Julia explains "they're all from cis gendered women and there's definitely a breadth to those narratives, but I intended it to be an inclusive space and it's inclusive in theory, it's just not accrued that inclusivity quite yet."

The biggest frustration of the project thus far is its slow engagement. Julia describes its potential: "I only started it in January, so it's just a baby project, but I think that ultimately it has the power to have not only the micro impact of a person being able to cathartically reclaim and tell their story, but also a macro impact having people talk about it to a point that it's no longer seen as this moral issue and seen for what it really is — which is a medical procedure. I don't want my ego tied up in it, it's beyond me, I just want to contribute to people talking about it."



The site's premise lends itself to bigger events and bigger projects. Julia's been approached for collaborative zines, showcases and readings. "I would love to do a live storytelling event. I'm gonna hold off on anything like that until I have more stories and I have a better sample of abortion narratives."

Julia has had two abortions, one that went smoothly and one not so much. The negative experience motivated her to create the website *So, I had an abortion...*. The ubiquitous goal to destigmatize abortion into a regular

conversation topic is only achievable through individual interaction and engagement with diverse abortion narratives. By providing the platform to share stories, Julia hopes that "other people can see them as a source of solace, or they can see it as a [guide for] what to expect. Or, they can see it as something that they've never experienced before and it brings new things to light — maybe some compassion."

Julia relayed her experience of having a friend who had gone through an abortion prior to her own, and found that knowing what to expect was calming. She explains, "I would have been far more nervous if I didn't know what was going to happen, which is just human nature — you're afraid of what you don't know." Speaking to how the site came into being, "I started thinking about how I wanted to process it, and I knew that I wanted to tell my own story. I wrote it and rewrote it, but never finished it. This year I decided I just couldn't *not* do it anymore."

As a femme living between Canada and the United States, the future of reproductive rights and maternal health will affect me for the rest of my life. *So, I had an abortion...* feels like a modern day *Vagina Monologues*, but intersectional and online. Abortion narratives are diverse and beautiful, encompassing issues of gender, sexuality, parenthood and self that are often overlooked in the mainstream fixation with pain, sacrifice and loss. The basic medical right to an abortion is threatened right now by the emboldened alt-Right in the United States, and the ripple effects through extremist groups here and abroad. I have felt a sense of mobility and call-to-action on this topic since November of last year, and Julia reflects it perfectly: "I wanna be part of these conversations and I could be a part of these conversations as a lone entity, as myself, but I want to go beyond myself and contribute to something beyond myself." Through *So I Had an Abortion...* Julia is providing that space for all of us.



So, I had an abortion... is always looking for submissions. Check out soihadanabortion.squarespace.com to read stories and submit. Follow So, I Had an Abortion... on social media for updates on the project: Instagram @soihadanabortion, Twitter @soihadanabort, and Facebook /So-I-had-an-abortion.

ON THE AIR SPECIAL

ACCESS DAY

words by Jessica Lin // illustration by Olivia Di Liberto // photos by Duncan Cairns-Brenner



Access Day is coming up May 18. It is a day of special broadcasting on CiTR 101.9FM and other participating community radio stations across Canada, an opportunity to explore and address issues around accessibility. *Discorder* had a chance to speak to some of the participants and organizers from CiTR's Accessibility Committee: Estephania Solis, Deepi Leihl and Kelly Reaburn. Here's what they had to say—

DISCORDER MAGAZINE: Why is contributing to Access Day important to you?

ESTEPHANIA SOLIS: It is important for me to contribute to Access Day in a way that I can apply my skills, if it means I'll be part of a greater means to bring awareness to the realities that people with disabilities face in their life and community.

DEEPI LEIHL: Access Day is to bring awareness to GAAD (Global Accessibility Awareness Day) which happens every third Thursday in May. It is important to me because it gets everyone talking, thinking and learning ways to make [the] environment more accessible and inclusive for people with different disabilities.

KELLY REABURN: Access Day is all about people having difficulties with walking, seeing, hearing, and [cognitive challenges]. As for myself, from the autism perspective, there are some challenges that go on — saying the right words and dealing with the surroundings, [and] what I do [at] CiTR radio.

DM: Have you run into any challenges organizing this event?

DL: I think one of the biggest challenges ... is to bring the buzz around it. ... Without it, it is difficult to bring awareness not only to our *Discorder* readers, but to our CiTR listeners as well. I actually don't know if a lot of people even know [that] GAAD exists. Another challenge ... is to make each Access Day as much informative, different (not repetitive), and inclusive as far as content goes. However, the event itself has been fairly great to organize because the CiTR Access Committee works together every September [to] May to prepare for this particular day.

DM: Do you think Vancouver is an access-friendly city?

KR: Depending on what levels of access-friendly city. Translink has been the main reason why all [public] transportation is access friendly. But Translink has more to do with visually impaired; for example they need more yellow mats to let people [know where] to enter the bus.

DM: Where do you think Vancouver could improve on its accessibility?

DL: The biggest accessibility issue that I have encountered is parking. Vancouver really needs more accessible, safe parking spots available for long and oversized vehicles. Furthermore, the cost for accessible parking is ridiculously expensive, so I would be happy if this issue would improve drastically.

KR: Probably right here in CiTR studio, because there's no access code to let wheelchairs go in and out of the studio.* Also Translink is improving the [fare gates] by a tracking device so that your wheelchair is your ticket to enter and [exit] the SkyTrain, SeaBus and West Coast Express.

DM: What is the most important thing you think readers should remember about Access Day?

ES: Let's treat every day as if it were Access Day; only then can we raise our mindfulness of how others experience the world we are all sharing at the moment.

DL: Most people may be interested making technologies or venues accessible for persons with disabilities. But the reality is, they often do not know how or where to start, so the content [the Access Committee] tries to air on CiTR's Access Day is to answer those questions. Access Day looks at the good and bad side of accessibility around us ... How can we all make things around us more accessible, and even more inclusive for everyone!

KR: Access Day isn't just for the [physically disabled]. Access Day is about challenging people who are able to do things too. When we talk about things on CiTR, there are many different ways to remind readers that Access Day is for everyone either if you're able or not.

DEEPI LEIHL is a member of CiTR's Accessibility Committee and a co-producer for CiTR's Accessibility Collective's show, *All Access Pass*. Last year she co-produced the radio documentary *Inclusion of the Underrepresented: The Beginning of Diverse-Ability in Media*, for CiTR's UBC 100 Documentary series.

KELLY REABURN is an Access Day organizer and member of CiTR's Accessibility Committee. He is the host of *The Community Living Show* on CiTR Radio and Co-op Radio, and *The Late Night Show* on CiTR Radio.

ESTEPHANIA SOLIS is a contributor to Access Day and previous member of CiTR's Accessibility Committee. Last year she co-produced the radio documentary *Inclusion of the Underrepresented: The Beginning of Diverse-Ability in Media*, for CiTR's UBC 100 Documentary series.

Access Day is May 18. It will broadcast on CiTR 101.9FM and online at citr.ca. If you would like to contribute, or get involved with the Accessibility Committee, please email volunteer@citr.ca.

*Editor's Note: As of April 21, CiTR / Discorder purchased automatic doors for the station studios, and they will be installed by the end of May.



BECOME A MEMBER AND GET SOME SWEET DEALS WITH OUR FRIENDS! GET OUR CUTE LITTLE CARD BY BECOMING A MEMBER OF CITR, DONATING TO OUR FUNDRIVE, OR SIMPLY BUYING ONE FOR \$15!

WESTSIDE/UBC	DOWNTOWN
AUSTRALIAN BOOT COMPANY \$30 off Blundstones and RM Williams	BEATSTREET RECORDS 10% off used vinyl
BANYEN BOOKS AND SOUND 10% off	COMMUNITY THRIFT AND VINTAGE 10% off
THE BIKE KITCHEN 10% off new parts and accessories	THE FALL TATTOOING 10% off
DENTRY'S IRISH GRILL \$8.99 wings, \$11.99 pitchers, \$9.99 burgers	LITTLE SISTERS BOOK AND ART EMPORIUM 10 % off
FRESH IS BEST SALSA 10% off	PACIFIC CINÉMATHEQUE 1 free bag of popcorn
ON THE FRINGE HAIR DESIGN 10% off (does not stack with UBC student discount)	SELECTION'S RECORDS 10% off everything
STORMCROW ALEHOUSE 10% off	SIKORA'S CLASSICAL RECORDS 10% off
RUFUS GUITAR SHOP 10% off everything but instruments and amps	VINYL RECORDS 15% off used vinyl, 10% off new
TAPESTRY MUSIC 10% off	COMMERCIAL DRIVE
UBC BOOKSTORE 10% off UBC crested merchandise	AUDIOPILE 10% off LPs/CDs
	BOMBER BREWING 10% off
	BONERATTLE MUSIC 10% off
	HIGHLIFE RECORDS 10% off
	JEAN QUEEN (JQ) CLOTHING 15% off
	MINTAGE CLOTHING 10% off
	PANDORA'S BOX REHEARSAL STUDIOS 10% off
	PEOPLE'S CO-OP BOOKSTORE 10% off
	THE RIO THEATRE 2\$ off movie tickets
	STORM CROW TAVERN 10% off
	OTHER
	BAND MERCH CANADA 15% off services
	THE BILTMORE CABARET 10% off drinks
	EAST VAN GRAPHICS 10% off
	VINYL RECORD STORAGE COMPANY 10% off
	VANCOUVER MUSIC GALLERY 5% off pianos, guitars and violins
	RED CAT RECORDS 10% off CD's and LP's
	THE REGIONAL ASSEMBLY OF TEXT 1 free make-your-own button with purchases over \$5
	R/X COMICS 12% off
	TRUE VALUE VINTAGE 10% off
	THE WALLFLOWER MODERN DINER 10% off
	WOO VINTAGE CLOTHING 10% off

CiTR 101.9FM PROGRAM GUIDE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday				
6AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	AURAL TENTACLES	CITR GHOST MIX	BEPI CRESPIAN PRESENTS	6AM			
7AM				OFF THE BEAT AND PATH	CANADALAND (SYNDICATE)			7AM			
8AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	CITR GHOST MIX	CITED!	THE SATURDAY EDGE	CLASSICAL CHAOS	8AM			
9AM				THE COMMUNITY LIVING SHOW	MIXTAPES WITH MC & MAC			9AM			
10AM		FEM CONCEPT	POP DRONES	STUDENT FILL-IN	THE REEL WHIRLED		SHOOKSHOOKTA	10AM			
11AM	UNCEDED AIRWAVES	STUDENT FILL-IN		ROCKET FROM RUSSIA				11AM			
12PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM			
1PM	PARTS UNKNOWN	STUDENT FILL-IN	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	FRESH SLICE	POWER CHORD	THE ROCKERS SHOW	1PM			
2PM		PARTICLES & WAVES	MUZAK FOR THE OBSERVANT	ALL ACCESS PASS	RADIO ZERO			2PM			
3PM	THE BURROW	THE JEFF AND KEITH SHOW	KEW IT UP	ASTROTALK		CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	3PM		
4PM				THUNDERBIRD EYE					4PM		
	LITTLE BIT OF SOUL	TEXTBOOK	SHOES ON A WIRE	SIMORGH	NARDWUAR PRESENTS						
5 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	BABE WAVES	NEWS 101	MANTRA	CHTHONIC BOOM!		5 PM		
6PM	FINDING THE FUNNY	FLEX YOUR HEAD	STUDENT FILL-IN		ARE YOU AWARE	STUDENT FILL-IN	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	6PM	
	STUDENT FILL-IN		INNER SPACE	SAMS QUANTCH'S HIDEAWAY							
7PM	EXPLODING HEAD MOVIES		INNER SPACE	SAMS QUANTCH'S HIDEAWAY			STUDENT FILL-IN	NIGHTDRIVE95	MORE THAN HUMAN	7PM	
8PM		INSIDE OUT	MIX CASSETTE		SOUL SANDWICH	RIP RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO	8PM
9PM		CRIMES & TREASONS	WHITE NOISE		LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE		9PM
10PM	THE JAZZ SHOW		NINTH WAVE				CANADA POST ROCK				10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW	THUNDERBIRD LOCKER ROOM		COPY / PASTE		THE MEDICINE SHOW	RANDOPHONIC	THE AFTN SOCCER SHOW		11PM
12AM	THE SCREEN GIRLS										12AM
			SPICY BOYS								
1AM		CITR GHOST MIX			AURAL TENTACLES		THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX		1AM
2AM	CITR GHOST MIX		CITR GHOST MIX								2AM
LATE NIGHT											LATE NIGHT

"DISCORDER RECOMMENDS LISTENING TO CiTR EVERYDAY"

■ MONDAY

TRANCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE
Up all night? We've got you, come dance.

Contact: programming@citr.ca

BREAKFAST WITH THE BROWNS

8AM-10AM, ECLECTIC
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

Contact: breakfastwiththe-browns@hotmail.com

UNCEDD AIRWAVES

11AM-12PM, TALK/CULTURAL COMMENTARY

Unceded Airwaves is in its second season! The team of Indigenous and non-Indigenous peeps produce the show weekly. We talk about Indigenous issues, current events, and entertainment centering Native voices through interviews and the arts. Come make Indigenous radio with us!

Contact: programming@citr.ca, Follow us @uncededairwaves & facebook.com/uncededairwaves/

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Host Chrissariffic takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

Contact: programming@citr.ca

THE BURROW

3PM-4PM, ROCK/POP/INDIE

Hosted by CITR's music department manager Andy Resto, the Burrow is Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and new releases. Interviews & Live performances.

Contact: music@citr.ca

LITTLE BIT OF SOUL

4PM-5PM, JAZZ

Host Jade spins old recordings of jazz, swing, big band, blues, oldies and motown.

Contact: programming@citr.ca

THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL

Veteran host Leo brings you talk, interviews, and only the best mix of Latin American music.

Contact: leoramirez@canada.com

FINDING THE FUNNY

6PM-6:30PM, TALK

Finding the Funny is a variety show with host Nico McEown & special guests who talk comedy. What makes us laugh, and why? What separates the best of the best from all the rest? Every episode you hear great jokes and bits from both famous and unknown comedians.

Contact: programming@citr.ca

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

Join Gak as he explores music from the movies, tunes from television, along with atmospheric pieces, cutting edge new tracks, and strange goodies for soundtracks to be. All in the name of ironclad whimsy.

Contact: programming@citr.ca

THE JAZZ SHOW

9PM-12AM, JAZZ

On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz. With featured albums and artists, Walker's extensive knowledge and hands-on experience as a jazz player will have you back again next week.

Contact: programming@citr.ca

■ TUESDAY

THE SCREEN GIRLS

12AM-1AM, HIP HOP/R&B/ SOUL

The Screen Girls merge music and art with discussions of trends and pop culture, and interviews with artists in contemporary art, fashion and music. We play a variety of music, focusing on promoting Canadian hip hop and R&B.

Contact: info@thescreengirls.com

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

Contact: pacificpickin@yahoo.com

QUEER FM8AM-10:30AM, TALK/ POLITICS

Dedicated to the LGBTQ+ communities of Vancouver, Queer FM features music, current events, human interest stories, and interviews.

Contact: queerfmvancouver@gmail.com

FEMCONCEPT

TUES, 10:30-11:30, ROCK/POP/INDIE

A show comprised entirely of Femcon* music and discussions of women's rights and social justice issues. Featuring all genres of music, with an emphasis on local and Canadian artists and events in Vancouver.

*Femcon is defined as music with someone who

self-identifies as female in 2/4 categories: music composition, lyric composition, performance, or recording engineering.

Contact: programming@citr.ca

THE MORNING AFTER SHOW

12PM-1PM, ROCK / POP / INDIE

Oswaldo Perez Cabrera plays your favourite eclectic mix of Ska, reggae, shoegaze, indie pop, noise, with live music, local talent and music you won't hear anywhere else. The morning after what? Whatever you did last night.

Twitter | [@sonicvortex](https://twitter.com/sonicvortex)

PARTICLES & WAVES

2PM-3PM, ROCK/POP/INDIE

Like the quantum theory it is named for, Particles and Waves defies definition. Join Mia for local indie, sci-fi prog rock, classic soul, obscure soundtracks, Toto's deep cuts, and much more.

Contact: programming@citr.ca

THE JEFF AND KEITH SHOW

3PM-4PM

Contact: programming@citr.ca

TEXTBOOK

4PM-5PM, TALK/STORYTELLING

Textbook (FKA The Student Special Hour) is a show about students by students hosted by Josh Gabert-Doyon, CITR's student programming coordinator. There are three segments: Feature interview, student storytelling, & "Tell Me About Your Paper".

Contact: outreach@citr.ca

DISORDER RADIO

5PM-6PM, ECLECTIC, TALK

Produced by the Disorder On Air collective, this show covers content in the magazine and beyond. Coordinated by Claire Bailey, Matt Meuse, and Jordan Wade. Get in touch to get involved!

Contact: disorder.radio@citr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@citr.ca

INSIDE OUT

8PM-9PM, DANCE/ELECTRONIC

Tune in weekly for dance music!

Contact: programming@citr.ca

CRIMES & TREASONS

9PM-11PM, HIP HOP

Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, LuckyRich, horsepower & Issa.

Contact: dj@crimesandtreasons.com
www.crimesandtreasons.com

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@citr.ca

■ WEDNESDAY

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

Live from the Jungle Room, join radio host Jack Velvet for music, sound bytes, information, and insanity.

Contact: dj@jackvelvet.net

POP DRONES

10AM-12PM, ECLECTIC

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

Contact: programming@citr.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

Dan Shakespeare is here with music for your ears. Kick back with gems from the past, present, and future. Genre need not apply.

Contact: programming@citr.ca

KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP

Contact: programming@citr.ca

MUZAK FOR THE OBSERVANT

2PM-3PM, ROCK/POP/INDIE

The CITR Music department program, highlighting the newest/freshest cuts from the station's bowels. Featuring live interviews and performances from local artists.

Contact: music@citr.ca

KEW IT UP

3PM-4PM, EXPERIMENTAL/ TALK

Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

Contact: programming@citr.ca

SHOES ON A WIRE

4PM-5PM, TALK/ ARTS & CULTURE

Take a moment to look up. Tune in for stories, interviews, hot takes and sweet tunes that consider a side of things you may not have.

Contact: [Twitter | @mjeantaylor](https://twitter.com/mjeantaylor)

ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

The one and only student run arts and culture radio show in Vancouver, Arts Report brings you the latest in local arts! Your show hosts Ashley and Christine provide a weekly dose of reviews, interviews, and special segments.

Contact: arts@citr.ca

INNER SPACE

6:30PM-8PM, ELECTRONIC/DANCE

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

Contact: programming@citr.ca

SAMSQUANTCH'S HIDEAWAY

6:30PM-8PM, ROCK/POP/INDIE

If you're into 90's nostalgia, Anita B's the DJ you for. Don't miss her spins, every Wednesday.

Contact: programming@citr.ca

MIX CASSETTE

8PM-9PM, HIP HOP/R&B/SOUL

A panopoly of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which hearkens back to the days where we made mix cassettes for each other(cds too!), and relished in the merging of our favourite albums.

Contact: programming@citr.ca

WHITE NOISE

9PM-10PM, TALK/SKETCH COMEDY

Join Richard Blackmore for half an hour of weird and wonderful sketch comedy, as he delves into the most eccentric corners of radio. Then stay tuned for the after show featuring Simon and Connor who make sense of it all, with the occasional interjection of quality music.

Contact: whitenoiseUBC@gmail.com

NINTH WAVE

10PM-11PM

Between the Salish sea and the snow capped Rocky Mountains, A-ro and Char explore the relationships of classic and contemporary stylings through Jazz, Funk, and Hip-Hop lenses.

Contact: aro.elekwent@gmail.com

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK/SPORTS

Chase takes you into the locker rooms of UBC for talk with varsity athletes, coaches, and UBC staff on everything but sports. The Thunderbird Locker Room gives you a backroom perspective.

Contact: programming@citr.ca

■ THURSDAY

SPICY BOYS

12AM-1AM, PUNK/HARDCORE/METAL

Playing music and stuff. You can listen. Or don't. It's up to you.

Contact: programming@citr.ca

OFF THE BEAT AND PATH

7AM-8AM, TALK

Host Issa Arian introduces you to topics through his unique lens. From news, to pop culture, and sports, Issa has the goods.

Contact: programming@citr.ca

THE COMMUNITY LIVING SHOW

9AM-10AM, TALK/ACCESSIBILITY

This show is produced by and for the disabled community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Raeburn, Michael Rubbin Clogs and friends.

Contact: citrlatenightshow@gmail.com

ROCKET FROM RUSSIA

11AM-12PM, PUNK

Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted in by Russian Tim in Broken English. Great Success!

Contact: rocketfromrussia.tumblr.com, rocketfromrussiactr@gmail.com, [tlima_tzar, facebook.com/RocketFromRussia](https://tlima_tzar.facebook.com/RocketFromRussia)

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

Contact: duncansdonuts.wordpress.com

K-POP CAFE

1PM-2PM, K-POP

Jayden gives listeners an introduction music & entertainment in Asian Cultures, especially, Korean, Japanese, Chinese. Tune in for K-POP: Hip Hop, Indie, R&B or Hallyu). News about Korean Entertainment Industry, and Korean Society in Vancouver.

Contact: programming@citr.ca

ALL ACCESS PASS

2PM-3PM, TALK/ACCESSIBILITY

The Accessibility Collective radio show! They talk equity, inclusion, and accessibility for people with diverse abilities, on and off campus. Tune in for interviews, music, news, events, & dialogue.

Contact: programming@citr.ca

ASTROTALK

3-3:30PM, TALK/SCIENCE

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

Contact: programming@citr.ca

THUNDERBIRD EYE

3:30-4PM, TALK/SPORTS

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your hosts Jason Wang and Timothy Winter.

Contact: sports@citr.ca

SIMORGH

4PM-5PM, TALK/STORYTELLING

Simorgh Radio is devoted to education and literacy for Persian speaking communities. 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.

Contact: programming@citr.ca

BABE WAVES

5PM-6PM, TALK/CULTURAL CRITICISM

Babe Waves is CITR's Gender Empowerment Collective show. Jazzed women-identifying and non-binary folks sit around and talk music, art, politics, current events and much more. Tune in, follow us on social media, and get involved!

Contact: programming@citr.ca, facebook.com/citrabewaves

ARE YOU AWARE

ALTERNATING THURS, 6PM-7:30, ECLECTIC

Celebrating the message behind the music. Profiling music and musicians that take the route of positive action over apathy.

Contact: programming@citr.ca

SOUL SANDWICH

7:30PM-9PM, HIP HOP/R&B/SOUL

A myriad of your favourite genres all cooked into one show. From Hip Hop to Indie rock to African jams, Rohit and Ola will play it all, in a big soulful sandwich. This perfect layering of yummy goodness will blow your mind. AND, it beats Subway.

Contact: programming@citr.ca

R.I.P. RADIO

ALTERNATING THURS, 8PM-9PM, TALK/HIP HOP/R&B/SOUL

R.I.P. Radio brings deceased artists back into the spotlight and to reveal the world of budding artists standing on the shoulders of these musical giants. Each episode is a half-hour journey back from the musical grave. You'll want to stay alive for it.

Contact: [Instagram, @rip.radio](https://www.instagram.com/@rip.radio)

LIVE FROM THUNDERBIRD

RADIO HELL

9PM-11PM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: programming@citr.ca

COPY/PASTE

11PM-12AM, ELECTRONIC

If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Vibe out with what's heating up underground clubs around town and worldwide. A brand new DJ mix every week by Autonomy & guest DJs.

Contact: music@actsofautonomy.com

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

It could be global, trance, spoken word, rock, the unusual and the weird. Hosted by DJ Pierre.

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

Podcast hosted by Jesse Brown that focuses on media criticism as well as news, politics, and investigative reporting. Their website also has text essays and articles.

Contact: jesse@canadaland-show.com

CITED!

8AM-9AM, TALK/ACADEMIA

This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project on CITR." Join multi award winning producers Sam Fenn & Gordon Katic every Friday morning.

Contact: facebook.com/citedpodcast, [Twitter | @citedpodcast](https://twitter.com/citedpodcast)

MIXTAPES WITH MC AND MAC

9AM-11AM, ROCK/POP/INDIE

Whether in tape, cd, or playlist form, we all love a good collection of songs. Join us every Friday morning at 10 for a live mixtape with musical commentary. Who knows what musical curios

CiTR 101.9FM APRIL CHARTS

	Artist	Album	Label
1	Pale Red*+ #	Soft Opening	SELF-RELEASED
2	High Plains*+	Cinderland	KRANKY
3	The Courtneys*+ #	II	FLYING NUN
4	Peace*+	Magic Cities	SELF-RELEASED
5	Boréd Decor*	Bored Decor	ROCKSALT
6	PC Worship	Buried Wish	NORTHERN SPY
7	Sarah Davachi*+ #	All My Circles Run	STUDENTS OF DECAY
8	Fond Of Tigers*+	Uninhabit	OFFSEASON
9	Sneaks#	It's a Myth	MERGE
10	Hurray for the Riff Raff#	The Navigator	ATO
11	Saltland*#	A Common Truth	CONSTELLATION
12	Jacques Greene*	Feel Infinite	ARTS & CRAFTS
13	CFCF & Jean-Michel Blais*	Cascades	ARTS & CRAFTS
14	The Shiverettes*#	Dead Men Can't Cat Call	TRANSISTOR 66
15	The Harpoonist & the Axe Murderer	Apocalipstick	SELF-RELEASED
16	Birthday Bitch*+ #	26	SELF-RELEASED
17	Five Alarm Funk*+	Sweat	SELF-RELEASED
18	Tim Darcy*	Saturday Night	JAGJAGUWAR
19	Bright Red Kite*+	Dreamlands	SELF-RELEASED
20	Cawama*+	Sea Sick	SELF-RELEASED
21	Doug Cox And Sam Hurrie*	Old Friends	BLACK HEN
22	Her Harbour*#	Go Gently Into the Night	E-TRON RECORDS
23	The Real McKenzies*+	Two Devils Will Talk	STOMP
24	Thundercat	Drunk	BRAINFEEDEER
25	Timber Timbre*#	Sincerely, Future Pollution	ARTS & CRAFTS
26	B.A. Johnston	Gremlins 3	WYATT RECORDS
27	Dalava*+ #	The Book of Transfigurations	SONGLINES
28	Dopey's Robe*+	S/T	SELF-RELEASED
29	Pissed Jeans	Why Love Now	SUB POP
30	Snakehole#	Interludes of Insanity	WHARF CAT
31	Sore Points*+	Demo	SELF-RELEASED
32	Sacred Paws#	Strike A Match	ROCK ACTION
33	Arto Lindsay	Cuidado Madame	NORTHERN SPY
34	Arca	Arca	XL RECORDINGS
35	Louise Burns*+ #	Young Mopes	LIGHT ORGAN
36	Jens Lekman	Life Will See You Now	SECRETLY CANADIAN
37	Harmony Trowbridge*+ #	The More We Get Together	SELF-RELEASED
38	Homeshake*	Fresh Air	ROYAL MOUNTAIN
39	Jenn Grant*#	Paradise	OUTSIDE MUSIC
40	Career Suicide*	Machine Response	DERANGED
41	Elisa Thorn Painting Project*+ #	Hue	SELF-RELEASED
42	Blessed*+	EP 2	KINGFISHER BLUEZ
43	April Fools Childhood*+	Low Colour	SELF-RELEASED
44	King Woman#	Created In The Image Of Suffering	RELAPSE
45	Lydia Ainsworth*#	Darling of the Afterglow	ARBUTUS
46	Julie Byrne#	Not Even Happiness	BA DA BING!
47	Parlor Walls#	Opposites	NORTHERN SPY
48	Desolating The Curse*+	Desolator	TINKER
49	Nathan Shubert*+	Folds	SELF-RELEASED
50	The Prettys*+	Soirée	SHAKE!

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian, those marked plus (+) are local, and (#) are foreign. 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, 11500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@ci-tr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.



Wallgrin photo by Lucas Lund. Exclusive photo essay on discorder.ca



Jay Som photo by Lauren Ray. Exclusive photo essay on discorder.ca

GIRLPOOL

FOXYGEN

Timbre
EST. 1981
CONCERTS

UPCOMING SHOWS IN VANCOUVER!

May 4
LEIF VOLLEBEKK
The Biltmore

May 4
LYDIA AINSWORTH
Fox Cabaret

May 5
COM TRUISE/CLARK
Imperial

May 6
ALL THEM WITCHES
The Cobalt

May 8
THURSTON MOORE GROUP
Imperial

May 16
KONGOS
Imperial



May 17
JMSN
Alexander

May 22
MATTHEW LOGAN VASQUEZ
Fox Cabaret

May 23
PAUL KELLY & CHARLIE OWEN
Biltmore Cabaret

May 24
H09909
The Cobalt

May 24
SMINO
Alexander

May 24
THE JESUS AND MARY CHAIN
Vogue Theatre

May 24
WOODS
Fox Cabaret

May 25
FOXYGEN
Rickshaw

May 27
GIRLPOOL
The Biltmore

May 27
THE SHINS
Queen E. Theatre

June 1
VALERIE JUNE
Fox Cabaret

June 4
POPTONE
Rickshaw

June 4
TWRP
The Cobalt

June 8
MOUNT KIMBIE
Imperial

June 17
LOW + MONO
Imperial

June 18
THE DESLONDES
The Cobalt



June 21
(SANDY) ALEX G
The Cobalt

June 22
GUITAR WOLF
The Cobalt

June 24
GOLDROOM HIGH SEAS BOAT TOUR
Aboard The Abitibi Boat

June 27
!!! (CHK CHK CHK)
Fox Cabaret

July 2
JESSIE REYEZ
Alexander Gastown

July 8
THE DISTRICTS
The Cobalt

July 10
BEACH FOSSILS
The Biltmore

July 11
NITE JEWEL
Fox Cabaret

July 13
ALGIERS
The Cobalt

August 3
TY SEGALL
Vogue Theatre

August 7
DUNGEN
Fox Cabaret

August 9
JOHN MORELAND
The Cobalt

Tickets & more shows at timbreconcerts.com

