

DISORDER

magazine

"that oblique magazine from CiTR101.9FM"
Local + Free

Winter
2017-18



RICKSHAW

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DEC 8 **THE PACK A.D.** GANG SIGNS, DOPEY'S ROBE



DEC 9 **JULIEN BAKER** HALF WAIF, ADAM TORRES

DEC 14 **KEEP IT ALL THE YEAR** KINGSGATE CHORUS, MOUNT PLEASANT REGIONAL INSTITUTE OF SOUND, ESCHOIR

DEC 15 **DEATHMAS FESTIVUS** NYLITHIA, TERRIFIER, THE MOUNTAIN MAN, EVILOSITY, OBSIDIAN, HALLUX, & MORE

DEC 16 **KEITHMAS VIII A FOODBANK FUNDRAGER** RICH HOPE, THE PACK A.D., POINTED STICKS, LA CHINGA, ELLIOT C. WAY & THE WILD NORTH, SLIP-ONS, & MORE



DEC 17 **WHITE RAVEN REVUE:** LUCITERA STUDENT SHOWCASE

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JAN 12 **JP MAURICE ALBUM RELEASE** LEISURE CLUB, SMALL TOWN ARTILLERY, YEAR OF THE WOLF

JAN 13 7PM **EARLY SHOW: COMEDY SHOCKER XV** CARL TURNBULL, OLI MAUGHAN, ROBERT PENG, ALEX BIRON, MARK HUGHES, HOST SAM TONNING

JAN 13 10 PM **LATE SHOW: CAIRO KNIFE FIGHT** SPIDERCRACKER

JAN 16 **RED FANG** WE HUNT BUFFALO

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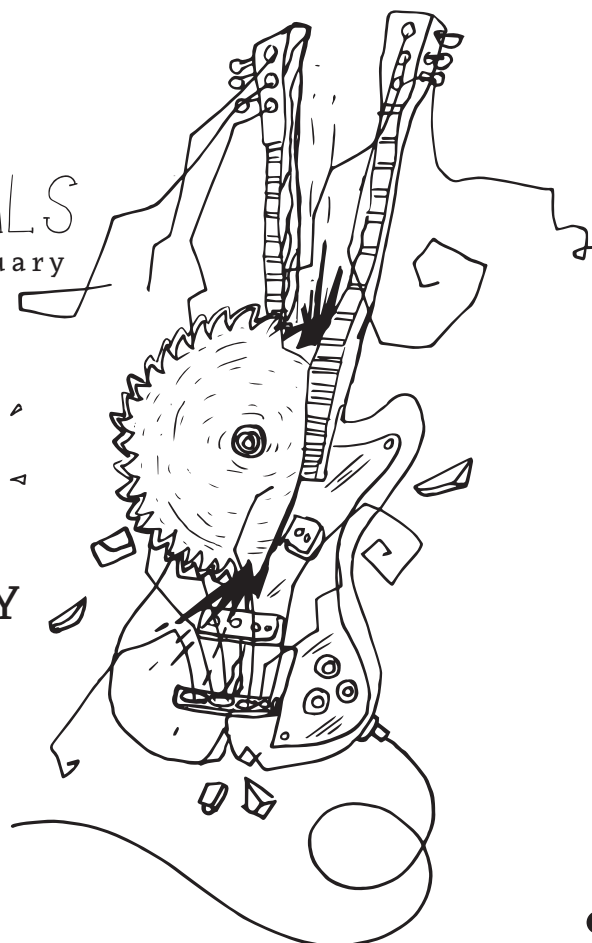


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A Picture Is Worth A Thousand Words of Subtext

EDITOR'S NOTE

'Subtext' refers to unseen messages or implications found in creative work. As it suggests, subtext is a written phenomenon, but it shows up in different ways. Subtext is how Walt Whitman expressed homoerotic observations in *Leaves of Grass*; how most Dr. Seuss books are arguably about the negative environmental impact of consumerism; how the plot of *Stranger Things* could promote colonialism and imperialism; how Elvis' "Blue Christmas" may not refer to the colour of his mood. Subtext can be rooted in truth or conspiracy, or both.

Because I see or perceive subtext everywhere these days — especially in media, manifest as bias — I wonder if people see subtext in *Discorder*. And then I wonder if the masthead isn't trying to send messages to our readers. Doesn't all independent media passionately seek to tug the world in a certain direction? At the very least, don't we strive to convince you of our worth?

Last year's Winter Issue featured Kimmortal on the cover, photographed by Matthew Power. It was one of several photographs we considered. The cover photo we chose wasn't the strongest of the shoot, but Kim's smile had an effect on us. The masthead spent longer than usual deliberating on that cover. Following the U.S. presidential election, following political decisions in Canada (alluded to in last year's *Editor's Note*), the issue felt high stakes. When the masthead arrived at a consensus, it was because of a message we wanted to convey to you, our readers: smile in hope, smile in resistance.

This month's cover is a photograph by Victoria-based photographer, Betsy Frost. As with Kimmortal's cover last year, it required some discussion, but not as much. We're confident about this year's message, carried across the issue through words and imagery:

2018, we're ready.

A+
BB

Cover of *Discorder Magazine*
Winter 2016-17.
Photo of Kimmortal
by Matthew Power.



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TO GET INVOLVED
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HOT HEAD

CALL FOR FEEDBACK RE. WOODWARDS DEVELOPMENT.

The Woodward's Amateur Historical Society is looking for stories from:

- the now defunct W2 venue space in Woodward's
- the old Redgate space on the 100 block of West Hastings
- Studios and galleries surrounding Woodward's dating from the early 90's up till 2002

We want to hear from you.

Please reach out:

www.amateurhistoricalsoc@gmail.com

FOLLOWING #METOO, FUCK YOUR CONSUMPTION OF MY TRAUMA.

If I have to listen to one more art bro whine about how hard it's been for him to accept the news about Louis CK...

If I have to listen to one more journalist talk about how afraid he is of being called out for some of the things he's done to women...

If I have to listen to one more person talk about Lena Dunham as though she's not the epitome of privileged

- white hipster racist idiocy...
- If I have to hear one more person bemoan the art that will be lost now that Kevin Spacey has been outed...
- If I have to listen to one more person talk about how survivors should have come forward sooner to prevent more assault...
- If I have to navigate one more institution that claims it's "hands are tied" because they don't have the right kind of evidence to act on an accusation of assault...
- As though identifying with a predator deserves to be mourned publicly.
- As though fear of being named should trump empathy for the people you have wronged.
- As though white feminism is legitimate.
- As though the lost art of survivors isn't the bigger loss.
- As though survivors are the ones who should do the work to prevent assault.
- As if there is nothing you can do besides press charges.
- Why did it take a tally of predator's names the length of my arm to make people realize that the "rumour mill" is simply a spy network of true pain that women use to protect each other against predators?
- If you were shocked by #metoo, you are part of the problem. You were not listening. We have been whispering, writing, organizing, and screaming about this violence

- forever. You needed to see our trauma splattered across your phones and laptops like porn ads before you started to "get" it.
- How many parties have I been to in the last month where men in my community came up to me and were suddenly eager to talk about abuse because the salacious details were fresh in their minds and they just needed to process without considering I am a survivor too?
- Please remember the list is incomplete. To quote Lindy West, "This is a witch hunt. I'm a witch, and I am hunting you."
- In solidarity,
- Anonymous

YOU DON'T NEED A PUPPY.

- Seriously, you don't need a puppy. Why have a dog when you work 8 hours a day and have to keep them locked in your house that whole time? Do you realize how fucking cruel that is?! Owning a dog when you don't have time to let them run and play outside and socialize with other dogs is selfish. Dogs, or any pet for that matter, don't exist to be your accessories, or some like-booster on your Instagram. Get a tamagotchi or download a fucking pokemon app instead.
- -Poop Scooper

UNCEDED

LET'S TALK ABOUT THE EDMONTON ESKIMOS

words by Autumn Schnell // illustrations by Jules Francisco

Edmonton's football team has been in the spotlight lately, after Winnipeg Mayor Brian Bowman commented, "...there's an opportunity for a more inclusive name."¹ On one end of the football, there are qallunaat voicing their opinion, and on the other end the Inuit are also expressing their opinion. It's the typical case of 'white people think this' and 'Native people think that.'

The issue, however, is that myself and the Inuit don't care what the qallunaat think. The only people whose opinions should matter are the Inuit, and the Inuit have many nuanced and diverse opinions. My stance, as an Inuit Canadian, is that the name should be changed.

Edmonton Mayor Don Iveson said that he is willing to open up dialogue about it,² and I think that the rest of Edmonton should be open to it as well. Because ultimately, this name isn't a representation of settler Canadiana culture; this name is a misrepresentation of Inuit culture, now considered a racial slur.

It's a misrepresentation at best. At worst, it's a trope that tokenizes Inuit culture for the generation of profit. As Norma Dunning says, "the term 'Eskimo' is a constant reminder of how the Inuit people were demeaned and discriminated against during the colonization of the north," which is still happening, but less overt.³

It's time that Canada recognize Inuit people as contemporary people. The Inuit aren't a people of the past, and Canada should start recognizing our voices and acknowledge what the Canadian state did to us.

CTV Edmonton opened up a poll which demonstrated that 57 percent of Edmontonians find the name acceptable, and only 12 percent of Albertans disagreed with the name.⁴

There is one large problem with this poll; it doesn't tell us the participation number of people who identify as Inuit. Leaving that information out makes qallunaat think

that their opinions matter in this scenario, but they don't. This poll should be re-done and shared in the north, as well as open to Edmontonmiut, and other Inuit people living in the south.

The name "Eskimo" perpetuates negative stereotypes, and we are now just beginning to debate where the term originates from. Initially, the term "Eskimo"⁵ was thought to be derived from Algonquin and translated as a slur for "eaters of raw meat." But more recently, it is believed that the term comes from the Innu-aimun language, and is believed to translate as "one who laces snowshoes."⁶

Regardless of the origin, it was never intended to describe Edmonton's football team. The name came about during a rivalry between Calgarians and Edmontonians, where Calgary was called the "the cow camp," and Edmontonians were called the "Edmonton Eskimos." But Edmonton isn't Inuit territory, and their use of the term Eskimo creates an educational disconnect between what Inuit culture is and isn't.

There is also an issue with the tokenism of Indigenous players (ie. Kiviaq). Just because an Indigenous player played for the team once upon a time doesn't justify the name Edmonton Eskimos. Inuit people are diverse and have a broad spectrum of opinions, and Kiviaq isn't the end all be all of opinions. We should celebrate that he was successful in his career to play for a CFL team and represent Inuit people in his own way, but his career and cultural heritage can be totally separate from one another. His personal doesn't have to be political.

understand that not all Inuit people are offended by the Edmonton Eskimos. However, this argument isn't just about the multifaceted opinions of the Inuit people, but also about the Inuit versus the qallunaat. There is little to no mainstream representations of the Inuit in contemporary society, but as a football team, the



Edmonton Eskimos have a lot of mainstream exposure.

The mention of "Eskimo" may appear to give Inuit people airtime and exposure in sports coverage, and media reporting on this topic implies that the Inuit are engaged in dialogue around the name, but this is not true. The Edmonton Eskimo franchise is exactly that: a franchise business. They will always put the wants of their fans before the needs of the Inuit from whom they appropriated their namesake. There are bigger problems at hand, like attrition, living conditions in Iqaluit and especially the price of food in the North, but many of them could be solved, or at least acknowledged by more accurate representations of Indigenous peoples, including the Inuit.

This conversation needs to highlight more Indigenous voices and less season's pass holders and CEO's, in order for this problem to be radically dealt with. It's time to decolonize and stop the tokenism of Indigenous players and franchisement of Indigenous peoples.



References

- 1 - Brian Bowman, <http://winnipeg.ctenews.ca/edmonton-eskimos-could-have-a-more-inclusive-name-brian-bowman-1.3669756>.
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- 4 - Global News, <https://globalnews.ca/news/3864746/12-of-albertans-say-edmonton-eskimos-name-is-unacceptable-poll/>.
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- 6 - IBID

TRANSMISSION FROM PLOT

POLLYANNA LIBRARY

words by Jonathan Kew // photos by Pat Valade // illustrations by Simone Badanic

The parallel views at Main and Georgia produce a spatial juncture. Outside the 221A gallery, your vision can tunnel west at the expanse of sky-crowning West End skyscrapers, or tunnel east into the compressed plane of Strathcona.

Chinatown is itself a critical juncture. Early in November, the Beedie Development Group's fifth proposal for the 105 Keefer site came to a climactic voting down. Credit lies in the mobilization of Chinatown activists, who inundated the proposal hearings. 221A and its Pollyanna Library played a part. Besides its day-to-day accessibility for the community, 221A served as a space for organizers.

The reason I visit 221A is to chat with Vincent Tao and Yu Su about the Fall fellowship program N.O.P.E. (Notes on Permanent Education): specifically, Yu's project, *Pollyanna Sound Archive Prototype 01*. Primarily known for her dub applique music, Yu's project is an effort towards building a speculative sound archive at the Pollyanna: one representing a swerve away from traditional field recording, towards a methodology of collaborative representation. What will eventually become the Pollyanna's collection was sourced from two N.O.P.E. recording sessions: one at Stanley Park, and another at Aberdeen Mall.

This swerve, with researchers sourced from community volunteers (disclosure: I was a volunteer for the second session), can tell us a lot about the Pollyanna. What is permanent education? And what does 221A's focus on "infrastructure" have to do with the mutable space of a gallery in a neighbourhood at a critical juncture?

This is by no means a comprehensive overview of our conversation. Rather, this PLOT transmission is a heavily condensed collection of the threads Vincent and Yu brought to the fore.



ON 221A

Vincent Tao: I'm the librarian at Pollyanna. I do some of the programming here, along with 221A's Head of Strategy Jesse McKee. I'm primarily a librarian, but not really. I don't have a degree in librarianship.

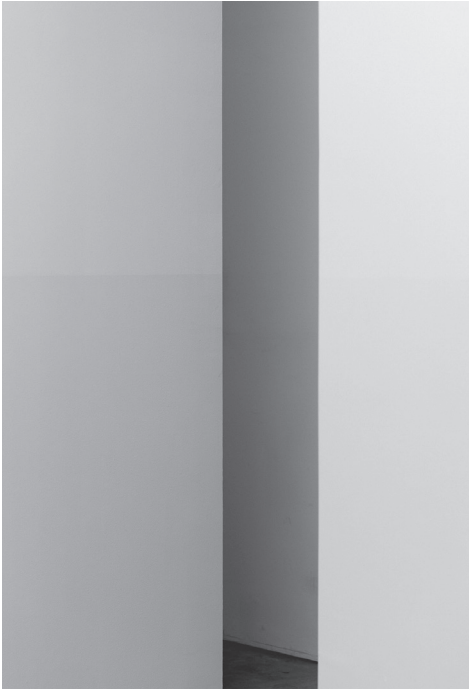
Yu Su: My name is Yu Su and I'm one of the fellows at N.O.P.E..

V T: As a long preamble, 221A has been around since 2005 as an experiment in student self-organization that began at Emily Carr University of Art + Design. Eventually they moved to Chinatown, starting 221A. At the heart of our interests is in this partitioning of art and design: how artists, art and education are used to recreate hierarchies and types of labour. Maybe this is me doing a revisionist history.

The Pollyanna Library at 221A began two years ago. There's a lot to say about the library as having a different kind of temporality.

It's about how art is used in the gallery: the treadmill, the exhibition, and when the exhibition is done, the art goes in the garbage. So, if what it takes to transform society is more permanent structures, and longer forms of engagement, we were thinking that the library is the home for those longer temporalities of production and social reproduction.

If we're able to work with people who aren't within our small sphere of non-profit arts, that's the slow work of trying to transform society in some way. From really intentional things like lending our space to Chinatown Action Group as an organizing space, or welcoming in patrons or guests, working with Chinese seniors, trying to understand how we change social dynamics in the library space. These things are invisible; or we try to obscure because a lot of capitalism is about "transparency" by way of funding or investment: big spectacles. If we can create these more opaque spaces for convening, that's far more worthwhile in the city of glass.



ON POLLYANNA SOUND ARCHIVE PROTOTYPE 01

Y S: With the sound archive and field recording sessions, it's interesting to see how people of different backgrounds treat sound objects and practice listening. I'm restricted in some ways. When I think about recording, I focus on musical purpose. But for people who are not trapped in that world, there's more possibility. Many interesting sounds are ones that I would never think about. Especially from the second field recording, Aberdeen, at Daiso. There was so much interesting one-shot material: a piece of paper, some fabric.

The whole idea of starting this sound archive is to think about how we can do archival practice that's not institutional in the traditional way. Because usually an archive is very objective. It's about recording a period of time and space. It's historical. It's objective in a way that represents the institution's perspective.

I usually feel uncomfortable when people talk about field recording in the context of sound art. I like it more when people explore. The idea is to figure out how to represent a personal experience of listening. The personal can range from the individual to the the recorder. Even listening to an archival recording is interpreting it.

Sound art often focuses too much on one sense. When you hear you're not just hearing. I don't think it's possible in any circumstance to only listen. There's also more beyond your five senses. You're feeling the air, your body, the heat, you're interacting within your environment. Pure listening isn't really what this project is about. It's about personal experience on a larger scale.

V T: You have the kind of reactionary sound art practice where you create pure listening spaces where it's "just the sound." I was reading about surrealist techniques, like with



the Bureau of Surrealist Research. They were interested in isolating everyday life as a well of strange material. It requires the framing of research to be able to see or hear those things. Getting those research participants to participate in these field sessions, talking about how we build these libraries together, is to be able to isolate and understand these barely noticeable aspects of everyday life. Yu Su is talking about is a project where we want people to understand themselves as researchers in life. Not just art spectators but people who are deeply embedded in our society; and to think through the way that they record their sounds and understand their subjective relationship to the world. With the next phase of the project, Yu Su will be mixing the sounds that our volunteers and researchers collected from Stanley Park and Aberdeen Mall, and connecting them into a suite.

Y S: I'm interested in creating a delusional soundscape: indoor and outdoors combined. When you listen to a field recording, usually the purpose is triggering a specific response. This would be a bizarre space that doesn't really exist. We want people to write down how they feel about this soundscape.

The text of the recordings is not focusing on time and space. It's focusing on people's reaction to it.

This interview has been edited for clarity.



Visit polly-anna.ca for more info.



Baby, It's Dark Outside

words by Sarah Jickling

illustrations by Eva Dominelli // photos by Sara Baar

I've spent a large portion of my twenties in the waiting rooms of Vancouver's walk-in clinics and emergency rooms. I've spent hours sitting in vinyl seats, listening to QMFM, just to tell a medical professional that I was sad. Everything in my life was blurry and slow and heavy and dark, and eventually I started to wish I could go to sleep and never wake up. I would describe this crippling sadness to doctor after doctor, and I always got this question first:

"Are you from here?"

Apparently, depression and suicidal thoughts are normal side effects of moving to Vancouver. The doctors would tell me they see it all the time: someone moves from a city with winter, spring, fall and summer to Vancouver, the city with thick grey skies and rain for ten months of the year, and suddenly they lose the will to live. It's called Seasonal Affective Disorder (aptly abbreviated as SAD) and when you live in a city that barely has two seasons, it becomes a big deal. Vancouver is a city full of SAD people for most of the year. According to the medical community, we have a full-blown SAD epidemic.

Obviously, if I had answered yes to that first question, there would be no need for me to visit every waiting room in the city. Unfortunately, I'm from Surrey. I grew up with this constant drizzle. My dad used to say that the rain would follow us if we ever went on a vacation, so part of my little kid brain thought that my family must also be the reason it rained so much in the Lower Mainland. I'd tell the doctor that no, I was not some previously happy East Coast Canadian who made a terrible mistake and

moved to the "wet" coast, and we'd move on from that question to the next one. As a native Vancouverite in her early twenties, it was expected that I was used to the constant darkness.

After what felt like a thousand trips to the doctor and a couple trips to the hospital, I was eventually diagnosed with Bipolar Disorder and Generalized Anxiety Disorder. And, like literally everyone with Bipolar Disorder, I also have Seasonal Affective Disorder. But on my list of problems, SAD ended up at the bottom of the list. I spent years trying to find the right medication that would treat my bipolar disorder without worsening my anxiety disorder, and finally I could get through a month without throwing a plate across the room or sleeping for fifteen hours straight. It was August 2016 when my psychiatrist and I agreed that I was doing well enough that I

could go three months between visits instead of the usual two weeks. I finally felt okay. And then October came.

I've been stable on meds for a year and a half, and while that doesn't make me an expert, I've learned that from October to May, life is harder. By the time pumpkin spice latte season comes around, my symptoms of depression come creeping back like clockwork. I've tried everything my doctor (and the collective hive mind of the internet) has suggested to fight it. I have a little happy lamp which I try to stare into for 30 minutes every morning. I take more vitamin D than the bottle suggests. I try to have fun with the fall and winter holidays. Last year I bought tickets to the Halloween train in Stanley Park, *Zombie Syndrome* the outdoor interactive zombie play and the "no splash zone" at *Evil Dead The Musical*. I went to the pumpkin patch, the Christmas market, the other Christmas market, a Christmas-themed musical, saw the lights at VanDusen Garden and if my money hadn't run out, I would have bought tickets to a Christmas ghost tour of Gastown.

It was ridiculously hard work, and as October came rolling around this year, I didn't have the energy (or the money) to throw myself into celebrating

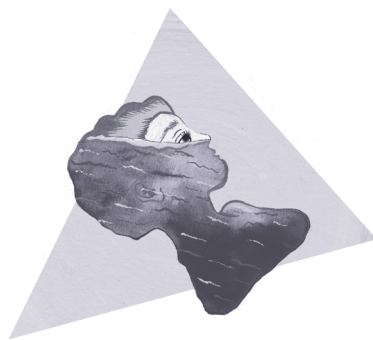
cozy, fuzzy feelings that only ended up feeling forced and hollow. This year, instead of trying my best to have fun, I'm going to try my best to take care of myself, even if that means allowing myself to feel depressed. Instead of spending my money on overpriced Christmas markets, I'm going to make sure I exercise (I can be found at the local pole fitness studio almost every night), eat food at least three times a day, drink water, and sleep eight hours a night. I'm going to say no to projects I can't handle, or postpone them until the summer when I have more energy. I'm going to expect less of myself. Bears hibernate. Maybe people with SAD need to hibernate too.

To everyone who struggles with their mental health this time of year, I would like to remind you that Christmas doesn't have to be joyful, New Year's Eve doesn't have to be exciting and Valentine's Day doesn't have to be romantic. You don't have to pretend that this is the "most wonderful time of the year." You have to take care of yourselves and make sure you survive until summer, no matter what that means to you. Maybe one day, we can all move to the south of France. But right now, we're here, and we're having a hard time. And that's okay.

Sarah Jickling is a Canadian songstress and mental health advocate. Over the past few years, Jickling's whimsical indie-pop songs have been featured on radio stations across the country and in independent films. The twenty-six year old uses her music to spread mental health awareness, and has opened up about her experiences with Bipolar Disorder and Anxiety Disorder on radio, local television, podcasts, blogs and at live speaking events. She now performs her music in high schools across the province with the BC Schizophrenia Society's Reach Out Psychosis Concert Tour. She can be found in hospital waiting rooms and pole dancing studios around Vancouver.

RESOURCES:

To speak to a psychiatrist or join a coping skills group, ask your doctor or a walk-in clinic to refer you to the Mood Disorders Association of BC. If you are feeling suicidal and are looking to see a free counsellor immediately, contact SAFER at Vancouver General Hospital. If you are looking for an extremely affordable counsellor and don't mind being on a waitlist, contact Oak Counselling. To learn skills about mindfulness and other coping tools for free, email the YMCA Youth Mindfulness Program and ask to be put on their waitlist (for people under 30 only). If you need to talk to someone, or to find more resources in your area, please call the Crisis Centre or chat online with the Crisis Centre Chat (for over 24 years old) or YouthinBC.com. If you are in a crisis and you don't want to go to the ER, there is now a mental health emergency centre called the Access and Assessment Centre. They can send a nurse to you and have counsellors and psychiatrists on site. Some helpful mental health apps include: Wysa, Calm, Headspace, Mindshift, and an app in progress called Alo.



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The Writer, The Filmmaker Kathleen Hepburn

words by Brit Bachmann // illustrations by Lou Papa // photo by Colin Bratney



Can we know someone by their words? I believed so in university, supplementing a kind of loneliness with poetry and prose. I found intimacy with writers through their words, and upheld these one-sided relationships until I didn't need them as much.

I hadn't thought about this for a while until my interview with local filmmaker, Kathleen Hepburn. She wrote and directed *Never Steady, Never Still*, which debuted at the Toronto International Film Festival this summer. It has since played other festivals in Canada and internationally.

Set in Northern British Columbia, it is a realistic portrayal of a family that copes with a degenerative condition and sudden loss. It's centred around a mother with Parkinson's disease, and shows the dynamic between her and her husband, her son, and her community. The narrative branches off to follow her son into oil fields, parties, and lustful encounters both inside and outside of his mind. Though it addresses serious topics around illness, sense of belonging and sexuality, the story is delicate, minimal and intentional.

When asked about creative influences, it wasn't surprising that Hepburn responded, "I take a lot more influence from writers than filmmakers when I'm writing." She also noted admiration for filmmakers Mike Leigh, Andrea Arnold and Kelly Reichardt, who seem to share a love of literature.

While writing *Never Steady, Never Still*, Hepburn was reading *Tinkers* by Paul Thomas Harding: "It is about a man on his deathbed, going through his relationship with his father who had epilepsy. [It is] very imagistic and poetic. That was what I used to get things flowing." Jamie, the son in *Never Steady, Never Still*, was influenced by Toronto-based poet, Matthew Henderson, whose poetry book, *The Lease*, documents his experiences working on oil sands as a teenager.

Jamie is an interesting character. He learns responsibility through work, and having to step up after the death of someone close. The viewer sees him mature suddenly. Pushed into adulthood to a certain extent, Jamie questions his sexuality, but only sharing his uncertainty with the viewer. Jamie's sexuality is one of the film's many thematic undercurrents, but it is strong enough that it places *Never Steady, Never Still* within a growing canon of LGBTQIA2S+ Canadian cinema. Or as Hepburn thinks, "on the edges of it."

"It's not that it's not a queer story, but more that I think Jamie's identity struggle is less about sexuality than it is about being seen. But because he's a teenage boy, sex is a major factor in that struggle. But, it's not until he experiences someone else's pleasure that he can really understand what the pleasures of sex are," explained Hepburn.

Amid a dozen glowing reviews of *Never Steady, Never Still* in print and online, there are some bad ones. Writers have critiqued the character development of Jamie, and his mother, Judy. The negative reviews have largely demonstrated an ignorance of neorealism and the slow cinema that inform the film's script and aesthetic. With regards to the character of Judy, negative reviews have suggested that Hepburn missed an opportunity to feed the viewer's hunger for more positive role models around chronic illness and disability. This critique in particular, is tokenizing. Speaking to the expectation for filmmakers to depict "positivity" for the sake of it, Hepburn said, "I think there is also the responsibility of being honest."

"To me, the mother is an extremely positive role model. She is realistic in that she can't express what she wants to express, but she's incredibly strong and independent. She's trying to take care of herself and her son," explained Hepburn. "I wanted to show what I see as strength, which is the day to day, getting through shit."

This idea of representing the quotidian in rural settings encroaches upon a wider national debate around the status of fiction film writing. In January 2017, Cameron Bailey wrote an op-ed "Dear Canadian filmmakers: it's not about you, it's about us" for *The Globe and Mail* arguing that Canadian filmmakers rely too heavily on personal experiences of alienation. Filmmaker Kevan Funk (*Hello Destroyer*) responded with an open letter that acknowledged Bailey's perspective, and agreed "Canadian filmmakers need to be much more bold," before dismantling the op-ed. Funk pointed out that Canadian filmmakers have few resources, and that funders (federal and provincial arts programs, broadcasters, Telefilm, etc.) are more keen to invest in depictions of Canadian identity than other content.

"I wanted to show what I see as strength, which is the day to day, getting through shit."

Hepburn agreed with both sides: "It's true that we tend to get drawn to the personal, but I think a factor is that first-time filmmakers are often telling personal stories because that's the only thing they know how to do."

There is also inconsistency across the country. Hepburn explained, "I think that the problem is that we're telling a lot of Canadian stories that aren't authentic. I feel that there's a wave coming from the East Coasters, that they're telling these very intense, realist [narratives], which is what I think has been lacking from the milk-toast Canadian rural stories that we've seen before." Considering the issues posed by Bailey and Funk, Hepburn concluded, "I think it's a mix of both. I think we need to look at politics and our social situation and be more critical, but I don't think that necessarily means not telling personal stories."

And so, our conversation circled back to writing. Hepburn holds an MFA in Creative Writing from the University of Guelph. For Hepburn, working on a degree gave her the time to slow down and focus on



scriptwriting *Never Steady, Never Still*. Time is a luxury that many filmmakers don't get.

"There is always a push to get to the next stage, to get films made," Hepburn stated. "I think that's something that screenwriters don't usually get to do, is to take their script and beat it to death, but in a good way, treating every line as crucial."

Never Steady, Never Still is a labour of love and conviction, a testament to taking things slow. Is a filmmaker known through their work? I believe so.



Never Steady, Never Still will be screening again in the new year, dates to be announced. Kathleen Hepburn is currently working on a new feature film with Elle-Máijá Tailfeathers called, *Stay*.

"Kathleen Hepburn"



“The feeling is that if we’ve waited this long, why not wait a little longer until it’s right? It’s out forever after that,” says Megan.

“We have to do the songs justice. You want to put it on and dance to it and feel so good when you listen to it,” Bella adds.

But the wait drew reproach from onlookers — mostly women — who were critical of the styled and garish photos filling BB’s social media profiles in the absence of music. For the critics, there was little faith in their ability as artists.

“When we first started, all we could really put out were photos of each other. Also, it was fucking fun. We got a lot of people talking shit but we said, ‘why don’t you come and see us play. Come to our shows.’ We’d only been a band for a month or something, but we were already getting that. We just want to be ourselves,” says Bella.

Asked if they were surprised that the loudest criticism came from other women, a group from whom one might have expected solidarity and allegiance, Megan notes that there isn’t one women. BB are clear they don’t speak for

Bella adds: “I had a girl come up to me in a bathroom and say, ‘thank you for doing what you’re doing. You have no idea but it inspires me.’ We played earlier that day and I thought it was brutal. It was a sit-down day show and nobody was moving. I was totally redeemed.”

For the small amount of criticism levelled early on, BB says Vancouver artists have provided immense support for the band, and have been excited to watch it grow. People from Little Destroyer, Dumb, Pale Red, SBDC, and the staff at Red Gate among others have been supportive since the beginning. “That’s a big part of being an artist or musician, is having support and community,” says Bella.

It’s a community that is shaped, in part, by the struggle of life in Vancouver for many artists. The rising cost of rent, minimum wage jobs and a steady decline in accessible music venues on the country’s west coast influences how and where art is made, and the messages it projects.

“If anything, it puts a fire under my ass to affect change in my group,” says Megan. “I work harder to make the city more interesting and more liveable, even if it only affects 10 people.”

In the next six months, BB will be busy. They aim to have their debut EP out by March 2018, as well as undertaking a D.I.Y. tour of the West Coast into the United States. The women will continue to make music that is honest and real, and they’re confident about what lies ahead. BB is the pursuit of something vital, rewarding and wholly necessary for both Bella and Megan.

“I’ve spent my whole life worrying what other people think. But when I wake up and play guitar, it feels so good. Playing with Meg and a drummer; nothing tops that feeling,” Bella says proudly.

“It’s good fun and I hope people can see that. We’re doing it for the right reasons,” concludes Megan.

Photography by Mescondi (Connor Cunningham) and styling / clothing by LillzKillz (Lillea Goian), who recently featured in Vancouver Fashion Week and Tokyo Fashion Week.

MAKE MUSIC ABOUT BEING STRONG AND VOCAL . YOU JUST HAVEN'T HEARD IT YET

words by Jzzy Colhurst // illustrations by Dana Kearley // photo by Mescondi // styling and wardrobe by Lillzkillz

“The feeling is that if we’ve waited this long, why not wait a little longer until it’s right?”

BB are self-proclaimed Vancouver shredders Bella Bébé and Megan Magdalena, but what BB stands for is information they’re not yet willing to part with. They prefer to let people come up with their own interpretations. “It’s more fun that way,” says Bella.

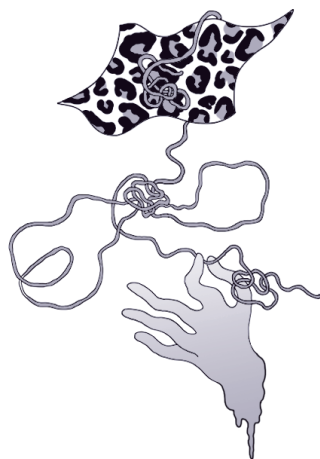
They’ve played music together for just over a year, formalising an admiration that had been brewing for some time. “I thought, ‘Who would I envision this working out with? It was always Megan,’” Bella states fondly.

The band’s official genesis, somewhere around November 2016, signified the end of toxic relationships for both women; parting with boyfriends they also played in bands with. It’s one of many things that Bella and Megan have in common; part of a list that runs mesmerisingly long.

Despite these similarities, the early days were marked with nerves; the product of mutual respect, excitement and an eagerness for musical chemistry. “The first time I showed Megan a song I thought I was going to cry,” recalls Bella. “Me too, I thought I was going to barf!” echoes Megan, laughing.

The nerves quickly dissipated, overshadowed by a fierce work ethic and enthusiasm for BB’s potential. By December 2016, they had seven demos, recorded by Bella’s bandmate and jo passed creator Joseph Hirabayashi. The songs are about heartbreak, openness and new-found defiance. Their vision was being realised.

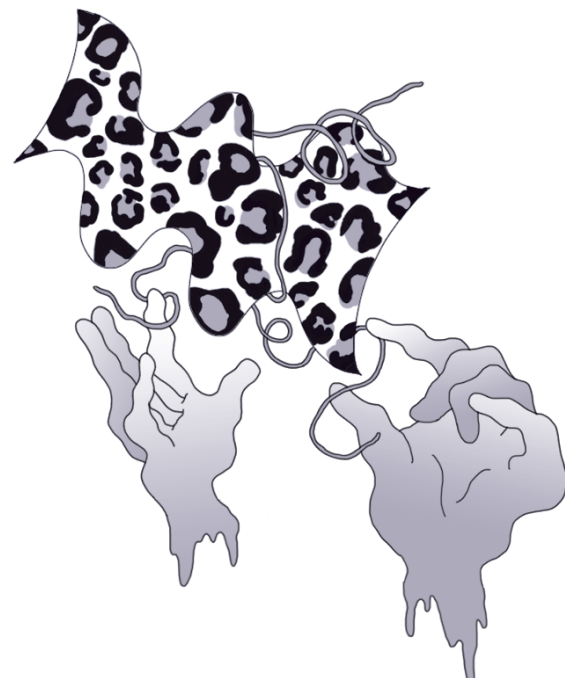
But a year on, the songs remain unreleased. There have been challenges with additional recordings and changes to drummers, but most importantly, a growing confidence that’s afforded Bella and Megan patience.



all women, and as such, they’re respectful of how other women feel about their approach to self-promotion.

“We understand that we all have our own pain and our own struggles being women. As much as we are queer, we’re not POC [people of colour]; we’re not trans. We will never understand the oppression and what it’s like to be in any other body than our own. That being said, we’re fighting for female expression,” says Megan.

“If other people see us and are inspired by us in any way, or feel like our expression can help them express themselves in any way, then that’s awesome. We’re not trying to speak for an entire gender. We’re speaking for ourselves, and our friends, and our personal experiences — and that’s valid too,” she continues.



KING KRULE / STANDING ON THE CORNER

NOVEMBER 5 / VOGUE THEATRE

I entered the Vogue Theatre to a saxophone solo: a fair introduction to the complicated post-jazz group, Standing on the Corner. Informed by improvisational music, Standing on the Corner is caught somewhere between experimental hip hop and cultural critique.

While their set was strong overall, the musicians' individual performances were inconsistent. The distortion on the vocals made for a disorientating landscape, and the lyrics for which they are known, incomprehensible. But still, Standing on the Corner was a solid opener for King Krule.

From the upper balcony seats, I saw excitement physically manifest in the audience below as Archy Ivan Marshall a.k.a. King Krule appeared on stage. Interrupting shrieks and applause, he opened with "Has This Hit?" off 2013's *6 Feet Beneath the Moon*. ["Another disappointed soul / Well I try / I try to keep it in control..."]

King Krule performed a balance of older broken-in hits and newer, more introspective songs, and the audience ate it all up. During some songs — "Baby Blue" and "Easy Easy" in particular — the audience sung over the speakers.



Photo of King Krule courtesy of Jessica Johnson.

With that said, the bro zone around me reacted a little too enthusiastically to lyrics like, "You fucking bitch / You don't know when to stop / You're a bunch of fucking fat bitches, fucking fat bitches" of "A Lizard State." For that reason, it wasn't the biggest surprise when I overheard of two instances of sexually aggressive behaviour on the floor. What was a surprise, however, was hearing that Vogue security were in proximity both times and failed to intervene appropriately. Aren't professional venues, especially ones that host all-ages shows, supposed to be trained on this kind of stuff?

Aggression aside, King Krule was brilliant. The band radiated cool. If only the whole audience had picked up on it. —*Leigh Empress*

RADIATOR HOSPITAL (SOLO) / ALIMONY

NOVEMBER 19 / ASTORIA

There are bands that you could take home to meet your mother. I can imagine it now: Radiator Hospital, alimony and Tim The Mute would be perfect, making inappropriate jokes and drinking tea. A night of off kilter twee music was what I needed, and that's exactly what I got.

I arrived at the Astoria halfway through Tim The Mute's set. As always, Tim Clapp was there just to have fun. I really appreciated the band's approach to music like teens playing in their bedroom, surrounded by personal garbage that everyone can see but nobody likes to talk about. Playing what they describe as mushy pea punk, I realized this meant talking shit and being sarcastic about serious and emotional stuff, especially in songs such as "Twenty-Two," and "Van" — "I lived in my van / I would have thought by now I'm pretty tough but I could never do that again / Been separated from my wife since March / Her visa ran out so she had to depart."

The second band of the night, and honestly probably my favourite, were alimony. They were pure cuddlecore: all of their songs under three minutes long and deeply following in the tradition of classic Vancouver pop punk. alimony were solid, surprisingly so, even after the bassist, Juls, exclaimed she needed more light to "see the dots" on her oversized jazz bass. They had a focused intensity on stage and a strength that didn't fade until leaving the stage. They made us all bop to their beats, even through the screechy feedback.

Philadelphia's Radiator Hospital was the headliner and the last band of the night. Unfortunately Sam Cook-Parrott was forced to play solo as the rest of the band had their passports stolen, making the border crossing a challenge. The stripped down sound was reminiscent of Radiator Hospital's early songs and acoustic sets — I wondered if Cook-Parrott's music was always this melancholy or it was just the lack of a band — "You won't get off that easy, no don't say you love me / When you know you don't / If you're thinking that we're through / I won't hold it against you / You know I won't." In the sparseness of the performance, I could hear some of his lyrics that were normally hidden by jangly instrumentals, and boy, were they all heart breaking.

However, it was lovely to see him play with his band confined to his imagination, cueing himself with drum beats we couldn't hear. It looked and sounded like he had rain clouds on his shoulders. Luckily a solid group of fans clustered around the front of the stage and danced all the way through, requesting songs and just enjoying his presence. Usually known for their upbeat, D.I.Y. pop, and strangely desolate lyrics, Cook-Parrott's set was markedly glum. Thanks for deciding to play anyway — we were all glad you did. —*Esmée Colbourne*

FOXHOLE COMEDY: AMBER HARPER YOUNG / GINA HARMS / ARASH NARCHI / CHARLIE COOK / ZOE BROWNSTONE / SHOSHANNA IZSAK / ABDUL AZIZ / KATHLEEN MCGEE

NOVEMBER 22 / PROJECTION ROOM (FOX CABARET)

First and foremost, congratulations to hosts of Foxhole Comedy, Jackie Hoffart and Robyn Pekar, on their recent nuptials. That aside, Foxhole Comedy is an intimate night of stand-up featuring some of Vancouver's best local comics. Located in the Projection Room above Fox Cabaret on Main Street, Foxhole Comedy is proud to host women, POC and LGBTQIA2S+ as the majority of performers.

Working to develop a community within the weekly comedy night, host Jackie Hoffart offered collectible buttons to all audience members which garner free entry to the following show. After some honest and ad-libbed banter from Hoffart, the audience was warmed up and ready for the first performer.

Amber Harper Young delivered an expressive and personal routine, her material acting as somewhat of a comedic catharsis based on recent hardship. The routine brought the audience through a bell curve of self-deprecation, which went from relatable to cringeworthy before finishing with an undeniable charm.

Next was Gina Harms with a safe, but tried-and-true routine, which offset the nervous energy of the previous act with a quiet confidence. Harms' joke about her time working at a Dairy Queen became a surprising cornerstone for a recurring theme of the night.

Arash Narchi followed with a series of well-written anecdotes that could benefit from a self-confidence that will come with time. Narchi pulled his set out of a nosedive with determination, winning the audience over in the end. While he missed some opportunities to link jokes into comedic segues, he offered a great setup for Jackie Hoffart to riff off during interludes.

Again contrasting from the previous performer, Charlie Cook carried their material

with confidence and a natural comedic timing usually awarded to performers with much more experience.

Hailing from Toronto, Zoe Brownstone was next to grace the stage. Displaying the energy and crowd-work of a veteran comic, Brownstone had the audience wrapped around her finger with topical and engaging material. She somehow managed to talk about pockets for half of her set without becoming tedious.

Shoshanna Izsak followed, delivering one of the best performances of the night. A self described "baby comic," Izsak is one to watch out for. Her bit about utililkits had the audience in stitches, offering the sentiment that finally "gay men are bad at fashion."

Opening with an anecdote about his high school experiences of working at a Dairy Queen, Abdul Aziz tied the theme of the night together. I feared that his routine was in danger of relying on tropes when he ventured into religious material, but his fresh takes and amicable delivery won me over immediately.

Headlining the night was Kathleen McGee, who used the last minute booking as an opportunity to test drive some newly drafted jokes. One of the best parts of attending these intimate types of shows is witnessing the birth of new material, and McGee delivered. Displaying tones of Sarah Silverman, McGee was a crowd favourite.

All in all, the night's show was a great taste of Vancouver talent, showcasing a diverse mix of comics. Foxhole Comedy is a fun, intimate night of stand-up that I would urge all comedy fans to attend. —*Doug Vandelay*

DEVOURS / ADRIAN TEACHER AND THE SUBS / FUTURE STAR / MR. MERLOT

NOVEMBER 23 / ASTORIA

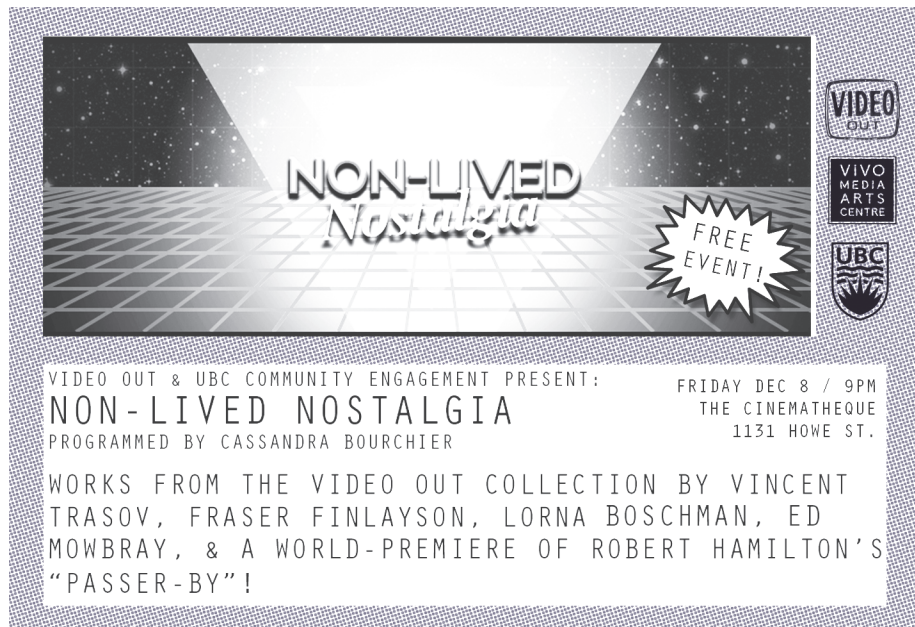
Showing up to the Astoria early and alone, here was no one there to hide behind. The crowd that would later arrive hadn't yet, but I was there to see all the acts: Mr. Merlot, Future Star, Adrian Teacher and the Subs, and of course Devours, who was celebrating the release of two cassettes, *Late Bloomer* and *Avalon*.

As I sat on the edge of the dance floor the internal arches of the room felt much bigger than normal. There was an air of nervous solemnity, maybe because most of the audience was made up of the bands waiting to play later. This was a variety show, unusual in Vancouver, where genres only occasionally mix to this extent. Tonight however, it was the crowd that was linking the bands together, supporters meandering through the venue attracted to the bar, and the shiny blinking lights of the pinball machines.

The first act, Mr. Merlot, cautiously stepped onto the stage and began his smooth, experimental lounge music. Sweeping onto the checkered dance floor, and leaving his tech behind, Mr. Merlot performed hard to his six person audience. Committed, he pushed past the curse of being the first act at a midweek early show. I wanted to dance with him but instead, let a swing dancing couple set the tone of the night. The songs had highs and lows — every time he started a new song he had to warm up again and lose himself. Eventually he seemed to burst with confidence and showcased his laid back beats and crooning voice.

The soundcheck between sets thickened the air in which I loitered, and I found myself eavesdropping in on unimpressive conversations about conservative music education, dubstep and Christmas carols come too early. Future Star moved from her spot hiding behind a pillar and tinkered on her keyboard, which was centred on the dance floor.

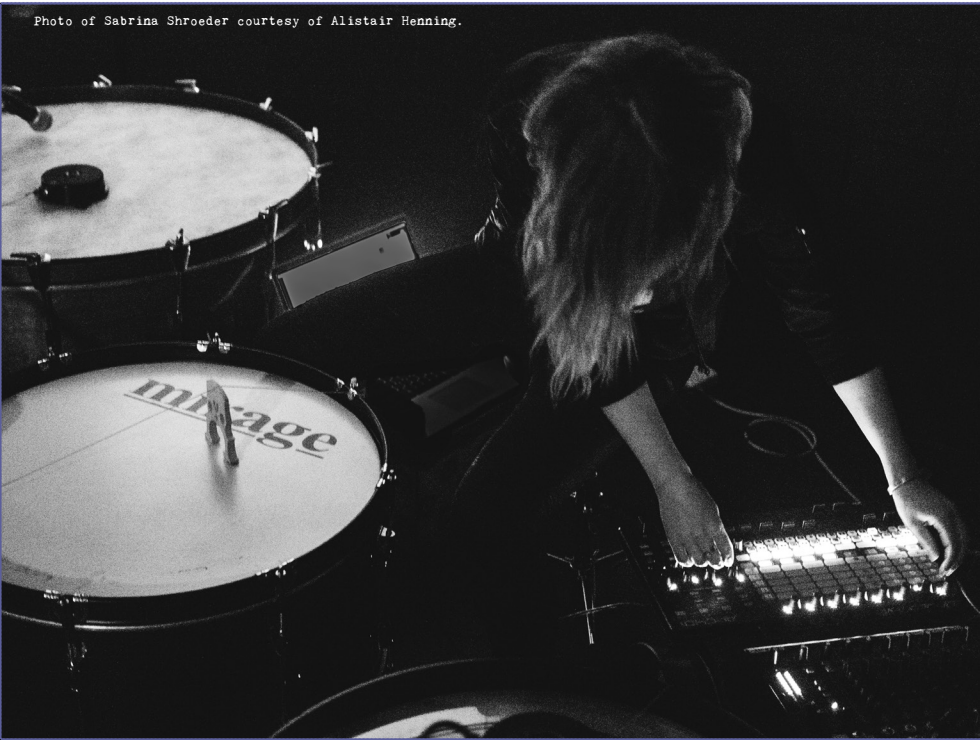
I was hoping to hear Future Star's song "Karaoke," and my wish was granted by her beautiful, melodic voice. Future Star radiated. Her songs of sweet nothings were perfectly sad and her screaming fans and loud friends



surrounded her with their support. Future Star was, without a doubt, successful without her drummer, tapping her hip and clicking her fingers to keep the beat. The set felt too short — quick songs in quick succession.

Next on were Adrian Teacher and the Subs who were, as expected, brilliant. Playing a range of material from their extensive discography, their newest songs were surprisingly funky. Adrian's face scanned the crowd, while he stood on the corner of the stage, non-verbally threatening to crowd surf. The Subs made me understand why some people claim that bands are like marriages — they were so in sync, it was like they didn't have to think about what was next. It was impossible not to dance, and I couldn't stop smiling.

After a break just long enough to get a beer in my hand, Devours appeared on stage like a mystical beast. He was a bright mirror ball engulfed in a galaxy of glitter eyebrows, a patchwork lamé shirt and a silver quilted suit jacket that looked like it would melt from being set on fire by the stage lights. I had never seriously danced at the Astoria before, but in a small group of people we moved our bodies to what can only be described as experimental spring break anthems. In the end we asked for more, which Devours was unprepared for; but with a little switch up to the programming, he was able to give us two more songs. Devours' candy flavoured beats were a wild and empowering ride. —*Esmée Colbourne*



BLUE MOON MARQUEE / GILLIAN MORANZ / MILK CRATE BANDITS

NOVEMBER 24 / WISE LOUNGE

Upon walking into the underground bar, I was met by the pleasant vocal stylings of Gillian Moranz. In addition to her own guitar playing, Moranz was joined onstage by Petunia & the Vipers' guitarist — and righteous musician in his own right — Stephen Nikleva. Moranz, with her stinging lyrics and smooth, velvety voice, sang through several folk and country songs supplemented by Nikleva's slide guitar. This, along with the overpowering bar smells of days gone past, provided an eerie mood in the bar and made it feel as though it were an old-timey tavern amongst bandits and thieves.

Fittingly, next up was Milk Crate Bandits. By this time the crowd had swelled and there was no longer room to sit, let alone stand. Fronted by Australian singer and banjoist Jack Ray, the amazing band was rounded out by performers on the trombone, clarinet and stand up bass. With a modern take on New Orleans jazz, the solos from the clarinet and trombone players set off some swing dancing in the crowd. Despite riling up the room, the background chatter began to drown out the music. But the Bandits soldiered on with their swingin' sound and won the crowd back with more epic trombone and clarinet solos and Ray's jazzy vocals.

After much anticipation, Blue Moon Marquee hit the stage. Recently returned from an exhausting European tour, Jasmine Colette and A.W. Cardinal hit the stage all smiles and ready to roll! Right away, I could overhear the crowd marvel at the fancy foot and hand work of Colette, who played the bass and snare drums with her left foot, the hi-hat with her right, all while holding the stand up bass with her right hand and intermittently hitting a cymbal with her left. Got all that?

Despite the complicated yet crafty setup, you could tell both Colette and

Cardinal loved every second of it as they played with their eyes closed, laughing and smiling throughout the whole show. Cardinal's clean jazz and blues guitar playing, honed in clubs and bars throughout Montreal and New York, coupled with his gritty and grizzled vocals rounded out the soulful sound to this jazz, swing and blues band.

Blue Moon Marquee had the full attention of the crowd, blowing us all away with their carefully crafted, foot-stompin' performance. With tunes such as "Double Barrel Blues," "Trickster Coyote" and "Pour Me One," I got the sense of their tough, Alberta roots, and their experience playing everywhere from dives to festivals showed. The performance was cut short due to strict noise bylaws, but I have the feeling they would have gladly played us into the night. —*Laura Bee*

TIDAL ~ SIGNAL II

NOVEMBER 24 / VAL VILLA

When I walked into Tidal ~ Signal II at the VAL Villa, Vancouver Art and Leisure's fantastic Raitown venue, it felt dark and spacious. Having been at an enormous Halloween party there weeks before, the space was decidedly calmer, almost hushed.

People were milling about, checking out art installations on both levels of the space: a tiny peek into prOphecy sun's lucid-dream field; an interactive

spinning wheel and instrument setup by Sarah Gold; Brady Marks' tower of synths blinking "ANALOG;" and two phones connecting the listener with faraway sounds from smalltime magic. We were being invited to explore, to be transported, and to think — something my Friday night brain was barely capable of after a long week.

The musical offerings of the evening were as diverse as the installations. First up was Sasha Mannequin, whose spacey, dark "club music" merged grime, synth-pop, samples and more. Her latest project delves into Jewish identity and the issue of recently reinvigorated anti-Semitism in a surprisingly successful mashup of klezmer sounds and electronic music.

Next was Real Adult from New York City. His innovative setup revolved around an amplified snare

drum and various sonic objects. His set invited the the audience into the tactile, playful nature of sound. With the crowd sitting and standing around his kit, it felt like an intimate gallery show within the cavernous club setting of Villa.

After a break of wandering to the various installations and running into various friends, Sabrina Schroeder took to the stage with a heavy electronic set using self-built mechanics. Without much visual action, we were left to feel the powerful vibrations in our bodies, which sounded like boomy, doomy roars from underground.

gran am played next, crafting a deep, loopy, textured ambient sound that included both vocals and samples. A beautiful black and white video featuring collages of stereotypically feminine imagery — butterflies, bikini-clad dancers, and flowers — accompanied her set.

Wallgrin finished the night with a set of violin, voice, loops and drum machine. Her project spanned performance art, Kate Bush-esque vocals, skillful violin and lyrics that suggested strong feminist themes. Her ferocity, passion and musicality were impressive, and the crowd clearly expressed that in their response. The woman in front of me yelled "Oh my god! No! Amazing!" after every song.

Tidal ~ Signal aims to disrupt gender disparity in musical programming of all genres. It was an early show, because the venue was being flipped for a techno show at 11 p.m.. Near the end of Wallgrin's set, a couple of confused techno dudes entered the space. They started to leave, but stayed to watch, perhaps as transfixed as the rest of us. That, to me, looked like Tidal ~ Signal's mission in action. —*Hilary Ison*

!!!

To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Jasper D. Wrinch, Real Live Action Editor at rla.discorder@cltr.ca.

RLA is also expanding to include comedy and theatre, among other live experiences. Feel free to submit those event details to the e-mail above.

RIO

THEATRE

1660 EAST BROADWAY

DEC

DEC

8

10

THE GEEKENDERS PRESENTS
HOW I MET MY MOTHER
A BACK TO THE FUTURE
PARODY MUSICAL

DEC

11

THE 19TH ANNUAL
ANIMATION SHOW OF SHOWS
*ALSO PLAYS DEC 18

THE KILLING OF A SACRED DEER

DEC

13

THE SQUARE
THE GENTLEMEN HECKLERS PRESENT
STAR TREK: GENERATION

DEC

14

NO DRESS REHEARSAL:
A MUSICAL TRIBUTE TO
GORD DOWNIE

DEC

15

KITTY NIGHTS WEST PRESENTS
PEE WEE'S BURLESQUE
CHRISTMAS SPECIAL
ALSO ON THE 16TH!

DEC

17

JANE GOODALL BIOPIC **JANE**
THE GEEKENDERS PRESENTS
A HARRY POTTER
CHRISTMAS BURLESQUE

DEC

20

THE FICTIONALS COMEDY CO. PRESENTS
IMPROV AGAINST HUMANITY
CARDS AGAINST VANCOUVER LAUNCH
#IAHATRIO

DEC

21

ANOTHER WOLFCOP
LOVE ACTUALLY

DEC

22

YIPPEE KI YAY, MOTHERFUDGER!
DIE HARD
FRIDAY LATE MOVIE

DEC

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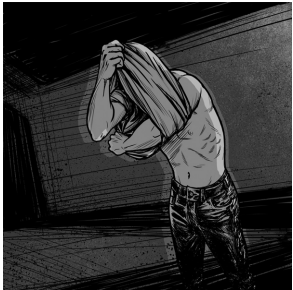
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ALBUMS



BRUTAL POODLE

Long Time No See
(Demonstration Recordings)
03 / 11 / 2017

November brought us the first EP release from Vancouver-based, grunge-punk band Brutal Poodle, *Long Time No See*. Their live debut was made only earlier this year and Brutal Poodle has worked quickly to carve out a name for themselves in the local music scene. The three-piece is made up of individually talented and experienced musicians, guitarist John Johnston, drummer Dustin Bromley, and bassist Karmin Poirier.

In his first attempt at self recording, Johnston efficiently cultivates the core of grunge and mixes it with the static screech of indie rock. The EP's opener, "Amateurs of the Universe," sets a fast pace and strong instrumental backing that makes up the majority of the album. From the carefully constructed drum line on "Space is Displaced," to the conversational back and forth of "Charlene." Brutal Poodle keeps it in high gear before slowing down for "Anna's Gone." The EP's finale, "Broadcast," is high impact and demanding, its long-sustained final note an open invitation for repeat listens.

Brutal Poodle has found its true draw in its duality. Duet vocals, sung in both a high and low registries, are heavily prevalent throughout *Long Time No See* and offer striking polyphony. This contrast provides the EP with an endearing sense of teamwork, the vocals frequently overlapping over themselves, and each other, to form an intertwined, if somewhat disorganized, call and response.

Brutal Poodle balances its lack of experienced cohesion with its raw, heartfelt enthusiasm. *Long Time No See's* lo-fi production is sure to appeal to grunge lovers, making them worth a listen and most certainly one to watch. —Indigo Smart



FUZZY P

Amateur Alchemy
(Self-Released)
16 / 10 / 2017

With a band name like Fuzzy P, and a 2015 debut release entitled the *Fuzz EP*, it is only fitting to talk about *Amateur Alchemy* in terms of its fuzz. Is the fuzz used to elevate some already seriously rocking tunes, or is it meant to paper over the cracks in flimsy songwriting? Fuzzy P do not let slip which side of they're on. Instead, they keep it fuzzy. But by putting "amateur" right there in the title, and having a completely forgettable album cover, they seem to offer some initially troubling hints – though maybe it's all just amateurish.

But being fuzzy and amateurish never stopped Sebadoh, or Silver Jews, or any of the other '90s rock bands who have shaped Fuzzy P's sound. These are ideas that have been aped and imitated by countless bands – fortunately, Fuzzy P are not content to coast by on hero worship and lackadaisical ethos alone. Looking behind the fuzz reveals an album that throws everything at the wall – for better or for worse. While the jangle-pop of "Esme" and the punk posturing of "Somewhere Else," both seem to put their aesthetic over any actual hooks, the majority of *Amateur Alchemy* comes off as a joyful ride across the indie canon. This is especially true for the opening power-pop of "Fluorescent Light," an exuberant song whose peppy style is not replicated anywhere else. Daniel Tessy's keyboards improve on this variety by adding some much-needed textural diversity – most notably on "Wastewater," where he seemingly has his Rhodes on the lesser-spotted 'marimba' setting. I wasn't expecting this self-described 'jam band' to stretch themselves to such an extent. I also doubt any of Fuzzy P's '90s idols were quite brazen enough to try the squiggly synth solo that ends "Hoverboard Road."

Despite all this, it is a comforting thought that "Season 3," the fuzziest track on *Amateur Alchemy*, might also be the record's best. This song is the only one where guitarist Lauren Nelson sings lead, and serves as a welcome

break from Joey LeBrun's occasionally grating deadpan delivery. Nelson's understated vocals, near-buried by the surrounding murk, act as a point of beauty amongst all the ugliness. There is, however, life for Fuzzy P beyond the fuzz, as evidenced by the closing track "One Trick Pony," which lopes by on folky charm and an extended harmonica solo. This is just one further example on an album that finds moments of quality with and without Fuzzy P's namesake distortion. How they will choose to develop their sound next, however, is anyone's guess. —Tom Barker



MANILA GREY

No Saints Under Palm Shade
(Self-released)
13 / 10 / 2017

Manila Grey is one of the latest to enter the much-overcrowded field of artists who have come into popularity on Soundcloud.

Many of these artists can hardly be distinguished from one another, and this Vancouver-based duo is hardly the exception. Their latest project, *No Saints Under Palm Shade*, is a serviceable piece of work, providing a baseline level of enjoyment between its party oriented lyrics and solid production.

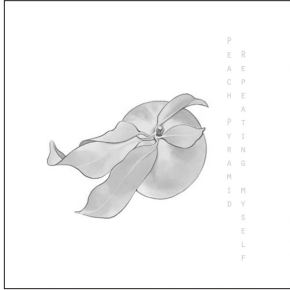
The opener, "Timezones," sets the tone for what is to come. It's one of the better cuts on the EP, with Neeko's distant odes to extravagance perfectly complementing Soliven's laidback flow. The hook, with the lyrics, "It don't matter what I spend / Money dies in the end," is at once haunting and extremely catchy. Unfortunately, the following track "Darkside" hamstrings this momentum, with its all too familiar and repetitive trap beat and party-themed lyrics.

With the next song, Manila Grey ventures into uncharted territory. "Eastbound," a PB&B-influenced track, is a breath of fresh air. The lyrics discuss self-turmoil, with the hook of "I've been up, oh I've been down, I've been lost / I was blind but I found my way back home" standing out as some of Manila Grey's better lyricism. It doesn't hurt that this song has fantastic production; the haunting vocals and minimalist beat go together wonderfully.

However, "Eastbound" is the extent to which Manila Grey experiment with their talents. "Owe U" follows the first two songs in its repetitive exploration of the duo's riches, with Neeko boasting "All I know is flexin' flexin' / I'm neck deep in my money I swear I could drown." The next track, "Disco Eyes," is the album's low point. The beat is hardly there, and the lyrical content is entirely cringe-inducing: "I got both your legs up / I'ma do some long division like yeah."

Luckily, the album ends on a better note with the upbeat "Youth Water." The lyrics are the best ones about partying on the entire album, as when Soliven muses on the second verse, "Sippin' on that youth water, we'd never age / We'll never fade out." It serves as a clever play on the myth of the Fountain of Youth and an exploration of the vigor with which many young people approach alcohol.

It's tracks like "Youth Water" and "Eastbound" that I would like to see more of on future releases from Manila Grey. The duo has strong chemistry, good flow, and quality production. It's unfortunate that they often waste these qualities on subpar, monotonous trap songs. —Leo Yamanaka-Leclerc



PEACH PYRAMID

Repeating Myself
(Oscar St. Records)
22 / 09 / 2017

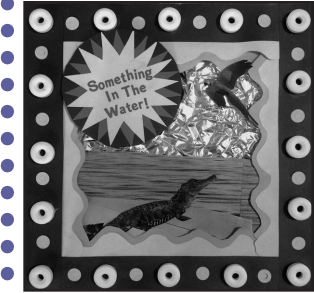
Somewhere between dream pop and beach rock drifts *Repeating Myself*, the shimmering ten-track collection of spacey kaleidoscope riffs and vintage pop aesthetics from Jen Severston's latest musical project, Peach Pyramid. This inaugural release from Victoria label Oscar St. Records entered the world on September 22. It proves a fine and emotionally powerful first-entry for the label. This album meanders between the ethereal soundscapes of "My Collapse," "Lo and Behold" and "We Glide / She Sighs," and the catchier melody of songs like "Polarized," Severston's serene, buoyant vocals fasten the record together as it navigates through themes of abuse and healing.

Lyrically and aurally, *Repeating Myself* proves dynamic. From the Dolores O'Riordan-esque (The Cranberries) vocals that open the record on "Getting Cold" to the sweeter, more charming delivery of title-track "Repeating Myself," to the droning hum in the chorus of "Escape," Severston steers

listeners through a bewildering range of emotions. This diversity is not due to a lack of unifying theme. Rather, *Repeating Myself* moves forward with control and purpose, displaying the variety necessary to articulate the internal layers of her experience. "Polarized," for instance, uses an early '60s pop beat and syrupy vocals almost like makeup to cover the emotional bruises revealed in lines like, "It doesn't feel the same / Did I lose a part of me / When I walked through the flames / I guess I didn't feel a thing / But now I'm feeling strange / A distant cold reality." On the other hand, there are moments like the closing minutes of "My Collapse," when Severston's manic wail and the cacophony of distortion and drums seem so clearly to express this same desperation. As a result, the listener is provided a view of the damage done in an abusive relationships and the journey needed to heal these wounds.

Part of what makes *Repeating Myself* so effective at conveying such a painful subject is the nature of its making. The album was recorded and mixed by curator of Pacific Northwest indie, Colin Stewart (Dan Mangan, Destroyer), who also gets production credit along with Severston, lead guitarist Layten Kramer and label head Katherine Calder (New Pornographers, Immaculate Machine). Besides Severston's own guiding vision, Calder's influence on the record is most noticeable. The swirling, effervescent pop that dips in and out of dissonance on the back of ringing guitar lines and building synths, draping melancholy in glittery robes of sound, seems like a hallmark of both this record and Calder's own work.

This remark is by no means a knock on the record. Rather, it is a testament to the close-knit, collaborative music scene that exists in Victoria. As Peach Pyramid's Bandcamp bio notes, the project is supported "by a rotating collective of musicians / close friends." It is this support that has allowed Severston to piece together an ornate sonic vessel capable in both calm water and the rapids that arise along the way. —Dylan Toigo



ERIK HUTCHINSON

Something In The Water
(Self-Released)
04 / 08 / 2017

On his Facebook page, Erik Hutchinson describes his favourite pastime as "being drunk at petting zoos" and his musical style as "Tabasco Muppet Rock." Therefore, this singer-songwriter's social media presence encapsulates perfectly the lighthearted and easygoing vibe of his first solo release, a surf / jangle pop mini LP entitled *Something In The Water*.

Reminiscent of '60s psychedelia and pop rock, *Something In The Water* features beachy drum beats, reverb driven rhythm guitar, jangly, melodic leads, and soothing retro vocals. The album opens with its title track, whose wacky synth melodies and cheerfully nuanced lyrics set the upbeat and nonchalant tone of this release. At one point during "Something In The Water," Hutchinson crones about the untroubled days of summer, "Smoking my cares away," a phrase that makes you question exactly what Hutchinson is smoking and what exactly he wishes to smoke away.

Building on this laid-back atmosphere, the album's second track, "One Night," recounts a summer fling over an abundant synth line that gives the song a psychedelic edge. Similarly, the off-kilter "Scooby" describes the pains of a hangover, complete with the sound of a can opening and double layered vocals that are slightly out of unison. It is also on this track that Hutchinson introduces variety in the form of distorted, almost grungy lead guitar. On both "Scooby" and the final track, "Turn Me On," the level of distortion is sufficient for an interesting juxtaposition of styles without reducing the song's listenability. However, during "On The Run," the distortion exceeds that level, clashing with the song's cheerful, beachy sound.

Amongst these tales of hangovers and summer flings are the occasional lyrical misstep. One significant example of this is found in the lyrics of "Turn Me On," where Hutchinson refers to a "Little big whore / Just looking for her big score." To some, this line could be justified by its consistency with the carefree colloquialism of *Something In The Water*, but a staunch feminist like myself questions why Hutchinson chose such demeaning and antiquated language.

Throughout this review I have resisted comparing Hutchinson to the stylistically similar Best Coast or Alvveys. After listening to Hutchinson's release, one wonders why they receive all the acclaim. Despite its imperfections, *Something In The Water* proves an enjoyable, interesting, and engaging first release. —Hannah Toms



D. TIFFANY

Blue Dream

(Pacific Rhythm)

15 / 07 / 2017

Breakbeat and house meets fantasy on D. Tiffany's *Blue Dream*, a four track EP worth tuning in to. Sophie Sweetland, who performs under the moniker D. Tiffany, released *Blue Dream* on Pacific Rhythm in June 2017.

The EP opens with glitchy, pulsing beats that eventually mellow out into a meditative loop that ebbs and flows through various samples for the entire six minutes. The second track, appropriately titled "Blue Dream," builds upon this soothing energy, but is slightly faster and celestial sounding. While each of these songs suck the listener into a relaxing world of steady beats, "How RU Plush feat. Regular Fantasy" is by far the most impressive track on *Blue Dream*. It features hilariously deadpan phrases throughout such as "How are you?" and "Excuse me, I'm tryna dance." The only lyrics on the EP, these vocals are unexpected and borderline annoying, yet fit perfectly with the simple beat of the song. Just as you think you've reached the last of these deadpan samples, a final Sweetland "see ya," or "I'm good" is thrown in.

Any fans of California's DJ TOKIMONSTA are sure to love D. Tiffany's *Blue Dream*. Eccentric samples, sweet rhythms, and varying flows provide the listener with a release suitable for many different circumstances, whether studying or dancing. Sold out on Pacific Rhythm's website, this EP has been well received by those in the electronic community. And, with compelling and hypnotic beats, it is no wonder why D. Tiffany is one of Vancouver's most exciting producers. —Bridget Buglioni

PODCASTS



THE LAPSE

(Self-Released)

2014 - Present

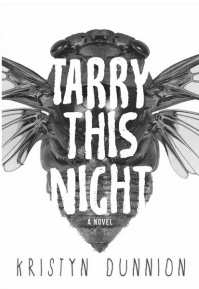
The *Lapse* is a local production that is independent to the core, entirely facilitated by host Kyle Gest. In his three years of making *The Lapse*, he has managed to amass a passionate following of fans who fund and support the show. Each episode focuses on one guest, who is often an avid listener of the podcast, thus creating a unique two-way relationship between creator and audience. As each episode progresses, the featured guest slowly unravels their tale with an unprecedented level of intimacy.

Episodes are slim, however, with runtimes rarely exceeding 30 minutes. As somebody who often listens to podcasts two or three times that length, I was pleasantly surprised at how much could be explored in such a short time. The unique personality and voice of each guest is given room to shine as they propel the listener through their story. Occasionally, Gest will chime in to transition between vignettes, hammer a point home, or help re-enact scenes of dialogue. Some added foley sound effects help create a sensory atmosphere around each scene, providing listeners with a feeling of total immersion.

The remarkable thing about the stories shared on *The Lapse* is that they exist amid the everyday. Slices of reflection are revealed as the story is told in a way that feels natural and conversational. For example, in "Skinny White Oprah" (Episode 51), Gest shares his own experience of participating in a reality T.V. show. His humorous experience evolves into revelations on how promises of fame or power bring us to act in ways we would never expect, and how the advice we give is often a projection of our own insecurities.

The Lapse exemplifies how collaborative storytelling can be used to create a highly intimate listening experience. You will start an episode looking forward to hearing an interesting story, but you will stay for the startlingly profound and personal experience of stepping into somebody else's shoes. —Hailey Mah

BOOK



Krystyn Dunnion

TARRY THIS NIGHT

(Arsenal Pulp Press)

15 / 09 / 2017

Tarry *This Night*, a novel by Canadian author Krystyn Dunnion, is one hell of a tale that is rich with imagery and is lush in its telling. Now, with the use of descriptives such as rich and lush, I speak more in terms of the impact the words on the pages have, as this is no story of happiness pie and pretty things. In fact, the scenes and players are all rather grey. It is a squalid tale with a few threads of hope holding it in place, much like a mucky shabbily sewn quilt that still provides some warmth against the encroaching, harsh cold.

The plot takes place in the not too distant future. America has gone to hell in a handbasket with civil war on the verge of breaking out far and wide. An elitist group of religious terrorists have carried out attacks in major cities, decimating swathes of the population and sending many others into hiding.

One particular group of survivors, presided over by the once charismatic ego-tripping Father Ernst, serves as the focus of this story. Ernst and his "family," consisting of several wives and children born out of incest, scrape together a life in an underground bunker. Cut off from communication with the outside world and inundated with the goofy old world religious sermons of Father Ernst, discontent is brewing amongst the elder members, especially since food is running thin and their leader's actions begin to grow more desperate and violent.

This tension makes *Tarry This Night* cinematic in nature and had me wishing for a movie adaptation, which for me is the hallmark of effective writing. I wanted to go deeper with characters such as Ruth who is coming of age and is next in line for Ernst to wed. Understandably, she is scared to death. As well, I wanted to walk in the steps of Paul, a designated scavenger in the outside world, who is clearly divided by his loyalties to Ernst and those in the "family" who are being used, abused, and starved. Similar to Paul, the reader is torn. While I was rooting for this "family" of good but manipulated people to succeed, I also found myself loathing Father Ernst with every fibre of my being. Part of what makes this novel so compelling and Father Ernst so detestable, is that such exploitative and twisted people genuinely exist. The spectres of David Berg and Jim Jones loom over this novel. And this relevance breaks my heart in half.

Tarry This Night is a disturbing, yet accurate portrayal of religious cult mentalities. It also imaginatively portrays the fear and paranoia that the collapse of civilization and the American government would wrought. *Tarry This Night* had me hooked from the start and hungry for more, long after the last two words stopped echoing throughout my being. —Nathan Pike

FILM



MASS FOR SHUT-INS (2017)

Directed by Winston DeGiobbi

*



THERE LIVED THE COLLIERS (2017)

Directed by Nelson MacDonald

Screened at VIFF September 28 - October 13, 2017.

The stereotype of Canadian film is that it situates itself in the periphery; all the more with the Maritimes. *Goin' Down the Road* may be the regional summary: a story about two Nova Scotians migrating to Ontario for work, enshrined as a sociological snapshot of the era.

In an era of Reddit, *Overwatch*, and Netflix binges, however, the tenor of suburban hopelessness is different. Set in a dilapidated Cape Breton, *Mass For Shut-Ins* is focused on the day-to-day of jobless Kay Jay, a 25 year old who lives on his grandfather Lopper's couch. *Mass For Shut-Ins* is as much about a comatose state of masculine-geekdom as it is about industrial

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deracination and the economic collapse of post-coal Cape Breton; as much about the aesthetics of Weird Twitter and *Vice* photoshoots as it is the succor of low-rent hedonism: sleeping-in, drinking a litre of soda a day, watching movies until you pass out.

The tremendous achievement of *Mass For Shut-Ins* is that it supersedes comparison to American precedents. Depicting Canada's white underclass, critical comparisons to the work of Harmony Korine could be made. But the surreal emotional landscapes of Gus Van Sant might be more appropriate. At a Q&A after *Mass For Shut-Ins'* debut, director Winston DeGiobbi said he admires films which immerse themselves in the debauchery depicted, rather than assume an objective distance. *Mass For Shut-Ins'* leering is informed by a empathy for the pitiful circumstances it depicts.

Shot predominantly in close-up, on grainy film, lingering on bodies, faces, appliances, and other Cape Breton ephemera, *Mass For Shut-Ins* is a film filled with empty highways and unadorned apartments. Flesh is sun-worn or peach-pale. Kay Jay's hustling brother listens to horrorcore beats, cruising with his brother from the bottle depot. Kay Jay is the sole attendant at a kitschy church funeral, while a web-like portal on-screen depicts young women fawning over a pup. This is a movie about aching sustains. It makes an erect penis sliding out of boxers as a man sleeps in on a weekday pathetic and bathetic: a moment of quotidian oddity and beauty, comic waste and bodily sadness.

Mass For Shut-Ins' debut at the Vancouver International Film Festival was preceded by the short-film *There Lived the Colliers*, by fellow Nova Scotian director Nelson MacDonald. A montage of project duplexes built in Cape Breton for the colliers (or coal miners) who worked in the area set to hypnotic tape loops, *There Lived the Colliers* is similarly simmering and dulled, bludgeoned with its comatose environs, in a critique of a dead-end capitalism which builds-up communities and then abandons them. Houses, occupied or otherwise, sit in various states of disrepair and decrepitude. Often half of the duplexes are complete: a silly slanted slash next to an overgrown field of weeds.

The wear of the material world is always adjacent to the Canadian consciousness, as responsible for wealth as it is for shame. Documentation from DeGiobbi and MacDonald, tuned into forward thinking aesthetics, signal a new East Coast milieu that is worth paying attention to. Ambient loops are the sound of contemporary hauntology: paeans for past moments when other futures seemed possible. But the well is dry. DeGiobbi and MacDonald's hypnagogia signal the need to rouse, still deferred.

—Jonathan Kew

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BETSY FROST

Victoria's Local Bad Girl

words by Doug Vandelay // illustration by Amy Brereton // photo courtesy of Betsy Frost



Photo of Marnie Richardson, Gabby Twerdohlib and Tristian Thompson, courtesy of Betsy Frost.



“I’m more of a tangible person. Having the physical, celluloid strips of my images is something important for me.”

Admittedly, Betsy Frost first appeared on our radar through the Instagram account @supportyourlocalbadgirls. She has photographed artists featured in Discorder, including BB, Jody Glenham, Louise Burns, and others we look forward to featuring in the future.

Beginning in February 2018, Frost will be adding ‘gallerist’ to her curriculum vitae, as she works towards opening a shop in Victoria that will exhibit emerging work.

Discorder caught up with Frost in Victoria to talk about this, and other things.

Who is Betsy Frost?

A photographer. I’m a photographer, born and raised on Vancouver Island. Betsy Frost is sort of a created name, it isn’t my real name, but it’s the name I prefer to go by to represent my art. So she’s her own entity, if you will.

Sort of like Ziggy Stardust?

Sort of, I wouldn’t go anywhere to compare myself to somebody that cool.

Most people would know you from your photography work as Support Your Local Bad Girls. How did that get started?

I’ve been taking photos for almost as long as I can remember. When I was about 12, my mom gave me her old camera and at the time, one of my older brothers was a photographer. He was part of a photography collective that was down the street that had studio space and a dark room, things like that. I would beg to go to the studio with him all the time. I would help him in the darkroom, so I kind of got a bug for it.

I used photography almost like a therapy session for myself and I found that getting a bit older, later on in the teen years, that my memory wasn’t so great. So as a trick

for myself, I would just rapidly document everything. It started as an obsession, rapidly documenting where I was, the things I’d see, and I would just collect so many images of literally a wall or something. Being a visual person, I’d see that and think, ‘Oh, I can piece this all together from that.’

It wasn’t until about this time last year that I started putting my work online, putting it out there. I compiled hundreds of images over my teen years, but I still, to this day, haven’t shown anyone those photographs.

What other art media do you practice?

I do styling work that comes along with photography, but pretty much photography is all I know. I don’t do digital. I never crossed into that realm. For me, it was just a completely natural thing to stay in the analog world. I’ve never really liked or felt comfortable with the internet and technology, and working with digital files. I’m more of a tangible person. Having the physical, celluloid strips of my images is something important for me. I still watch VHS and have records and tapes; it’s more of a world that I understand. So I stick in the film realm because I don’t understand the other realm, and I’m pretty comfortable with that. I love film. I can’t see myself venturing out into other media such as digital. It just doesn’t feel natural to me.

Would you say this love of vintage media lead to the Born to be Bad Vintage and Oddities?

Yeah, for sure. I used to run Born to be Bad Vintage, which was an online vintage store through Etsy. About a year ago, I decided that I was going to do photography full time, so I stepped away from it. I found that I loved [photography] more. I used to work in vintage stores. I was always very D.I.Y., and I still am even now. My first inclination when I need something for photography isn’t necessarily to go out and buy it, it’s to try and figure out how to make it. So it did feel like a natural progression to

sell vintage, and I had amassed such a large collection on my own, it felt like a good way to move some of it.

Let’s talk about @supportyourlocalbadgirls on Instagram. What would you say is the goal?

I never started it with a goal. I got Instagram one day and it was kind of just my private account. @Born to be bad vintage was a business account, and I just wanted a private account where I could just post dumb things like selfies and pictures of my cats and things like that. I just typed it in and that was my name, and then I started posting my photography on it as well. When that gained momentum, I deleted all the personal things and now it has become my photography page. I was never expecting it to happen.

Could you tell us about your upcoming projects?

A couple of friends from town run Camera Traders in Market Square, Victoria. They sell used equipment and analog cameras, and they supply a really good selection of film.

In February, the apartment that I lived in for a really long time burnt down. I didn’t have proper scanning equipment for my negatives or a place to work, and [my friends from Camera Traders] let me use their equipment and really helped me with anything I needed for work. Eventually we got talking and decided to make a gallery space. We’re set to open February 2018. We’ve just put our first submissions call out for a group analog photography show. The gallery is going to be focused on experimental and emerging artists in Victoria. There are always some realms of photography that go unseen or are deemed too weird for certain galleries. Hopefully we can represent more of that.



Follow @supportyourlocalbadgirls on Instagram <3

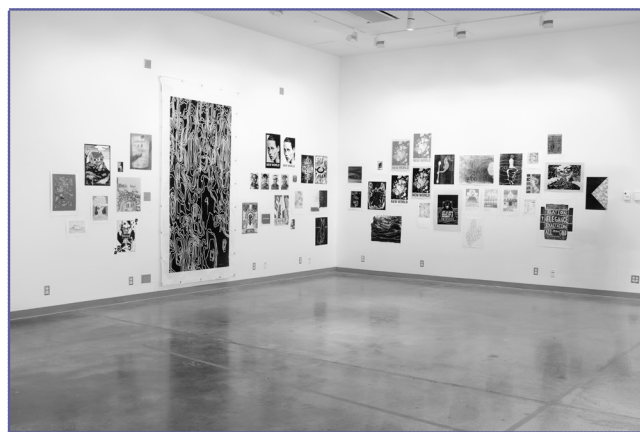
EMILY CARR STUDENT ACTION GROUP THE LEMON CAMPUS

words by Keagan Perlette // illustrations by Khylin Woodrow // photos by Duncan Cairns-Brenner

The white, brightly lit monolith of the new Emily Carr University of Art + Design campus rears out of the dim beside Great Northern Way. The south side is separated from the road by a building still encased in scaffolding, a banner hung on the side reveals the building's branding as a new office space: "South Flatz: A Community that Inspirez." Tucked behind is one of the entrances to ECUAD itself, but you'll have to walk through Chip and Shannon Wilson Plaza first — names you may know because Chip Wilson founded Lululemon and their family real estate company, Low Tide Properties, is a big player in the buying up of property along East Hastings in Strathcona. The campus sits amidst the redeveloped False Creek Flats, once a rail yard and industrial area, now a hotbed of construction for the city's projected tech hub.

I meet with a group of ECUAD students including Ali Bosley, Theo Terry, Aubin Kwon, M* and D* who have come together to strategize about voicing student concerns around the new campus. They call themselves the Emily Carr Student Action Group. In November, Terry created a public Facebook event called "Alternative Open House," which was intended to overlap with the official unveiling of the campus to students, general public, and financial stakeholders. The event was organized to address the unrest among many returning students when they move into the new space.

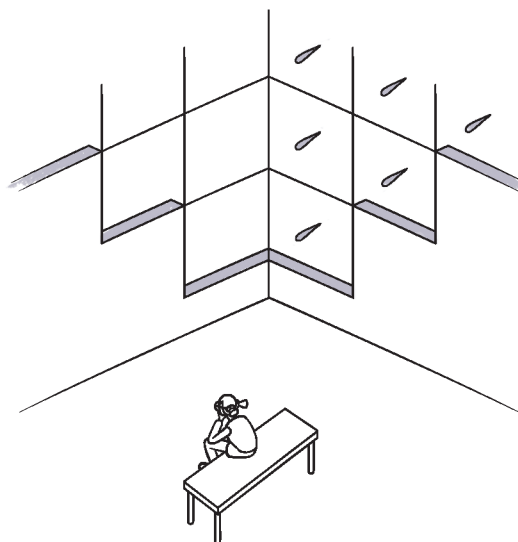
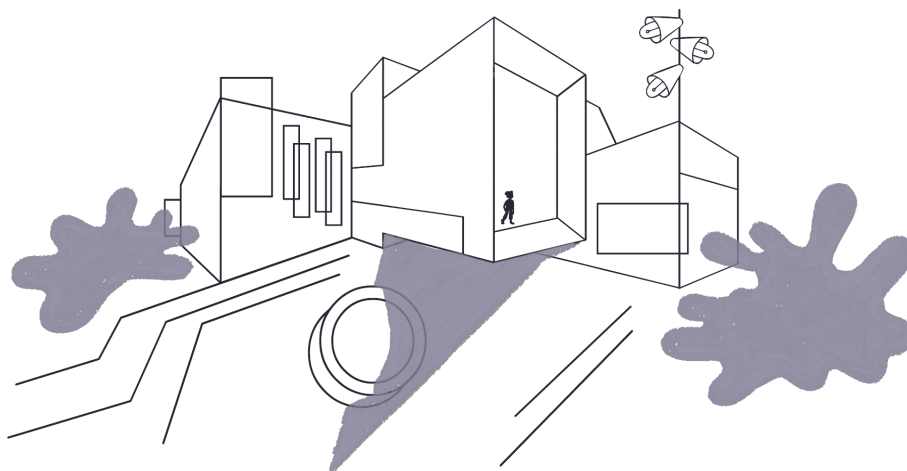
"We arrived [at the new campus] and it seemed like a significant change [occurred] in the value of artistic production, and sort of the role of the artists that they are trying to produce here," says Terry. "It seemed in many ways like the school wasn't built for students: it kind of feels in some way like it's a showroom for artistic production."



Plans for ECUAD to move to a different campus began sixteen years ago, ample time to ensure that planners, architects, and the institution itself were on the same page about what an art school should look like. However, students are still encountering one of the major setbacks of their former Granville Island home: inadequate space to work in.

"I think there's a lack of understanding of what the students need and of what each department needs," says Bosley. Rather than building studio spaces where students can store their supplies and works in progress, the architectural focus of the school is clearly on wide hallways, massive common areas, and showy lobby spaces. "There are so many spots in this campus that are open spaces," says D, "I'm thinking: 'You could have added another floor and added more studio space [...] instead of having this giant atrium with a million-dollar view.'"

Students have found themselves delegating space amongst each other. "You cannot imagine the disruption that having to navigate a space causes in someone's practice," says M, who's found herself painting at home and commuting with wet canvases. D tells me that she has had to invest in an off-site studio space, on top of her tuition. A move to accommodate design and tech-focused art education appears to be an undercurrent in the school's structure and branding.



Among one of the larger issues hanging over the campus and its students is the heavy involvement of big-name donors from the private sector, many known real estate developers complicit in the gentrification and re-shaping of Vancouver; donors who haven't been open to discussing the shortfalls of the building they invested in.

Though the student union donated \$325,000 towards the construction of the new campus, and contributions to the school have been made by alumni and faculty, the administration's focus appears to be on venerating their wealthy donors. Hoping to reduce the budget allocated to the arts, the provincial government made the switch to a private public partnership (P3) method of funding infrastructure for the new campus. This means that the school is relying on the "patronage" and economic interest of potentially problematic private donors and investors. Bosley equates the relationship to attempting to speak with an unforgiving landlord: "You're made to feel ashamed of wanting more space and needing more space," she says, "[You're] being asked to adjust your practice or your lifestyle because you should be grateful for being in this space."

There are structural shortcomings of the new campus, and the administration is reluctant to acknowledge it. This places students in the role of a cultural workforce, and demeans the importance of artistic process, growth and education. "What we're looking for in the longterm is changing this notion that the only value of art is economic value," Terry says. D agrees, "It's about voicing concern for the life of art and culture in Vancouver." This article can only scratch the surface of the complexity of the structures of power in place over ECUAD, and, by extension, the independent arts scene in Vancouver.

With a shortened semester, lack of space, and anxiety surrounding speaking out, it can seem impossible to gather the energy and the resources needed to fight back against the agenda of those who hold

the economic power in the city, and influence at the new ECUAD campus. Stakeholders, however, are just that: they took a financial risk, and the measures being taken to congratulate them on that risk encourage the donors to feel that they have made a good investment. "Arts spaces are always used as enrichment for the community," notes Kwon. "Developers will invest in public art and it becomes the thing that justifies gentrification. [The investors] are very concerned with the image of this being the centre of art creation because that image is a really strong basis for developments and for attracting people to invest in the community."



The reality of the ECUAD campus is that it is becoming inhospitable for fine arts students, and the only way to preserve the kind of fine arts education that the school has provided for nearly 100 years is to activate the student body, and to take up space in the school and in the community. Vancouver's artists are already required to fight for their practice, and there is no doubt that the obstacles facing ECUAD students will evoke resilience.

"I want people to know, people who are coming to school here and who are new to Vancouver, that the arts community here is so rich and so tenacious in this city," says Bosley. "I want them to come out of this experience being okay to say no to things, to be okay to ask for things that they need, and knowing it's okay to voice their concerns."



*Names have been changed.

"Emily Carr Student Action Group"

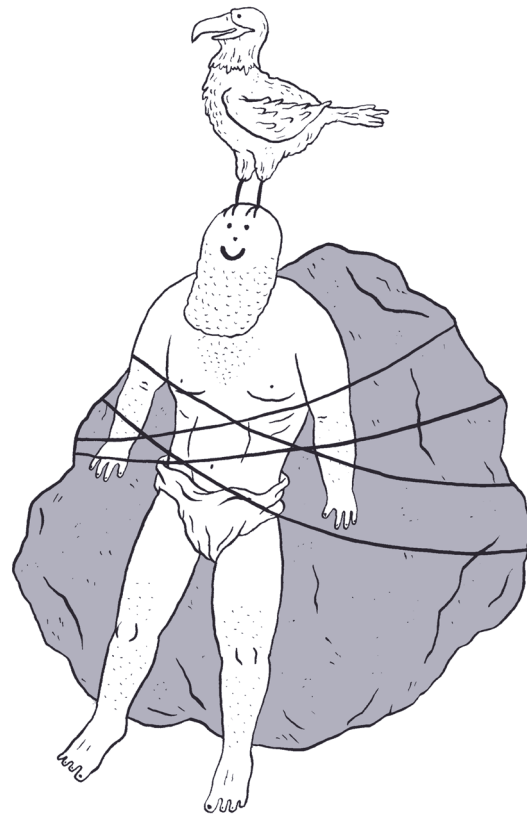
NO FUN FICTION

WORMS IN THE DIRT

words by A.L. // illustrations by Bryce Aspinall

Ah, Prometheus. A Robin Hood to humans and a pariah to the gods. Upsetting the status quo and paying for it dearly. There isn't even any real moral in his story, except "don't mess with the boss." Or maybe "No good deed goes unpunished," though that is from the demigod perspective.

We 'demis' also like Prometheus, though we have to shift our opinion depending on which side of the family we're dining with. Without him though, we probably wouldn't be around. The mortal side of our family would likely still be half-formed mounds of flesh with life cycles like oysters. They'd be dying of bacterial infections like it was going out of style, like the plague was business as usual, open 24 hours even on holidays. They'd be living in some swamp of the earth, unable to adapt to other climates, unable to escape the muck or even notice it. They'd be the things our god-relatives would have stepped on and exclaimed "Whoops!"



For one thing, he was stripped of most of his god powers except eternal life. The gods would never strip another god of immortality because none of them wanted that precedent to be set. It was, after all, their way to secure the status quo. It's how they won every monopoly game and lawsuit and real estate dispute, simply by outlasting their opponents. It was their key to the damn city.

Of course, Prometheus was inevitably going to have to live among the humans now because he would never make it in the godland. Yeah the gods set him free, but do you think they were about to eat with him, or talk to him, or let him visit any of the oracles? Not a chance. So, dude was earthbound. But, the main clause in his probation agreement was this: no more giving away the secrets of the gods. No talk of immortality, no talk of soothsaying, Prometheus just had to shut up and be good.

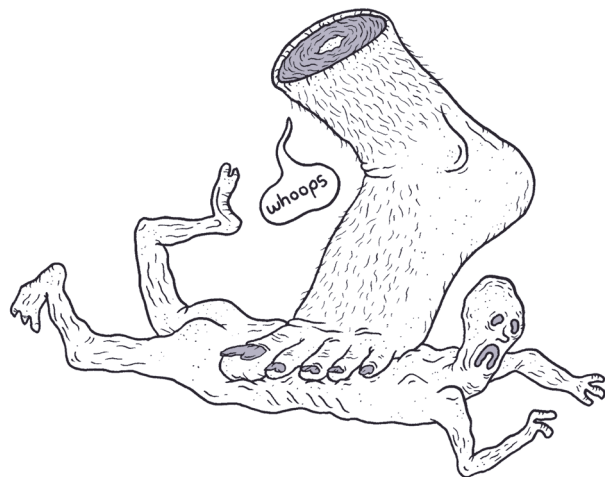
So, there Prometheus was, stripped of almost all power, banished to the human realm, and under a strict gag order. And frankly, the guy was stoked. He changed his name to Peter, moved to Boise, Idaho, and got a job developing film at one of the last places in town that developed film.

But maybe all this acclimatization to Earth was causing our boy to lose his edge. Maybe he was beginning to slip up and make some very human mistakes. Or maybe, due to the predilection for pontification that no god could seem to shake, our poor hero was doomed from the beginning. All I know is, one drunken night at a dive bar in downtown Boise coincidentally called The Apollo, the guy erred hard.

"It's the thin air. You get less oxidized, and oxidation is the major aging agent. You wanna live long you gotta live high, on the highest mountain you can find. Ever notice how the powerful always live high up? The mansions are always in in the sky? It's the thin air. We gotta head upwards," Peter slurred to his friend. "We're living like worms in the dirt down here."

And later, when Peter was drunkenly stumbling home, wondering if perhaps he had said the wrong thing, he noticed a bird circling in the sky. And it seemed to be moving ever closer.

A.L. lives in a small apartment in Vancouver, B.C.. She spends a lot of time thinking about t.v. commercials from her childhood. She wonders whether water gun technology has kept progressing at the same rapid rate.



But then that good fellow came along and gave those helpless clods (those humans) the gift of fire, and damn, did that set things off. Parties became a thing; emotionally-charged decisions became a thing; moving day became a thing.

And our boy Prometheus paid sweetly for it. You've heard the story: guy tied to a stone, eagle pecks his liver out everyday, liver grows back every night. Some real Saw stuff. What you might not have heard was this: that eagle was actually a demi being punished too. He didn't want to eat the liver; it tasted bad and felt awful. And every day Prometheus would scream and cry and the eagle would scream and cry and the tourists, who often thought they were prepared for the scene but of course, how could they be, they screamed and cried, too.

Eventually Hercules came along, freed Prometheus and killed the bird, and was hailed as a hero (tough shit eagle-man, invest in a PR agent next time). And then the gods had a real predicament on their hands. Do they continue the punishment or reconsider their position?

You see, the gods started caring less and less about the transgressions of this human-lover Prometheus, mostly because they realized humans were a great source of servitude. And how much use would mortals have been as those flesh oysters? Yeah, they would worship you, boost your ego a bit, but who would work throughout the night lugging stones to capture your likeness on a grand scale? Not those oysters, that's for sure.

Also, letting Prometheus go free was an easy way to placate the humans, most of whom really had a thing for the guy. It was nothing to the gods and everything to the mortals, and sometimes you just have to give the people a win. So, next thing you know, Prometheus is released.

He wasn't fully free, it was definitely a probationary period.

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ON THE AIR

HOLIDAY LISTENING GUIDE

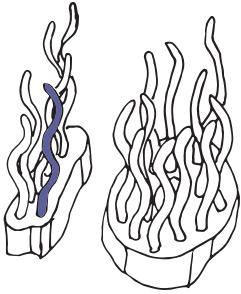
illustrations by Sunny Nestler

On *The Air* is a column that spotlights one program from our radio station, CiTR 101.9FM. However, some of our favourite programs go on hiatus over the holidays. This year we took this Winter Issue as an opportunity to show our love for some other radio stations, programs and podcasts that get us excited. Welcome to *Discorder's* Holiday Listening Guide! It is not comprehensive, but it's a good starting point. Thank you to Jennifer Brûlé for getting the ball rolling. This list is largely compiled by *Discorder* masthead and CiTR staff. If you have relevant suggestions to add to the online version of this list, send them to editor.discorder@cit.ca.

• Broken Boxes

Listen to: Wherever you subscribe to podcasts, or brokenboxespodcast.com

This podcast is insanely good, incredibly relevant. As described on their website, it features interviews with Indigenous artists, activist focused artists, Queer artists, women identifying artists, artists of colour and mixed/lost/stolen heritage artists.



• CANADALAND

Listen to: Wherever you subscribe to podcasts and/or probably broadcasting on one of your local campus-community radio stations throughout the week. Visit online.canadalandshow.com

Saucy in its own way. Can we say that? *CANADALAND* reports on the media and media criticism. They aren't perfect, but they wear their faults openly, and we like that. We're also a little scared of them, in a good way. *CANADALAND* is the flagship podcast, but it produces other podcasts as well. All of them are worth checking out, another one is listed here.

• CFRO

Listen to: 100.5FM in the Lower Mainland or coopradio.org

Vancouver's non-commercial, co-operative run, community radio station, 40+ years strong. Vancouver Co-op Radio is based in the Downtown Eastside, with a mandate to provide space for underrepresented and marginalized communities. Programming varies from metal music shows to Indigenous current affairs. Some of our favourites are *Urban Renewal Project*, *Soundscape* and *Redeye*.

• CFUV

Listen to: 101.9FM in Victoria, or cfuv.ca

CFUV has awesome programming and their intergalactic merch branding makes us very happy. Also, they share the same frequency as CiTR, but in Victoria. (aka. just another reason to always keep your car radio tuned to 101.9FM.)

• Cited

Listen to: Wherever you subscribe to podcasts or citedpodcast.com

This documentary radio program is alternative, independent journalism at its finest, balanced with storytelling and heart. And one of the producers is *Discorder's* pal, Josh Gabert-Doyon.

• CiTR

Listen to: 101.9FM in the Lower Mainland, or cit.ca

Well, this is weird. We hope that if you're reading this, you already know how great CiTR is because it publishes *Discorder Magazine*. But actually, over the holidays CiTR will be broadcasting some wonderful repeat and original programming. Check out the program schedule on Page 21.

• CIVL

Listen to: 101.7FM in the Lower Mainland/Fraser Valley or civl.ca

This is the campus-community radio station of the University of the Fraser Valley, serving the Abbotsford, Mission, and Chilliwack campuses. In addition to great programming, they also host the annual Fraser Valley Music Awards.

• CJSF

Listen to: 90.1FM in the Lower Mainland or cjsf.ca

This is the loveable Burnaby-based campus-community radio station of Simon Fraser University. What more to say? We have similar taste in music, art, activism, and CiTR + CJSF all hang out. We're friends that work together sometimes.



• Community Radio Toast Collective

Listen to: www.facebook.com/CRTClive

Also known as the CRTC, this is a Facebook Live Stream 'radio' initiative by the fine folks at Toast Collective, one of Vancouver's best venues. They haven't done much yet, but we have high expectations.

• Digital Tattoo Project

Listen to: Wherever you subscribe to podcasts, or every other Friday at 7pm on CiTR 101.9FM in Vancouver or cit.ca

A collaboration between the UBC Library, the Irving K. Barber Learning Centre, UBC's Centre for Teaching, Learning and Technology, University of Toronto's iSchool and U of T Libraries, this podcast explores our relationship to online identity, rights and responsibilities of digital navigation.

• Fashion Hags Podcast

Listen to: Wherever you subscribe to podcasts, or fashionhagspodcast.com

Hosted by Abby, Evan and Katie, three friends who met at Fashion Design school in Vancouver, *Fashion Hags* discusses fashion at the intersection of art and activism, among other things.

• Feelin Weird

Listen to: Wherever you subscribe to podcasts or feelinweird.com

This is one of our favourites! This Victoria-based podcast is hosted by artist Kye Plant. Episodes deal with issues around mental health, gender identity, general life and general weird vibes.

• Here Be Monsters

Listen to: Wherever you subscribe to podcasts, or hbmppodcast.com

You'll notice this list is predominantly Canadian picks (as per *Discorder's* focus). This podcast is one of the exceptions. Based out of the Santa Monica College radio station KCRW, *HBM* explores the topics that make us scared. EIC BB is scared of bells. Maybe *HBM* can make an episode about that.



• The Imposter

Listen to: Wherever you subscribe to podcasts, or canadalandshow.com

Produced by *CANADALAND*, this podcast shares its mandate with an emphasis on highlighting underrepresented Canadian art, and questioning the country's cultural identity.

• The Lapse

Listen to: Wherever you subscribe to podcasts, or thelapse.org

Vancouver-based podcast that allows listeners an entry point into the lives of complete strangers. Through detailed and ensnaring narratives, complete with folly work and the occasional reenactment, guests dive into personal anecdotes that often prove illuminating and wide reaching.

• Love to Sew

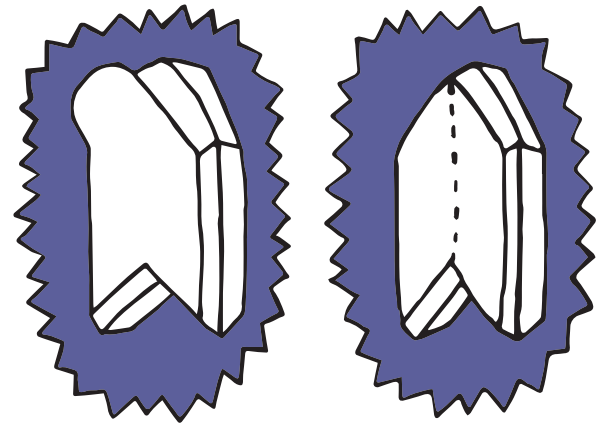
Listen to: Wherever you subscribe to podcasts, or lovetosewpodcast.com

Apodcast that explores the burgeoning sewing community. Based out of Vancouver, the hosts interview a range of influential guests from within the international scene. Each podcast provides a captivating snapshot of a re-emerging movement.

• Music That Matters

Listen to: Wherever you subscribe to podcasts, or feeds.kexp.org/kexp/musicthatmatters

KEXP is 90.3FM in Seattle. They have strong programming, and host some really fun live sets with touring bands. This podcast, *Music That Matters*, is one of the best places to find new music. Seriously.



• n10.as

Listen to: Conveniently, their name is also their url: www.n10.as

Pronounced 'antennas' this Montreal-based web radio project was founded out of Arbutus Records. It has featured DJs and interdisciplinary artists from across the country. Tune in and check it out for yourselves.

• No Fun Radio

Listen to: www.nofunradio.com

This is a non-profit web radio project based in the Downtown Eastside, intended to help promote Vancouver-based artists. It is still fairly new, but so good. Dare we suggest it, *NFR* is Vancouver's response to *n10.as*. Thank you, *NFR*.

• Pop This! Podcast

Listen to: Wherever you subscribe to podcasts or popthiscollective.tumblr.com

Hosted by well-known music journalism personalities Lisa Christiansen and Andrea Warner, this podcasts features intersectional feminist discussions around pop culture. Produced in the pop culture centre of the universe, Vancouver.

• Retail Nightmares

Listen to: Wherever you subscribe to podcasts, or retailnightmares.com

Actually, not just about retail, though we've all been there. This podcast by Alicia Tobin and Jessica Delisle (*Energy Slime*) interviews local artists, comedians and writers, and it's great.

• Roundhouse Radio

Listen to: 98.3FM in Vancouver, or roundhouseradio.com

Roundhouse is hit or miss, and their music selections as a whole are mediocre at best. But for a discerning listener, some programming offers interesting insight into the nature of community, and reporting on community. Also, they air some great syndicated podcasts, including *Radiolab*, *Reveal* and *The Moth*.

• The Secret Life of Canada

Listen to: Wherever you subscribe to podcasts or thesecretlifeofcanada.com

This is a history podcast that explores some untold and under-told stories about Canada.

• Scene On Radio, "Seeing White"

Listen to: Wherever you subscribe to podcasts, or podcast.cdsporch.org

Seeing White is Season 2 of the *Scene On Radio* podcast, about the construction and function of whiteness and white identity politics from a critical perspective. An especially good episode is #31 "Turning The Lens, (Seeing White Part 1)"

• Stop Podcasting Yourself

Listen to: Wherever you subscribe to podcasts or maximumfun.org/shows/stop-podcasting-yourself

Hosted by Vancouver comedians Graham Clark and Dave Shumka, this podcast just celebrated its 500th episode. It features other local and international comedians, and is just generally a good time.

• The Witch Wave

Listen to: Wherever you subscribe to podcasts, or witchwavepodcast.com

Apodcast for bewitching conversation about magic, creativity, and culture hosted by Pam Grossman. As if you need more reason to listen.

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	SUBURBAN JUNGLE	YOUR NEW SHOW		CITED	YOUR NEW SHOW	9AM			
9AM		CULT! FROM THE UBYSSEY		CONVICTIONS & CONTRADICTIONS YOUR NEW SHOW	MIXTAPES WITH MC & MAC	THE SATURDAY EDGE					
10AM	UNCEDED AIRWAVES	YOUR NEW SHOW	POP DRONES	ROCKET FROM RUSSIA		THE REEL WHIRLED	SHOOKSHOOKTA	10AM			
11AM		MORNING AFTER SHOW		U DO U RADIO	THE ROCKERS SHOW			11AM			
12PM	SYNCHRONICITY	THE COMMUNITY LIVING SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	THE ROCKERS SHOW	12PM			
1PM	PARTS UNKNOWN		KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	MUZAK FOR THE OBSERVANT	POWER CHORD		1PM			
2PM	THE BURROW	PARTICLES & WAVES	ROOM TONE	VIBES & STUFF	BEPI CRESPIAN PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	2PM		
3PM		INTO THE WOODS	KEW IT UP	ASTROTALK						3PM	
4PM	YOUR NEW SHOW	DOUBLE SPACE	YOUR NEW SHOW	ALL ACCESS PASS	INTERSECTIONS	NARDWUAR PRESENTS	NIGHTDRIVE95	MORE THAN HUMAN	4PM		
5PM	THE LEO RAMIREZ SHOW	WORD ON THE STREET	ARTS REPORT	DEMOCRACY WATCH	THE UBC HAPPY HOUR	MANTRA			CHTHONIC BOOM!	5PM	
6PM	FINDING THE FUNNY	FLEX YOUR HEAD	ANECDOTAL EVIDENCE		YOUR NEW SHOW	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	6PM	
7PM	YOUR NEW SHOW		YOUR NEW SHOW	SAMS QUANTCH'S HIDEAWAY			THE DIGITAL ACTION PROJECT	YOUR NEW SHOW			7PM
8PM	EXPLODING HEAD MOVIES	CRIMES & TREASONS	MIX CASSETTE		C1 RADIO		AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO	8PM
9PM	THE JAZZ SHOW		THE NEW ERA	LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL		SYNAPTIC SANDWICH		TRANCENDANCE	
10PM		YOUR NEW SHOW	NINTH WAVE	COPY / PASTE		THE MEDICINE SHOW		RANDOPHONIC		THE AFTN SOCCER SHOW	
11PM	CITR GHOST MIX	STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW		AURAL TENTACLES		THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX		
12AM		CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES		THE LATE NIGHT SHOW		CITR GHOST MIX		
1AM	CITR GHOST MIX		CITR GHOST MIX		AURAL TENTACLES		THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX		
2AM		CITR GHOST MIX		AURAL TENTACLES		THE LATE NIGHT SHOW	CITR GHOST MIX				
LATE NIGHT									LATE NIGHT		

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EMAIL THE PROGRAM MANAGER AT PROGRAMMING@CITR.CA TO LEARN HOW
"DISCORDER RECOMMENDS LISTENING TO CiTR EVERY DAY."

■ MONDAY

TRANCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

Up all night? We've got you, come dance.

Contact: [programming@ctitr.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@ctitr.ca](#), Follow us @uncededairwaves & [facebook.com/uncededairwaves/](#)

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY

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

Contact: [spiritualshow@gmail.com](#)

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

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

Contact: [programming@ctitr.ca](#)

THE BURROW

3PM-4PM, ROCK/POP/INDIE

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

Contact: [music@ctitr.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 McCown & 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@ctitr.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@ctitr.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@ctitr.ca](#)

■ TUESDAY

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-10AM, TALK/POLITICS

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

Contact: [queerfmvancouver@gmail.com](#)

THE MORNING AFTER SHOW

11PM-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

THE COMMUNITY LIVING SHOW

1PM-2PM, ROCK / POP / INDIE

This show is produced by the disabled community and showcases special guests and artists. Originally called "The Self Advocates", from Co-Op Radio CFRO, the show began in the 1990s. We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. Hosted by: Kelly Reaburn, Michael Rubbin Cloags and Friends.

contact: [communitylivingradio@gmail.com](#)

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@ctitr.ca](#)

INTO THE WOODS

TUES 3PM-4PM, ROCK/POP/INDIE

Lace up your hiking boots and get ready to join Mel Woods as she explores music by female and LGBTQ+ artists. Is that a bear behind that tree? Nope, just another great track you won't hear anywhere else. We provide the music mix, but don't forget your own trail mix!

Contact: [programming@ctitr.ca](#)

DOUBLE SPACE

ALTERNATING TUES 4PM-5PM, TALK / DESIGN / FEMINISM

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

WORD ON THE STREET

5PM-6PM, ROCK/INDIE/POP

Hosted by the Music Affairs Collective, every episode is packed with up-to-date content from the Lower Mainland music communities including news, new music releases, event reviews and upcoming events, interviews with local musicians and industry professionals and discussions over relevant topics.

Contact: [programming@ctitr.ca](#)

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: [programming@ctitr.ca](#)

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Reis, LuckyRich, horsepowar & 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@ctitr.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@ctitr.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@ctitr.ca](#)

KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP

Jayden targets the audience in the Korean community in Vancouver to introduce the News on Korea, Korean Culture while comparing other Asian Cultures, plays all kinds of Korean Music(K-POP, Hip Hop, Indie, R&B,etc),talk about the popular trend in the industry of Korean Movies & Korean Drama (aka K-Drama), TV Shows, Korean Wave(aka K-Wave or Hallyu), News about Korean Entertainment Industry, what's going on in Korean Society here in Vancouver, with Guests.

Contact: [programming@ctitr.ca](#)

ROOM TONE

2PM-3PM, TALK/INTERVIEW/FILM

Room Tone is a talk show focused on Filmmaking that invites guests weekly to discuss their slices of reality on set, tips, past/future projects and love for the craft! From Directors/Producers, to Cinematographers, Production Designers, Actors, Composers, Writers, Editors... anyone!(Theatre/Video Games/Animation/Fashion or any other sort of creative entertainment is welcome).

Contact: [listeneroomtone@gmail.com](#)

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@ctitr.ca](#)

ALL ACCESS PASS

4PM-5PM, TALK/ ACCESSIBILITY POLITICS

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

events, and awesome dialogue.

Contact: [accessibilitycollective@ctitr.ca](#)

ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

Contact: [arts@ctitr.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](#)

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 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@ctitr.ca](#)

MIX CASSETTE

8PM-9PM, HIP HOP/INDIE/SOUL

A panopoly of songs, including the reddiest rhidsms 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@ctitr.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@ctitr.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](#)

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@ctitr.ca](#)

■ THURSDAY

SPICY BOYS

12AM-1AM, PUNK/HARDCORE/METAL

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

Contact: [programming@ctitr.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@ctitr.ca](#)

CONVICTIONS & CONTRADICTIONS

ALTERNATING THURS, 9AM-9:30AM, TALK/COMEDY/SOCIAL OBSERVATIONS

Convictions and Contradictions is about our own convictions and contradictions about society: shown through social observational comedy. To boot, a comedy of human psychology and instrumental music.

Contact: [programmingctitr.ca](#)

CULT! FROM THE UBYSSEY

ALTERNATING THURS, 9AM-10AM, TALK/CULTURAL NEWS

CULT! is a bi-weekly radio show/podcast about culture at the University of British Columbia (UBC). From The Ubysssey — UBC's independent newspaper and a definitive source of campus/community news — the show will feature the rag's brightest minds discussing the happenings and issues in the arts and culture scene as well as interviews with the creators and creatives involved in the various projects around town. Hosted and produced by Ubysssey staff writer Olamide Olaniyan

Contact: [Twitter | @UbyssseyCulture](#)

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](#), [rocketfromrussiactr@gmail.com](#), @tima_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@ctitr.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@ctitr.ca](#)

VIBES & STUFF

2PM-3PM, HIP-HOP / R&B / SOUL

Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to contemporary hip-hop artists all in one segment. DJ Bmatt & Dak Genius will have you reminiscing about the good ol' times with Vibes and Stuff every week! skrt skrt

Contact: [programming@ctitr.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@ctitr.ca](#)

THUNDERBIRD EYE

3:30PM-4PM, TALK/SPORTS

Your weekly roundup of UBC Thunderbird sports action from both on and off campus with your hosts Eric Thompson, Jake McGrail, and Jacob Aere

Contact: [sports@ctitr.ca](#)

INTERSECTIONS

4PM-5PM, TALK/FEMINISM/GENDER EMPOWERMENT

The Gender Empowerment Collective's goal is to center the voices, issues, concerns, and experiences of women, transgender, intersex, Two-Spirit, genderqueer, gender non-conforming, non-binary, and gender fluid folks and allies. Tune in weekly for interviews, commentary, stories and news from YOUR communities.

Contact: [genderempowerment@ctitr.ca](#)

DEMOCRACY WATCH

5PM-6PM, TALK / NEWS / CURRENT AFFAIRS

For fans of News 101, this is CITR's brand new Current Affairs show! Tune in weekly for commentary, interviews, and headlines from around the Lower Mainland.

Contact: [news101@ctitr.ca](#)

NO DEAD AIR

ALTERNATING THURS, 6PM-7:30, JAZZ FUSION / POST ROCK

No Dead Air is dedicated to shocking jazz fusion, experimental electronic, and post-rock programming.

Contact: [Facebook | NoDeadAir](#)

C1 RADIO

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

Contact: [programming@ctitr.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 CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: [programming@ctitr.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@actssofarautonomy.com](#)

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

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

Contact: [auraltentacles@hotmail.com](#)

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

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

Contact: [jesse@canadalandshow.com](#)

CITED

8AM-9AM, TALK/ACADEMIA

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

Contact: [jesse@canadalandshow.com](#)

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@ctitr.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](#)

THE REEL WHIRLED

CiTR 101.9FM NOVEMBER
MONTHLY CHARTS

	Artist	Album	Label
1	Destroyer*+	ken	MERGE
2	Tough Age*#	Shame	MINT
3	The Weather Station*#	The Weather Station	OUTSIDE MUSIC
4	Blue Hawaii*#	Tenderness	ARBUTUS
5	John Maus	Screen Memories	RIBBON MUSIC
6	Kaitlyn Aurelia Smith#	The Kid	WESTERN VINYL
7	Brutal Poodle*+##	Long Time No See	SELF-RELEASED
8	Ora Cogan*+##	Crickets	HAND DRAWN DRACULA
9	Partner*#	In Search Of Lost Time	YOU'VE CHANGED
10	Weaves*#	Wide Open	BUZZ RECORDS
11	Kelela#	Take Me Apart	WARP
12	Valiska*	On Pause	TROUBLE IN UTOPIA
13	Fuzzy P*+##	Amateur Alchemy	SELF-RELEASED
14	Off World*	2	CONSTELLATION
15	St. Vincent#	MASSEDUCTION	LOMA VISTA
16	Leah Abramson*+##	Song For A Lost Pod	SELF-RELEASED
17	Makthaverskan#	III	RUN FOR COVER
18	The Body & Full of Hell	Ascending a Mountain of Heavy Light	THRILL JOCKEY
19	Mauno*#	Tuning	IDEE FIXE
20	Beliefs*#	Habitat	HAND DRAWN DRACULA
21	Ben Frost	The Centre Cannot Hold	MUTE
22	Peach Pyramid*#	Repeating Myself	OSCAR STREET
23	The Pack A.D.*+##	Dollhouse	CADENCE MUSIC GROUP
24	Woolworm*+##	Deserve To Die	MINT
25	Odonis Odonis*	No Pop	TELEPHONE EXPLOSION
26	King Krule	The Ooz	TRUE PANTHER
27	Alex Lahey#	I Love You Like A Brother	DEAD OCEANS
28	Devours*+	Late Bloomer (reissue)	LOCKSLEY TAPES
29	Courtney Barnett & Kurt Vile#	Lotta Sea Lice	MATADOR
30	MALK*+	Born Elated	SELF-RELEASED
31	METZ*	Strange Peace	ROYAL MOUNTAIN
32	Phono Pony*+##	Death By Blowfish	SELF-RELEASED
33	The Dreadnoughts*+	Foreign Skies	SELF-RELEASED
34	Alvvays*	Antisocialites	POLYVINYL
35	Chelsea Wolfe#	Hiss Spun	SARGENT HOUSE
36	Colleen#	A Flame My Love, A Frequency	THRILL JOCKEY
37	Faith Healer*#	Try :-)	MINT
38	Holy Hum*+	All Of My Bodies	HEAVY LARK
39	IMUR*+##	Little Death	SELF-RELEASED
40	Julie & The Wrong Guys*#	Julie & The Wrong Guys	DINE ALONE
41	Laura Sauvage*#	The Beautiful	SIMONE
42	Lisbon String Trio and Karoline LeBlanc*#	Liames	CREATIVE SOURCES
43	Raleigh*#	Powerhouse Bloom	SELF-RELEASED
44	Secret Pyramid*#	Two Shadows Collide	BA DA BING!
45	The Ruffled Feathers*+##	Hand-Me-Down Centuries	SELF-RELEASED
46	Wares*#	Wares	DOUBLE LUNCH
47	The Deep Dark Woods*	Yarrow	SIX SHOOTER
48	Painted Fruit*	PF II	SELF-RELEASED
49	Benjamin Clementine	I Tell A Fly	VIRGIN EMI
50	Circuit des Yeux#	Reaching For Indigo	DRAG CITY

TOP 100 OF 2017!

	Artist	Album	Label
1	Dalava*##+	The Book of Transfigurations	SONGLINES
2	High Plains*+	Cinderland	KRANKY
3	The Courtneys*##+	II	FLYING NUN
4	Pale Red*##+	Soft Opening	SELF-RELEASED
5	Louise Burns*##+	Young Mopes	LIGHT ORGAN
6	Mi'ens*##+	Challenger	KINGFISHER BLUEZ
7	Mac DeMarco*	This Old Dog	ROYAL MOUNTAIN
8	Brasstronaut*+	S/T	UNFAMILIAR
9	The Evaporators*+	Ogopogo Punk	MINT
10	Needles//Pins*##+	Goodnight, Tomorrow	MINT
11	Fond of Tigers*+	Uninhabit	OFFSEASON
12	Bored Décor*+	S/T	ROCKSALT
13	Timber Timbre*#	Sincerely, Future Pollution	ARTS & CRAFTS
14	Devours*+	Late Bloomer (reissue)	LOCKSLEY TAPES
15	Faith Healer*#	Try :-)	MINT
16	Puzzlehead*##+	Trucks	SELF-RELEASED
17	Do Make Say Think *	Stubborn Persistent Illusions	CONSTELLATION
18	New Fries*	More	TELEPHONE EXPLOSION
19	Colin Cowan & the Elastic Stars*+##	Cosmos In Summer	SELF-RELEASED
20	Century Palm*	Meet You	DERANGED
21	Peace*+	Magic Cities	SELF-RELEASED
22	Jerk Jails*##+	S/T	SELF-RELEASED
23	Loscil*+	Monument Builders	KRANKY
24	Shrouded Amps*##+	Come Along To The Chocolate Church	SELF-RELEASED
25	Kronos Quartet#	Folk Songs	NONESUCH
26	White Poppy*#	The Pink Haze Of Love	LONE HAND
27	Austra*#	Future Politics	PINK FIZZ
28	Birthday Bitch*##+	26	SELF-RELEASED
29	Kaitlyn Aurelia Smith#	The Kid	WESTERN VINYL
30	Woolworm*##+	Deserve To Die	MINT
31	Sarah Davachi*##+	All My Circles Run	STUDENTS OF DECAY
32	Sneaks#	It's a Myth	MERGE
33	Sore Points*+	Demo	SELF-RELEASED
34	Cawama*+	Sea Sick	SELF-RELEASED
35	Tiny Vipers#	Laughter	BA DA BING!
36	Japandroids*+	Near to the wild heart of life	ANTI-
37	PC Worship	Buried Wish	NORTHERN SPY
38	The Weather Station*#	The Weather Station	OUTSIDE MUSIC
39	Tim Darcy*	Saturday Night	JAGJAGUWAR
40	Doug Cox and Sam Hurrie*	Old Friends	BLACK HEN
41	Elisa Thorn Painting Project*##+	Hue	SELF-RELEASED
42	Five Alarm Funk*+	Sweat	SELF-RELEASED
43	Foonyap*#	Apropos	SELF-RELEASED
44	Forager*	Scribe Stepping In and Out of Season	SELF-RELEASED
45	Dixie's Death Pool*+	Twilight, Sound Mountain	LEISURE THIEF
46	Girlpool#	Powerplant	ANTI-
47	Gun Control*+	Volume 1	SELF-RELEASED
48	Partner*#	In Search Of Lost Time	YOU'VE CHANGED
49	Phern*	Pause Clope/Cool Coma	FIXTURE
50	Rococode*##+	Young Ones	MARQUIS

	Artist	Album	Label
51	Shimmer#	Shimmer	DROP MEDIUM
52	The Harpoonist & the Axe Murderer	Apocalipstick	SELF-RELEASED
53	Tim The Mute*+	Take My Life...Please!	KINGFISHER BLUEZ
54	Twin Rains*+	Automatic Hand	SELF-RELEASED
55	Alex Cuba*+	Lo Unico Constante	FONTANA NORTH
56	Avec le Soleil Sortant de sa bouche*	Pas Pire Pop	CONSTELLATION
57	Cuddle Magic	Ashes/Axis	NORTHERN SPY
58	Daniel Terrence Robertson*+##	Death	HEAVY LARK
59	The Prettys*+	Soiree	SHAKE!
60	Only A Visitor*##+	Lines	SELF-RELEASED
61	House and Land#	House and Land	THRILL JOCKEY
62	Saltland*#	A Common Truth	CONSTELLATION
63	Alvvays*#	Antisocialites	POLYVINYL
64	Big Thief#	Capacity	SADDLE CREEK
65	Echuta*+	Morning Figure When Absolutely Calm	AGONY KLUB
66	Hermitess*#	Hermitess	SELF-RELEASED
67	Holy Hum*+	All Of My Bodies	HEAVY LARK
68	Hurray For The Riff Raff*#	The Navigator	ATO
69	METZ*	Strange Peace	ROYAL MOUNTAIN
70	Naomi Punk	Yellow	CAPTURED TRACKS
71	Psychic Pollution*	AI Existential Intelligence Report	EAT GLASS
72	Sick Boss*+	Sick Boss	DRIP AUDIO
73	Tops*#	Sugar at the Gate	ARBUTUS
74	Chelsea Wolfe#	Hiss Spun	SARGENT HOUSE
75	Ex Eye*	Ex Eye	RELAPSE
76	Destroyer*+	ken	MERGE
77	Japanese Breakfast#	Soft Sounds From Another Planet	DEAD OCEANS
78	Julia Holter#	Live at RAK: In The Same Room	DOMINO
79	Nothingness*+	Being	BIG SMOKE
80	Whitehorse*#	Panther In The Dollhouse	SIX SHOOTER
81	Chad VanGalen*	Light Information	FLEMISH EYE
82	Church of Trees*	Primitive Creatures	SELF-RELEASED
83	Civvie*#	Inheritance	SELF-RELEASED
84	Daniel Romano*	Modern Pressure	YOU'VE CHANGED
85	Godspeed You! Black Emperor*	Luciferian Towers	CONSTELLATION
86	Goldfrapp#	Silver Eye	MUTE
87	Jom Comyn*	I Need Love	SWEETY PIE
88	Little Sprout*+##	9	SELF-RELEASED
89	Lydia Ainsworth*#	Darling of the Afterglow	ARBUTUS
90	Moth Mouth*+	Mirror Universe	SELF-RELEASED
91	Not You*#	Misty	FUNDOG
92	Oneohtrix Point Never	Good Time OST	WARP
93	Phono Pony*+##	Death By Blowfish	SELF-RELEASED
94	Pissed Jeans	Why Love Now	SUB POP
95	Sam Tudor*+	Quotidian Dream	SELF-RELEASED
96	The Psychic Alliance*+##	Evil Against Evil	SELF-RELEASED
97	The Real McKenzies*+##	Two Devils Will Talk	STOMP
98	Arcade Fire*#	Everything Now	SONY MUSIC
99	Career Suicide*	Machine Response	DERANGED
100	CFCF & Jean-Michel Blais*	Cascades	ARTS & CRAFTS

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

JAPANESE BREAKFAST



PARQUET COURTS



YUNG
LEAN



UPCOMING SHOWS IN VANCOUVER!

December 6
LEIF VOLLEBEKK
Imperial

December 8
METZ
The Cobalt

December 8
PATTERSON HOOD
Fox Cabaret

December 9
HUNDRED WATERS
Fox Cabaret

December 9
JULIEN BAKER
Rickshaw Theatre

December 12
ALEX LAHEY
The Cobalt

December 21
XAVIER OMÄR
Fox Cabaret

January 9
BIG BOI w/ THE COOL KIDS
Commodore Ballroom

January 12
STEVE GUNN & JULIE BYRNE
St. James Hall

January 18
HIPPO CAMPUS
Imperial

January 19
CONVERGE
Rickshaw Theatre

January 20
BØRNS
Vogue Theatre

January 21
K.FLAY w/ SIR SLY
Commodore Ballroom

January 22
WAFIA
The Cobalt

January 24
YUNG LEAN & SAD BOYS
Vogue Theatre

January 27
FIRST AID KIT
Vogue Theatre

February 2
DRIVE-BY TRUCKERS
Imperial

February 2
JESSICA LEA MAYFIELD
The Cobalt

February 3
STÉLOUSE
Biltmore Cabaret

February 9
KIMBRA
Imperial

February 11
MØ & CASHMERE CAT
Vogue Theatre



February 15
PARQUET COURTS & THURSTON MOORE
Imperial

February 16
JAY SOM & JAPANESE BREAKFAST
Biltmore Cabaret

February 17
BRUNO MAJOR
Fox Cabaret

February 21
MARY TIMONY PLAYS HELIUM
The Cobalt

February 23
DOROTHY
Biltmore Cabaret

February 26
BULLY
Biltmore Cabaret

February 27
ALEX CAMERON
Fox Cabaret

February 27
TUNE-YARDS
Commodore Ballroom

February 28
BETTY WHO
Imperial



Tickets & more shows at timbreconcerts.com