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DISCORDER

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September
2017

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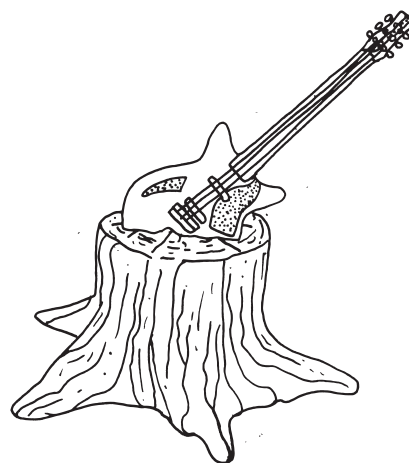
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Cheers to a New Season

EDITOR'S NOTE

I am sunburnt and burnt out, overlooking a bog on a property somewhere between Nanaimo and Ladysmith. The house I am staying at was built by a couple who met through CiTR in the early '80s, right around the time the station got their FM license and *Discorder* was founded. I think about this property a lot, and the coincidence of having friends whose parents met through CiTR around the time *Discorder* was just a spark in the minds of its first editors, Jennifer Fahrni and Mike Mines.

I have written this Editor's Note before — the "what's *Discorder* for" note — with each variation a bit more confident. This is my second full year with *Discorder*, the twentieth issue I've worked on, and every month I learn more about the magazine, the contributors who fill it up, and the community who support it. It's no secret that *Discorder* continues to exist, despite increasing production costs, because it is a training ground for writers, photographers and illustrators. *Discorder* is "that magazine from CiTR 101.9FM." But it can also be a resource.

Since our symbolic reformat last year, we have asked our readers to observe and reconsider their surroundings through articles that address event accessibility, lack of diversity in festival line-ups, the stigmatization of the opioid crisis, areas of gentrification, and more. We continue this theme in the September issue with an article on sexual assault and accountability in music scenes; a reprint of "Vancouver Mural Festival: The Present Is A Gift For Developers" by Jesse McKee and Amy Nugent; and an interview with Elle-Máijá Tailfeathers, the filmmaker of *c'əsnaʔəm: the city before the city*. There are also plenty more interviews, previews and reviews to feast on.

This month, there is a lot of news from our extended CiTR family, including Nardwuar's 30th Anniversary radio marathon and concert [page 08], a reformatting of *Discorder* Radio [page 20], and exciting newlyknotted announcements below.

So, cheers! To brushing off the charred bits of our summer selves, and getting back to work.

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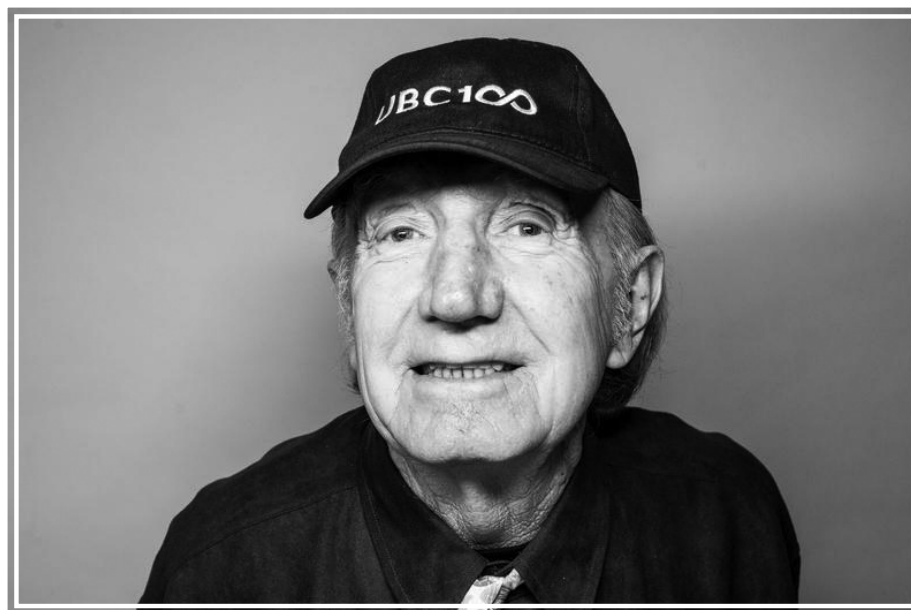
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OBITUARY

ALOHA DAVE

words by Rachel Lau //

photo courtesy of Konstantin
Prodanovic for *The Ubysey*



David Alexander Brown, also known as Aloha Dave, passed away on February 8, 2017 at the age of 69 in Vancouver, British Columbia. Dave was a man of many names. Throughout his life he had introduced himself as Rumpelstiltskin, The Entire West Coast, and Hayseed — finally settling on Aloha Dave. Aloha Dave always wanted to visit Hawaii and Australia, and this may be where the “aloha” stems from. Sadly, Aloha Dave never got the chance to visit either place.

Born in Hamilton, Ontario on September 3, 1947, Dave was a bright individual at an early age. According to his friends and family, Dave graduated from Grade 13 when he was only 15 years old. As a young high school graduate, Aloha Dave dreamed of attending art school, but due to his parents’ finances and his age, he could not pursue his dream. This may have been the turning point that lead Aloha Dave to pursue a more carefree lifestyle of music and travel.

Aloha Dave was known to have travelled frequently along the West Coast — owing to the period of time that he called himself The Entire West Coast. Endearingly known as West by his friend, Richard Stepp, Dave is described as a man who absorbed musical

influences from the communities he visited along the West Coast. During his travels to Los Angeles, Aloha Dave would stay with his friends Joni Mitchell and Stephen Stills. Returning from these southbound trips, Aloha Dave would share new inspiration with Stepp. Stepp, who was part of the Canadian garage rock band The Northwest Company, expressed how much Aloha Dave influenced him as a songwriter and as a person. In the words of Stepp, Aloha Dave was “undiscovered talent,” and created music that was “way ahead of his time.” As an eccentric individual, Dave was not always recognized for his talent, but those who understood and appreciated him for who he was celebrated his creativity.

One of the most interesting (and unfortunate stories) that Aloha Dave shared with friends was about his experience in Mexico. While Aloha Dave was staying in a band house in Mexico, he and his housemates were arrested for possession of marijuana. Consequently, he spent two months in jail, where guards used cattle prods on him. In the end, Aloha Dave’s parents paid a ransom to get him out. According to Stepp, Aloha Dave was always bitter about this experience because his teeth rotted in jail — the prison did not provide him with a toothbrush. Dave never returned to Mexico after that.

Few people knew that Aloha Dave was a fantastic autoharp player. He wrote and sang original songs backed by his

autoharp including, “Leisure Generation” and “Teleportation” — a song about his travels from “West Vancouver to L.A.” Dave billed himself as “The World’s Greatest Electric Autoharp Player.” One of his dreams, in fact, was to have his electric autoharp connected to a major PA system, and play stadium shows with his autoharp. In later years, this dream evolved into orchestrating a symphony — Aloha Dave even owned a conductor’s baton to practice.

As a member of the CiTR community, Dave spent a lot of time hanging out at the station. When he ran for AMS President in 2016, he was interviewed live on-air to discuss his candidacy. Family and friends shared that Dave was delighted to be studying at the University of British Columbia. He often spoke fondly of the classes he attended and people he met on-campus. Although Aloha Dave’s day job was driving a cab in Whistler, he would still commute all the way to UBC’s Vancouver campus to attend classes. At UBC, Dave pursued many passion projects, like a documentary film about Richard Stepp as the “most famous unfamous guy around.” Rick Brown, Dave’s brother, shared that Dave’s time at UBC was “one of the highest points in his life,” which says a lot.

Aloha Dave was never a man in the spotlight, but he influenced others in a quiet manner that lifted them up. While Dave did not build a family of his own, he had friends he held close and who cared for him dearly. Through his creativity and insight, he touched the lives of family, friends and acquaintances. Aloha Dave, in all his enthusiasm, will be missed.

WRISTBAND

SWARM 18 PREVIEW

words by Emily Valente and Paige Lecoeur
illustration by Amy Brereton

What’s better than two consecutive evenings of exhibition openings, performances and screenings in galleries across Vancouver? If this piques your interest, you’re in for a treat September 7–8 for SWARM 18, a free art festival organized and hosted by artist-run centres.

SWARM marks the launch of the fall programming season for many Vancouver artist-run centres. Differing from commercial art galleries or museums, artist-run centres (ARCs) are artist collectives or non-profit organizations that support innovative and new works from a variety of media. They have historically been an important agent of cultural creation and grassroots activism, and continue to be. Many ARCs in British Columbia are organized under the Pacific Association of Artist Run Centres (PAARC), and SWARM is an annual event that brings awareness to their alternative art spaces.

The Vancouver installment of SWARM will take place across the city, but mainly clustered in Chinatown, East Vancouver and Mount Pleasant. *Discorder* got the scoop on some specific programming:

Access Gallery (222 East Georgia Street) will be hosting an opening for *Twenty-Three Days at Sea, Chapter 2:*

Michael Drebert, Lili Huston-Herterich, Rebecca Moss, Sikarnt Skoolisariyaporn on September 8. In partnership with the Burrard Arts Foundation and the Contemporary Art Gallery, Access has offered voyages aboard a cargo ship from Vancouver to Shanghai to a few emerging visual and performance artists. Lasting 23 days, these voyages serve as opportunities for the artists to reflect on the roles of major port cities in the Pacific Rim. The project challenges the role of artists as “witnesses,” as well as bringing visibility to transport systems and industry that society tends to overlook. It runs until October 28.

Gallery Gachet’s SWARM exhibition, *The Oppenheimer Park Community Art Show*, will be the last in their current location at 88 East Cordova before moving to another space. It is the 10th anniversary of this exhibition, which centres the work of artists working and living in the Downtown Eastside. The artists and members of the gallery will be in attendance during the opening reception on September 8 from 6–10PM. The show runs until October 22.

UNIT/PITT (236 East Pender Street) will be hosting an inaugural solo show for Giovanna Swaby, a Bahamian artist currently based in Vancouver.



We All Know Each Other is a series of stitched portraits based around hair care. The press release states that the exhibition “celebrates the self-love and appreciation black women have worked fiercely to develop.” The exhibition lasts September 8–October 21.

Grunt gallery (350 East 2nd Avenue) will be exhibiting *Technical Problem*, mixed media drawings by Vancouver-based artist Aileen Bahmanipour. Bahmanipour draws on epic tales and texts from her Iranian identity to explore themes related to politics and cultural expression. The press release describes Bahmanipour’s work as “both fantastical and meticulous,” informed by Persian miniature painting. *Technical Problem* opens September 7 and runs until October 14. There is a daytime artist talk at 2PM on September 9.

IVO Media Arts Centre (2625 Kaslo Street) will be hosting an exhibit called *Love And Rockets* conceived by resident curator Darrick Chang. It will explore the outlets people indulge in when inhabiting tension, and relations of power that come with interpersonal relationships. Featuring works by Elizabeth Milton, Jennifer Remenchik, Benny Nemerofsky Ramsay and Leanne Betasamosake Simpson, the exhibit seeks to explore “longing and everyday feelings that provide an outlet for tensions and power dynamics that exist within interpersonal relationships.” The title is also a casual shout-out to the '80s comic by the Hernandez brothers. It runs until September 21 with an opening reception September 7.

This is just a few of the galleries participating in SWARM 18, but there are a dozen more. Each space has curated thoughtful and thought-provoking work that speaks to the strength of their communities. As an annual event that celebrates artist spaces, SWARM is a consistent reminder that art has the capacity to influence the day-to-day. It is an event not to be missed.

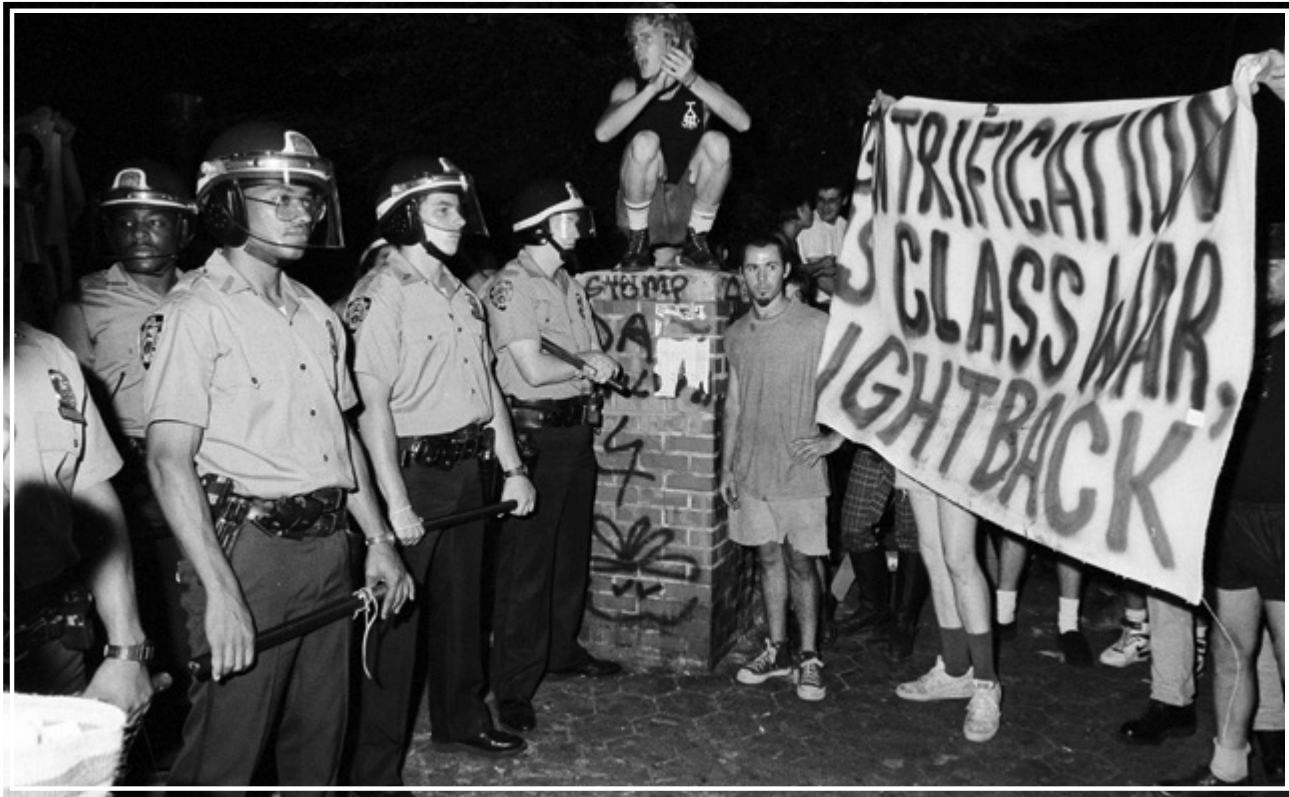


Check out paarc.ca/swarm18 for more about SWARM 18. You can also grab a general information pamphlet on ARCs at any participating gallery. CiTR 101.9FM and Discorder Magazine will have a table at Access Gallery September 8 to promote our new PLOT partnership. Come visit!

IN RESPONSE

VANCOUVER MURAL FESTIVAL: THE PRESENT IS A GIFT FOR DEVELOPERS

words by Jesse McKee and Amy Nugent



Thompson Square Park Riots, New York City, August 6, 1988. Photograph by Ángel Franco, *The New York Times*

Editor's Note: The following essay is a reprint of an edited Facebook post from August 11.

This letter is a response to CBC Radio One's August 11, 2017 coverage of the Vancouver Mural Festival on the program *The Early Edition*.

This morning CBC's *The Early Edition* did a piece on the Vancouver Mural Festival (VMF), scored by the theme music from web series turned television series *Broad City*. *Broad City* is based on Ilana Glazer and Abbi Jacobson's (Jewish American comedians and writers) real life friendship, and their attempt to "make it" in New York. The show opens with a colourful animation done by Mike Perry and the theme song is a track called "Latino & Proud" by Chilean hip-hop and electronic music producer DJ Raff.

Yet the intent behind this song choice is misleading. Vancouver Mural Fest, at the core of its structure, does not represent a culturally diverse or marginal perspective as you might expect from a mural festival. Instead it is the initiative of a group of predominantly white men who have built alliances, not with the everyday people of Vancouver, but with real estate developers, Business Improvement Associations (BIAs) and the City government.

A group of Mount Pleasant residents have recently done some questioning and investigation into the funding structure, power alliances, and implications of the City of Vancouver's support of Vancouver Mural Festival. This story weaves the personal lives of Mount Pleasant residents, the sun-setting of a cherished local building known as The Belvedere, and the political and economic structures that are driving the VMF, among other aspects of the equation. We would like to state that this criticism is directed towards the VMF founders and leaders, not the artists who have been hired by the festival to fulfill its goals. The VMF is opaque about its payment policies for artists, but they pay the artist on average \$2,000 per mural. These are adequate contracts for working artists in this city, who on average, do not earn more than \$12,000 annually.

As we have discovered, the City of Vancouver circumvented its cultural policies by providing massive startup and operational funding for Vancouver Mural Festival. The City granted levels of support previously unheard of

when compared to the funding received by long-standing cultural organizations in Vancouver. The VMF side-stepped public art processes, accountability on allocation, and adjudication procedures, receiving a unique grant agreement based on a quota, not content system that has increased its coverage this year to a minimum of 50 buildings. Moreover, the start-up funding provided by the City did not arrive from the City of Vancouver Cultural Services but rather through the Engineering budget. This was a quick way for the city to run with a branding scheme for neighbourhoods in a way that ultimately serves the interests of developers, realtors, and property owners – stakeholders Vision Vancouver is beholden to more than working class residents who live in these areas.

At a basic level, the Vancouver Mural Festival represents an unprecedented cultural authority working in parallel with corporate and land-owning interests in the selection and approval of public art. Given that the festival's programming and selection process rests primarily on securing buildings that say "yes" to a mural, the landlords and developers behind these buildings end up with the power to pick and choose what mural designs go up. The Belvedere Court is perhaps the most painful example of this force. The Belvedere is a beloved heritage building found at Main and 10th and is home to dozens of artists over the last 30 years including Derya Akay, Rebecca Brewer, Julia Feyrer, Tamara Henderson, David Lehman, Ron Tran, Alison Yip and Jacob Gleeson among many others. The Belvedere is also where Jean Swanson recently staged her city council by-election campaign launch, and she drew attention to the fact that The Belvedere's landlords are currently in the process of renovicting residents *en masse*. With the vacant units in the building now at eight (or nearly one third of the total units) after a recent wave of evictions, bribes and fixed-term leases signed under duress, it is expected that the remaining tenants will be under intense pressure to succumb to no-fault evictions in the near future.

Ironically, given Vancouver Mural Festival's message of improving neighbourhoods and communities, their flagship mural, titled "The Present is a Gift," adorns The Belvedere and its painting was the catalyst that began the renoviction process in the building this past year. At one point, the

VMF consulted with the Mount Pleasant Heritage Group (MPHG) for the mural – one of the few instances of such community consultation by the VMF. The MPHG proposed the phrase "Our Place, Our Home" for the mural text. It was rejected by the VMF in favour of the current platitude and the building landlord blocked the muralists from using portraits of two Belvedere residents from being used in the final piece. VMF organizers accommodated the landlord's choice over the long-time tenants in its "community outreach," thereby creating a sense of embitterment for residents as they were forced to gaze at a phrase quite in contradiction to their lived circumstances.

Speaking about the Belvedere mural, Festival Director David Vertesi is quoted in a *Vancouver Sun* article as saying, "it livens up a dead space... It is a really awesome reminder to appreciate what you have and to see the kind of people and diversity of people who call Mount Pleasant home. This piece in particular means a lot to me." For the diverse residents in the neighbourhood living precariously under threat of eviction, such comments by Vertesi are utterly tone deaf and run roughshod over any other narrative that is not primarily fueled by development. VMF are acting like surveyors by priming a neighbourhood slated to be clear-cut in a truly unsustainable way. Ultimately the backroom maneuvers and financial backing of the VMF portray a strategic process of gentrification that's being propelling by class interests amidst a housing crisis. The squatters and punks who stood off against cops at Tompkins Square Park in New York in 1988 summed it up best: 'Gentrification is class war.' And Vancouver Mural Festival is a blatant symptom of how class war is being waged in Vancouver in 2017.

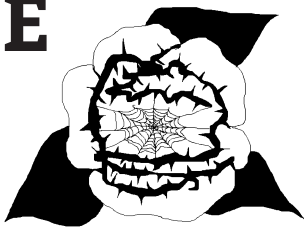
With mass amounts of funding from the City – \$550,000 in 2 years – \$300,000+ from developers this year alone, \$30,000 from Mount Pleasant BIA, and sponsorships from tech company like Hootsuite (who got several massive murals in the deal), all amidst the condo-fication of residential spaces and the rezoning of light industrial lands into tech campuses, the Vancouver Mural Festival spells out large-scale culture-washing for the Mount Pleasant neighbourhood. Queue *Broad City* theme: "4 and 3 and 2 and 1."

What are the motives and what are the ends? Vancouver Mural Festival has been able to expand further into the Downtown Eastside (DTES) with vigorous support from Chip Wilson and his holding company Low Tide, who now own 5 buildings in and around Hastings and Hawks. If you look at the VMF map, many of the new murals will be in the DTES and Strathcona and we have the Strathcona BIA, Low Tide and VMF attempting to rebrand Strathcona as an "arts district." Who really has licence to decide that a neighbourhood will be an art hub while it's still literally in a state of being torn down and rebuilt? The placement of these murals should be at least suspect, in their alignment with top-down corporate strategies of urban renewal instead of a city-wide peer assessed arms-length arts funding process.

The quota-based process that the Vancouver Mural Festival and the City of Vancouver have mandated is aligned with the accelerated development in these regions that is displacing residents and single proprietor businesses. Meanwhile, leaders across several sectors have intently encouraged this rebranding scheme as a community amenity. Ultimately, there is a chorus effect at work, and everyone involved in leading these processes should be asked to reconsider how they are working, what the real-life effects of their work are, and to take some time to earnestly listen to the residents in the neighbourhoods being directly affected.

SEXUAL ASSAULT AND ACCOUNTABILITY IN THE MUSIC SCENE

words by Brit Bachmann // illustrations by D. Magee



Trigger warning: This article deals with topics around sexual assault and predatory behaviour in music scenes. If you are sensitive to this, you may find yourself uncomfortable. If you are uncomfortable, and you are not a survivor of sexual assault, I encourage you to read on.

While researching and writing this piece I hit several walls. The information I had gathered all seemed so basic. But what's important to realize, for those who may find the following text redundant or repetitive, is that many people do not consider active community response to sexual assault as common-sense. The most frequent group action towards disclosures of sexual assault or predatory behaviour is collective discomfort and silencing. This article seeks to subvert that response by providing an overview of what it means to acknowledge survivors and demand accountability from abusers. It is not comprehensive or definitive, but it is a contribution towards what needs to become a larger conversation. While sexual assault occurs in many scenes, for the purpose of this article I will be focusing on the music scene.

COMMUNICATION

There are sexual abusers in Vancouver who have not made public statements or sought help for their behaviour. And yet, they continue to participate in the various music scenes where accusations against them have been made. Finding out who these people are, however, is difficult. Sometimes their names are scratched onto bathroom walls, or relayed through word-of-mouth. Such word-of-mouth is often discredited as gossip without substance. For newcomers to the Lower Mainland, without a lot of connections in the city, it is almost impossible to learn the names of abusers. The silence around these names puts people at risk. With that said, there is no perfect way to share the name of abusers. Some people resort to social media, opening themselves up to public attack and possible lawsuit. Community policing through word-of-mouth is also unideal. As Nikki Reimer points out in the essay "Hold Your Fucking Communities Accountable," rape culture is intersectional. When stories of sexual abuse are limited to gossip networks, there is no guarantee that everyone will hear about it. Gossip doesn't always cross over, meaning that marginalized communities in particular may not get relevant information about abusers. In the past, there has been talk of anonymously posting a list of alleged abusers online, but posting names without context is not healthy or productive. An anonymous list encourages open hostility. It has the capacity to instill fear and pushes away abusers before they seek help for their behaviour. Efficiently calling out abusers in the long-term is not a one-way discussion.

ACCOUNTABILITY

It is important to make a distinction between abusers who have not made public statements and gotten counselling for their behaviour, and those who have. Some abusers work to educate themselves on consent, boundaries and emotional manipulation. Seeking accountability is not the punishment or ostracization of abusers, but a commitment towards having uncomfortable conversations and healing as a community. This may mean eventually accepting rehabilitated abusers back into the music scenes where they were abusive. It does not mean forgetting or silencing what happened, or allowing abusers to return to previous positions of authority, but it does mean holding space for ongoing discussions. Abusers are capable of being loved and participating in community. This is a difficult concept for survivors especially, which is why it is so important to show sensitivity and support towards them above anyone else.

BELIEVE SURVIVORS

Believe survivors. Respect the courage that survivors show in recounting traumatic experiences and/or naming their abusers. It takes an incredible amount of emotional labour to talk about sexual assault. To speak openly about it is an act of resistance. There is a tendency to discredit survivors by attempting to poke holes in their stories, or justifying the actions of their abusers. Some people may claim that survivors share their stories for fame or notoriety, when in reality they face potential backlash and shaming. Experiences of abuse can be difficult to remember. Whether or not all the facts of a story are 100 percent accurate does not matter. What matters is acknowledging the pain of survivors, which is real to them. When communities do not listen to survivors, they enable sexual assault. The silencing of topics around sexual assault is hostility through oppression.

LEGAL RISKS

Not to be overlooked are the real legal risks to calling out sexual predators. Publishing a call-out on Facebook or another social media platform, or circulating the names of alleged abusers through word-of-mouth may result in legal action for damages by the alleged abuser. Canada's defamation laws are plaintiff-friendly, in that they assume defamatory statements are false and made with malice, and place the burden of proof on the defendants who made or republished the statements. In the case of sexual assault call-outs, especially instances where police reports are not filed, defamation court cases can be complicated, lengthy and expensive for everyone involved. Some abusers have been known to hire lawyers to send cease and desist letters to survivors and others who openly discuss predatory behaviour. Unfortunately, this is often an effective tactic of intimidation against survivors. Another tactic of intimidation that is most often used by companies, but can be used by individuals, is a SLAPP suit. A Strategic Lawsuit Against Public Participation is used to silence critics.



If you leave this article with anything, let it be the importance of enduring uncomfortable discussions about sexual assault. There is no perfect way of calling out predatory behaviour. Processes of accountability must be determined by the community as a whole. Perhaps that means the alleged abuser makes a public statement and seeks counselling, quits social media, or leaves a scene entirely for a period of time. These are all hard discussions to be had as a group of venues, promoters, media outlets, music labels and party-goers. When survivors speak up, it is the community's responsibility to listen and respond.

I read dozens of articles and zines researching for this piece, and while there were many approaches to call-outs and accountability, there was a common belief that kept resurfacing: People who have not publicly acknowledged disclosures of sexual assault against them should not be supported by the community. Because sexual abusers in music scenes are often in positions of power, this may mean avoiding events and creative initiatives organized by or featuring alleged abusers. For artists, this may mean sacrificing opportunities for exposure. However, when the community shows solidarity with survivors by encouraging safer music scenes, everyone benefits. Showing support for survivors is a small action towards shaping a society that prioritizes consent and respect.

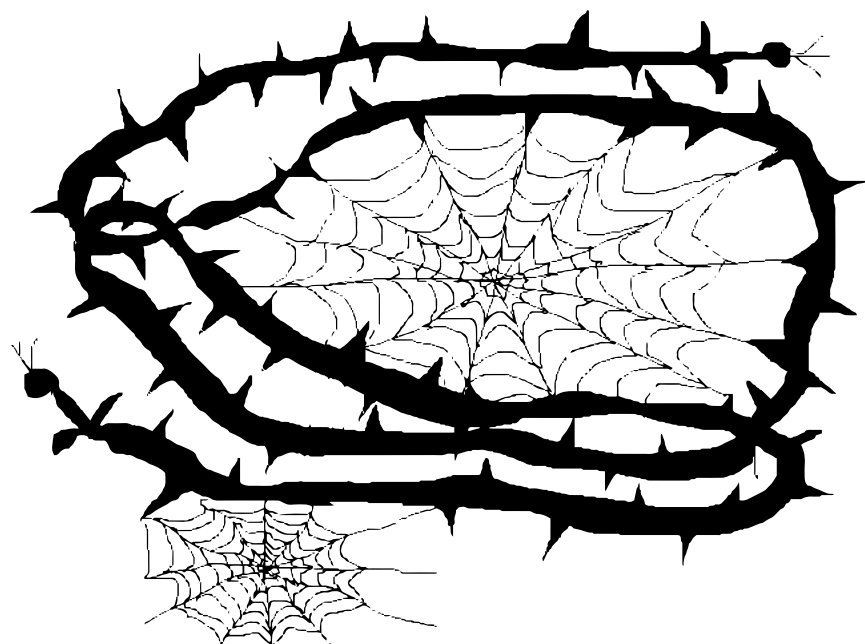


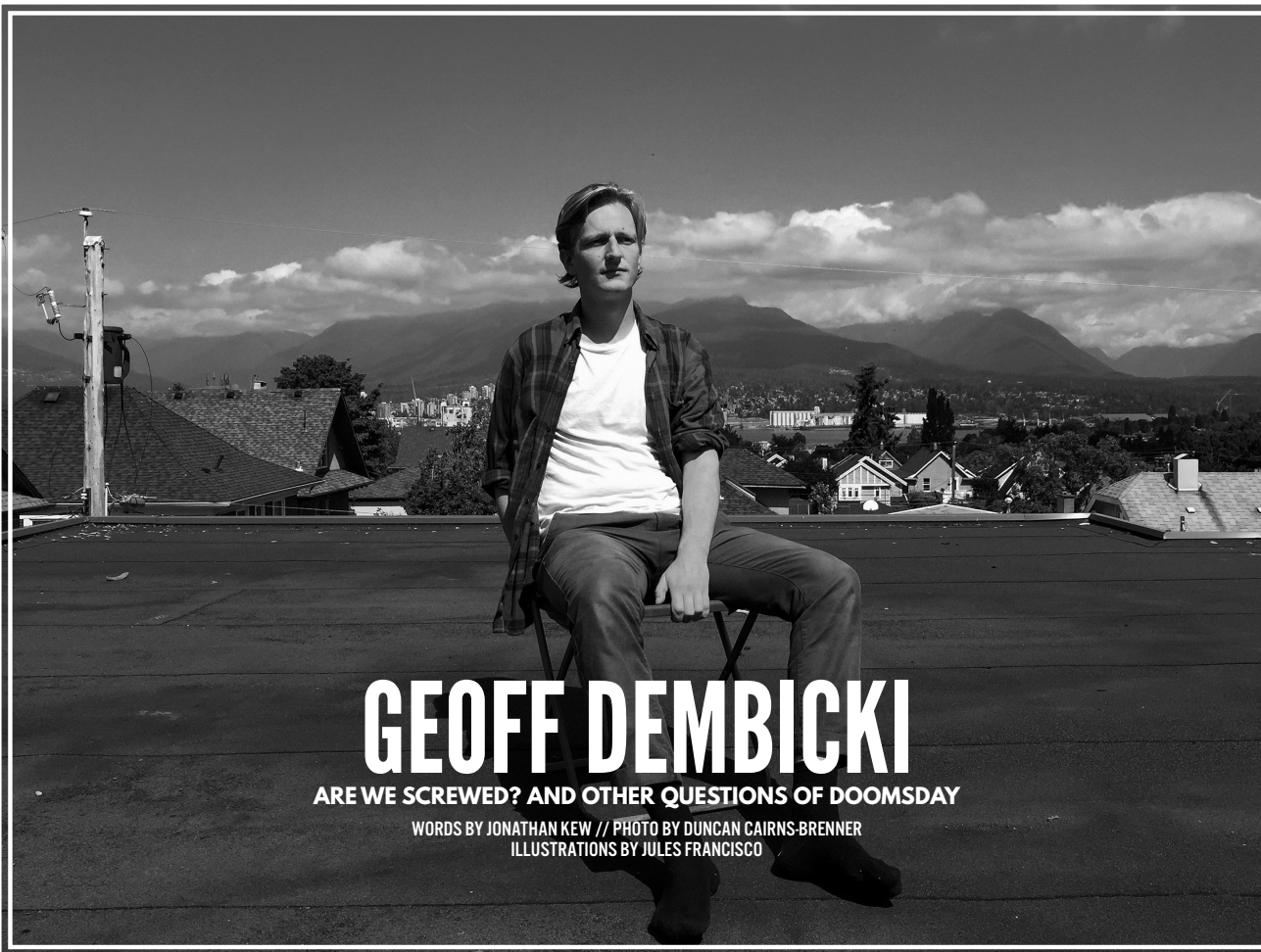
Visit discorder.ca and citr.ca for web exclusive interviews with harm reduction organizations PLURI and Good Night Out Vancouver, and an interview on calling out with Montreal's Catherine Colas. For more articles and online resources, visit the following links:

"Hold Your Fucking Communities Accountable" by Nikki Reimer, published online January 4, 2017. tiahouse.ca/nikki-reimer-hold-fucking-communities-accountable

"Resources For Dealing With Conflict And Harm" by Nora Samaran, published online January 5, 2017. norasamaran.com/2017/01/05/resources-for-dealing-with-conflict-and-harm

"Stop Supporting and Protecting Abusive Men" by Aimee Cliff, Leah Mandel, Juliana Pache, Ali Suliman, Lakin Starling and Ruth Saxelby, published online July 25, 2017. thefader.com/2017/07/25/stop-supporting-and-protecting-abusive-men





“I don’t have much interest in convincing people who deny climate science, or the urgency of action. I’m preaching to the choir, and trying to get them riled up, organized and ready to tear shit down.”

I’m sitting with Geoff Dembicki in his writing studio. Dembicki has just finished a panel about the oil-sands on a conservative radio show out of Alberta. Having grown up in Edmonton, down the road from a refinery, Dembicki has a sense of oil and economy. That versatility is good for a journalist to have.

Perhaps most prolific in Vancouver as the lead sustainability writer for the *The Tyee*, Dembicki is on the heels of his new book, *Are We Screwed?*. The book’s question is one of climate change: a future of destruction that is tonally disparate from the frivolity millennials typically receive.

There’s a cottage-industry of think-pieces about millennials and their childish reticence towards housing, fabric softener, and so on. *Are We Screwed?* is all about “the millennial” — specifically, the conditions which have lead to a divergence in values from a Baby Boomer society.

Dembicki is practiced and steady in speech. He tells me, “a lot of it was just reacting to stuff that was happening. Canada’s election, Obama rejecting the Keystone XL Pipeline, the rise of Bernie Sanders — this was driven by young activists. I was witnessing something that went beyond climate change: young people in the face of uncertainty fighting for a new political and economic system, winning in big ways. So that made me feel hopeful throughout the year. And I sent off my manuscript to the publisher. We were going through edits. And then Donald Trump won the election. Well, shit — does any of this still hold up?”

Before continuing, perhaps it’s best to have Dembicki clarify what is at stake. Because although we care about climate change, the size of the issue can resolve into a blot on the horizon.

Over the late summer, owing to infernos across British Columbia’s interior, smog-choked vistas have made Vancouver feel more like an island. This is one artifact of global warming ravaging much of North America’s forests. It’s also descriptive: we’re wrapped in a smokescreen, harm is elsewhere, only worth concern when the consequences are already here.

Perhaps it’s the language. What do we actually hear when we hear about the spectrum of “acceptable” increases in global temperature, or the difference between two and three degrees of warming? This is the kind of context journalists focus on, and Dembicki’s answers come readily:

“We’re talking about massive disruptions to the Earth’s conditions that have made human life possible. Polar ice is melting, wreaking havoc for Inuit communities. The Great Barrier Reef is bleaching. Glaciers melting over the Himalayas, cutting off freshwater access for millions. And we’re not even at 1.5 degrees. A cap of 1.5 degrees would be extremely difficult. We’d have to phase out fossil fuels and the world governments would have to act in a concerted way that’s never been done. At 2 degrees, entire South Pacific nations go underwater. Vancouver’s harbour starts going underwater. There’s more storms, massive drought in Alberta: agriculture potentially collapses. At 4 or 5 degrees, I don’t know. There’d be entire regions of the world made uninhabitable. Countries would be collapsing. Crises like the Syrian civil war all over the place. You’d like to think that when that happens people overlook their differences, but during crises people can become polarized: you have the rise of dictators and totalitarians.”

Throughout his book, Dembicki reiterates: we exist within an economic system which fuels climate change because it values profit above any other moral considerations. It could be repetitive, but is instead stark: what should be a slap falls on unreceptive ears.

This is where millennials come in. Dembicki began writing his book two years ago, following a report from climate scientist James Hansen. “Hansen predicted worst-case scenario, coastal cities flooding by 2065. It was 2015 at that point, and I realized anyone that’s 35 [years old] and living right now, 50 years from now they’ll be in their 80s. Anyone older might not be around to see this doomsday scenario. There’s a clear generational cut-off point, and it ended at the upper age range of millennials. But I also realized a lot

of people in their 20s and 30s, they’re starting companies, running for office, leading activist campaigns. With all this time ticking down, I realized there was the potential for millennials to make a huge difference. And if we didn’t, we would have to suffer from the consequences.”

For Dembicki, the link between the political surge of our generation and our responsibilities towards climate change are mirrored: “If I was to pick one really defining feature of what it means to be a young person these days, it’s a real distrust of capitalism. A lot of people in their 20s and 30s came to age during the global recession. We’ve lost faith in the ability of business, political leaders to lead us in the right direction. What you see with a lot of these new movements is to question the principles of capitalism, to think of an economy that considers the future of the planet.”

Dembicki’s book charts several ways in which these developments are happening. The chapters show us the lives of Peter and Magdalene, back-to-landers on Denman, Bradley Johnson, a Fort McMurray resident who left the family trade, Saba Hafeez, a UOFI graduate who campaigned for Bernie Sanders, and others. “I don’t have much interest in convincing people who deny climate science, or the urgency of action. I’m preaching to the choir, and trying to get them riled up, organized and ready to tear shit down.”

There is an arc in the book. The first chapters can feel alienating, detailing a back-to-lander’s retreat to Denman Island or a Yale graduate’s turn around from the oil-sands he grew up in. I felt an escape from my own sense of class, and the anxiety of retreat, its seeming ineffectiveness.

Dembicki sees it differently. “I would like to take readers along on a journey, tell them that the despair that might tell them about the future, and the desire to create change, could be put to effective use [...] I wanted to show the power of symbolism and values. That was the big idea behind the book. People think of values, morality, as being fluffy and not powerful. But in the second chapter we see that when people in their 20s start to doubt capitalism, it has a real-world impact, affects billions of dollars in new projects. That’s not even activism really, that’s just a new generation of people. And when you take those shifts, and apply them to something, like the resistance to Trump or Keystone, then you start having immediate effects.”

When we start talking Dembecki tells me his interview with that conservative radio station went well because he was able to parse things in the language of “new industry.” Green capitalism aside, there is the generational demand for an alternate system. And *Are We Screwed?* is, despite its maudlin title, quite optimistic. There’s a brighter future to be had beyond averting the destruction of Trudeau’s favourite waterfront.

Dembicki makes much of these rising grassroots campaigns, because this is the precise concerted consciousness that is being developed against climate change. “All the instances where young voter turnout was higher than usual, you had these crazy election shifts happen [...] I wanted to show how powerful millennials can be. The sense of apathy we feel all the time helps perpetuate the hold on power that people already have. When you push back and challenge that, that hold on power is a lot less stable.”

There’s a lot of inertia. Dembicki appreciates the progressive qualms with Canada’s federal Liberals. But he is also emphatic that the rejection of Harper represents a building political consciousness. “I think even in scenarios where the possibility for hope is extremely slim, there’s still a lot of power in holding onto that, and acting like a better future is possible even if it seems impossible.”

If the turn around from complacency needs further argument, just try and think of the alternative. Maybe we can’t. Being screwed is just too stark.

Are We Screwed? How a New Generation is Fighting to Survive Climate Change was released on Bloomsbury August 22. For more writing, follow @geoffdembicki on Twitter.

A LOVE AFFAIR

words by Elijah Teed // illustrations by James Mackenzie
// photo by Nolan Sage



It's unlikely that many people in this world are capable of name-dropping President Gerald Ford, Tommy Chong and Lil Yachty all in the span of a single conversation, but there is one person that can tie the bunch together. Nardwuar the Human Serviette emerged from CiTR in 1987, and has indisputably become the station's most recognizable and notorious figure in that time. The Hip Flip, Courtney Love, pepper-on-my-plate, endless repetitions of "How do you know that!?" — there's a good chance if you're reading this that one (if not all) of those references is immediately recognizable; there's a good chance that somewhere across the last 30 years, you too have become indoctrinated into Nardwuar's cult of personality.

Sitting in a corner DJ booth at CiTR 101.9FM before his weekly show, Nardwuar displays trademark optimism towards his 30th anniversary at the station.

"It feels like a new beginning. It doesn't feel like another anniversary," he says, pointing out towards the open atrium of UBC's Student Nest. "It's kind of weird in the sense that we're in a new location,



"It feels like a new beginning."

and I love the location that we're in. It's amazing! Anybody can look in and say 'Oh, who's that? Oh, it's that Nardwuar guy. I can be a DJ too!'"

Despite three decades of broadcast experience, Nardwuar is earnest in seeing no difference between himself and a total beginner, candidly arguing that he, the man that has interviewed everyone from James Brown to Mikhail Gorbachev, is in a

constant state of improvement and education. It's the image of a nervous freshman walking into the station for the first time that gets him the most excited.

"It's good to be scared," he says. "That's kind of my mantra. When a person comes into CiTR and says, 'Oh my God, I'm scared,' that's good, because it shows you care. It shows that you'll strive to do good."

This isn't the first time that Nardwuar has marked a milestone, either. 1998 was his first, lauding 11 years at CiTR, and his 20th anniversary in 2007 saw him on the air for 20 hours straight before playing a celebratory gig with The Evaporators — a tradition he's carrying out again this month. From punk rock legends to conspiracy theorists, former Prime Ministers to rising rap stars, Nardwuar has combed through what seems like an unending collection of interviews and past shows for nearly a full day's worth of content beginning September 21 at 9PM.

"There will be some political stuff, there will be some early CiTR stuff, there won't be any cheese metal, and of course there's going to be a lot of Snoop [...] But it's hard to whittle it down!" he exclaims.

Nardwuar's list goes on, from a tumultuous interview with Paul Gallagher (the forgotten older brother of Noel and Liam), to his internal debate over including Johnny Rotten of The Sex Pistols and not Mick Jones of The Clash. He's also quick to point out that he's not alone in remaining at CiTR for so long, citing shows like *The Jazz Show*, *Saturday Edge*, *Powerchord*, *Aural Tentacles* and *Rockers Show* that have been on the air even longer than he has.

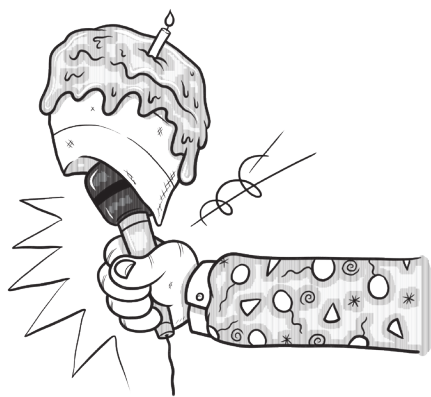
"I'd love to think that I'm unique in sticking around, but I guess I'm not," he laughs. "We just love music! I love the chance to play whatever I want to play to the people out there in radio-land, and to expose people to new kinds of music."

As for The Evaporators' live show, Nardwuar isn't shy when it comes to discussing the difficulties of producing and organizing an all-ages event.

"It's a lot of work to put on an all-ages gig, as it always has been," he states. "You have to rent the hall, you have to rent a PA, you have to get insurance, you have to pay the bands — and the whole thing will be over by 11PM, which is when most people go out!"



But ensuring that anyone can attend his shows is something that Nardwuar has been adamant about since his very first production in August 1987 titled



"Barbarella Psychedella." He has always had a flare for throwing memorable events, such as another event from 1987 that was a bizarre Christmas party themed around the 50th anniversary of Amelia Earhart's disappearance, and the proposition of her return. This year's 30th Anniversary Show adds another layer of sentimentality, too, with a father-daughter connection between opening act Owl Empire and The Evaporators' drummer, Nick Thomas.

It's that sense of community-building and communal exploration that seems to drive Nardwuar 30 years on. His commitment

to continuously hosting all-ages events, instead of more convenient and more lucrative no-minors shows, is indicative of this. It's expressed, too, in his consistent belief that he's no more qualified or more capable than anyone else willing to pick up a microphone and get on the radio.

"If I can do it, anybody can — that's what I want to get across," he says. "I am not unique. You can be Nardwuar! You can be a DJ for many years at CiTR."

Sure, it's a bit of a stretch for the man who sports a tartan hat 365 days a year to say he isn't unique, but here's hoping his boundless enthusiasm, tenacity, and downright zaniness carries Nardwuar through another 30 years of outrageous broadcasting.



Tune into CiTR 101.9FM September 21 at 9PM to catch 20 hours of non-stop Nard, concluding during his regular radio timeslot Friday, September 22 3:30-5PM. Not enough for you? Then come down to The Hall (formerly known as Astorino's) on September 23 to see The Evaporators play with Owl Empire. The event will also feature a Video Vault of interview archives between sets.

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BLIND TIGER COMEDY: CRUISE

LITTLE MOUNTAIN GALLERY / JULY 26

I feel strange reviewing this show for two reasons: First, I haven't reviewed a comedy show before, so I'm already in over my head. Second, this Blind Tiger Comedy event was a showcase of their 15th semester of comedy classes. Like a recital at the end of the course, these comedy students took to the Little Mountain Gallery to show off their comedic chops.

I've never been to an improv show that doesn't start off a little rickety — the crowd has to get comfortable, the performers have to get loose, and the atmosphere has to settle into the necessary fever-pitch of comedic energy in order for everyone to have a good time. So, for the first part of the evening, Blind Tiger's house improv team set the mood on stage, and dived right in, quickly bypassing the initial awkwardness. As soon as they got the crowd nearly hurling with laughter, they wrapped up and made way for the students.

Intro 2 came next, a group of beginner improvisers. While it was clear that some of the students were new to the stage, the group as a whole powered through an impressive and hilarious set. As any good improv set should be, they evoked a multitude of insane scenarios and characters, from a pair of battling magicians, to a lowly potato shoveler coming across an extraterrestrial potato case amidst his pile.

As the group left, the Sketch 1 class carried tables and chairs onto the stage, setting up a *Weekend Update* style newsroom. Reading from their scripts, the comedians told a series of quick and witty jokes, the highlight coming from one performer trying to convince the panel that he would be a great keyboardist for their band, despite his two broken wrists.

Throughout the first three groups, the venue heated up. Slowly and gradually, it reached a temperature no person should ever experience. As Sketch 1 concluded, and the intermission began, the giddy crowd flooded out into the street for relief.

After a brief cool-down, the audience was called back in to witness a short but memorable experimental comedy display. Dramatic orchestral music blared over the speakers as a lone performer paced on stage. Growing more restless, he moved with visible anxiety as the music continued. Finally, when it looked like he couldn't take any more, the music cut out and a cold, automated voice came over the speakers: "We are experiencing a larger than normal call volume at the moment. You will be connected to the first available representative. Thank you for your patience."

As the room heated up to unbearable conditions again, the final group, Long Form 3, began. Clearly some of the most experienced Blind Tiger students, the group jumped right into a series of hilarious characters, in a labyrinth of semi-connected situations, all spurred on from a crowd-sourced single word: "gazebo." It was the perfect way to end an absolute whirlwind of a improv show. It wasn't the heat, but the laughter, that left the entire audience gasping for breath as Blind Tiger Comedy called it a night. —Oskar Kinbote

PLAY NICE: MUSICAL COLLISIONS BETWEEN HUMANS AND INTELLIGENT MACHINES

GOLD SAUCER / JULY 28

Speaking to my grandparents about modern music can be a bit trying sometimes. Despite my most patient explanations on how the technological advancements in music equipment has fundamentally shifted the grounds for what music is, and what it means to be a musician, their responses are almost always the same: "But they don't even play their own instruments — it's all computers nowadays!" As frustrating as they are, their complaints about the apparent lack of musicianship at present contain the seeds for what I find to be a very interesting concept. What if music was entirely made by computers?

Arne Eigenfeldt, professor of Music and Technology at Simon Fraser University, has obviously spent a lot more time investigating this idea. Co-founder of the Musical Metacreation research group, Eigenfeldt's practice involves creating musebots, "pieces of software that autonomously create music in collaboration with other musebots." While this form of generative music may not be entirely made by computers — it requires a human to do the programming — it is definitely closer to human-less than most music out there.

To showcase these futuristic music makers, Eigenfeldt, along with three other Musebot designers — Matthew Horrigan, Paul Paroczai and Yves Candau — joined forces with Sawdust Collector and took over the Gold Saucer Studio to pit their intelligent machines against human collaborators. The Musebot designers sat at a long, safety-blanket-draped desk, covered in laptops, monitors and cables stretched along the side of the studio. In front of them, and in centre stage, the human collaborators set up their equipment. To match the innovative mood of the event, emcee Raj Gill chose an experimental mode of introducing the pieces. He acted as if he were an artificially intelligent machine, learning how to emcee in the midst doing it, while narrating his own experience of emceeing.

Eigenfeldt's bot's first piece was a collaboration with cellist Peggy Lee. The musebot, while creating a soundscape, generated traditionally notated music that was displayed for Lee on a screen, with which she played along. Dark and aching tones seemed to drag themselves out of Lee's cello, alongside the musebot's ambience.

The other two pieces, both accompanied by improvised prepared guitar, courtesy of Matthew Ariaratnam and Nathan Marsh, were significantly noisier than the first. Having studied and analyzed the two guitarists' improvisation styles in advance, the musebots were forced to react and adapt to the new musical situations. In essence, Eigenfeldt's bots improvised alongside the guitar.

Matthew Horrigan's musebot's piece was of a similar setup, with improvised guitar by Adrian Verdejo. Along with the musebots and guitar, David Storen added projections of glitchy and occult images, providing an ominous atmosphere to the distorted sonic landscape of the guitar and bot.

The most diverse performance in terms of artistic media was definitely Yves Candau's musebot's piece, during which Sawdust Collector's Barbara Adler sat on the floor reading poetry while Candau fluidly danced to the bot's soft, sample-laden music played out over the room. This piece seemed to me the most organic of the night. The human voice and human body captured the majority of my attention, distracting me from the idea that the sounds in the room were being generated by an artificially intelligent machine.

Inversely, Paul Paroczai's musebot's piece was the least organic. Without any other human collaborators besides himself, Paroczai's musebots seemed to be playing solo. In fact, Paroczai was performing alongside his bot's, changing the parameters with which they created music. From the audience's perspective, what Paroczai and what the musebots were actually doing was completely opaque, since all the spectators saw was a person at a laptop.

Conceptually, the music created by musebots is a fascinating intellectual artifact — following the timeline of the influence of technology and computing on music, generative music and artificially intelligent machines producing it seems to be a logical continuation. But for the performance side of things, and for us humans wanting to experience it, I think the musebots fell a bit short. The most engaging and interesting pieces of the night were the ones with the most performative elements: the dancing, the projections, the human fingers playing physical instruments.

Perhaps it isn't the fault of the musebots that I feel this way — I am human after all. For millennia, humans have created music for humans to experience. But now, as computers are beginning to create music on their own, does it really make sense that humans are the ones that listen to it? — Lucas Lund

SARAH JANE SCOUTEN / BILL JR. JR.

FOX CABARET / JULY 27

Even though the show had yet to begin, the Fox Cabaret was packed from the door to the stage, with groups of all ages casually conversing away. While I often attend concerts alone — and am generally quite comfortable doing so — the hum of the room made me feel like I was the only one flying solo for this one: Sarah Jane Scouten's release show for her latest LP *When The Bloom Falls From The Rose*.

Squeezing through tight gaps in the crowd, I worked my way up towards the stage, planting myself against the wall of the venue. Bill Jr. Jr., a five-piece alt-country band, walked onstage and the room quieted slightly. Without a word, the Vancouver band began to play their brand of dreamy folk songs, ornamented with soft harmonies and very tasteful trumpet, courtesy of Caton Diab. About half of the audience had their attention on the band, while the other half continued to socialize amidst the music.

Without pause, Bill Jr. Jr. moved into their second song, which was cut short by the crackling and cutting-out of guitarist / vocalist Russell Gendron's guitar. Bill Jr. Jr. picked up right where they left off after the problem was — only temporarily — fixed. Near the end of their set, during the single off their latest EP, "In Time," Gendron's guitar cut out again, bringing the band to a halt. "I swear these songs have endings," Gendron joked, as he fiddled with his cables.

Despite the technical difficulties, the band left to warm applause. I moved toward the bar, passing by what seemed like clusters of old friends reuniting and new friends being happily made. The atmosphere was overwhelmingly merry, and I was still alone.

With a drink in hand, back at my spot by the wall, Sarah Jane Scouten walked onstage, followed by her sister Anna and a four piece band, all wearing matching tucked in black button-down shirts, embroidered with her album artwork.

What followed was a highlight reel of everything country, roots and folk, from Dolly Parton-esque dancing numbers, to somber ballads evoking Emmylou Harris, to Anders Sisters-style harmonies courtesy of the Scouten sisters, and everything in between. After the first two songs, Sarah addressed the audience for the first time. "In this band, we have two rules. First, no shorts on my stage," gesturing at the legs of her bandmates. "Second, we start each set with two 2-steps then a waltz. Let's go!"

As the set progressed, the joyous spectators became even more so, splitting into pairs, and twirling each onto the dance floor. The collective merriment reached a final crescendo during the encore when Sarah invited anyone who would sing to join the band onstage as they played "Dreams" by Fleetwood Mac. With the distance between performer and audience abolished, the Fox felt more like a family gathering than an album release show. In the company of the buoyant and bright crowd, I felt a lot less alone than I did at the start. —Lucas Lund



Mount Erie photo courtesy of Pat Valade.

STEFANA FRATILA / LIEF HALL / AILEEN BRYANT

SELECTORS' RECORDS / AUGUST 17

The usually sparse atmosphere of Selectors' Records was filled up by throngs of people, packed in tight. Mostly sitting cross-legged on the hard concrete floor, the crowd filled every available space in the room, from the shelves of records pushed up against the back wall, to the floor-to-ceiling windows that look out onto the bustling corner of Pender and Carrall Streets.

Vancouver artist and vocal improviser Aileen Bryant started the night. At the sound of her first few hummed notes, the bustling room quieted, with all eyes and ears paying close attention. Looping and layering her voice into lush pads of sound, then manipulating and distorting them, Bryant drew attention to both the creation and the destruction of the music she was creating. The effect was entrancing as her sampled voice warped alongside her live utterances in one continuous piece. She ended her performance after about 25 minutes, the perfect amount of time to leave the audience satisfied but ready to hear more.

The crowd sprung up from the floor and stretched their weary knees as Bryant moved her gear from centre stage to make room for Lief Hall, formerly of electronic duo MYTHS. After a brief break, Hall summoned the crowd back to their seated position and began. Markedly more upbeat than Bryant, Hall's performance largely consisted of sparse and moody electro-pop backing tracks with Hall singing overtop. Between her first and second song, she said, "I have a smoke machine that I got for a music video, but I can never remember to use it when I'm playing," before asking the crowd if anyone would like to control its remote control. A hand quickly shot up, and she handed the remote to someone sitting up front. After a quick puff of fog, she jumped back into the music. With steady bursts of haze throughout, Hall's set was just short of getting people up and dancing. Instead, feet tapped along, shoulders swayed and heads bobbed among the seated crowd until Hall's set concluded

Stefana Fratila, seated on stage beside a mixer and laptop, among other equipment, started by playing some quiet field recordings amidst the buzz of the room. Slowly, the crowd's attention began to veer away from their intermission conversations towards the next performance.

"You might want to sit down again for this. It's not going to be the most lively set," Fratila spoke into the microphone. The crowd dutifully lowered themselves back down to the floor. After a brief explanation on the sounds she was to use during her set, Fratila began. She mixed various samples and soundscapes, from rushing water in Jasper National Park to lively bebop jazz, before quieting it down and softly singing overtop in Romanian.

As her music slowly transformed, eventually becoming a slow, almost deep house groove, the lights from buildings and cars outside the venue created an immersive experience. Knowing the evening was almost over, I settled in a little deeper and let the dim mix of light and sound wash over me.

—Frances Shroff

MOUNT EERIE / NICHOLAS KRGOVICH
AUGUST 18 / CHRIST CHURCH CATHEDRAL

Mount Eerie is the project of Phil Elverum. Last July, just two years after the birth of their daughter, he lost his wife, artist and musician Geneviève Gosselin, to cancer. Recorded entirely in the room in which she died and using mostly her instruments, Elverum's latest album, *A Crow Looked At Me* documented his grief. One year after her death, Elverum began a one-month tour of the album in Vancouver.

The show was at the Christ Church Cathedral, an Anglican church built in the 1890's. It took me some time to adjust to the space, with its high ceilings, dark wood and hanging lanterns. The crowd had walked in from a summer afternoon and looked it, contrasting with the gothic architecture.

Nicholas Krgovich, previously of NO KIDS, GIGI, and P:ANO, played the opening set. He explained that, as a longtime friend of both Gosselin and Elverum, he had originally wanted to play a few of Geneviève's favourite songs, but they were either too complicated or ill-suited for the occasion. What Krgovich ended up performing was a set of entirely new material inspired by a break-up in May. Accompanied by a stand-up bass, vocalist, electric guitar and bass clarinet, the group filled the cathedral with a rich sound, exploring the heartache and confusion that comes at the end of a relationship.

Elverum walked onto the stage and the sound left the room. Mount Eerie is normally a revolving door of collaborators, but for this performance, Elverum played alone with just a classical guitar. Given that the album was recorded using her instruments, I wonder whether it was Geneviève's.

The repetitive guitar progressions provided a focal point for the performance without sharp surprises that might break concentration, both his and ours. The effect was meditative — it allowed the dreams, memories and feelings in *A Crow* to reach the audience more immediately. To this end, he didn't often speak between songs but at one point told us that he was "actually saying a lot."

Most of the songs addressed Geneviève directly. Maybe that's why it felt like we were collectively eavesdropping. When Elverum asked if we would like to hear new songs, all the crowd could offer in response was a soft clap, as if bewildered that we were being invited into the conversation. It felt that we weren't the intended audience, but had stumbled into an intimate moment that was in the process of being repurposed.

Despite Elverum's prolific output, all of the songs he performed were either from *A Crow* or written since then. These new pieces traced the same themes of the album, including one song in which he shared the experience of performing *A Crow* at a music festival to a crowd on LSD. I thought a lot after the show about how this was the very first stop on Mount Eerie's short tour, and wondered how the performances will change for Elverum through repetition. I imagine that the experience of every audience will be similar to Vancouver's, with warmth in the room, friends holding hands, and more tenderness in their gaze. —Christine Powell

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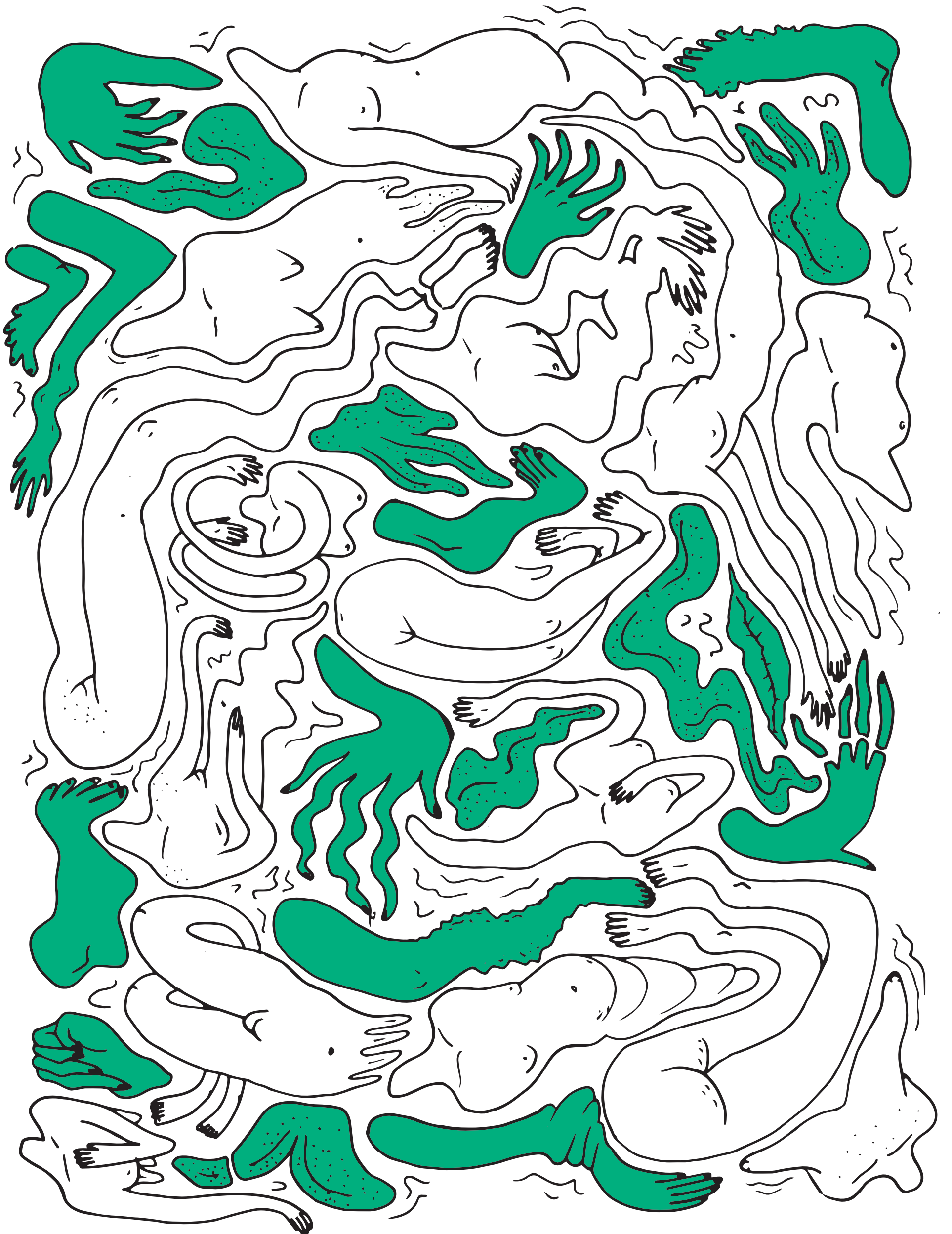
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THE BELLE GAME

Fear Nothing

(Arts & Craft)

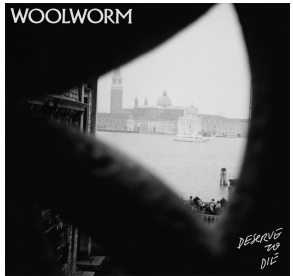
08 / 09 / 2017

There is a theory that a band's sound grows as the venues they play grow in size, height, and splendour. Artists who begin their careers as acoustic singer-songwriters evolve into stadium rock as their ticket sales go from filling theaters to selling out arenas. Taylor Swift went from sitting on a stool with her guitar at the Bluebird Cafe in Nashville to running across stages with a cordless mic and a symphony behind her.

Vancouver-based dark-pop band The Belle Game's new album, *Fear Nothing*, provides further proof for this theory. While their beautiful debut album *Ritual Tradition Habit* made sense in dimly lit bars like The Biltmore Cabaret, this new album demands high ceilings, balconies and sound systems that wouldn't even fit through the door of your average Main Street venue. This album takes up so much space, both sonically and emotionally. Where their debut album is bitter and sweet, *Fear Nothing* is painful and euphoric. It has been four years since *Ritual Tradition Habit*, and this album shows both how much these accomplished musicians have grown and the scars they've acquired along the way.

It would be easy to call lead singer Andrea Lo's voice "ethereal." *Fear Nothing* opens with the track "Shine," in which Lo begins in a falsetto cloaked in dreamy reverb. But it immediately becomes apparent that Lo's vocals are powerful and grounded, her lyrics are heavy and blunt, and there is nothing about her that is delicate or intangible. The essence she brings to this album is clearly influenced by both Knowles sisters' 2016 projects. There are rhythmic and thematic parallels between *Fear Nothing* and Beyonce's *Lemonade*, especially in songs like "Low" and "High," which document the dark and light in a complicated sexual relationship. Honest, self-aware songs like "Bring Me" and "Spaces" are reminiscent of Solange's "A Seat at the Table," in which Lo sings "[it] feels like I'm melting inside, feels like I know it's alright."

This atmospheric album is much more human than divine, with physical words like "touch" and "fuck" repeated throughout the album's lyrics. The hip hop-inspired rhythms paired with distorted synths and guitars, created by the enormously talented Katrina Jones, Adam Nanji and Alex Andrews, pull you into a dreamlike state, and then throw you off kilter as soon as you get comfortable. *Fear Nothing* is primal, sensual and, of course, fearless. This sophomore album is a brilliant collaboration between four unique artists, and proves that in 2017, The Belle Game know how to take up the space they deserve. —Sarah Jickling



WOOLWORM

Deserve To Die

(Mint Records)

25 / 08 / 2017

If you have ever wanted to dance on someone's grave, Woolworm's recently released LP *Deserve to Die* might make for the perfect soundtrack.

The 10-tune collection of death-centric ditties, released August 25 on Mint Records, weaves heavy, existential lyrical content through a mix of thick, plodding tracks like album opener "Unwise" and the lively head-bobber "Catbird." The entire album is balanced with an unmistakable pop prowess. With such depth, *Deserve to Die* ends a long wait for fans. Despite having released a steady trickle of EPs, this is Woolworm's first full-length release since their 2012 LP *believe in ourselves*.

The local four-piece, made up of Giles Roy (guitar, vocals), Alex Pomeroy (guitar), Heather Black (bass, vocals) and Nick Tollman (drums), worked with Jesse Gander (Japandroids, White Lung) at Rain City Recorders for this latest effort. Gander, who recently worked on another Mint release (*Goodnight, Tomorrow* from Vancouver punkers Needles/Pins), strikes again

on *Deserve to Die*. Without sacrificing Woolworm's signature earnestness and simplicity, Gander delivers improved production quality and sound. As Roy points out in the band's bio on the Mint Records website, the "songs are about loss, regret, alienation and acceptance. And death." With lyrics like, "I can't help but envision myself in the ground," and, "Suffer, suffer, suffer, suffer / I don't really care what tomorrow brings," it's hard for listeners to escape the weight of our shared fate. Unless, of course, you're too busy dancing to some of the classic pop particles that pepper the record like the drum beat in the chorus of "Judgment Day."

Tightly packed into just twenty-nine minutes of playing time, *Deserve to Die* never loses momentum. But there are certainly standout moments. On one end of the spectrum, "Come With Me In," the shortest song on the record, lays a gentle and fuzzy guitar riff under an aching beautiful melody to startling effect.

At the other end, title track "Deserve to Die" delivers what seems like the album's most unhinged moment. While most of the songs deal with death in a blunt, matter-of-fact way, the last two minutes of this track reveal the underlying desperation and anxiety that make the album so compelling. Instead of acceptance, Roy sings, "I caught a glimpse of heaven / Turns out I wasn't ready."

If you're already of fan of Woolworm, this record will satiate your appetite for a full-length release. If you're just discovering the band, this record will launch you into their back-catalogue searching for more. Either way, an existential crisis has never sounded so satisfying. —Dylan Toigo



GESTURE

No Past, It Started All Over Again

(Self-Released)

14 / 06 / 2017

"Where we to undertake an exhaustive self-scrutiny, disgust would paralyze us..."—E. M. Cioran

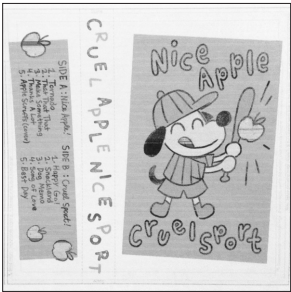
Any time spent reflecting upon social interaction inevitably convenes upon gestures, the visual vocabulary of body language that informs us both consciously and unconsciously. Some, like Amy Cuddy, exploit their analysis of gestures to market "power posing" for the suited masses climbing the corporate ladder, change your body language and land the job. "Fake it 'til you become it."

Enter Gesture's glowering swan song, *No Past, It Started All Over Again*, holding a mirror to Cuddy's charlatan posturing by examining the crippling mess of a life of fakery. For just under 27 angular minutes, Andy Resto (guitar / vocals), Nellie Stark (bass) and Eleanor Wearing (drums / vocals) turn inward to reflect upon the terror of the oracle's Socratic motto "Know Thyself."

The opening track "June" finds our narrator petrified by malls and parking garages, yearning for quiet, solitary spaces. But, when such a space is found "In A Clearing," there is no repose. Instead, they find "morbid erotic longing" and groups of faceless people treading all over them. Though seeking an escape from superficial socializing, the stoic wonders, "Hissing. Is it what becomes of my breathing when I'm through with speaking?" On "Windowshades," this self-awareness builds into agoraphobia, as Resto pulls down the blinds to hide from the faces the stare through a glass darkly. When the album closes with "Pale Sky," we understand Resto's fear of the others' gaze as he reveals their endgame: *to scoop out his insides* and examine him, exhumed, once and for all. This is not hip cynicism, but real, white-knuckled fear.

Though not a band of technical flourish, Gesture possess a definitive style that mines the rich, untapped vein of Slint's "Don, Aman." Resto's guitar lines wind in and out of harmony, passing through major and minor tonalities only incidentally, while ultimately exploring the dissonant space between. These winding lines are complemented by Wearing's drums, which follows the guitar with inventive and dynamic percussive synergy as Stark's bass lurks in the shadows. As the album creeps on, intermittent major chords and shifting meter begin to sound deeply unsettling, as if sitting quietly in the trough of a wave.

"Pale Sky" closes the album when Resto admits that he's "out of relevant thoughts," which seems as fine a place as any to end an album. But as the last notes fade out, I wonder if the revelations of this album yield any catharsis. Am I still just going through the motions? Are we doomed to fakery? Are we better off opaque from ourselves? I sit and stare, paralyzed by the incompatibility of action and self-knowledge. —Bruce Hayward



CRUEL SPORT / NICE APPLE

Cruel Apple Nice Sport

(Self-Released)

14 / 06 / 2017

Cruel Apple Nice Sport at its core is an homage to the minimalistic pop of Beat Happening and Eric's Trip. Yet, Cruel Sport and Nice Apple spread seeds that mark the split-tape as their own turf — throwing their fruit far enough from the tree as to not wither in the shade.

Buzzsaw guitar chords and minimalist percussion advance Cruel Sport through five never-over-three-minute songs. The dry vocals use straightforward narratives that dress the music with simple melodies. "Snackland" has Cruel Sport in a hypnotic lock of distortion and robotic poetry. The magnetic pop on "Song of love" has the three-piece intertwining instruments and voice into an up-tempo dream. The contrast, and the gradient between the songs, shows the ground Cruel Sport is able to cover within the pop realm.

Occupying the second half of the tape, Nice Apple play with dry guitar notes and modest drums, punctuating five songs with fibrous texture and tempo. The vocals sprout from hooks that bob along to strong and gritty harmonies. With the exception of the George Harrison cover, the original songs don't escape the ninety-second mark — perhaps a byproduct of the analog recording. Within this time constraint, Nice Apple is able to make songs like "Make something" and "Thanks a lot" into ripe exhibits of succinct songwriting.

The split-tape *Cruel Apple Nice Sport* offers simplicity in the form of ten concise pop songs. At a little over twenty minutes, Cruel Sport and Nice Apple extend their branches past their influences, reaching toward their own piece of sun. Headphones up and leave that auto-reverse switch on, please. —Mark Budd



SARAH JICKLING AND HER GOOD BAD LUCK

When I Get Better

(Self-Released)

14 / 07 / 2017

From the moment I clicked play on the newly released album of Sarah Jickling's *When I Get Better*, I found myself engulfed in a pure state of imagination. I envisioned a stage of dancers moving fluidly under blue and pink pastel lights, alongside Sarah, who carries the story forward as each song comes to tell an honest and vulnerable part of her journey.

Varying from synth pop to acoustic indie, this album is as diverse in its content as it is in the styles explored. "You let me down," the opening song, introduces the listener to the feel of the album. Its heavy and steady beat works in unison with the loaded lyrics, functioning like a melodically charged mantra, reminding the listener of the repetitive nature of the pain induced by mental illness. Although each song is distinct, each one contains a candid message that speaks towards the uncensored realities of those living with psychological distress.

The images of a stage with pastel light that manifested in my mind as I sat in bed listening to Sarah's album was not far removed from reality. This upcoming October through May, Sarah will be donning the stage both as a solo artist and as part of the Reachout Psychosis Tour. Through the performance of live music by artists who themselves have dealt with issues of mental health, this project encourages conversation and education about these illnesses in secondary schools. Sarah's bubbly and animated-pop projects light around a dark, ever-present and personal subject, which seems almost too perfect for any audience, be it high school students or adults. As the album glows intrinsically, the bold vocals contrast smoothly with cotton candy instrumentals, encouraging an open space to question and reconstruct the stigma that lingers around mental health. —Lexi Melish



MF SHABAZZ

The Nigga Tapes

(Self-Released)

20 / 07 / 2017

From Brooklyn to Vancouver, independent rapper Aktu El Shabazz's *The Nigga Tapes* is a cool-headed force marrying influences from both

coasts. Released under the moniker MF Shabazz, one of Vancouver's most promising hip hop artists is slowly gaining listeners. He appears as a guest on many local radio stations and open mic shows, oftentimes freestyling and performing his most recent work. *F.L.O.W Vol. 1*, the 18-track mixtape he dropped last year, was filled with funky old-school beats, but this summer's *The Nigga Tapes* brags some of his catchiest, vibin' hooks.

On tracks like "Low," he raps with well measured bravado, "Duck down below / This some shit to ride to / This some shit to die to / This some shit to vibe to / Smoke one, get high to." Fitting to this steady rhythm, other songs like "ACT 2LE" and "Fuck You" roll out jazz-R&B beats, where "Flatline" and "O.M.L." let Shabazz show up with one-hitting one-liners. The B.C. rapper is not shy to compare himself to some of hip hop's greats, and although that may be ambitious, he's not wrong about his legend-demanding flow. He starts "Swerve" with a devotion to what he does, "I'ma keep rappin' til the death of me / May my raps live forever / Fuck the rest in me," and ends "ACT 2LE" without effort, break, or sweat: "Aktu El-ly / Turn your necks and back / And back bones to jelly."

Sure, Vancouver hasn't exactly thrived in producing iconic hip hop, but for unsigned, self-releasing rappers in West Coast Canada, MF Shabazz sounds like he's ready to take it all. *The Nigga Tapes* is a seven-track, 19-minute soundtrack of a rapper rapping about rap, but its hooks and melodies grant MF Shabazz some high praise for putting it out there. —Kelley Lin



PUZZLEHEAD

Trucks

(Self-Released)

19 / 05 / 2017

Puzzlehead's collection of garage-punk angst can be a challenge, but by no stretch is the album unlistenable. Rather, it gives the impression of containing two kinds of songs. One type is defined by the shrieked consideration of a mundane subject, which is nonetheless conducted with venom. The title track, for instance, is punctuated by a piercing scream of "trucks(!!!!!!!!)," which seems to function as a monosyllabic, forceful chorus. The song is certainly a jarring intro, propped up by repetitive electric guitar and mumbled verses.

The other type of song on *Trucks* is slower, more haunting, and decidedly easier for home-listening. The album's best track, "Detective" is of this category. It presents the vocals of Clarence in a more ethereal and meaningful, less aimless way. The lyrics that are audible enough to interpret ruminate darkly on the difficulty of achieving a human connection through poetic language. The guitar playing of Gloyadkin is forlorn to match, skillfully delivered and nicely juxtaposed with brighter instrumentation. Along with "Keychain" and, to an extent, "First Name," *Trucks* delivers a shadowy dose of vague, minor-key ennui. These songs cut you to the quick with intentional flats, foreboding lyrics, and dreary soundscapes comparable to those of Chelsea Wolfe. Their complexity is captivating, shifting between clear melodies and grainy noise-rock. Anyone in a state of depressive vegetation (crying in bed with the blinds down) will feel quite on-brand listening to these songs.

In contrast the other, heavier tracks on this album — like "Trucks" — sound better in a mosh pit. "Key Chain," for instance, possesses a melody and guitar riff reminiscent of the post-punk sounds of Parquet Courts and Swans. But the poor production quality of *Trucks*' heavier songs certainly falls short in comparison to those bands. The low fidelity and bad singing of these tracks distract from their emotiveness. Fortunately, the less harsh songs beautifully tow the line between listenability and rock coarseness. —Koby Braidek



TITANIUM TUNNELS

The Last Cosmonaut And The Infinite Computer...

(Positronic Recordings)

06 / 02 / 2017

There is a seamless emptiness to life. Stop thinking for just a moment, and all you will hear, if you're lucky, is the wind blowing through the trees. If you're not lucky, it will be the howl of empty space. Most music seeks to fill that space with something else: noise, joy, love. We are afraid of absence, so we search for ways to distract ourselves from it. We hope that music will be our salvation.

Titanium Tunnels' *The Last Cosmonaut and the Infinite Computer*, on the other hand, amplifies emptiness with sparse echoes of sound that punctuate the void. Before the music begins, the album introduces a wave of static,

alluding to the sound of tuning a radio and beginning the deconstruction of boundaries between sound and silence, music and noise. As the tracks thrum along, there is always a sensation of searching, as if we are trying to find a stable centre. We are lost in empty space, and the music might be our only link to something real. This is not an album for the agoraphobic.

Though we never find anything solid, Titanium Tunnels' simple yet evocative music guides us seamlessly through the anxieties of a potentially meaningless existence. One track fades into another, a continuity suggested by the ellipses in the title of each song, and slight alterations among the futuristic computer sounds give us hope that we will set our feet upon the ground. But it is not to be. We are destined to be wanderers. As the last deep notes sound in "E...", the final track of *The Last Cosmonaut*, we return, finally, to empty space.

These are our choices: we could start again, static in our ears, and hope to find something meaningful among the noise — or we can resign ourselves to silence, remaining steadfast in the certainty of emptiness. Titanium Tunnels' *The Last Cosmonaut And The Infinite Computer...* calls us to the former path. To remain in silence is to abandon those who continue to make noise and fight. It is better to be lost together than a lone witness to the horrors of silence. —Joseph Doyle



SOFT SERVE

Trap Door EP

(Self-Released)

02 / 04 / 2017

The new Soft Serve EP, *Trap Door*, is a whirlwind of guitar. The project is almost 17 minutes of solos, bass lines, riffs and drums, which all combine magnificently to create a solid release. This is the band's third outing after their *Sink Deep EP* and self-titled album. While *Trap Door* matches the quality of Soft Serve's full length, it also exhibits a much greater range of sounds and styles.

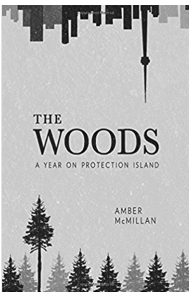
Moving from song to song, the album increases in tempo. Throughout the opener, "Whisper in the Wind," for instance, guitars and effects float in out. Yet, the song remains cohesive as the rhythm is grounded by a powerful bass line. Similarly, "Soft Soap," the final track on the EP, further illustrates Soft Serve's ability to maintain high energy. Though only instrumental, this track is marked by excellent guitar solos over a taut bass line. The solo half-way through the song is particularly gripping.

The guitar really shines on the album highlight "Pat's Pub Open Blues Jam" with a simple bass line and riff that draws the listener in. Despite this hypnotic whirlpool of guitar, the rhythm is never lost, as the song is tethered to some crisp, no-nonsense drums. This track also has some of the most interesting and thought-provoking lyrics on the album, "I've been thinking / I spend most of my life thinking / I've been dreaming / I spend too much time awake just dreaming / ... / I've been believing / that there is something out there that I can believe in."

Building upon the contemplative "Pat's Pub Open Blues Jam," the following track, "Phantasm," begins slow and thoughtful. Then, driven by a lovely few notes, the pace picks up. Like its predecessor, this track has affecting lyrics. During "Phantasm," we hear about the loss of a friend and how this devastation leaves hurt. As if permitting space to think about such subjects, the song begins sluggish and introspective. Soft Serve then blasts the sound again as if the pain of loss engulfs your every thought, leaving the listener with little room to think.

Overall, *Trap Door* is comprised of marvellous guitar music. The strongest aspect is how the music and the lyrics enhance each other. "Pat's Pub Open Blues Jam," for example, utilizes a stop and go feel which matches the optimistic theme of the lyrics. I'm not sure what the title *Trap Door* is in reference too, but the album certainly encloses the listener in a trap of guitar-laden hooks, which keep you listening over and over again. —Shebli Khoury

BOOKS



Amber McMillan THE WOODS: A YEAR ON PROTECTION ISLAND

(Nightwoods Editions)

01 / 14 / 2017

It takes a certain type of mentality to live out one's days in a small community, be it a town with a population barely reaching 500 or a tiny island with under 100 residents. It takes an even greater will to suddenly drop big city life and move to a place that is a fraction of the size. But this is what Amber McMillan and her family did in the summer of 2014. Weary of the Toronto bustle, its hardened residents, and unforgiving winters, McMillan proposed to her partner that they quite literally leave it all behind and try living somewhere smaller. Her husband, Nate — a sweet, supportive and very agreeable human — went along with the idea and they began to search with no clear destination in mind.

Amber and her husband found what they were looking for: a small island in B.C, just a stone's throw from Nanaimo Harbour, called Protection Island. This "car-free paradise" offered a much smaller population and freedom from Toronto's harsh weather and living expenses. The young family, carrying only boxes of clothes and treasured possessions, made their way across the country to begin a life on new terrain. An experiment, in a sense, to see what taking a risk can truly look like. The results are eye opening, beautiful, and sometimes surprising.

As is revealed in this nonfiction tale, there can be a price to pay for any trade-off. Our environment can change and we can change with it. Or, we can hold onto our bullshit and continue on with our strongly held personality traits. And while lush greenery had replaced the glass and concrete spires of Toronto, Amber and Nate found life on Protection Island complicated. This small community came with its own nuance. Like Keith and his all around handyman ways, who despite his masculine airs, prefers dressing as a lady. And Rob, the affable ferry skipper, who seems removed from it all, but remains a deeply-rooted resident. It is clear that simple living does not necessarily equate to simplicity.

The Woods is more than a story. It is a snapshot of a life drastically altered, complete with moments humorous, odd, and sometimes frustratingly lonely. Though McMillan and family "only" lasted a year, they garnered a life's worth of experience by taking on the challenge of letting go, uprooting and replanting in a completely foreign territory.

The effectiveness of this tale rests on McMillan's talents as a writer. She plods along with a poetic whimsy that feels as though I am listening to an old friend recount the past few months over the phone. She doesn't try to be a "good writer" and she doesn't fart around with unnecessary details. Instead, *The Woods* is a raw, beautiful, dark and mysterious journey that runs the gamut of emotions, and provides food for thought as you ponder the next big change in your life. —Nathan Pike

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oolworm can simultaneously be considered local veteran indie-rockers and up-and-coming phenomenon. With a wide range of influences from Sonic Youth, Metallica, The Chameleons and The Jayhawks, and their journey has taken them from their earlier years on Hockey Dad Records to their latest achievement of signing to Mint Records. Woolworm is comprised of vocalist Giles Roy, Alex Pomeroy on guitar, Heather Black on bass and Nick Tolliday on drums. All of their hard work comes to a head with their latest LP *Deserve to Die*, released on August 25. The record is equally abrasive as it is lush, with themes of sensationalism, plenty of fuzz and reverb, and hooks that linger in the back of your brain for days, or likely longer. While I didn't get a chance to talk to the whole band, I met with Roy on the idiosyncratic but practical condition that we conduct our interview while walking his dog, Ludo (a Mexican mutt, part labrador retriever, probably a bit pitbull, and maybe a hint of chihuahua), around Trout Lake. I excitedly obliged.

WOOLWORM

Walking Giles' Dog

words by Aidan Danaher // photo by Colin Bratney
illustrations by Alejandra Sanmaniego



AIDAN DANAHER: Congratulations on signing with Mint Records! How has it been being on a big record label?

GILES ROY: It's been a lot of action, all the time. In the early years of the band, all we did was write music and focus on that. Now, somebody does everything for us, at least all of the stuff I don't like doing. I mean, I've always like doing the music part, but I never tried to get any publicity or that stuff. But it's been nonstop, since a few months ago.

[...] The main thing is that more people are going to hear us now. It's nice to know that people might be listening. It has always felt like a couple of people were always listening. Obviously, that's why you make a band, right?

So what's it been like, musically?

Well, we recorded the album last year, and we didn't expect anything out of it. It had been almost three years for it to come to fruition, so it was almost like a last attempt to see what would happen when we sent it to Mint [Records].

[Ludo, hyper and full of post-pup / pre-adult excitement, runs in circles around us as we're walking.]

Do you mind if we sit over there? Just that area is better for meeting other dogs.

Yeah, of course! Do you have any concerns that come with getting more attention and popularity being on a larger label?

I'm not too concerned. In terms of whether or not it's cool to be on a label, I'm way past that. Obviously there are some bands that I love, like Weed for example, who are totally D.I.Y. and one of the best bands in the world, as far as I can tell. And there's lots of bands like that... "cool bands." I like "cool bands" as much as the next person, but I no longer care about being a "cool band." I'm just being myself. All of us are. And I've always wanted to be on a label. I've always been in a band for the sake of the music, but there's this whole side of the music industry that I don't want to think about or deal with. To have somebody else steer that particular boat... it's really nice, to be honest! I'm actually enjoying much more than I thought I would.

Do you think you'll get to the point, eventually, where you'll be able to be full-time musicians?

It has become easier to imagine, to be honest, [especially] in the last few months. That will always be what I've wanted: to quit all my other jobs and lock myself in the studio, that's the dream to be able to afford that. We've always worried about money, everything always costs money for bands. any people prey on bands, and that's what I'd like to get away from. I definitely don't feel preyed upon with Mint.

Have you been preyed upon in the past?

No, I've always just avoided it, thankfully. We've had offers in the past, but I've had this idea in my head of how it ought to be. We've always said no. But I've always wanted to be on a label, and Mint has always been there. [...] It's a very Canadian label. I'm no nationalist, but unfortunately we are stuck in Canada. We are not allowed into the United States.

Even to tour?

Even to tour. There's some legal issues with one of our band members, which I can't really explain. But I have toured the States before. [...] If you go to California, you could take a week [to complete the tour]. In Canada, you have to take two or three weeks minimum. That's time off work, money is an issue. Also, a three-week tour across a barren landscape is an entirely different vibe than a quick little jaunt down to paradise, which is what California is to me.

One of the things I feel about being a Canadian band, especially in Vancouver, is that a lot of bands can't go down to the United States, legally anyways. It costs way too much just for a performing permit, and you can't easily go much further east than maybe Calgary or Kelowna.

And people end up here, it is a final destination for musicians across Western Canada. Some of my best friends are from Edmonton and Calgary. Heather is from Kelowna.

I think of us as a Vancouver band. There's something about this city and the way our band is. It's sort of a mix of everything.

Your new album gives that impression.

At any given time, we're ripping off four or five different songs; rarely is it a whole band. I like trying to do everything at once and seeing what happens.

Even though we're ripping off so many people, we're not into throwback music, where a band will come out saying they sound exactly like The Cure. We're trying to avoid that. We want it to come from all different places at once.

It reminds me of the Oscar Wilde quote, "Talent borrows, genius steals."

That's very flattering... it's too flattering. Another thing about that "everything at once" approach is trying to reach as many ears as possible — to include as many people in our listenership as possible. I know this is weird, but

I try not to exclude anybody. With lyrics, for example, I want everybody to be able to relate. Obviously it's coming from me, Giles' emotions and his heart, but I try not to use gendered terms or reference specific situations in songs. I want it to be more like broad, cathartic advice.

You have said you would rather be in the studio rather than touring...

Yeah, but that's just me, personally. And the other three members, I think, would want to tour. I'm sure they'll humour me and spend as much time being there as time will allow, but I think I'm going to get dragged out on the road a fair amount.

So if you're going to tour and be limited to Canada's long cross-country commute, that could put a lot of stress on a band.

My greatest fear with this band is that we're going to write a bunch of music while we're playing together, but then what if we break up before we're sick of playing those songs? In general, every band is a family and every family stays together. I'm not particularly worried at the moment, but if we did break up, we're still musicians and we'd still be family, and I'd still be playing music with those three people, maybe in a different capacity. And I know for certain I'm going to be writing songs until I die.

[...] A big theme amongst our little family right now is living in the now. I sound like a hippy, but it's like a wave that has washed over us recently: living in the present.

At this point, having just released a new album on a new label, Woolworm has no reason to be stuck in the past.

It took a while, I guess, but we definitely feel like the luckiest band around. We're very grateful, for everything. We're mostly grateful for the audience.

[To Ludo, who has a bunch of sticks in his mouth]

What are you eating? Don't eat that!

Anything you would want to write into this article personally, if you had the chance?

I want to say that there's always help for you, whoever you are, in the form of other people. You exist, they exist. If you've got people that are there for you, you can get through anything. And if you don't have people who are there for you, they are.



In 2008, Freeman Young was suspended from high school. The reason, according to him, is “neither here nor there.” Armed with a pen, a pad of paper, and the Bible, he took his lengthy in-school suspension as an opportunity to write his first song. “I was like, give me the notebook and the pen, and let me see what could happen,” he says. “The song was trash, but I liked the feeling of getting my thoughts out. I still have the paper — no one will ever read it.”

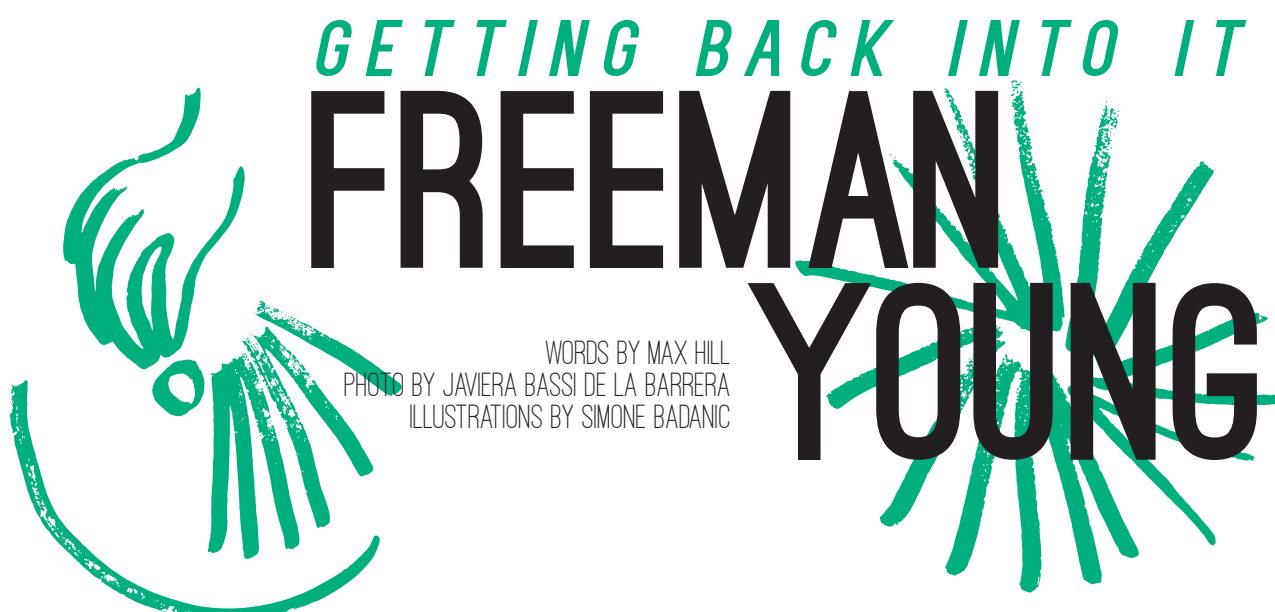
Young has always been interested in music, but until that point he had never thought of it as something he could do for the rest of his life. Now, he has built up an impressive following on Soundcloud releasing music under his own name, a gorgeous mix of new-school R&B and sunny pop that would make his heroes, among them Frank Ocean and Joni Mitchell, proud. Young’s sound is unpretentious and warm, and feels like the kind of thing you would listen to on repeat after falling in love with a high school classmate who’s way out of your league.



I meet Young at a burger joint downtown on a Sunday afternoon. His presence is as strong as his handshake, and I’m immediately put at ease. He surprises me by bringing along his co-producer and biggest collaborator Xander Miller, who’s also a musician in his own right. Young and Miller walk me through how the pair’s latest track, “Awreddy,” came to be.

The song, Young’s first public release in almost two years, is a guitar-driven slow jam that focuses on a relationship that might not be as finished as it seems. Young’s vocals are gentle but commanding, and really shine in the chorus as the notes push him into his upper register. The instrumental is subtle, with a barely audible bassline and twinkling guitars that remind of Coldplay, another one of the pair’s influences. Each verse shifts the theme, beginning with an impenetrable wall of sound before softening into a simple acoustic strum with gorgeous background vocals. The lyrics are strong and surprisingly biting, matching sentiments of longing and regret with lines like “Our love is real like white privilege.”

You can probably guess what the song is about: “A shit breakup,” Young says simply. “That whole thing came from me running into the person I wanted to grow old with after an extended period of time not seeing them.



“YOU OWE YOUR ART YOUR ENTIRE HONESTY.”

You think you’ve gotten over something, and you just realize, ‘Oh shit. I had just gotten used to living life without this person, but everything is still there.’”

When I ask if he feels uncomfortable sharing something so personal with his listeners, he says, “It feels weird knowing that she’s heard it.” But he respects that this vulnerability is what makes the song special. “As an artist, you have to know what comes with the territory. You give up the appearance of indifference for candor, so that people can have something to hold onto that they can interpret as their own.” He continues, “You owe your art your entire honesty.”

On the production side of things, Miller says the song was arranged “pretty quickly” despite a slow writing process. Working with frequent collaborators Miguel and Franco Maravilla, the

four would spend time in the studio bouncing ideas off one another and seeing what stuck. “Whoever feels like they have a good idea to bring to the table, we’ll try it. No idea is a bad idea.” With Miller on the computer sorting through takes, the song eventually took shape through its instrumental, which carries an interesting obstruction. “‘Awreddy’ has no drums, so that was an interesting thing to maneuver,” Miller says. To get the right effect, they layered two basslines on top of one another “to simulate a kick and snare kind of pattern.”

Young also explains that the song’s shifts in style carry a deeper meaning. “There’s two moods intentionally. The first verse is meant to sound like California garage-band, very teenaged, and then the second half is supposed to sound like it’s from the U.K.. The girl who the song’s about, those were the two places we always talked about living. I wanted to make sure those moods were palpable.”

“She probably won’t pick up on it, but that’s okay,” he says. Miller jokes, “If she reads this, then she will.”

After releasing “Awreddy,” Young’s Soundcloud went blackout. He deleted every one of his tracks prior to this release. “I’m just on something else right now,” he says. “I think you get a clearer understanding of what you want to communicate as time goes by, the more content you

curate the more certain you become of what your vision is going forward. You can’t get nostalgic or too sentimental, even if it is your art, even if you put everything into it, it’s about what’s next.”

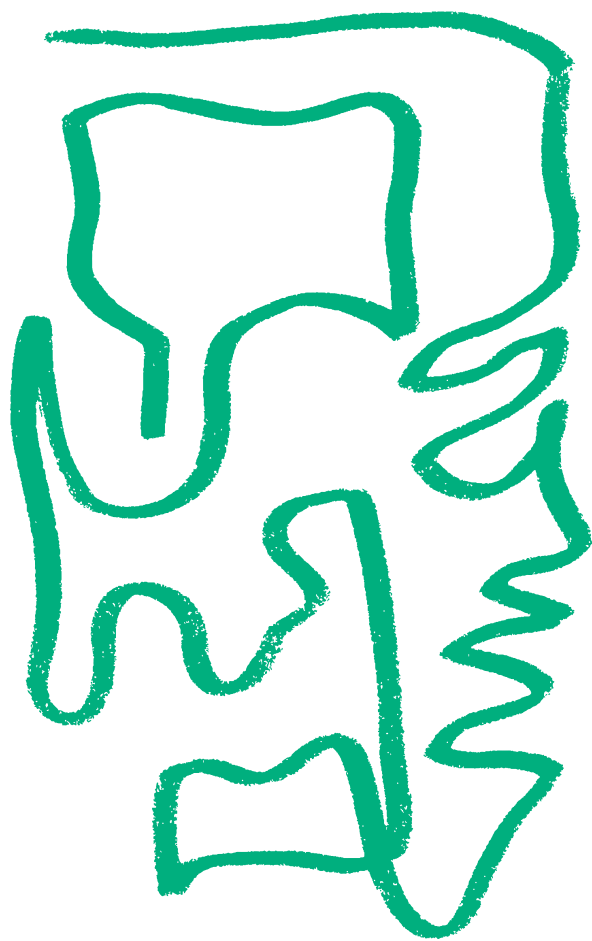
So what is next for Young? He says that his two years off have been spent “making music in silence.” He and Miller plan to release a series of tracks in the near future, but it’s not clear when those tracks will see the light of day. “It’s not secret, but we don’t have a defined date yet,” Miller adds, teasing that their new music will be coming “soon.”

Ultimately, Young wants to pursue music as a full-time gig, something that can provide him and his friends “with a stable living.” But he’s only interested in making it big on his own terms. “I don’t really chase anthems. If we get one, cool — we’re not going to be pretentious and say we don’t want anthems — but it’s got to come from an organic place,” he says. “I think we know music and songwriting enough on a chemical level that we can do that. But for me personally, I don’t want to do that. I want to be known for something else, I want to be known as somebody who people can feel.”

“That’s what I want for the rest of my life, the autonomy to do real things and to not get fucked.”



Stay tuned for more releases, visit soundcloud.com/freemanyoung.



ELLE-MÁIJÁ TAILFEATHERS

Elle-Máijá Tailfeathers is a Vancouver-based filmmaker and actor. She is a member of the Kainai First Nation and Sámi from Norway. Since 2011, Elle-Máijá has been making groundbreaking films, both short and feature-length that challenge the dominant media narrative around the identities of Canadian Indigenous peoples, what their experiences have been, and their lives in Canada. Her films have varied in style, including experimental, narrative fiction, documentary, music video and mockumentary.

Elle-Mâijá's latest full-length film, c'əsnaʔəm: the city before the city, will be featured at the Vancouver International Film Festival (VIFF) as part of the Sea to Sky program. The film focuses on what existed before the city was named Vancouver; the traditional, unceded Musqueam territory, its history and geography, place names, and the struggle of the Musqueam peoples since the time of colonization. Elle-Mâijá's film was made in partnership and collaboration with the Musqueam First Nation, and the curatorial team of the three-site exhibition (of the same name) at the Museum of Anthropology, the Museum of Vancouver, and the Musqueam Cultural Centre.

**“I FEEL A RESPONSIBILITY
TO MY COMMUNITY TO CREATE
WORK THAT IS MEANINGFUL.”**

DUSTY EXNER: *What inspired you to tell this story?*

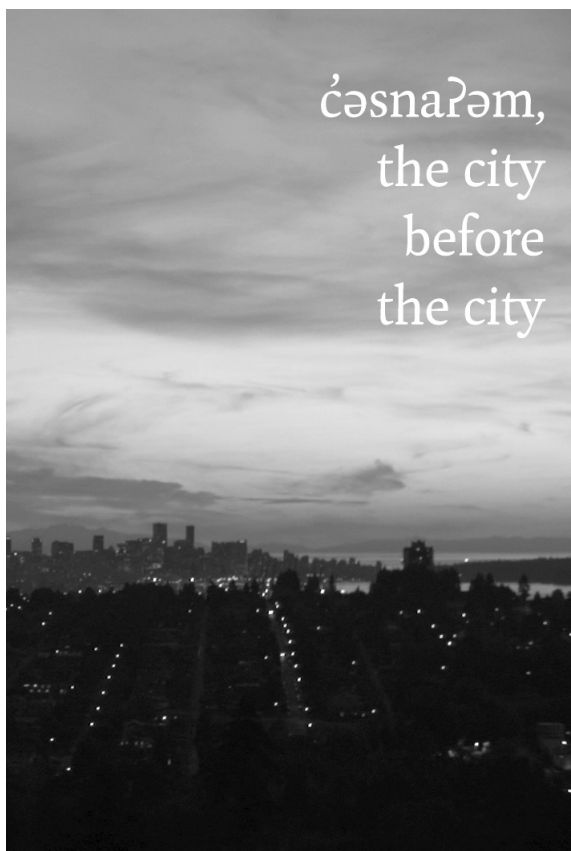
ELLE-MÁIJÁ TAILFEATHERS: First, I should say I can't speak on behalf of the community, just on behalf of myself as a filmmaker. [...] My partner is Musqueam and co-curator of the MOA exhibit. I did all the video work for the three museum exhibitions, which entailed filming over 30 interviews with community members. I was saddened to think that all this video work would disappear into the archives when the exhibit closed, so I pitched the idea of repurposing the interview footage to turn it into a feature-length documentary.

You started out as an actor and moved into filmmaking. Can you talk about the evolution of your filmmaking and as an Indigenous director?

I was frustrated with the industry as an actor – as a woman, a person of colour and an Indigenous woman for obvious reasons like misogyny and racism. While I was attending UBC I was able to contextualize my own issues with the industry, and was exposed to this incredible world of Indigenous film and art, and I decided to just try making my own films and have been making films for six years now. I didn't go to film school for film production so it has been a steep learning curve. Generally my work ends up being focused on Indigenous subject matter, which stems back to the fact that I'm very rooted in where I come from. I feel a responsibility to my community to create work that is meaningful.

What's been the highlight of your career so far?

Being part of imagineNATIVE has been one of the most incredible experiences. ImagineNATIVE is the world's largest Indigenous film festival in Toronto. That community is incredible, and it has always such a joy to have films screened there. I'm just grateful for every opportunity and that I get to do this as a career.



What's next for you?

I've been working on a feature-length documentary with the National Film Board and the hotDOCs Cross Currents Fund about the opioid crisis and addictions in my community, the Blood Reserve in Alberta. It has been a long process and it is heavy subject matter, but it's inspiring to see the work that's being done in my community. I intend to highlight that important work, because so much of what's put out there through the media has just been tragedy, essentially trauma porn. I want to show how hard people are working to find solutions with little to no resources.

This year, Canada spent significant money on Canada 150. Your film shows the double standard that the Musqueam have faced in trying to protect their ancestry, even how going through the proper legal channels to try and prevent development permits was fruitless. That's a very different picture of where we're at compared to the vision of Canada put forward during the Canada 150 celebrations. For non-Indigenous Canadians who see this film, do you have any suggestions for what the community at large can do to support the struggles the Musqueam or other Indigenous nations still face as a result of colonization?

There has been so much money that has gone into celebrating Canada's 150th, and 150 years is really just a split-second compared to the history of Indigenous people in this place. We've been here since time immemorial. And when we look at Canada 150, it goes along with the history of erasure of Indigenous history, knowledge and people. The first step that people can take is to learn about the people of the land that they occupy, in particular, here in Vancouver. This film is a wonderful opportunity for people to learn about the First People of this land, and the fact that this land was never ceded; there were no treaties signed here and it is essentially stolen land.



VIFF runs from September 28 to October 13 at the Vancouver International Film Centre (formerly known as Vancity Theatre). c'əsnaðəm: the city before the city is part of the Sea to Sky program. All programs and more information can be found on the festival's website viff.org. Follow the projects of Elle-Máíja Tailfeathers at elle-maija-tailfeathers.com.

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NO FUN FICTION

OLD THINGS STILL CAN

words and photo by Kerria Gray



Harriet pulled up to the house. There it stood, barely, the evening light lending it the romanticism of an old ramshackle thing in a picturesque setting. An old house under a big tree that used to be quite small, if she remembered correctly. How often did she remember correctly these days? Harriet took in the house, the overgrown yard, the barn. Her grandson was always showing her photos on the Internet of old barns and typewriters and the like. She couldn't believe how much he loved all the things that for her generation had simply represented

work. Typewriters had been replaced for a reason, for goodness sake! She'd told him so, rubbing one arthritic hand with the other. He'd shown her how to use that Instagram program once, had helped her set up an account, but she'd forgotten how to get back to it and then, a few days later, she'd lost the phone her daughter had given her for safety and so that was that.

The tree now stood above the house. Damn that tree. She wanted very much to climb that tree, to conquer it. To kick off her thick old-lady sandals, (ugly and oversized, shoes a younger self would disapprove of, but doctor's orders!) and hike up her

muumuu (no doctor had ordered this one, but she got so hot in the summers and it was like a cool tent around her loosest parts, letting in the breeze where she most needed it) and up, up until she was above the old house that she had once wished to burn to the ground. And there she'd sit, picturesque old thing above another old thing, and plus there'd be the element of surprise! Nobody expects an old thing up in a tree, above the house, above the barn, conquering the tree, conquering old age. And proving that old things sometimes still could...

What had she been trying to think about? She looked down, trying to remember when she'd taken off her shoes. Her bare feet were wide, veiny. They were the feet of a very old lady, an old lady she could barely recognize as being, in fact, herself, Harriet. It unsettled her, getting old, with all of these vast blank prairies in her mind. But what could be done? She was old and there was absolutely nothing to be done. She sat down in the field, folding herself into something small. This grief was intolerable! Three years now of a blueish darkness. The blank spaces in her memory were a relief if she were perfectly honest. They were little cigarette-breaks from the grief and from the grieving. She missed smoking.

Harriet was in fact glad she'd lost that silly phone: she'd heard people could track you with it, could know where you were in an instant. She hadn't lost the phone, not really, though she'd begun to believe her own story about it

– or maybe she didn't so much believe it as she had been forgetting lately how to access the truth (forgetting the truth was not so terrible, she sometimes thought, when she remembered to. The truth had always been a slippery thing, even before she'd begun to forget things: one of those shimmering things on the horizon that disappeared when you got close enough. Forgetting the truth could be like a long restful sleep without having to get up to pee even once). In fact she had dropped the phone in the woods, into a thick growth of ferns and moss and salal a few metres from the footpath and then she had walked away from it, from all of it. If she were honest – if she really focused on remembering – she hadn't dropped it so much as thrown it, letting out a little ragged roar of victory. The phone had made her feel beyond hope, but Harriet hadn't wanted to upset her daughter or be scolded by her and so she'd thrown it into the forest and then blamed the empty unaccountable spaces that were a symptom of all of this big-veined oldness. Nonsense, all of this. She stood up, determined, brushing the front of her dress with her left hand, using her right to cast a shadow over her eyes so she could look up towards the sun.

Harriet was still strong, though she was undeniably brittle and breakable. When she'd reached a branch far above the barn she let go of all of the oldness like a breath she'd been holding. She reached down with her entire self towards the ground, towards that place where she'd once been something else altogether.



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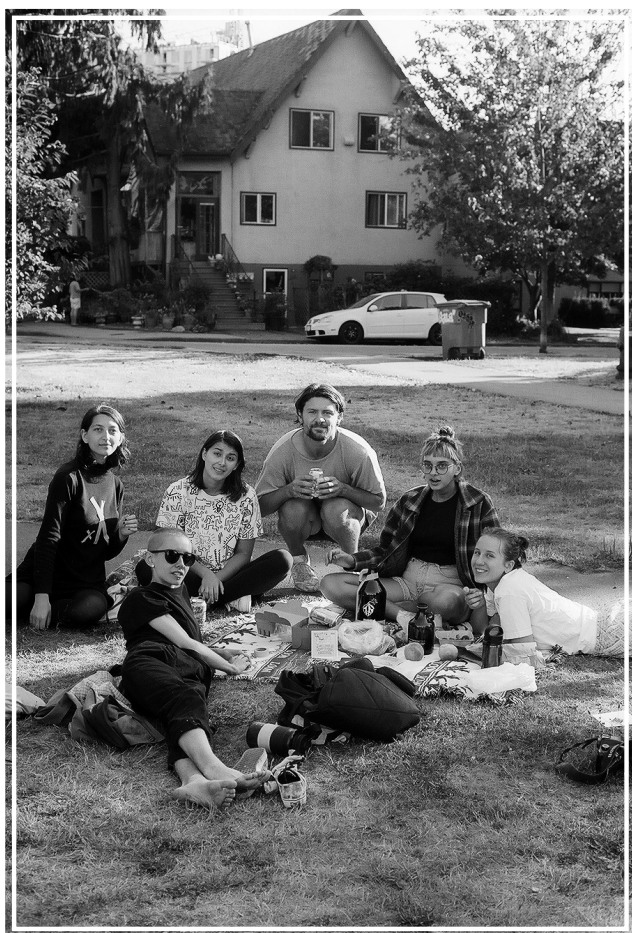
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ON THE AIR

DISCORDER RADIO

words by Clara Dubber // photo by Brian Fogarty
illustrations by Sophia Lapres



This *On The Air* occupies a bizarre space in *Discorder*: it is an article in CiTR 101.9FM's magazine about the radio station's magazine's radio show. *Discorder* Radio, the *Discorder Magazine* and the *Discorder* Radio Collective show, moves through similar layers of community each episode, airing Tuesdays at 5PM. I talked to the collective coordinator Dora Dubber about the show, and how it's changing.

Last year Claire Bailey, *Discorder* Liaison to the CiTR Student Executive, and producers Matt Meuse and Jordan Wade formed the *Discorder* Radio Collective as a directional change toward expanding the types of content on *Discorder* Radio. Dubber explains this shift as "the result of the show catching up to the magazine in a lot of ways." As *Discorder Magazine* broadened its content beyond a strictly music focus, the radio show needed to broaden as well. For years before this, *Discorder* Radio functioned as a music show curated by longtime programmers, Meuse and Wade. Dubber, who joined *Discorder* Radio Collective last year before becoming the collective coordinator, admits that playing music "was the point of the show, but just didn't fit the magazine anymore."

To accommodate this change, the show has evolved its structure: there are established segments and more spoken word: "We've been trying to bring in contributors, and produce stuff specifically for the show — like [Real Live Action reviews] or auditory accompaniments to web exclusives," explains Dubber. With new members and "new people playing what they know is happening in the city that they want to highlight," the collective hopes that diversity in voices will breed diversity in content. Dubber believes that "the point of radio is that you can say whatever you want, [...] if you find it interesting it will be interesting. Passion is endearing and passion is fascinating."

As an active member of many CiTR radio collectives, a contributor to *Discorder Magazine* and Vice President of the Student Executive, Dubber is aware of *Discorder* Radio's unique intersections in the CiTR community. They're actively trying to navigate how the radio show both acts as representation for

the organization and is its own voice. As an extension of *Discorder Magazine*, the show acts as a platform for local and underrepresented culture, but also carves its own niche. Right now, each episode consists of upcoming events and music from artists associated with those events.

Speaking to *Discorder* Radio as a platform, Dubber explains, "The magazine [features] upper-low-level artists in the city. I try to do a tier or two below that [...] because it's so temporary. [...] I like to play artists that I think would be excited to hear they got played on the radio. I think that's really exciting and [...] it's something the show can do that the magazine can't." Sometimes though, this closeness is difficult to navigate. "[*Discorder* Radio] is paired really tightly with a publication, so it has to tie into [a] mandate [...] the collective doesn't determine. That's kind of weird. I'm still figuring out what that means."

Right now, the *Discorder* Radio Collective is still fledgling. Over the summer the show has been produced primarily by Dubber and long-time collective member and magazine contributor Kat Kott. The collective is actively welcoming new members: "'Collective' is a funny word because no one's in it [yet]. [Ideally], it would be like any other collective at the station where there are several members who produce content," says Dubber.

Discorder Radio Collective and the weekly show is becoming a point of access to CiTR's community. "It's beyond the music," explains Dubber, "It's almost beyond the content being produced and just finding out what's going on the city. It's essentially a social portal on air." Speaking to who can join: "Anybody. Literally, fucking anybody. [...] [You can just] record yourself on your phone. [...] The point of the show is to highlight and promote people in our community who do things that we appreciate. If it's how you want to be highlighted and promoted, then talk about slime mold."

Discorder Radio is an aural resource for showcasing local events and artists, and will only continue to expand with the introduction of new members. Listeners have an opportunity to experience in real time the shift of a show that wants to appreciate those who make *Discorder* content possible. Celebrate with us, and tune into to CiTR 101.9FM Tuesdays at 5PM, or stream at citr.ca.

To get involved in the *Discorder* Radio Collective, email CiTR's Volunteer Manager Eleanor Wearing at volunteer@citr.ca. You can also call in to the show Tuesdays between 5-6PM by dialing 604.822.2487.



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WWW.CITR.CA/FRIENDS
FOR MORE INFO

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				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		WIZE MEN				9AM			
10AM		FEM CONCEPT		POP DRONES	ROCKET FROM RUSSIA		MIXTAPES WITH MC & MAC	SHOOKSHOOKTA			10AM			
11AM	UNCEDED AIRWAVES	STUDENT FILL-IN			U DO U RADIO		THE REEL WHIRLED				11AM			
12PM	SYNCHRONICITY	MORNING AFTER SHOW		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS		DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	THE ROCKERS SHOW		12PM			
1PM	PARTS UNKNOWN	STUDENT FILL-IN		KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE		FRESH SLICE	POWER CHORD			1PM			
2PM			PARTICLES & WAVES		MUZAK FOR THE OBSERVANT	ALL ACCESS PASS		RADIO ZERO	BLOOD ON THE SADDLE		2PM			
3PM	THE BURROW	INNER SPACE	STUDENT FILL-IN	KEW IT UP	ASTROTALK			CODE BLUE			LA FIESTA	3PM		
					TERRA INFORMA									
4PM	LITTLE BIT OF SOUL	TEXTBOOK		SHOES ON A WIRE	SIMORGH		NARDWUAR PRESENTS	MORE THAN HUMAN		4PM				
5PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO		ARTS REPORT	ADAMANT EVE		CiTR DOCS SEASON 2			MANTRA	CHTHONIC BOOM!	5PM		
6PM	FINDING THE FUNNY	FLEX YOUR HEAD		ANECDOTAL EVIDENCE		ARE YOU AWARE	WINGS	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	6PM			
	STUDENT FILL-IN			INNER SPACE	SAMS QUANTCH'S HIDEAWAY							THE INTERVIEW SHOW	STUDENT FILL-IN	NIGHTDRIVE95
7PM	EXPLODING HEAD MOVIES	INSIDE OUT				MIX CASSETTE		C1 RADIO		AFRICAN RHYTHMS				
8PM														
9PM		CRIMES & TREASONS		THE NEW ERA		LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL		SYNAPTIC SANDWICH		TRANSCENDANCE		9PM
10PM	THE JAZZ SHOW			NINTH WAVE				CANADA POST ROCK						
11PM		STRANDED: CAN/AUS MUSIC SHOW		THUNDERBIRD LOCKER ROOM		COPY / PASTE		THE MEDICINE SHOW	RANDOPHONIC		THE AFTN SOCCER SHOW		11PM	
12AM	THE SCREEN GIRLS	CITR GHOST MIX		SPICY BOYS		AURAL TENTACLES							12AM	
1AM	CITR GHOST MIX							CITR GHOST MIX		CITR GHOST MIX		THE LATE NIGHT SHOW		THE ABSOLUTE VALUE OF INSOMNIA
2AM														
LATE NIGHT											LATE NIGHT			

"DISCORDER RECOMMENDS LISTENING TO CiTR EVERYDAY"

■ MONDAY

TRANSCENDANCE 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

UNCED 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 Chrissariff 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 CTR'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 FM

8AM-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

TEXTBOOK

4PM-5PM, TALK/STORYTELLING
Textbook (FKA The Student Special Hour) is a show about students by students hosted by Josh Gabert-Doyon, CTR'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 Reis, 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 CTR 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)

DOUBLE SPACE

ALTERNATING TUES 3PM-4PM, TALK / DESIGN / FEMENISM
Investigating interactions with our surroundings and society. Every week we discuss our experiences with these interactions, how they emerge and the impacts of these invisible forces.

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

ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE
The Arts Report on CTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves on CTR Radio 101.9FM, Wednesdays from 5-6pm.

Contact: arts@citr.ca

ANECDOTAL EVIDENCE

6PM-6:30PM, TALK / STORY TELLING
Anecdotal Evidence is a live storytelling series in Vancouver, where people share true stories of how they experience science in their lives; stories of failure, fieldwork, love, death, cosmic loneliness and more. Tune in for humour, humanity, and sometimes even science.

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

INNER SPACE

ALTERNATING THURS 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

ALTERNATING THURS 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/INDIE/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

THE NEW ERA

9PM-10PM, HIP HOP/ R&B/ SOUL
A showcase of up n' coming artists who are considered "underdogs" in the music industry. We provide a platform for new artists who are looking for radio play. Bringing you different styles of Hip Hop music from all across the Earth and interviews with music industry professionals. It's the NEW ERA...

Contact: programming@citr.ca

NINTH WAVE

10PM-11PM, HIP HOP/ R&B/ SOUL
Between the Salish sea and the snow capped rocky mountains, A-Ro The Naut explores the relationships of classic and contemporary stylings through jazz, funk, and hip hop lenses.

Contact: [Facebook | NinthWaveRadio](https://Facebook.com/NinthWaveRadio)

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS
The Thunderbird Locker Room gives you a backroom perspective on varsity athletes, coaches and staff here at UBC.

Contact: programming@citr.ca

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

10AM-11AM, 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,
rocketfromrussia@citr@gmail.com,
[@tme._tzar](https://t.me/_tzar),
facebook.com/RocketFromRussia

U DO U RADIO

11AM-12PM, ELECTRONIC
A delicious spread of electronic vibes from across the decades. Acid, Afro-beat, Lo-Fi, Ambient and plenty of classic house. Let Galen do his thing so u can do urs.

Contact: programming@citr.ca

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, Korean Wave (aka K-Wave 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 Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

Contact: programming@citr.ca

TERRA INFORMA

3:30-4PM, TALK/ENVIROMENTAL
Environmental News, syndicated from CJSR 88.5FM in Edmonton.

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

ADAMANT EVE

5PM-6PM, TALK/INTERVIEWS
Feminist news, interviews, and commentary. Syndicated from CJSR 88.5FM in Edmonton.

Contact: programming@citr.ca

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

C1 RADIO

THURS 7:30PM-9PM, HIP HOP/R&B/ RAP
Contact: programming@citr.ca

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 CTR 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

AFRICAN RHYTHMS

7:30PM-9PM, R&B/SOUL/INTERNATIONAL
African Rhythms has been on the air for over twenty three years. Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul, hip-hop, Afro-Latin, funk, and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavor.Genre: Dance

Contact: programming@citr.ca

SKALD'S HALL

9PM-10PM, TALK/RADIO DRAMA
Skalds Hall focuses on entertainment through the art of Radio Drama. Story readings, poetry recitals, drama scenes, storytellers, join host Brian MacDonald. Have an interest in performing? Guest artists are always welcome, contact us!

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

CANADA POST ROCK

10PM-11PM, ROCK/POP/INDIE
Formerly on CKXU, Canada Post-Rock remains committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of. Stay up, tune in, zone out.

Contact: programming@citr.ca,
[@pbone](https://Twitter.com/pbone)

THE MEDICINE SHOW

11PM-12:30AM, ECLECTIC/LIVE INTERVIEWS
Broadcasting Healing Energy with LIVE Music and laughter! A variety show, featuring LIVE music, industry guests and insight. The material presented is therapeutic relief from our difficult world. We encourage and promote independent original, local live music, art, compassion and community building.

Contact: vancouvermedicineshow@gmail.com

THE LATE NIGHT SHOW

12:30AM-6AM, ELECTRONIC/AMBIENT
The Late Night Show features music from the underground Jungle and Drum and Bass scene, Industrial, Noise, Alternative No Beat takes you into the early morning.

Contact: citratenightshow@gmail.com

THE SATURDAY EDGE

8AM-12PM, ROOTS/BLUES/FOLK
Now in its 31st year on CTR, The Saturday Edge is my personal guide to world & roots music, with African, Latin and European music in the first half, followed by Celtic, Blues, Songwriters, Cajun and whatever else fits!

Contact: [Facebook | WizeMenRadio](https://Facebook.com/WizeMenRadio)

MIXTAPES WITH MC AND MAC

10AM-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 curiosities you will hear from Matt McArthur and Drew MacDonald!

Contact: programming@citr.ca

THE REEL WHIRLED

11AM-12PM, TALK/ FILM
The Reel Whirled is an adventure through the world of film. Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a 'il dash of silly. Featuring music from our cinematic themes, Dora and Dama will bring your Friday mornings into focus.

Contact: programming@citr.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/THEATRE
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

Contact: daveradiopodcast@gmail.com

FRESH SLICE

1PM-2PM, ROCK/POP/INDIE
Tunes are hot and fresh. Talk is cheeseey. Pop, rock, DIY, pop-punk.

Contact: programming@citr.ca

RADIO ZERO

2PM-3:30PM
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else.

Contact: programming@citr.ca,
www.radiozero.com

NARDHUAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS
Join Nardhuar, the Human Serviette for an hour and a half of Manhattan Clam

CiTR 101.9FM AUGUST CHARTS

	Artist	Album	Label
1	White Poppy*#	The Pink Haze Of Love	LONE HAND
2	Do Make Say Think*	Stubborn Persistent Illusions	CONSTELLATION
3	Needles//Pins*#+	Goodnight, Tomorrow	MINT
4	Shrouded Amps*#+	Come Along To The Chocolate Church	SELF-RELEASED
5	Nice Apple/Cruel Sport*#+	Cruel Apple Nice Sport	SELF-RELEASED
6	Tiny Vipers#	Laughter	BA DA BING!
7	Puzzlehead*#+	Trucks	SELF-RELEASED
8	Crystal Eyes*#	The Female Imagination	SWEETIE PIE
9	Rococode*#+	Young Ones	MARQUIS
10	Foonyap*#	Apropos	SELF-RELEASED
11	Japanese Breakfast#	Soft Sounds From Another Planet	DEAD OCEANS
12	Mac DeMarco*	This Old Dog	ROYAL MOUNTAIN
13	House and Land#	House and Land	THRILL JOCKEY
14	Colin Cowan & the Elastic Stars*+	Cosmos In Summer	SELF-RELEASED
15	Devours*+	Late Bloomer (reissue)	LOCKSLEY TAPES
16	Ex Eye*	Ex Eye	RELAPSE
17	Circus In Flames, The*+	Outside America	SELF-RELEASED
18	Whitehorse*#	Panther In The Dollhouse	SIX SHOOTER
19	Kronos Quartet#	Folk Songs	NONESUCH
20	Palm#	Shadow Expert	CARPARK
21	Dalava*#+	The Book of Transfigurations	SONGLINES
22	Only A Visitor*#+	Lines	SELF-RELEASED
23	Hermitess*#	Hermitess	SELF-RELEASED
24	An Ant And An Atom*	Exterior	...AND AN EARTH
25	The Psychic Alliance*+	Evil Against Evil	SELF-RELEASED
26	Sound of the Mountain*#	Amplified Clarinet & Trumpet	MYSTERY & WONDER
27	Naomi Punk	Yellow	CAPTURED TRACKS
28	Institute	Subordination	SACRED BONES
29	Waxahatchee#	Out In The Storm	MERGE
30	Not You*#	Misty	FUNDOG
31	F ingers#	Awkwardly Blissing Out	BLACKEST EVER BLACK
32	Guerilla Toss#	GT Ultra	DFA
33	Child Actress*#	Milking a Dead Cow	RECCORDIAN
34	Sick Boss*+	Sick Boss	DRIP AUDIO
35	Tops*#	Sugar at the Gate	ARBUTUS
36	Daniel Romano*	Modern Pressure	YOU'VE CHANGED
37	Big Thief#	Capacity	SADDLE CREEK
38	Avey Tare	Eucalyptus	DOMINO
39	Teenanger*	Teenager	TELEPHONE EXPLOSION
40	The Fast Romantics*#	American Love	LIGHT ORGAN
41	Golden Retriever	Rotations	THRILL JOCKEY
42	Shilpa Ray#	Door Girl	NORTHERN SPY
43	Shimmer#	Shimmer	DROP MEDIUM
44	Whitney K*	When the Party's Over	EGG PAPER FACTORY
45	Bernice*#	Puff EP	ARTS & CRAFTS
46	PRIORS*	Priors	PENTAGON BLACK
47	Justin Wright*	Pattern Seeker	SECOND BEST RECORDS
48	Sarah Jane Scouten*#+	When the Bloom Falls from the Rose	LIGHT ORGAN
49	Civvie*#	Inheritance	SELF-RELEASED
50	Arcade Fire*#	Everything Now	SONY MUSIC

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@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.



TOPS
TOPS
TOPS
TOPS

TUESDAY SEPTEMBER 12

IMPERIAL

DOORS 7PM 19+

TICKETS AVAILABLE VIA MRGCONCERTS.COM & RED CAT RECORDS

MRG
CONCERTS



UPCOMING SHOWS IN VANCOUVER!

August 31
MIDDLE KIDS
The Biltmore

September 2
VÉRITÉ
The Cobalt

September 3
GOLDROOM
Abitibi Boat

September 7
CIGARETTES AFTER SEX
Imperial

September 9
BENJAMIN BOOKER
Biltmore Cabaret

September 9
KEITH APE
Vogue Theatre

September 10
THUNDERCAT
Commodore Ballroom

September 10
THE CHURCH
Rickshaw Theatre

September 12 & 13
MAC DEMARCO
Vogue Theatre

September 14
SZA: CTRL TOUR
Commodore Ballroom

September 16
ANDREW BELLE
The Cobalt

September 17
CORBIN & SHLOHMO
Commodore Ballroom

September 17
PHOTAY & TENDER
The Cobalt

September 18
TENNYSON
Fox Cabaret

September 19
DOWNTOWN BOYS
Fox Cabaret

September 22
GOLDFRAPP
Vogue Theatre

September 23
THE SADIES
Rickshaw Theatre

September 24
THEE OH SEES
Commodore Ballroom

September 25
SHEER MAG
Rickshaw Theatre

September 25
VAGABON
Fox Cabaret

September 26
JAPANESE BREAKFAST
Fox Cabaret

September 27
BROCKHAMPTON
Biltmore Cabaret

September 28
ALLAH-LAS
Fortune

September 28
INVSN
Fox Cabaret

September 29
AUSTRA
Imperial

September 29
TANK AND THE BANGAS
Fox Cabaret

September 30
MOSES SUMNEY
St. James Hall

October 4
LOW ROAR
Fox Cabaret

October 6
RAINER MARIA
The Cobalt

October 7
L.A. WITCH
Fox Cabaret

October 7
MICKY AVALON
The Cobalt

October 8
GRYFFIN
Imperial

October 8
BORIS
Rickshaw Theatre

October 9
KING GIZZARD AND THE LIZARD WIZARD
Commodore Ballroom

October 10
THE CRIBS
The Cobalt

October 13
LÉON
Imperial



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