

DISCORDER

m a g a z i n e

Apr.
2018

"that breathless magazine from CiTR 101.9FM"

Local + Free

Vol. 35 No. 03 Issue. 398



RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

APR 1 **SOLD OUT**
PROTEST THE HERO
CLOSURE IN MOSCOW, THANK YOU SCIENTIST, NO PARENTS, NEEDS

APR 2 **THE BRONX**
NO PARENTS, NEEDS

APR 6 **SAQI**
APPLECAT, JOSHUA JAMES

APR 7 **COMEDY SHOCKER XVI: SWEET 16** SIMON KING, BYRON BERTRAM, RON VAUDRY, COLIN LAMB, SAM TONNING, HOST MARK HUGHES

APR 11 **ELECTRIC SIX** NORTHERN FACES, SMALL TOWN ARTILLERY

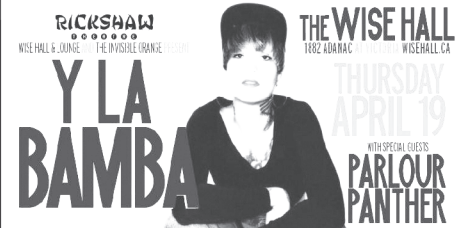


APR 13 **HYPERSPACE METAL FESTIVAL 2018 NIGHT 1**
IRON KINGDOM ODINFIST, ARKENFIRE, MEDEVIL, APPRENTICE

APR 14 **HYPERSPACE METAL FESTIVAL 2018 NIGHT 2**
HELION PRIME SCYTHIA, RAVENOUS: ETERNAL HUNGER, TANAGRA, VALYRIA, ELYSIUM ECHOES

APR 18 **SIRENIA** THREAT SIGNAL, VALINOR EXCELSIOR, GRAVESHADOW, KOSM

APR 19 **AT THE WISE HALL: Y LA BAMBA**
PARLOUR PANTHER



APR 20 **LIFE'S STRANGE DREAM**
DAS MORTAL, FM ATTACK, GALACTIC HOBOS

APR 21 **THE GATEWAY SHOW**
IVAN DECKER, MAGGIE MAYE, MYLES WEBER, SOPHIE BUDDLE, HOST ERIN INGLE

APR 27 **SOLD OUT** **KHRUANGBIN**
THE MATTSON 2

APR 28 **HEAD (CD RELEASE)**
BORG QUEEN, GARRETT

MAY 2 **ALICE GLASS & ZOLA JESUS** PICTUREPLANE

MAY 4 **LA CHINGA PRE-ALBUM RELEASE PARTY** SATAN'S CAPE, KILLER DEAL, MISSISSIPPI LIVE AND THE DIRTY DIRTY

MAY 5 **MOLOTOV CARAVAN 7**
WITH GUESTS

MAY 9 **TESSERACT**
PLINI, ASTRONOID

MAY 10 **BC/DC**
CALM LIKE A BOMB, NEVERMIND

MAY 12 **AT THE WISE HALL: POLYRHYTHMICS**
COCO JAFRO



MAY 12 **EAST VAN SHOWCASE**
SHORT FILM FESTIVAL

MAY 14 **TRICKY**
WITH GUESTS



blueprint
LIVE

UPCOMING EVENTS

Apr 03 **CHROME0** **COMMODORE**

Apr 04 **YOUNG GALAXY** **VENUE**

Apr 09 **BADBADNOTGOOD** **VENUE**

Apr 12 **88 FINGERS LOUIE** **VENUE**

Apr 12 **DIGITALISM** **FORTUNE**

May 02 **ALICE GLASS / ZOLA JESUS** **RICKSHAW**

May 04 **BORN RUFFIANS** **FORTUNE**

May 07 **SABA** **FORTUNE**

May 08 **PETER HOOK & THE LIGHT**
(NEW ORDER/JOY DIVISION) **VENUE**

May 10 **RYAN HEMSWORTH** **FORTUNE**

May 12 **BOB LOG III** **FORTUNE**

May 22 **JOYNER LUCAS** **FORTUNE**

May 22 **SOFI TUKKER** **COMMODORE**

Jun 02 **KING TUFF / CUT WORMS** **FORTUNE**

Jun 13 **THE SWORD** **VENUE**

Jul 07 **NEUROSIS / CONVERGE** **COMMODORE**

Jul 21 **MELVINS** **VENUE**

Additional show listings, ticket info, videos & more:

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FOUNDATION
SOCAN
FOUNDATION

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I grew up in Kelowna, which is a source of embarrassment for me these days. In October 2017, they created the Good Neighbour Bylaw that restricts panhandling and public noise. Last month, Kelowna City Council was looking to add additional restrictions, which includes making it a ticketable offense to give money to people on the street. Council received significant community pushback *because of how it might impact buskers*, and that's what media has focused on. "What about the buskers?" Nevermind that Kelowna City Council lacks empathy towards their low-income and homeless communities, that they are perpetuating the stigmatization and marginalization of these people, let's worry about supporting the dude who plays acoustic Oasis covers outside Starbucks every weekend. The Good Neighbour Bylaw is a shameful knee-jerk reaction that prioritizes policing over compassion, that pins one neighbour against the other.

Kelowna's poor bashing isn't really intended to be the focus of this *Editor's Note*, but it illustrates a point: Cities, circumstances, people, everything changes, but it's how we react and adapt to change that determines the nature of the outcome. In the case of Kelowna, the shameful actions of their City Council in response to broader issue of unaffordability and increased homelessness is a stain on that town.

CiTR/Discorder has gone through a lot of changes recently, but our mission is still the same – to get people on radio, to get people in the magazine, and to have a damn fun time doing it.

Every year we welcome a new group of Student Executives to provide vision for the station. Over the 2018/19 school year, Kelli Stenson is replacing Halla Bertrand as President, and Danielle Andriulaitis is replacing Dora Dubber as Vice President.

We are also welcoming new staff members, and saying goodbye to others. Ana Rose Carrico is our new Station Manager. She is replacing Eleanor Wearing, who has been the Interim Station Manager since Hugo Noriega's departure in February. Myles Black is replacing Andy Resto as Music Department Manager, though Andy will continue hosting Shindig, CiTR's annual battle-of-the-bands competition. CiTR/*Discorder* is also on the hunt for a new Volunteer Manager this month to replace Eleanor Wearing, who is leaving the station to summer hard and travel.

This issue of *Discorder* critically examines changing cultural landscapes, and seeks to explore alternatives. Elijah Teed investigates the recent and impending closures of Vancouver music venues; Chris Yee talks to Centre A about their move to the Sun Wah Centre; Emily Riddle questions The National Inquiry into Murdered and Missing Indigenous Women and Girls in prairie Indigenous communities; and Real Live Action ventures into reviewing film screenings. On page 19, *Discorder* talks to Madeline Taylor of CiTR's Programming Department, and offers a step-by-step guide to making radio.

Cheers to endings and new possibilities.

A+
BB

PS. Pull out the April Event Calendar and flip it over for a map of record stores in the Lower Mainland, illustrated by Cian Hogan. Don't forget to check out the Spring Record Convention at the Croatian Cultural Centre on April 15, and Record Store Day on April 21!

JOIN A CiTR 101.9FM RADIO COLLECTIVE

ACCESSIBILITY COLLECTIVE

Tune into 'All Access Pass'
Wednesdays 4-5PM

MUSIC AFFAIRS COLLECTIVE

Tune into 'Word on the Street'
Tuesdays from 5-6PM

ARTS COLLECTIVE

Tune into 'The Arts Report'
Wednesdays from 5-6PM

NEWS COLLECTIVE

Tune into 'Democracy Watch'
Thursdays from 5-6pm

GENDER EMPOWERMENT COLLECTIVE

Tune into 'Intersections'
Tuesdays 2-3PM

SPORTS COLLECTIVE

Tune into 'Thunderbird Eye'
Thursdays from 3:30-4PM

INDIGENOUS COLLECTIVE

Tune into 'Unceded Airwaves'
Wednesday 2-3PM

UBC AFFAIRS COLLECTIVE

Tune into 'UBC Happy Hour'
Fridays from 5-6PM

TO GET INVOLVED
CONTACT VOLUNTEER@CITR.CA

HOT HEAD

SEND US YOUR GRIEF TO EDITOR.DISCORDER@CITR.CA

PAY YOUR TOKEN POC

I have complicated feelings about being tokenized. At first, when everyone started getting “woke” and realized that all white bills are not only perpetuating white supremacy, but supremely boring, I was getting hit up left right and centre to be the token brown chick on the bill. Not ignorant to the fact that I was being asked to perform or contribute not based on the merit of my work but based on my identity, I still welcomed the opportunity to cash in on white guilt. But you know what I have realized... there was no “cashing” in for me. At the end of the day, the people benefiting from having me on a bill or on a contributors’ list are the people who already were in those positions of power pre-awokeness. Capitalism doesn’t recognize tokenism; it is designed by and for white people and everything else is just a tool for white people to get paid.

That, though, was in the early days of tokenism. And by early days, I mean a couple years ago – things move fast in the world of

identity politics. Now, I see the same white people and people in positions of power, adopting foreign sounding middle names, aligning themselves with the right feminist movement, and saying the right jumble of trans-queer-poc-femme words to align themselves with an oppressed identity, and thereby exploiting it for their own monetary gain. Let me tell you as someone who has a handful of the trendiest oppressions under my belt: being oppressed is not cool or fun. My whole life I wanted to be white, to not be poor, to not be an immigrant, to have a normal ass name, for things to be easy. So now when I see people adopting oppressions like hairstyles, I get upset. When a POC person gets upset, they are not described as passionate about injustice, they are seen as angry, dangerous, violent – and white people are so good at victimizing themselves, that I am painted as an aggressor. So I keep my mouth shut, occasionally writing (not so) anonymous letters to publications in which I’m sure I’ve been a token for before.

I have thought long and hard about how I can tackle this situation personally.

My first instinct has always been to try and educate people, but my seething anger and empty wallet has driven me to a new solution: every time my identity gets exploited to benefit someone other than me, I want \$100. For example: my photo has been used before, without my consent, in a publication run by misogynists for an article about women DJs in Vancouver. I am not a DJ. I was doing sound at the event. Right underneath my picture, there was a line saying (paraphrasing here) “often times POC people get tokenized in this community”. They get tokenized in every community, honey. I want my paycheque.

–I’ll give you 1 guess

HIRING

It’s not recognized often enough just how difficult it is to get a job.

I’ve been looking all over major cities, applying to anything remotely similar to what I’m studying, and I’ve hardly hear back from anyone. I know that many of my friends have had a similar experience, and I can’t think of anyone in my program that has a relevant summer job lined up.

It’s hard to find a job in general.

but my experience makes me familiar with how difficult it is to get a job as an undergraduate student. No matter how senior you are in your studies, it seems employers view you no better than a high school senior until you’ve finished your degree. I’ve heard it doesn’t get much better once you’ve recently finished your degree either.

Students’ limited availability is another factor that bars them from getting a significant job. Whereas people not in school could work an, honestly, shitty job for a fair amount of pay, those types of jobs don’t hire people with limited availability that school inflicts upon you.

All of this is made even harder when you’re looking for a creative job. Jobs in fields like writing, radio, and illustrating are far and few between, and often don’t pay a liveable wage.

Unpaid internships are criminal. If you know anyone making use of them, implore them to stop their exploitation.

The competition of creative jobs is frankly heartbreaking. I’m friends with near everyone in my small program, and we care about each other a lot, but how can we not wish them ill-will if they’ve applied for one of the few creative positions that we have also

applied for? And who could blame any one of us from refraining from telling the others about a job, so as to not have to compete?

The solution is one out of reach of individuals, creatives, and students. The solution that I’ve long propositioned for is a basic income for every citizen. Automation has already reached levels that make human labor essentially unnecessary. Our current economy isn’t built for that circumstance. What has happened throughout history is that when there are major technological shifts, and labor supply/demand shifts, a new economic model surfaces. However, many of these new modes have been transitioned by revolutions, so be prepared to rise.

If you have access to influence anyone that is a gatekeeper of jobs, especially relevant creative jobs students could undergo, implore them to HIRE STUDENTS. Or, at the very least, have them offer to mentor, providing proper payment when labor is expended by the mentee.

It’s really sad when jobs meant to provide career-helping jobs leave students behind.—Pat Pott

UNCED

A PRAIRIE FEMINIST FUTURE FOR CINDY AND TINA

words by Emily Riddle //

illustrations by Dana Kearley

Last month, three years after Bradley Barton was not guilty of the first-degree in the death of Cindy Gladue, who was found dead in a bathtub in an Edmonton motel after spending a night with Barton, The Supreme Court of Canada agreed to hear an appeal. Cindy was a 36-year-old Cree woman, a mother of three, and a sex worker who deserved safe working conditions in her chosen field. It has been a difficult few months to be an Indigenous person from the prairies, but I am reminded that is has been a difficult and beautiful few hundred years.

I am a Treaty 6 Cree woman who grew up in Edmonton. I remember attending a rally in 2014 demanding justice for Cindy in a trial that continued to dehumanize her after her violent death. I am not sharing those graphic details here. You can find them elsewhere. I remember standing there surrounded by other Cree women. I remember feeling that specific love, admiration, and mutual recognition I feel when surrounded by other

Indigenous people from the prairies, as we stand solidly in our homelands despite many attempts to thwart our present.

In *The Globe and Mail* in May 2015, Kathryn Blaze Carlson wrote an article about Cindy Gladue’s life with one paragraph that strikes me each time I read it:

“...Ms Gladue had big hair and big dreams. She wanted to beat the odds in her family and go to university. She didn’t know what she wanted to study, but she knew she wanted the school to be somewhere beautiful. She wanted to become a mother, and she knew, even then, what she hoped to call her children, having jotted down a list of her favourite names while nestled with a friend under a tree along the North Saskatchewan River.” (1)

I studied in a beautiful place and shared many secrets with friends along the North Saskatchewan River, which flows from the Rocky Mountains through our territory, an important

vein. We need to talk about the legal and political structures that result in Indigenous death, but let us not lose Cindy and Tina’s vibrancy in this move.

I write these words from Winnipeg, Treaty 1 territory and the homeland of the Métis Nation after driving across the prairies from the West Coast with my Anishinaabe friend, who is moving back to her territory from Vancouver. In February, the Indigenous community in this city reeled as Raymond Cormier was found not guilty in the second-degree murder of Tina Fontaine, an Anishinaabe teenager from Sagkeeng First Nation whose body was found wrapped in a duvet cover in the Red River in August 2014. Tina had suffered immense trauma in her short life; her father was murdered in 2011 and Tina was in the care of the Manitoba Child and Family Services.

It was Tina’s death that is credited with prompting The National Inquiry into Murdered and Missing Indigenous Women and Girls that began in 2017. The Federal Government is currently

considering extending the inquiry, which is supposed to examine the systemic reasons Indigenous women face high levels of violence. Whatever concrete outcomes result from the Murder and Missing Indigenous Women and Girls Inquiry, the Crown in Manitoba will not appeal Raymond Cormier’s acquittal, and Tina’s killer remains free.

A few weeks ago I went out for dinner with an friend who is also from Treaty 6, and we talked about what life would be like on the prairies had our treaty been honoured and upheld for the last 141 years. People in British Columbia often associate historic numbered treaties with swindle and surrender, but we have deep understandings of the treaty process as an act of love and visioning for future descendants. I know deeply that the ancestors had different lives in mind for Tina and Cindy.

Rarely do we get the space to envision a prairie Indigenous feminist future. We are caught reacting to an ongoing cycle of violence, but whispers of that world

exist in 3AM text message check-ins and the Saskatoon berries in my mom’s basement freezer. I come back to these words from my friend Erica often: “Always remember where you came from, *iskwes*: you are made of poverty and abundance; forged from nothing but a legacy of absolutely everything.” (2)



Emily Riddle: *nehiyaw iskewew. treaty feminist. reality tv devotee.*
On Twitter @emilyjaneriddle.

Works Referenced

1. Carlson, Kathryn Blaze. “More than a tragic headline: Cindy Gladue dreamt of a happy life.” *Globe and Mail*. 15 May 2015.

2. Lee, Erica. “In Defence of the Wastelands: Survival Guide.” *Guts Magazine*. 30 November 2016.



DISORDER REVISITED

CUP RACING, CAMBRIDGE AND STEPHEN HAWKING

words by Erica Leiren // illustration by Sunny Nestler
// photo courtesy of Erica Leiren



You could say it was thanks to rowing, that I met Stephen Hawking.

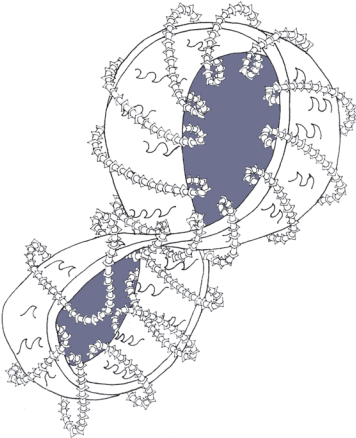
Rowing was the reason I was in Cambridge that Spring of 1994. I was stopping off in London to race as the international entrant in the Putney Town Regatta women’s novice sculls at the Thames Rowing Club.

Big picture: I was on my way to Norway to meet up with my dad and sister to celebrate 17 Mai in Voss. For Norwegians, May 17 is a really big deal. I would get to wear my cousin’s traditional folk dress for the parade, which was extra special.

I had discovered rowing in third year at UBC, and raced in 8’s and 4’s for two years under our fantastic, hard driving coach, Drew Harrison. I was a natural lightweight in a heavyweight world, but only the Men’s Crew fielded a Lightweight Crew, so I rowed with the heavies. Coach sent me to the Women’s National Lightweight training camp when I graduated in 1984, and at Elk Lake in Victoria, I got a taste of the pairs seat-racing style of team selection that *really* serious rowers experience.

After graduating, I took up sculling for fun. My rowing partner, Jeannine and I raced

doubles, so competing in a single, on the choppy, unfamiliar waters of the Thames in ‘94, was something new. I departed Vancouver with good luck wishes, as well as some teasing from our Burnaby Lake “boatman,” the legendary former Olympian



and National Team talent-spotter, Dick McClure, for entering what he called “just a cup race.” No matter, I was always in it to win it.

I loved stopping over in London anytime I was en route to Norway because I could visit Alison, my good friend and the bow woman from our 1982 / 83 novice year UBC Crew. (She would later coach a winning Cambridge Women’s Lightweight 8’s Crew at Henley.) Plus, it was a great way to get over jet lag before hitting the relatives in Norway.

This trip had the bonus of seeing my cousin, Greg, who was studying

for his PhD in Philosophy of Science at Cambridge. I had never visited Cambridge before, and the chance to see him, his wife and new baby, plus my aunt and uncle visiting from Vancouver, was too good to pass up.

When I arrived on the train from London, my relatives were at Cambridge Station to meet me. We walked back to the house in the perfect May weather, as nature hummed with the kind of English Spring you read about, but rarely experience. The fragrance of green plants and new blossoms wafted around us as we followed the path, and my aunt pointed out fresh nettles and the antidote plant that grows alongside.

Greg told me that he often encountered Professor Hawking along the path he took between home and school, but that the general agreement on campus was not to disturb his private time and thoughts. Also, he travelled quickly. When it was dark all that could be seen was his light, jolting at bumps and zipping along like some ground-level shooting star. Nonetheless, the aura of his magnificent intellect and spirit was everywhere, and imbued the great university with special pride and a sense of protectiveness towards him.

After a visit with the new baby, a peek into the hallowed King’s College Chapel, and a tour of the university’s historic and intimate laneways, we emerged into a quadrangle illuminated gold by the afternoon light. My eye

was drawn around the perimeter by the riotous lilacs that festooned it.

Not far from there, at the corner of a building, just outside the entrance (to his residence as my cousin later told me,) was the familiar figure of Professor Hawking, taking his ease in the sun, alone, and apparently lost in thought. This was a chance I could not miss. My relatives stood back aghast, while I walk-ran over, and with Canadian lack of formality, introduced myself:

“Hello Mr. Hawking,” I began, forgetting to use the correct Dr. or Professor, “My name is Erica. I’m visiting from Vancouver. Canada.” I paused for what I hoped was a respectful moment and then continued, “May I take a picture with you?”

My aunt, seeing me hold out my camera, approached cautiously. The few moments I waited for his answer seemed both ephemeral and timeless. I had to lean in close to see what he typed, just one perfect word: “Yes.”

Time sped up again. My aunt snapped the picture.

“Goodbye, thank you very much, Sir!” I said, and skipped excitedly back to my relatives. They couldn’t believe what I had just done, and congratulated me with undisguised delight.

Back to that singles race on the Thames — Alison beat me, and she still has the cup to prove it.

FILMSTRIPPED

R2R INTERNATIONAL FILM FESTIVAL FOR YOUTH

words by Alex Lenz // illustration by Emma Ng
// photo by Jamie Loh



The first few months of 2018 have been marked by youth-led political mobilization at an unprecedented scale. In the United States, students have been leading a campaign against gun violence, which saw thousands participate in March for Our Lives on March 24, including a demonstration in downtown Vancouver. At the provincial level, Green Party Leader Andrew Weaver has tabled a proposal to lower the voting age to 16, arguing that it would be an effective way of increasing civic engagement and voter turnout. Given the wide-scale

political actions of youth across the globe, it only seems fitting that 2018 marks the 20th anniversary of Reel 2 Real Festival (R2R), a local non-profit film festival for youth. With a focus on youth empowerment, R2R aims to equip young people with the tools they need to give their voices a platform, and film is one of the most effective platforms in the current age.

The festival runs from April 8 to 14 at the Roundhouse Community Centre and VIFF Vancity Theatre, and sees a lineup that speak to issues facing youth today. While the films are selected for a younger

audience, Tammy Bannister, the Director of Programming at R2R, says that the selection are all “films in their own right,” and have themes that appeal to all ages. This year’s program includes the acclaimed BBC’s nature documentary *Earth: One Amazing Day* and *High Fantasy*, a South African film about a group of teenagers grappling with identity within a post-apartheid context. R2R also features a cutting-edge display of virtual reality films, with the penultima being *theblu: Whale Experience*. Additionally, R2R shows a roster of short films made by youth across British Columbia in the Youth Filmmakers Showcase, an opportunity to show work and receive feedback from industry professionals.

The medium of film has never ceased to be influential since its invention. In the present day, with social media platforms like Snapchat and Instagram innovating the moving image, video is leveraged more and more by advertisers seeking to target younger demographics attracted to social media networks. Tammy points out that advertisers are increasingly employing the cinematic devices of film in their adverts. Given the power of social media and its ever-evolving presence in our daily lives, digital literacy is more important than ever, and R2R seeks to educate youth to adopt a healthy suspicion of the content they consume online.

“Social media has democratized

access for young people in a way we’ve never seen. Every bit of information is at our fingertips online. Now, it just becomes a matter of how you sift through all of that. And with the proliferation of ‘fake news’ entering this realm, how do you determine what’s real or not, when your leaders are telling you that the people who are lying are not lying? It’s such a crazy world to grow up in, there are so many complexities [...] Young people are not tuning out. They want to contribute, they want to be engaged, they want to have themselves heard. They just might not know how to do that, or they might not have the language to be able to do that,” explains Tammy.

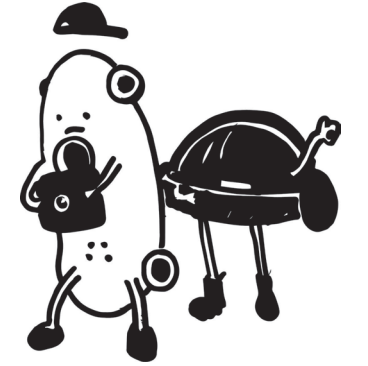
Beyond strengthening digital literacy, R2R gives youth opportunities for creativity. Alli McKay, a current student at Emily Carr University of Art + Design, is an independent animator and filmmaker who debuted at R2R in 2014 with their short film *Air Pressure*, when they were just 16-years-old. Now a young adult, McKay’s short animated film *Flash Flood*, which explores non-binary identity, will be showing this year. In a phone interview, Alli speaks to her appreciation of R2R: “It was one of the first times that I genuinely felt like I had a voice that people wanted to hear, and it gave me the motivation to keep going with my career.”

In addition to the Youth Filmmakers Showcase, R2R has separate adult and youth juries to select winners for the feature films and provide filmmaker

critiques. This grants the Youth Jury autonomy over their selection and allows them the rare experience of judging a film festival, which is usually regarded as an exclusive privilege in the film industry.

While R2R is a youth-oriented festival, the values fostered within the festival apply beyond the experiences of young people. At its core, R2R aims to bring the reel to reality by demystifying an industry that can seem exclusive to people of all ages. Given the mass mobilization of youth across the world, R2R is meeting a demand for digital literacy that will give young people the tools to join political dialogues. 2018 is the Year of Youth.

Reel to Real Film Festival runs from April 4-18 at the Roundhouse Community Centre and VIFF Vancity Theatre. Tickets and festival passes can be purchased online at r2rfestival.org





CRISSES ARE EXCITING, IN A HARROWING SORT OF WAY, and if you've spent any time in Vancouver, you'll know we're pretty good at them. Opioids, housing, losing a hockey game — you've got plenty of options to get your blood-boiling and your temper flared. But there's a new crisis in town that has locals buzzing, drawing the ire of creatives, concertgoers, and business owners alike: the music venue crisis. The only problem is that we don't have one.

To be fair, Vancouver has experienced some tumult recently in regards to live music spaces, and is still experiencing closures and displacement currently. The much-beloved Red Gate Arts Society is being shut down at the end of May, at the behest of perennial bogeyman and building-owner Chip Wilson (Lululemon, Low Tide Properties). So too is the Cobalt closing its doors, as the 108-year-old building has been deemed unsafe to operate by the City, and the extensive repairs needed to save the space have been consistently delayed by its owners, the Sahota family. But even combined with all the other rehearsal, performance and studio spaces that have been bricked up and bulldozed over the past decade, is this enough to consider what the city is experiencing as a *crisis*? The answer, per scholars and venue owners, is a cautious “No.”

Ryan McCormick is a Master of Public Policy, and a co-founder of the non-profit Safe Amplification Site Society that advocates for all-ages and grassroots art spaces in Vancouver.

“This is big money,” he says of the issues facing many local music venues today. “This is all very connected to the housing crisis and the gentrification of the city [...] So you can't just look at music venues on their own.”

McCormick isn't the only one to feel this way. The Rickshaw Theatre's manager and proprietor, Mo Tarmohamed, expresses similar concerns over the rising costs of running concert spaces today.

“Now that land values have become so lucrative, no venue can create enough revenue compared to what you might get if you develop that property for its best use,” Tarmohamed explains.

However, neither McCormick nor Tarmohamed see what Vancouver is experiencing today as unusual, or even unhealthy, for musicians and concertgoers. While each sees issues and room for improvement within the overall ecosystem of Vancouver's venues, neither feel that we are in a particularly dark time.

As Tarmohamed opines, “I really don't want to characterize what's happening now as a dearth of venues, because frankly, there are lots of venues around. People get fixated on the usual suspects: Richards On Richards, the Town Pump, the ‘Back in the day we had so many’ attitude [...] Venues open and venues close; it's just the reality of the way things are.”

Although McCormick and Tarmohamed find common ground on the effects that unaffordability have had on the city's music scene, and carefully cashier the notion that we're in the midst of a venue crisis, both express distinct opinions on what the City of Vancouver should be doing to prevent a crisis from truly happening.

“A lot of the regulations that have caused venues to close in the past are ostensibly geared towards increasing safety, or decreasing unsafe conditions,” says McCormick, citing

both his own research and personal experience. “But I think the problem with that approach, without encouraging a safer alternative, is people are just going to go into hiding more and more [...] So the regulations that are intended to promote safety end up promoting riskier behaviour.”

McCormick points to the significant turnaround in the City's attitude towards skateboarding since the 1990s as a reference point, going from a heavily policed act of delinquency to a protected and publicly supported activity. What's more, he notes the need to empower underground and



grassroots venues to keep them safe and accessible to all-ages, rather than simply fining and foreclosing them.

“In the wintertime, the City gives out free salt,” he says, making a comparison that the same should be done with music venues and safety equipment. “No one is like, ‘Let me see what angle your sidewalk is built at,’ [...] It's no-questions-asked, ‘You need this for safety, here you go.’”

While Tarmohamed agrees that less-than-official spaces need more consideration from municipal government, his position as a venue operator outside of the underground naturally shifts his focus.

“The perception of venue owners is that there's distrust from [the City] that owners are not responsible enough to conduct their business in a responsible manner,” he says. “So, they impose a whole bunch of rules they wouldn't on other businesses.”

In particular, Tarmohamed expresses frustration with hosting all-ages shows at venues like the Rickshaw. The lack of legal all-ages concerts in Vancouver is in no small part rooted in prohibitive liquor laws that restrict venues' ability to allow under-nineteens into shows with alcohol present. With more and more Vancouverites being driven out of the city due to

unaffordability, all-ages shows are one possible solution that Tarmohamed sees to help expand the Rickshaw's audience and keep their lights on.

“I'd love to have more shows that are all-ages, because, in essence, [young people] are the next generation of concertgoers,” he says. “They're perfectly welcome to go see the Lions, or the Whitecaps, or the Canucks, where drinks are served, and yet for some reason live music has this negative perception [...] because we don't trust venue owners to police the rules.”

While the City of Vancouver did respond to our request for comment, the statement they provided is limp to say the least. Per Communications Manager Lauren Stasila: “A variety of challenges facing musicians in the city, and suggestions for how the City can better work with the music industry, have been brought up throughout the engagement process for the Vancouver Music Strategy and will be a consideration as part of the recommendations provided to council this summer.”

Not much is known about the Vancouver Music Strategy, other than information provided in a recent press release. It's expressed purpose “is to increase the integration and awareness for the music industry by the City,” but details of *how* the City will better address the needs of the industry and its members are fuzzy. What's more, a glance at the Strategy's steering committee leaves much to be desired. Included are the co-chair of Music BC, the Executive Vice President of Music Canada, and two members of the symphony and



opera orchestras, among others. What the committee lacks, however, is any meaningful representation from independent and underground voices in Vancouver's music scene, opting instead for the guidance of figures either tied to government directly, or artists among the upper echelon. Though the steering committee will be advised by “individual artists, grassroots organizations, [and] youth, across a wide intersection of genres and ages,” it remains to be seen what the overall impact these groups will have on the final Strategy presented to City Council.

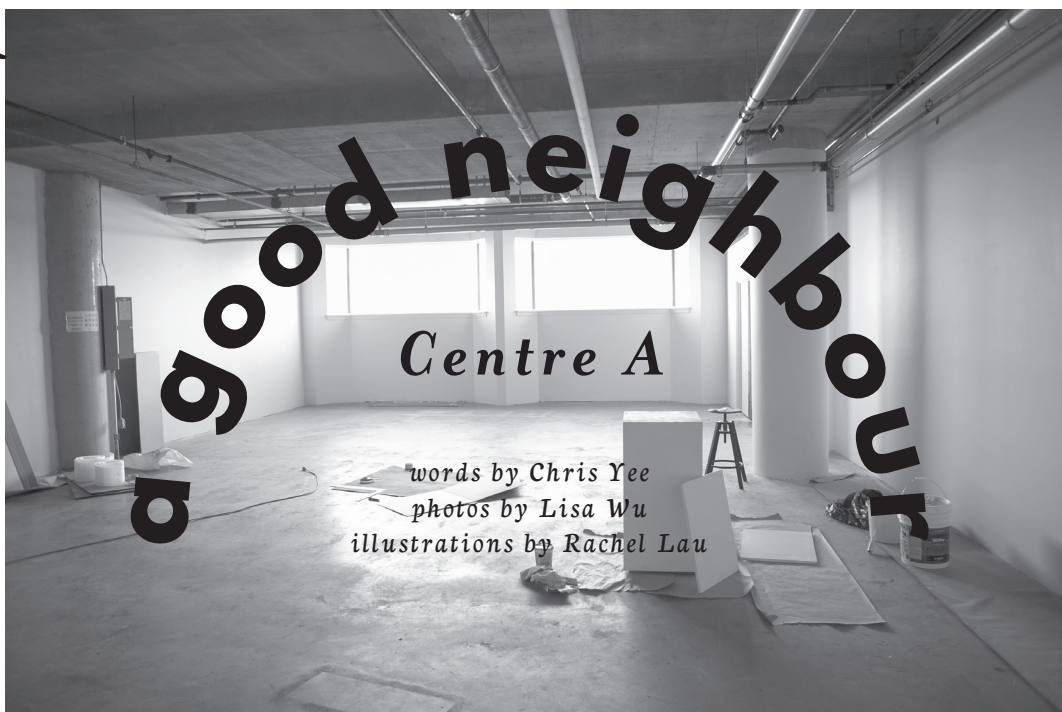
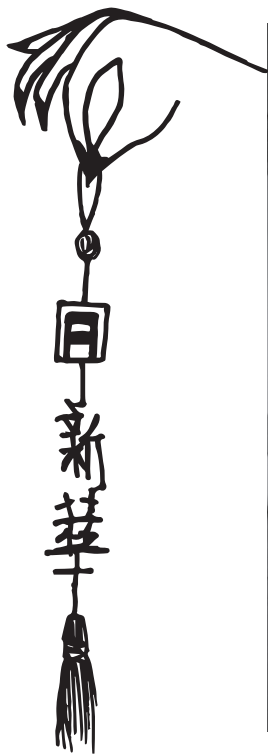
Though it feels rash to call what Vancouver is experiencing a genuine crisis of venues, that doesn't mean that more work isn't necessary. Between the concerns of McCormick and Tarmohamed, and the mounting issues of unaffordability and displacement felt city-wide, the municipal government has their work cut out for them with their shiny new Music Strategy, and whatever it truly entails.



TO VISIT THE NEW HOME OF CENTRE A IN CHINATOWN IS TO PUT ONESELF INTO THE MIDDLE OF THINGS: namely,

the second floor of the Sun Wah Centre, located a block away from the focal point of Chinatown's struggle against gentrification and displacement, the controversial (and cancelled) 105 Keefer Street condo project. The move from its previous location at 229 East Georgia Street to the Sun Wah Centre happened in December, and I was fortunate to sit down with Curator of Public Programmes, Shizen Jambor, to discuss it.

Centre A was founded as a non-profit artist-run centre in 1999 by Hank Bull, Zheng Shengtian and Stephanie Holmquist in response to what they saw as a gap in the representation of Asian art and artists in the Vancouver art scene. As Jambor puts it, the founders had an interest in "carving out space for [Asian and Asian diasporic artists], especially given that how much of Vancouver's population over the years has consisted of Asian people." Centre A hosts art exhibitions and has a public reading space — it houses "one of the best collections of Asian art books in the country," according to its website.



This is Centre A's third major move in its 19-year history, but Sun Wah is by far its largest and most stable home, having secured a 10+10+10-year lease on 3,300 square feet of space. Plans for the new space include a media room, a more accessible reading room, and an expanded gallery space, capable of serving as one large or two smaller exhibition spaces.

Even in the midst of moving and ongoing renovations, Centre A has maintained an active events schedule. In March, Centre A presented a pair of film screenings and talks in partnership with The Cinematheque (*Surname Viet Given Name Nam* [1989] and *Forgetting Vietnam* [2015] by Vietnamese-born experimental documentarian Trinh T. Minh-ha), and hosted the closing party for Cinevolution Media Arts Society's DocuAsia Forum, which included Christian Abi Abboud's documentary, *Ubuntu* (2017).

However, the relocation to Sun Wah wasn't always smooth. Centre A initially entered into negotiations to sublet a space in BC Artscape's portion of the Sun Wah Centre. When these discussions proved inconclusive, the gallery entered into a direct lease with the owners of the Sun Wah Centre.

Artscape is a point of contention in art scenes across the country. Though technically separate organizations, BC Artscape is affiliated with the Toronto-based Artscape, a self-identified "not-for-profit urban development organization." Both organizations operate in a similar way

according to a July 2017 article by Andrei Mihailuk for *The Mainlander*: that being the conversion of "underused properties," bought or leased with private and public capital, into spaces for "professional artists and registered not-for-profits," to be rented out at below-market rates.

However, as Mihailuk's piece attests, Artscape is an organization that is not without controversy in its hometown. Moreover, close involvement in large-scale redevelopment projects has become a core part of Artscape's model of "creative placemaking." Mihailuk gives as an example the role Artscape's Daniels Spectrum cultural hub played in the Daniels Corporation's redevelopment and gentrification of Regent Park in Toronto.

This is a concern that Jambor says Centre A recognizes, and seeks to address through its programming in Sun Wah Centre. "I think as an organization we're definitely interested in trying to make an effort to not be instrumentalized in the way that, say, [urbanist and author of *The Rise of the Creative Class*] Richard Florida's theories suggest that art spaces always are," she says.

Jambor continues, "I think that being here, we definitely want to try to figure out ways to not make the other people in the building feel that we don't care about them, or that we don't care about what they want or their interests, that we're not trying to push them away."

To wit, Centre A has always made a point of interacting with their neighbours, even if the experience is a little uncomfortable at first. "So far we've had a pretty good relationship with Alfred, who's one of the people who runs the flea market. We go and buy supplies there sometimes, and we've developed a rapport. But definitely coming in here, initially, there was a sense that people were maybe wary of us," she says.

Most of Centre A's signage and materials are translated into Cantonese, and some of Centre A's programming in the past few years has directly responded to the immediate Chinatown neighbourhood, including 2014's *M'goi/Do Jeh: Sites, Rites and Gratitude*, which featured Cantonese language classes and neighbourhood tours.

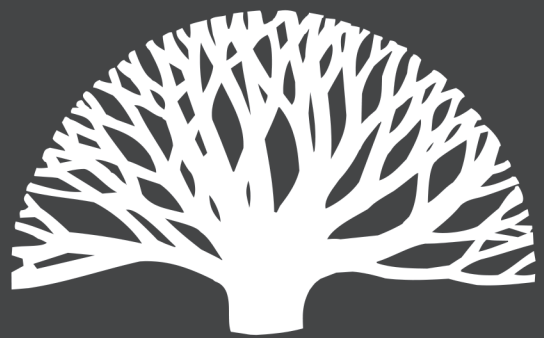
This commitment to responding to the people surrounding them is something that Centre A has learned over time. Jambor explains, "In our old space, we had Cantonese text saying 'All Are Welcome,' and that was in response to one of the elderly neighbourhood locals saying that, as a space, our signage wasn't very welcoming to Cantonese speakers because there was no way of knowing what was going on in [inside]."

Above all, Centre A seeks to "not aggressively assert [itself] as a sterile, clean space," explains Jambor. "I think that's often a thing art spaces can end up doing, even if they try to position themselves as 'oh no, we're attentive to those things.' At the end of the day, a sterile white box is still a sterile white box."

Jambor trusts that Centre A won't lose sight of its mandate and its responsiveness to its community as it grows as an organization. "A lot of our stuff is expansion and institutionalization, and making ourselves a stronger voice in the city, but I'm also interested in retaining attentiveness to things on a more local scale," Jambor concludes.



Upcoming exhibitions at Centre A include an installation by Brooklyn-based sound artist C. Spencer Yeh in partnership with the Deep Blue collective late this spring, and the fifth annual recent graduates' exhibition in June. Centre A will also take part in the Pacific Association of Artist Run Centre's SWARM19 in September, and will have a table at the 2018 Vancouver Art/Book Fair in October. For all upcoming programming and updates, visit centrea.org and follow them on social media.



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SPEAK UP

À voix haute - La force de la parole
DIRS Stéphane de Freitas, Ladj Ly | France | 2017
95 min
In French with English subtitles
In this moving, funny, and tightly edited documentary, the students of Saint-Denis are encouraged to find their voice. With the help of coaches, poets, and educators, they discover that language is one of the most powerful weapons anyone can have. Public speaking allows the speaker to make a stand for all.

FRIDAY, APRIL 13, 3:30 PM, VIFF's VANCITY THEATRE

A SILENT VOICE

Koe no katachi
DIR Naoko Yamada | Japan | 2017 | 130 min
In Japanese with English subtitles
Shoko is the first deaf person Shoya has ever met. Shoya's bullying forces Shoko to transfer to another school. Now in high school, and remorseful, Shoya seeks redemption for his shameful past. Yamada's work is an exceptional form of anime. This personal, intricate, and intensely realistic film dares us to empathize with the unfortunate behavior of a struggling teenager.

THURSDAY, APRIL 12, 6:30 PM, VIFF's VANCITY THEATRE
FRIDAY, APRIL 13, 12:00 PM, VIFF's VANCITY THEATRE



VILLAGE ROCKSTARS

DIR Rima Das | India | 2017 | 87 min
In Assamese with English subtitles
Dhunu is an observant and precocious girl who longs to play the guitar. *Village Rockstars* is a portrait of a young girl who is struggling to find her place in a world made for boys and men. Rima Das' exceptional storytelling instinct, effortlessly employs a language all her own. As writer, director, cinematographer, editor, and producer, she is much like Dhunu: a force which cannot be ignored.

FRIDAY, APRIL 13, 5:30 PM, VIFF's VANCITY THEATRE
SATURDAY, APRIL 14, 4:00 PM, VIFF's VANCITY THEATRE



HIGH FANTASY

CLOSING NIGHT FILM
DIR Jenna Bass | South Africa | 2017 | 74 min
Though apartheid formally ended in 1991, the weight of South Africa's colonial roots persist today. On a road trip to Lexi's farm, it's revealed that generations ago her white family stole swaths of land from black South Africans. After an uncomfortable night in the tent, they awake to learn that they've mysteriously switched bodies. Literally and figuratively inhabiting the discomfort of the unfamiliar, each person learns about the other's experience.

SATURDAY, APRIL 14, 7:00 PM, VIFF's VANCITY THEATRE



SCRIVENER'S MONTHLY: SHARON LOCKHART / JAMES BENNING

MARCH 1 / WESTERN FRONT

“Thanks everyone for coming to *Scrivener's Monthly*, though if you know anything about us, you'll know it's not monthly, but anytime we feel like it,” began Pablo de Ocampo, Exhibitions Curator at the Western Front. And for anyone who has been to a previous *Scrivener's Monthly*, you'll also know that attendance varies. For this instalment, featuring filmmakers Sharon Lockhart and James Benning, the Grand Luxe Hall was full.

Though busy, the room went silent when *Scrivener's Monthly* started. After a short land acknowledgement, de Ocampo invited Lockhart and Benning to introduce their films. Benning, whose *L. Cohen* (2018) screened first, opened with the line, “I was very influenced by a young poet who wore a suit.” He explained meeting Leonard Cohen, and perceiving him as someone who was always seeking a “spiritual window” through his music and poetry.

Lockhart kept the introduction of *Rudzienko* (2016) short, explaining that it was the second film she had made in Poland, and that it was “about resilience.”

L. Cohen is 48 minutes of a single shot of a farm field in Oregon. Ahead is what looks like a large stretch of green hay or alfalfa. To the left of the frame, perhaps 10 metres away, are a couple rusting barrels with some rubber tires leaning up against them, and a bright yellow plastic container next to it. To the right of the frame is some tractor equipment. A fence and telephone lines trail off to the right, with the faintest suggestion of a barn and a road in the distance. Directly ahead, many kilometres away, is a large mountain — Mount Jefferson — whose snowy peak is only barely visible through thin grey clouds. A bit of wind rustles the grasses. A microphone picks up the sounds of birds, flies, and what seems like the hum of airplanes overhead.

In his introduction, Benning had admitted, “You think nothing's happening, and then something's happening.” It isn't a spoiler to say this film was shot during last year's full eclipse, but I won't describe what that looks like, only that it is surreal. And Leonard Cohen is there, sort of.

The audience had been warned that *Rudzienko* would begin shortly after *L. Cohen* and when the lights came on, people rushed to refill their wine glasses and fight for better seats.

Rudzienko opens with a black screen and the voice of a woman speaking Polish, words of a poem that we would later see translated into English in white letters. The first scene is a landscape with crossroad where two flat bike paths meet. There is a large tree in the centre of the frame, being whipped by strong wind. Cumulonimbus clouds, textured like scoops of hard ice cream, float quickly by. A couple cyclists pass, and some girls emerge from the tree. A cloud blocks the sun, the sky goes dark, and the scene changes.

Now there is white text dialogue on the black screen, a back-and-forth conversation between two young women, about God and loneliness and people leaving. The next scene is a pine forest with some sunlight passing through. Two women are lying on the forest floor, one woman horizontal to the camera, with the other woman's head resting on her hip. The setting is calm. They speak to each other in Polish, and it becomes apparent that the dialogue from before is the translation of them speaking to each other.

And so *Rudzienko* continues like this, with young women interacting in scenic landscapes, broken by text dialogue. During the talk that followed the screenings, Lockhart explained that it was important to her to have the English text be separate from the Polish speaking, that she wanted the women featured in her film to “share their voices,” and for the viewer to experience the sound of their speech without distracting subtitles. It creates for a beautiful, intentional viewing and listening experience.

The question / answer period with Lockhart and Benning was more like a skit, interrupted by the occasional question. The filmmakers are longtime friends, colleagues and collaborators, and they teased each other at the front of the room.

As the evening concluded, people lingered in the Hall and the lobby downstairs, chatting up Lockhart and Benning, and savouring the last seconds of their charm. We left the Western Front a little more observant than before. —Leigh Empress

HIP.BANG! AT HOME: HIP.BANG! / HUNKS

MARCH 2 / IMPROV CENTRE

Having grown up religiously watching *Saturday Night Live*, I thought I knew what to expect from a live sketch comedy show as I settled into my seat at the Improv Centre. Turns out, I did not — what I saw was way cooler. *Hip.Bang! At Home* featured two sketch comedy groups, HUNKS, a group from Winnipeg, and Hip.Bang!, a comedy duo based in Vancouver. HUNKS took to the stage to kick off the show.

Consisting of Tim Gray, Quinn Greene, Matt Nightingale and Dana Smith, HUNKS' set was a whirlwind of joyful, playful and silly sketches that fully warmed my insides. The group expertly constructed scenarios that managed to tread the line between dark and light-hearted humour, by approaching dark or taboo subjects with childlike playfulness and enthusiasm. One sketch for example, featured a superhero called “Familyman,” a dad who failed pitifully as a hero during a bank robbery, but nevertheless was ‘super’ in that he'd be “cool with it if his son were gay,” and was always game to try out some “new slang.”

What made HUNKS such a pleasure to watch was the amount of fun they were clearly having while performing. Their aptitude towards silliness was very charming, and yet, I felt that each absurd or cartoonish move had been very carefully crafted and strategically placed, as the set was never confusing or too outlandish to be relatable. The audience was able to relax and enjoy the show knowing the next laugh was never far off.

Hip.Bang!'s set featured remarkably different themes from the first, which allowed for variety and a change of pace within the show. Consisting of Tom Hill and Devin Mackenzie, Hip.Bang!'s set took the audience on a total trip. The duo tackled the topic of surveillance and provided a hilarious and slightly eerie commentary on privacy (or lack thereof) in connection to our smart devices and reliance on social media. The duo used an ambitious amount of technology, creatively involving music, live video from multiple sources and several interactions with a Google Home smart speaker to produce countless shocking and hilarious moments where audience members discovered they themselves had become featured in the show, through various means of surveillance.

The show was underscored by some heart, as a rift formed in Tom and Devin's relationship, in the midst of the technological chaos that surrounded them, only to be brought together again by the end of the set. The creative ways that Hip.Bang! made use of technology in this half of the show were very impressive and totally shattered my expectations of what sketch comedy is capable of producing.

The performances in this show were truly creative and unlike any other comedy show I have seen in Vancouver. *Hip.Bang! At Home* was an absolute blast. —Maddy Rafter

STRONG WOMEN, STRONG MUSIC

MARCH 6 / FRANKIE'S JAZZ CLUB

When my friend and I arrived at the first night of *Strong Women, Strong Music* just before start time, Frankie's Jazz Club was so packed that we were seated at the table furthest from the stage, sharing it with a parent and their teenaged child. Put on annually in celebration of International Women's Day, this concert series features some of Vancouver's most prominent women jazz musicians.

Karin Plato, a co-founder and original performer of the series — who also programmed this year's three concerts on March 6, 7 and 8 — soon took to the stage to introduce the night's performers. Along with Laura Crema and Jennifer Scott, Plato established *Strong Women, Strong Music* twelve years ago to raise money for Atira, an organization that provides housing, counselling and other support services to Greater Vancouver women who have survived or are currently experiencing violence.

The first few songs of the night were instrumentals, performed by Brenda Baird on piano, Jen Hodge on bass and Ingrid Stitt on saxophone. The confidence and expertise with which these seasoned and accomplished musicians played, and the chemistry they displayed while doing so, made you see why Plato had thought them an ideal combination for this year's series. The audience was clearly very impressed, applauding enthusiastically each time one of the three finished a solo.

Vancouver-based Laura Crema, who studied music at Simon Fraser University, Vancouver Community College and the Banff Centre for the Arts, was the first vocalist to perform. Crema sang with a strong vibrato perfectly suited to jazz. My favourite song of her set was a rendition of “Feeling Good,” although a version of “How About You” in which she changed the lines “I like New York in June / How about you?” to “I like Vancouver in March / How about you?” was also a stand-out.

At the end of her set, Crema passed the mic on to Christie Grace, a solo artist who has collaborated with some of today's most notable Canadian and

American jazz musicians. Her light voice gave the set a dream-like feel, and the performance of “Let's Do It (Let's Fall In Love)” was especially romantic. I think it was during this song that the parent at our table started grooving in their seat, much to the visible embarrassment of their child.

The final vocal set was Candus Churchill's, a soulful singer originally from Louisville, Kentucky, who has toured across Canada and co-founded the Vancouver group, Gospel Experience. She created a real feel-good atmosphere in the restaurant through nonchalant banter and upbeat numbers like, “Orange Colored Sky.” You could tell how much fun she was having and it sure was infectious.

After Churchill's set, the three vocalists took turns coming back on to sing duets, and then ended the concert by performing one final song as a trio. During the scatting portion of this number, the mic was passed around between Crema, Grace and Churchill and then on to Hodge and Stitt, who were also talented vocalists in addition to their proficiencies on bass and sax.

When the last song was finished, the concert had gone 40 minutes over its estimated end time, but my friend and I agreed that an extra forty minutes of witnessing such a gifted and acclaimed ensemble was well worth it. —Hannah Toms

FUTURE STAR / STRANGE BREED / CLUB SOFA

MARCH 8 / THE AVANT-GARDEN

Bussing in the wrong direction for 20 minutes meant that I arrived at The Avant-Garden's International Women's Day show halfway through the first set of the night. Since I had never been to the venue, and was not familiar with any of the artists on the bill, I had no idea what to expect as I climbed the staircase to the club's second floor. What I found was a dimly lit room packed with people sitting cross-legged on the wooden floor facing future star, who knelt in front of a keyboard before a backdrop of red curtains.

future star's set was very in keeping with the laid-back atmosphere in the room. Through the repeating synth melodies, soft, ranging vocals and quirky lyrics, they played a very unique and inventive sort of indie pop that proved that simplicity can produce remarkable music. They kept up a friendly banter with the crowd throughout their set, jokingly complaining about how their knees hurt and improvising their setlist out loud as they went along. It took future star a couple tries before they nailed the synth intro to their song “i don't want you to look back and decide this was some kind of experience,” during which the crowd sat patiently and shouted out encouragements.

The mood in the space changed as people stood up in anticipation of Strange Breed's set. These self-identified queer feminist rockers were incredible, even more so considering that they have only been playing together since June 2017. Their songs combined complex drum beats, strong shout-singing reminiscent of Corin Tucker and both melodic and heavy guitar to produce powerful, upbeat grunge punk. The whole band played with plenty of positive energy, which they transmitted into their dancy audience. The positive atmosphere they created did not, however, disguise the seriousness of the issues addressed in some of their songs — “The C Word,” an homage to consent, and “Gun Control,” a challenge to the hypocrisy of the NRA. I must admit that my favourite moment of Strange Breed's set was when they covered feminist punk classic “Rebel Girl,” which turned into a giant sing-along with the crowd.

The third and final artist on the bill was indie group club sofa. They began their set with chill, down-tempo, distinctly surfy songs that featured jangly guitar melodies, slow yet inventive drum beats and beautifully bitter-sweet, almost haunting vocals. A notable shift was made after about the third song to a much punkier sound, when their drummer suddenly cranked up the tempo and started playing heavy beats and rolls. The rest of the band followed that energy, especially their frontperson who began jumping around and kicking the air and gesturing passionately along to their lyrics. During one of the pauses between songs, the group's drummer took the mic and expressed to us club sofa's stance that International Women's Day is for all women regardless of any of their other identities, to which the crowd fervently voiced agreement.

I strongly suggest that any fan of live music jump on an opportunity to attend a future star, Strange Breed, or club sofa show. The organizers, Hannah Sefidpour and Zoe Kompst, donated over 170 dollars of the night's ticket revenue to the Downtown Eastside Women's Shelter. A night of getting to see some of the Vancouver independent music scene's most stand-out artists, while also supporting a small venue and a good cause left me feeling pretty good. —Hannah Toms

CARMELAHHH COMEDY: WHERE ARE THEY NOW?

MARCH 9 / STUDIO 1398

At the time of writing, the answer to the titular question of this article would be Studio 1398 on Granville Island. On March 9, I had the pleasure of attending the 1 year anniversary of sketch comedy duo, Carmelahhh, comprised of Carla Mah and Racquel Belmonte.

Joined by performers, Brett Skillen, Rae Lynn Carson and Maarten Bayliss, who have appeared in other Carmelahhh productions, *Where Are They Now?* was a loosely connected production of comedy sketches, celebrating the past year’s worth of Carmelahhh productions.

The show featured original sketches with a largely improvisational quality which included callbacks to other Carmelahhh productions, such as *Lifetime of Damage*, *Birthday Night Live* and *Blockbuster World*.

Where Are They Now?, as a celebration of the young but promising career of the Carmelahhh duo, was so far their most ambitious production to date. Hosted in Studio 1398, the show had a much larger audience than their usual venue, Little Mountain Gallery. The change of venue was not without growing pains in the form of some minor technical hiccups at the beginning of the show. This can largely be attributed to communication issues between the venue and the production during the busy JFL Northwest Festival.

Those hiccups were overcome and soon forgotten due to the charismatic improvisational skills and crowd work of the performers. Before learning the reasons behind the technical issues after the show, I and other audience members were unaware of whether the missing sound cues were even a mistake at all and not just a well rehearsed skit.

Mah and Belmonte possess the rare mix of similarity and opposition of style that make for a compelling comedy duo. Their undeniable chemistry on the stage is offset perfectly by the duality of their respective performative personalities; Mah playing the gentle, wide eyed optimist to Belmonte’s world weary cynic.

The sketches were well rounded out by supporting performers Skillen, Carson and Bayliss, whose adept character work complemented each scene without stealing the show. I’ll be keeping my ear to the ground for any spin off comedy trios featuring the three.

Carmelahhh have announced that they will be performing a sketch comedy show every month this year. I recommend following them for details on the next show. You won’t be disappointed. —*Douglas Vandelay*

SKIM MILK / PLASTEROID

MARCH 15 / PLANETARIUM

I sat back in the darkness, watching the night sky slowly rotate above me. With every other seat in the Planetarium at the H.R. MacMillan Space Centre occupied with other stargazers, a natural hush fell over the room. The sky dissolved into the vaulted ceiling of the round room and the four members of Plasteroid stepped up to the stage.

With a few words of welcome from Owen Connell, multi-instrumentalist and leader of the project, Plasteroid launched the room into the expanse of the universe. Projections careened across the venue, filling the space with undulating neutron stars, streams of inter-dimensional light and ominous shadows cast by unknown planets. As the audience took a trip through the cosmos, Plasteroid’s ambient grooves soundtracked the journey. Connell’s synth and keyboard lines blended perfectly with Craig Aalders’ atmospheric guitar work; Nick Bermudez’s ever-gratifying bass parts filled out the low end and found a home with Graham Serl’s airtight drum beats. Channeling *Moon Safari*-era Air, Plasteroid brought together a perfect balance of groove and atmosphere, keeping the melodic and rhythmic elements of the music engaging enough to hold the attention of the room while still leaving space to get lost in the visuals overhead.

After a brief respite from the interstellar journey, Plasteroid cleared off the stage, and made way for Skim Milk, the ever changing solo project of clarinetist and composer Sam Davidson. In this iteration, Davidson was joined by guitarist Tom Wherrett, bassist James Meger and trombonist Ellen Marple. Without a rhythm section, Skim Milk was far less groove-oriented than the first act, but they kept the spacey ambience in the room maxed out. Navigating an anachronistic set of jazz-inflected instrumentals, adaptations of 17th Century flute works and futuristic synth-based compositions, the quartet held it all together with ease. While some of the projections from the Plasteroid set were repeated during Skim Milk, the room was transported to more terrestrial locations, including 360 degree forest and beach panoramas.

Near the end of the night, the projections faded away, replaced once again by the night sky almost imperceptibly rotating across the ceiling. Davidson took this moment to address the room to explain the shift of the music listening experience over the millenia — how hearing music was an intrinsically communal and interpersonal event all the way up to the advent

of recording technologies in the early 20th Century. Unplugging his clarinet, he stepped offstage and began to play, moving around the room. With the sound of his unamplified clarinet weaving through the seats in the room, the night’s trip through the expanse of space seemed to fully have landed back on earth, back home. —*Lucas Lund*

KELLARISSA (ALBUM RELEASE) / DEVOURS / HELLO, BLUE ROSES

MARCH 22 / RED GATE REVUE STAGE

Some shows are best served with spilled beers, tacky floors and a neighbour’s moshing ponytail whipping sweat into your eyes. Sometimes you want to settle into a plush red seat, drink in hand, and sit back to take in the artistry.

The latter was the case at the Red Gate Revue on Thursday as Kellarissa took to the stage for the triumphant launch of *Ocean Electric*, the third album (and first in seven years) from Larissa Loyva’s solo project. The launch was supported by a diverse mix of local talent which stood testament to Loyva’s long-term and varied involvement in Vancouver’s music scene.

Sydney Hermant opened the evening with a solo Hello, Blue Roses set. Hermant is one half of this project, alongside partner Dan Bejar, but alone she capably embodied their sound through dexterous juggling of guitar, flute and vocal loops. Hermant’s soaring folk voice, though, took centre stage, toeing the line between familiarity and heartbreak, and wedding offbeat literary phrasing with the shape and tone of ballad form.

The second opener was a dramatic change of pace. Devours is the solo project of Jeff Cancade, who approached his synth-laden beat-making station in a sequined jacket and thick, fierce, glittered brows, teamed with football shorts and sneakers – this was an artist who was not here to stand still. Although camp samples and heavy disco beats seemed an unlikely match for the theatre-style venue, Cancade skilfully built his set to showcase candid lyrics and earnest vocals in equal measure with euphoric, glitchy hooks. By closing track “Late Bloomer,” he had half the audience enrolled in his percussion section, and had built ample energy and anticipation for Kellarissa’s set.

And, from the moment Lovya took the stage – resplendent in a structured snakeskin jumpsuit, flanked by a quartet of backup singers in neck-to-wrist golden capes – it was clear that this set would not hold back on bells and whistles. The format was a stark departure from the one-person shows on which Kellarissa has built her reputation: not a loop pedal in sight, the orchestration relied on backing tracks and the choral (also shimmying) coordination of her fellow vocalists.

This meant the set followed not just the track listing, but also the acoustic palate of *Ocean Electro* very precisely – until, that is, the addition of unwelcome bells and whistles five songs in, when the stage’s smoke machines progressed from setting ambience to triggering a full-blown evacuation alarm. As the bells kept ringing, the track kept playing, and for a moment it seemed as though the whole spectacle could fall apart. But Kellarissa rose to the occasion: voices swelled and they saw out the song with renewed vigour, finishing “Mirabel” to a standing ovation that continued out onto the sidewalk.

When the show returned after a half hour interlude featuring a requisite appearance from the City of Vancouver’s fine emergency professionals, the strength of voice Lovya had summoned to drown out the fire bells didn’t fade away. Instead, she stepped more assuredly into her role as lead vocalist. In the penultimate song, “Hey Hey Rosé,” the ensemble reached their full potential as Lovya’s soaring lead converged with deftly layered backing in a choral totality powerful beyond the sum of its parts. If Kellarissa envisioned ‘ocean electro’ as a genre defined by ‘femme psych electronica’ – this was surely it. —*Zoe Power*

U.S. GIRLS / GROUP VISION

MARCH 25 / BILTMORE CABARET

meg Remy’s long-running U.S. Girls project is far away from its noisy lo-fi pop beginnings, but anyone interested in getting their ears blown out got their fix from opener Group Vision. They began their

set with droning vocal echoes before launching into an exhilarating burst of thrashing noise, which earned them plenty of cheers from the audience. They treated the venue to 30 minutes of blistering, nihilistic no-wave punk that was as uncompromising as it was, at times, oddly danceable. Their strongest moments came when they found themselves locked in a groove, recalling the twisted pop-hardcore of Brainiac but with a heavier, monochromatic sound palette. In contrast, their slower songs tended to drone on with few hooks to captivate.

U.S. Girls’ set mostly consisted of songs from their new record, *In a Poem Unlimited*, in which Remy collaborated with twenty musicians to twist the pop music of the twentieth century — particularly disco, soul, new wave and even hip hop — into something sharp, lively and original. With seven other musicians on stage, Remy gave these songs the dynamic live treatment they deserve. Guitar solos blared, a saxophone player stole the show more than once and the interplay between Remy and the backing vocalists perfectly embodied the drama and emotions contained in these songs.

While the music of U.S. Girls is rooted in the past, their lyrics are a direct comment on the ills of the present, abuse, harassment and political anger are at the forefront of these songs — the backing band is just a sugar coating. In one of the night’s most striking moments, Remy and a backing vocalist stood side by side in silence with their hands folded and their eyes looking down, much like how one would stand at a funeral. It was a brief moment of silence for the women in Remy’s songs, who’ve suffered nothing less than trauma and pain from the actions of men.

Highlights included the R&B shuffle of “L-Over” and the vaporous disco of “Window Shades,” but nothing else towered over the show as much as “Time” did. An extended new wave-funk workout à la Talking Heads’ *Remain in Light*, the song threw the crowd into a frenzy before slowly dissolving into a cacophony of noise and feedback that blared while the band walked off stage. As concertgoers screamed for an encore, the feedback faded and the soft, synth-driven theme from *Twin Peaks* began to play from the speakers. For most other artists, this reference would’ve been yet another wink to a TV show that’s been name-dropped to the point of cliché — but when Remy used it, it felt more like a tribute to Laura Palmer, the teenage protagonists whose murder and sexual abuse is the focus of the show.

Eventually Remy and a backing vocalist returned to perform a solo-guitar rendition of “Poem,” a beautiful song that pleads the world to do what’s right and learn to change for the better. As the only song on *In a Poem Unlimited* that’s driven more by hope than anger, it ended the night on a bittersweet, optimistic note. —*Joshua Azizi*

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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@citr.ca.

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

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CONSUMER REPORT - ENCOUNTERXXIST - FAKE TEARS
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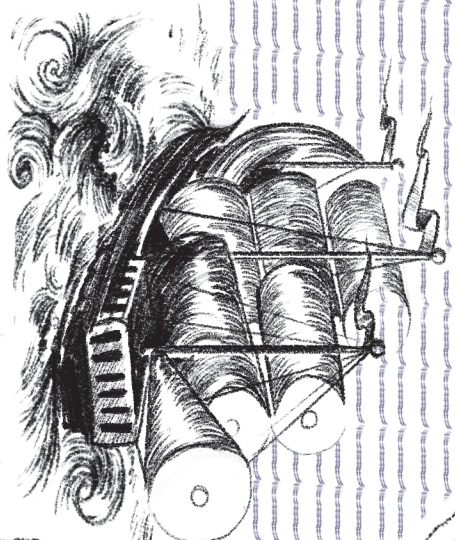
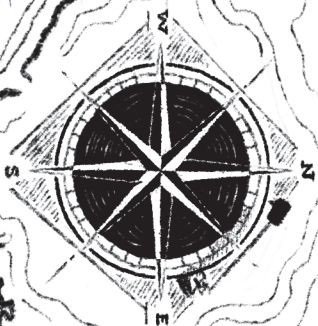
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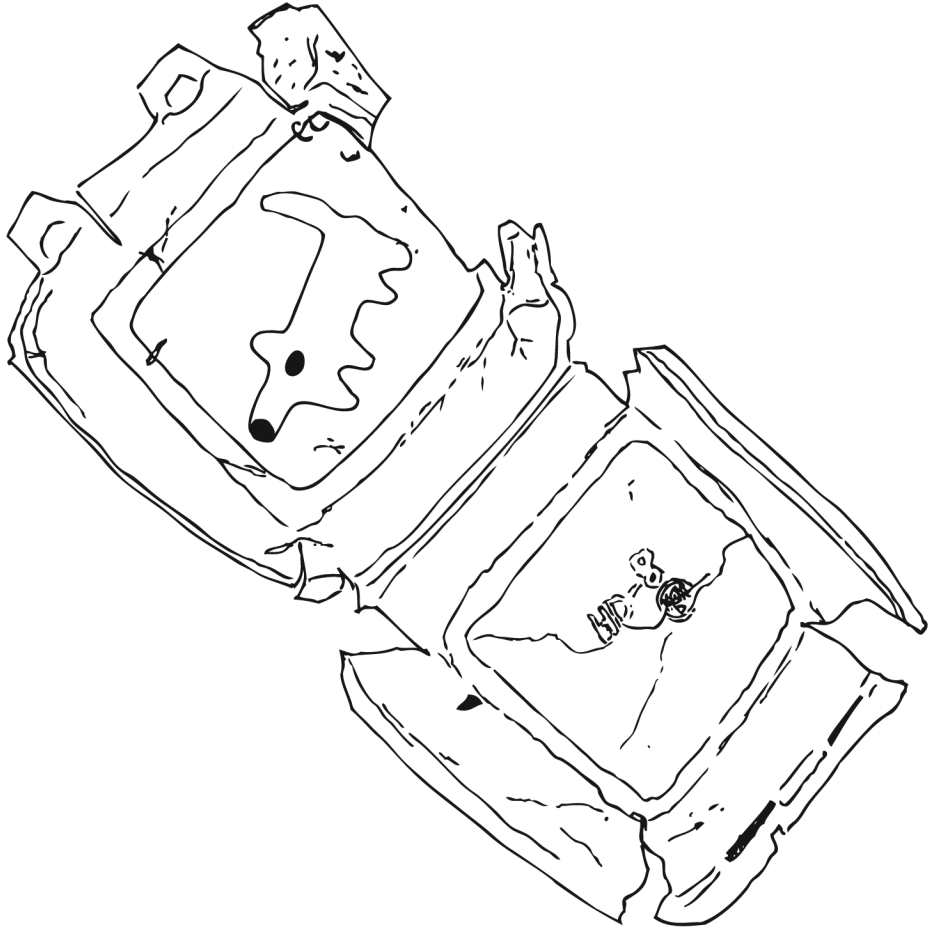
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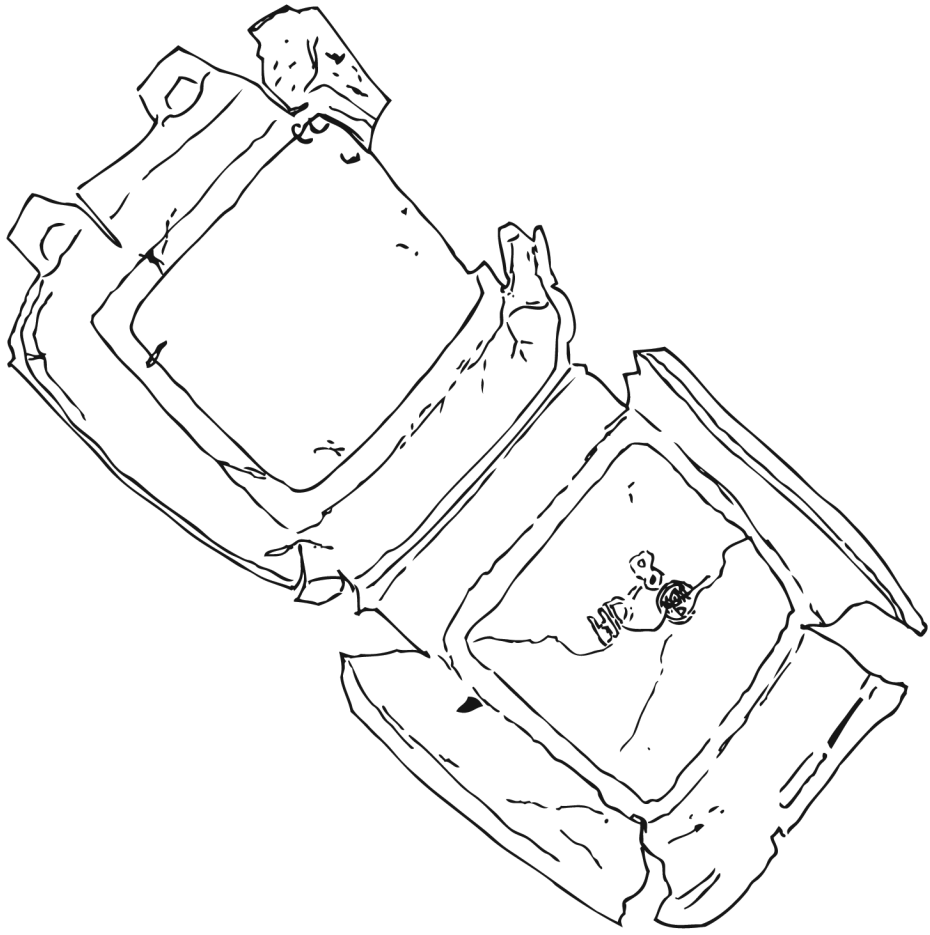
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BURESCUE

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BEASTIE
LOUNGE 7:30PM
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WILLIAM THE STORY
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HALL 7PM

Just Close PROCESS
SAT APRIL 7TH HALL 8PM

GO GO LOVE
FRI APRIL 13TH
HALL 8PM

DEREK PITTS
FRI APRIL 13TH
HALL 8PM

SEA BULLETS
FRI APRIL 13TH
HALL 8PM

DELTA JACKSON
SAT APRIL 28TH
HALL 8PM

INCANDEZENZA
LOUNGE 8PM
WED APRIL 18TH

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THURS APRIL 19TH
HALL 8PM

YLA
THURS APRIL 19TH
HALL 8PM

BAMB
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HALL 8PM

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FRI APRIL 20TH
HALL 8PM

VERSES
SAT APRIL 21ST HALL 8PM

SUN APRIL 22 HALL 2PM
JANGLE AND SHOUT
HILLVERSERS REMIXER

SUN APR 22 HALL 7PM
BUFFY SAINT-MARIE
MON APR 23 HALL 7PM

VAN SLAM FINALS
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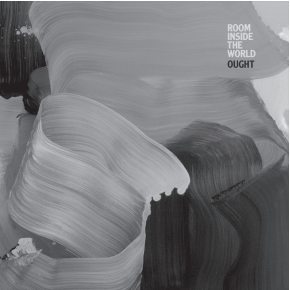
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* SUN MAY 20 - DAMIAN MCGINITY * SAT MAY 26 - FIESTA MEXI COLUMBIANA *
* SAT JUNE 16 - GLAM SLAM X - WRESTLING VS BURESCUE *
* THURS JUNE 21 - PANTHEON ROCCO - LOS FURIOS - THE RESIGNATORS *



OUGHT
Room Inside The World
(Royal Mountain)
16 / 02 / 2018

With their third LP, Montreal’s brightest post-punk group explores the reaches of the genre. Polished and tightly packed at a tidy 40 minutes, it proves to be their most accessible release to date. Wandering between droning guitar, upbeat rhythms and ballad-flavoured grandiose, the band seems to be displaying their flexibility. But along with this sonic diversity is a softening of the bite that has defined Ought’s sound. Through a strong execution, this shift comes across as less of a loss and more of a change of direction.

They waste no time in getting into it. The opening track, “Into The Sea,” does what its title suggests, plunging you right into the depths with heavy piano chords and the characteristic poetry of frontperson, Tim Darcy. Gradually, the song trades the piano for guitar, melancholy for aggression, and it builds into an electric tension.

Although Darcy’s vocal and verbal stylings draw obvious inspirations from David Byrne and The Fall’s Mark E. Smith, he brings his own charm. Abrupt, fluctuant, and at times soft as cotton, the singer evokes a whole spectrum of feeling. Sometimes he screeches, sometimes he whispers.

In only nine songs, there is enough lyrical substance to glut even the most literary listeners. Take the track “Brief Shield,” for instance, in which Darcy comments on the false securities of life and love, saying, “Hold my hand / I’ll be your someday / The shadow on the land, it creeps on patient / The ugly years of violent men too creep on.”

While the instrumentation wanders varied soundscapes, one follows willingly because Ought knows the direction. On “These 3 Things,” the listener is introduced to a funky, glitchy beat that just asks us to dance. And directly after, “Desire” is a five minute rise to new heights with a chorus of choir singers backing the vocals, and wrapping the song in a gospel sentiment.

Through highs and lows, *Room Inside The World* leaves the listener with a knowledge that much can be experienced on one record and even more encapsulated in a room. —*Judah Schulte*



LEATHAN MILNE
There is the Ground Beneath Us
(Self-Released)
23 / 03 / 2018

In March, Vancouver-based singer-songwriter, Leathan Milne, released his second album, *There is the Ground Beneath Us*. Lush, moody harmonies and folk fundamentals create a sound comparable to that of the Milk Carton Kids. However, the ambient undertones separate it from other folk albums.

In the text that accompanied the video premiere of “Now I Say Goodnight” on *Various Small Flames*, a U.K.-based indie music blog, Milne describes *There is the Ground Beneath Us* as having an unintentional “underlying theme of death and the passage of time.” This idea is emphasized by the atmospheric quality of the music, as it adds a lethargy and blurs the time signature of the background accompaniment. A message of optimism, however, equalizes the darker undertones. For example, in the song “That’s What I Was Thinking,” the lyrics, “But I just turned and waved goodbye / And then I’d get to wondering / If in the sea below / The siren’s song was hiding in the undertow / That’s what I was thinking when the water she went dry” are tinged with helplessness, but followed by “Then I heard you / Somehow beauty finds a way to never die,” where hope is reinstated.

The progression of the album follows peaks and valleys, characterized by uplifting string compositions that push the listener out of the melancholy of

the vocal harmonies. Milne’s talent, however, is demonstrated by his ability to tie the melancholy with the hopeful in both sound and message. —*Elizabeth Schwab*



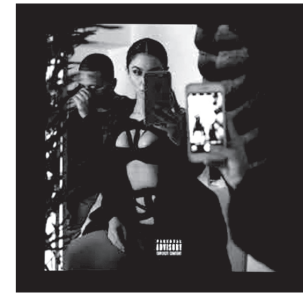
VI
blackwater
(Self-Released)
16 / 02 / 2018

Carrying a dark intensity that mirrors the complexion of her self-released singles, VI’s latest work, *blackwater*, carves itself a place in an accusingly poignant wasteland of failed love.

A striking contrast to the fluffiness of a typical pop song, “blackwater” — the eponymous song of the EP — transcribes into sound the faults of a past manipulative lover “[Who was] an anchor / Pulling [them] deep down into,” a corruption eloquently described by the obscure titular term, ‘blackwater.’ While the song’s subject matter is certainly not the most original in its characterization of a high-risk smooth-operator who masquerades passion, “blackwater” distinguishes itself through its unique intertwining of musical elements. Spanning a diverse range, the song ultimately manifests an impressively well-rounded sound with a captivating flow.

A voice, smoky with obscured passion, smoothly fluctuates to accompany haunting instrumentals in the ethereally brooding wonder that is “blackwater.” Leading in with a dreamily detached tone that gradually gains character through VI’s soulful vocals, the poignant chorus wilfully submerges the listener into an affecting mixture of melody and bass. By the end, the listener finds himself leisurely traversing a canal of sound that gives off the illusion of turbulence, which stands contrary to the tranquil balance that lends the song power.

blackwater is what you would listen to alone in a room lit subtly with the shadows of faceless people, as their silhouettes sway against the walls in time with the bass and you close your eyes, letting the idealistic resonance engulf you. Sustained by a slow tempo, it’s full of small bits and pieces that don’t particularly stand out on their own — but when meshed together, manufacture a sound that is singular. —*Angela Tian*



SETH KAY
Attention
(Northside Records)
01 / 12 / 2017

After your first listen of Seth Kay’s debut album, *Attention*, you could be forgiven for thinking that the Vancouver artist has at least a dozen releases under his belt. Though it may be his first album, Seth executes this project with a certain level of confidence and sophistication often absent in Vancouver hip hop. Clocking in at a fitting 35 minutes, *Attention* is an auditory vessel that fuses elements of hip hop, R&B and dancehall, held together by a cohesive set of comforting and moody instrumentals.

It is remarkably effortless to glide through the entire project in one sitting. The listener is never jolted by any tacky beat changes or overwhelmed by a roster of unnecessary and scattered guest features. In fact, the features of Zoey Dollaz and SIDE flow so well with the hypnotic foundation of the album that they go almost unnoticed.

As a result of this trance-like glide, Seth Kay’s vocals lead the way. *Attention* relies on Kay’s haunting and catchy hooks. Not to detract from his rapping skills, as he demonstrates his talent of integrating clever bars and diverse flows, but his R&B-inspired hooks on this project, such as on “Nobody New” and “Mine,” prove captivating.

The glue that holds together the LP, however, remains the instrumentals, and fortunately, they also deliver. The beats are booming yet subtle, and they are generally ambiguous enough to fit Kay’s versatile style. The two standouts have to be “No. 5 Orange” and “6 AM.” The artist evidently recognized this fact, as they were both released as singles. “6 AM” starts with mesmerizing strings, continues to drift with bouncy hi-hats and snares, and concludes with the captivating intro melody fading out into silence. It also features an incredibly suave and dark hook, cementing it as the album’s strongest track.

Repping his city with pride, Kay delivers one of the most cohesive and memorable albums to emerge from Vancouver’s hip hop scene over the past few years. Though he could benefit from some more lyrical variety, at this rate, he is poised to continue delivering rich and magnetic music in the years to come. —*Borna Atchian*



BASIC INSTINCT
Equinox
(Self-Released)
12 / 07 / 2017

If you’re a fan of getting lost in sludgy, wall-of-sound metal, Basic Instinct’s debut album is for you. At least, that’s the impression that *Equinox* gives with its opening track, an epic that starts softly and arcs into a classic, doom-and-gloomy riff that fails to fully satisfy.

Basic Instinct is good at doing what they do best: delivering dark, unfussy, slightly melodramatic heaviness. This is their strength, and it comes through on *Equinox*. But when it comes to crafting dynamic songs that keep you engaged from start to finish, there’s still much to be desired.

The most impressive moments on *Equinox* come when the band juxtaposes softness and slugginess. The front person’s growl adds a power to the refrain in “Sleep” that sets it apart from the other five items on the tracklist, and when they croon hypnotically on “Turn,” the listener is given a break from the first two, very in-your-face songs. The same goes for the beginning of the closing track, the relaxed-but-still-grim, “Saturn Returns.” Here, Basic Instinct displays delicate composition in a collection that’s often exorbitantly heavy.

Of all the songs, I can’t help but wonder why the band chose the second song as the title track for the EP. With its muddy guitars and predictable progression, it is easily the most generic song on *Equinox*, offering no more and no less than what you might expect from a sludge metal group. Other songs on the album seem to give much more attention to structure and style, and those are the songs that will keep *Equinox* fresh after a handful of listens.

Basic Instinct remains original with its frontperson’s monotone, shouty vocals. For its vocalist, moments of individuality, and dynamic, smooth production, *Equinox* is worth the listen.

As far as Vancouver’s metal scene goes, comprised of predominantly all-male groups headbanging and screaming with their hands cupped around the microphone, Basic Instinct stands out favourably. Assuming that the two-piece is still pinning down where its talents lie — which, in my opinion, is in its variety and experimentation with vocals and instrumentation — *Equinox* is an exciting and promising start. —*Aly Laube*



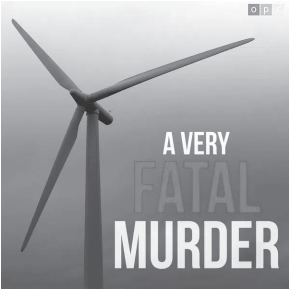
UNKNOWN MOBILE
Sharon & Vida
(Normals Welcome)
09 / 02 / 2018

Vancouver / Montreal producer, Unknown Mobile first came on the radar in 2016 with the aptly titled *No Motion EP* on local label ASL Singles Club. Two atmospheric ambient tracks of calming harmonics, nature sounds and light percussion were followed with a mildly dance-friendly house track, making the release primarily a domestic listen. Last year’s *Mixed Use* had a more DJ-friendly approach than its predecessor, with the standout “Four Sided Pebble” being well played by at least a few local selectors.

Sharon & Vida pushes in a similar direction as his previous release, combining elements of post-disco with ‘90s ambient house and hints of a new age influence. One of the standouts here, the title track “Sharon & Vida,” layers a memorable melody over ‘90s synths and prominent tribal hand percussion, providing a distinct post-disco vibe. The strongest of the four tracks is “Action Aguirre.” Acid techno leads are combined with washes of ambient synth which fade in and out over a pulsing upbeat bassline. Both of these tracks take elements from early electronic music akin to those reissued on labels like Music From Memory or RVNG. The first song of the B-side “Rain Game,” however, is more closely aligned with the sound of *No Motion*, focusing on a more laid-back, low tempo approach.

Like Unknown Mobile’s earlier work, *Sharon & Vida* provides a unique combination of stylistic influences, successfully melding dance-floor elements with some of the best aspects of ambient. —*Jeremy Rawkins*

PODCASTS



A VERY FATAL MURDER
(The Onion)
Podcast Series
2018–Present

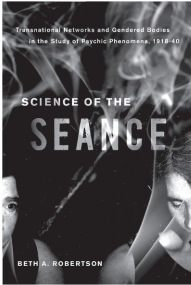
Would you listen to a comedic podcast if you are the main butt of the joke? How about if it specifically makes fun of you for listening to podcasts like itself? Had I known that *A Very Fatal Murder* — the inaugural parody podcast series from Onion Public Radio (OPR) — would be doing exactly that, I might have passed on reviewing this podcast. Luckily, I dove into the six micro-episodes blindly, and I gladly chuckled at my own expense as the writers took buckshots at my moral values as a true-crimes podcast consumer.

AVFM features a fictional podcast host / investigative journalist, David Pascall, who travels from his beloved New York City to Bluff Springs, Nebraska, a stereotypical model for a predominantly white, working-class town. In his unabashedly, self-important pursuit of the unsolved murder of Hayley Price, a story which he hopes to shamelessly exploit for cultural relevance, the listeners are confronted with implicit moral and ethical issues regarding the nature of true crimes podcasts. The fun part is that these issues are cleverly wrapped in a flurry of jokes. For example, whilst interviewing Hayley’s crying mother, David asks her to read an ad for “BoxBox,” a subscription for monthly goods that listeners can get a discount on if they use the promo code “Hayley.” In one simple joke, *AVFM* brilliantly synthesizes the exploitation of interviewees, the apathetic spectacularization of gruesome crimes and the looming commercial interests involved in narrative journalism.

On its surface, *AVFN* and its patronizing host are an explicit parody of serialized crime podcasts. The clunky piano keys of the intro and the journalist’s emotional attachment to his subjects are elements straight out of Sarah Koenig’s *Serial*. However, what elevates this show beyond a simple satire are the socio-political undertones of the story. From the outset David establishes himself as what’s been caricatured in the American media as a “coastal elite.” He gloats of New York City’s superiority and appoints himself a saviour, capable of solving this mystery for the working-class folks of Nebraska. Whilst laughing at David’s aloofness, I eventually had to question how different I was from this caricature. As the host later realizes, most podcast listeners (like myself) don’t think twice about news stories revolving inner city violence. Yet, we exoticize murders and crimes happening in non-metropolitan settings, a common backdrop for true-crime podcasts. To hide a subtle message like that within a rapid-fire sequence of auditory gags is a feat worth celebrating.

On the other hand, these refined critiques often get lost in a flurry of action. Plot lines involving a looney billionaire, the exploitation of interns, and an increasingly intelligent AI sidekick collectively overwhelm the listener. Stylistically, this spoof has the potential to be *Get Out*. But with its ceaseless punchlines and rapid pace within each sub-fifteen-minute episode, they end up feeling more like the *Scary Movie* franchise. Regardless, each episode is still funny as hell, and truthfully, that’s probably just the coastal elite in me talking. —Jong Lee

BOOKS



Beth A. Robertson
SCIENCE OF THE SEANCE:
Transnational Networks and Gendered Bodies
in the Study of Psychic Phenomena, 1918-40
(UBC Press)
2016

I don’t know how many people who pick up this book are reading it for the *intended* reason. I, like others I’m sure, was attracted by its promise of the occult. You could say that the title, *Science of the Seance* is a bit of a tease, as this book’s emphasis is really on the *science* over the seance. That being said, Beth A. Robertson’s balance of an academic and more relaxed writing is an easy read.

The introduction, aptly named “Groping in the Dark,” sets the context for the book. In the opening sentence, Robertson writes, “the subject of this study remains wedged between discourses of science and religion, matter and mind, materialism and metaphysics.” Robertson maps interest

in spiritualism, picking up at the end of the First World War. This post-war period, which saw mass grieving for soldiers and civilians, and which simultaneously saw advances in scientific method and more interest in psychology, marked an end of innocence. Although spirits had been summoned into salons for entertainment since the Victorian age, the seance became more interactive, more visceral and more urgent. Over the 20+ years that Robertson documents, the format of the seance changed dramatically. The mediums and the messages that passed through them reflected issues of the day that deeply divided and challenged society norms around gender, class and body politics.

The first medium the reader is introduced to is “Margery,” or Mina Stinson Crandon, who became internationally renown after her husband, a surgeon, recognized her talent for communicating with spirits in the early ‘20s. She channeled the spirit of her brother, Walter, who himself became a figure of note. Walter would appear through other mediums as well, including William Cartheuser, who famously channeled the voices of spirits through a trumpet. The surge of interest in communicating with the dead led to the founding of spiritualist retreats and research centres across North America and Britain. Dedicated researchers came together as the American Society for Psychical Research (ASPR), and circulated publications to share their findings. Some psychical researchers invented machines they believed could record empirical data to verify the seance, but they always had their skeptics.

Simply put, *Science of the Seance* is a study of the methods employed to measure spiritual activity, and the way these methods scrutinized, oppressed, and at times tortured the bodies of spirit hosts. Robertson does not question the validity of the seance itself, but the validity of the research around it, and the motivations of the researchers. The gender divide between mediums and scientists becomes increasingly apparent and increasingly relevant as this book progresses.

In the chapter, “Fragments of a Spectral Self,” Robertson writes, “much as the medium’s mind seemed in constant danger of pathological illness, so too did her body. Both required close monitoring by trained and predominantly male professionals. Through this lens of sickness and medical expertise, psychological investigators in turn justified their access to and close examination of the medium.” In graphic detail, Robertson describes the examination methods of researcher T. Glen Hamilton, and reprints his observations of an unconscious medium: “Jaw rigidly fixed. Eyeball is insensitive. No twingings of the eyelids. No sign of respiration. Pulse about 78. Rigidity at pelvis and knees absolute. Arms now more limp. Chin still set ... Completely insensible.”

I would like to add to my earlier statement. While this book is an easy read, it is not a light read. I put *Science of the Seance* down angry, less consumed by spectral manifestations than the eternal manifestations of patriarchy and misogyny. While the content of this study is frustrating at times, this book is an invaluable critique of a scientific approach to the paranormal during an era that is often celebrated for its technological and medical advancements. For those interested in gender studies and all things supernatural, *Science of the Seance* is a must-read.—*Esther Sun*

!!!

To submit music, podcasts, books or films for review consideration, please email Under Review Editor Maximilian Anderson-Baier at ur.discorder@citr.ca.
To media that applies, please send a physical copy to Discorder Under Review at CITR 101.9FM, LL500 6133 University Blvd., Vancouver, BC, V6T1Z1.

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APRIL

APRIL 4	PHANTOM THREAD RIOTHEATRE.CA FOR ADDITIONAL DATES A FANTASTIC WOMAN
APRIL 5	MARY AND THE WITCH'S FLOWER RIOTHEATRE.CA FOR ADDITIONAL DATES
APRIL 6	THE GEEKENDERS PRESENT XXX-MEN BURLESQUE *ALSO APRIL 7! THE BIG LEBOWSKI FRIDAY LATE NIGHT MOVIE
APRIL 8	LADY BIRD I, TONYA
APRIL 11	THE GENTLEMEN HECKLERS PRESENT HARD TICKET TO HAWAII
APRIL 13	DAN SAVAGE PRESENTS THE BEST OF THE HUMP FILM FESTIVAL ARMY OF DARKNESS FRIDAY LATE NIGHT MOVIE
APRIL 15	OSCAR-WINNER GARY OLDMAN IN DARKEST HOUR
APRIL 16	ANYA TAYLOR-JOY, OLIVIA COOKE, AND ANTON YELCHIN THOROUGHBREDS
APRIL 18	THE FICTIONALS COMEDY CO. PRESENTS IMPROV AGAINST HUMANITY SPRING FLING #IAHATRIO
APRIL 19	VANCOUVER PREMIERE! DELINQUENT
APRIL 20	INSTANT THEATRE COMPANY PRESENTS SHAKESPEARE AFTER DARK: THE SHAKE & BAKE SHOW HEAVY METAL FRIDAY LATE NIGHT MOVIE
APRIL 21	KITTY NIGHTS WEST PRESENTS EROTIC CITY: A LIVE BAND BURLESQUE TRIBUTE TO PRINCE
APRIL 22	EARTH DAY! DIRECTLY AFFECTED: PIPELINE UNDER PRESSURE DIRECTOR IN ATTENDANCE FOR Q&A!
APRIL 25	THE CRITICAL HIT SHOW A LIVE, IMPROVISED EPIC FANTASY! #DNDLIVE
APRIL 26	STORY STORY LIE DANGER ZONE
APRIL 27	BROADWAY BURLESQUE: A TRIBUTE TO MUSICALS SATOSHI KON'S PAPRIKA FRIDAY LATE NIGHT MOVIE



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QUEERCORE: HOW TO PUNK REVOLUTION. PHOTO: ALICE WHEELER

MRG
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UPCOMING SHOWS



April 26 - The Biltmore Cabaret

CASPER SKULLS
WITH GUESTS

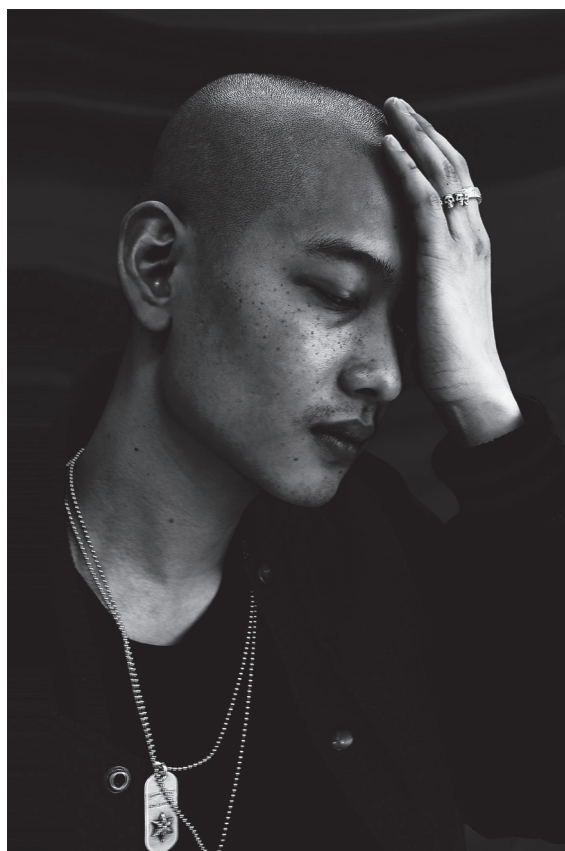
May 5 - The Biltmore Cabaret

WEAVES
WITH GUESTS

NICO DE TORRES

CULTIVATING COLLABORATION

words by Lexi Mellish Mingo
illustration by Alejandra Sanmaniego
photos by Kai de Torres



SITTING DIRECTLY ACROSS THE STREET FROM HASTINGS URBAN FARM, it occurred to me that Nico de Torres was not just simply a multi-disciplinary artist, but a unique manifestation of an urban gardener. When asked how he describes his work, Nico expresses slight frustration at the question. “I actually absolutely hate this part because, it’s funny, people always act weird when you tell them that you do more than one thing, especially when they’re extremely different, like photography and music. [...] People just don’t take you seriously.”

Despite this, Nico has cultivated a space where community and collaboration have allowed him to create a multi-faceted artistic role for himself, beyond labeled confines. As an art director, producer and photographer, Nico’s diverse capabilities offer a variety of services to his clients and friends. “I guess art direction is a big thing that I do. So for some artists, I’ll produce their record and then they’ll be like, ‘hey, can you do my album artwork,’” he beams.

In the realm of music production, Nico has been focusing on the second EP of local R&B artist and actor, Hayleau, alongside a number of collaborations with artists such as DaamCP, ACDATYOUNGNIGGA, Illyminiachi, and Withinroots. As for photography, Nico has recently shot for *Playboy Magazine* (featuring Hayleau), and is currently collaborating with */017 shop*, photographing editorials. From a range of work at both local and international levels, not just one but multiple projects are in bloom.

As the world moves at different speeds around us, there is a transcendent buzz that emanates from Nico as he talks about his work. With projects happening simultaneously, I was curious to hear about how he does it. “Some days I have a studio session at a certain time, but I might have a shoot at a different time on the same day. So, I’ll have to put on a different hat and switch my brain up,” says Nico.

“I guess my strength is putting all the pieces together and finding out what the glue is for whatever artist [I am working with], and pushing that,” Nico explains. It’s this glue-like quality that has enabled him to contribute to the converging of communities, and creating opportunities between sectors that often exist in isolation. “[There’s] this newer generation of artists — like the skate crew, the underground rap scene, the fashion crew, then there’s *017* — and everyone’s talking now, sharing ideas and collaborating” says Nico, “I think maybe like ten years ago, the skate world, the high-fashion world and music world weren’t even, like, aware of each other in Vancouver.”

“As I start doin stuff for me again, that’s when I build the inspiration and energy to be able to do stuff for other people.”

“[Through] working with local artists, I’ve become friends with the people first, then creation is like a natural byproduct of us just being together in the same room — whether it’s music, photo, art direction or graphic design.” It is clear through Nico’s work, that collaborating with other artists is also a point of self-fulfillment: “I think that what I love about collaborating is that you’re able to make something that you’ve never made before. You’re always going to be pushed by other artists.”

Although collaboration has proved fruitful for Nico, he admits that the need for more solo projects is critical. “As I start doing stuff for me again, that’s when I build the inspiration and energy to be able to do stuff for other people.” As for solo-projects, Nico has been focusing on songwriting for placements with other artists, as well as for film and television. He produced and co-wrote Hayleau’s second EP (featuring additional local artists Prado and DaamCP), and will be releasing a single from the EP sometime in April. Nico admits it might be his favourite song he’s ever worked on.

When asked what’s next for him, without any hesitation Nico replies, “I really want to like start taking [my] music and art to an international stage. I think from the very beginning that’s been my goal. [...] My whole thing now is to get my work to that level, as well as other artists in Vancouver, too — pushing them to see that they can produce the best possible shit, and be stoked about it.”

Nico derives momentum from exposure. He recalls the six months he spent in Los Angeles about two

years ago. Nico received positive feedback from the music community there, which, he explains, brought a sense of validation: “I didn’t really realize where I was at skill-level wise, in terms of production specifically. [...] People were kinda shocked that we were making the music that we were making. I had never really gotten that attention. It was love, really.”

And it’s that desire to transcend love that pushes Nico to continue producing spaces for self-growth and collaboration — not only for himself, but for Vancouver artists within his circle. A gardener nurtures and cultivates new life and through that they produce a space for themselves.



You can find Nico De Torres on Instagram @n.d.t.sound, or at soundcloud.com/nicodt.

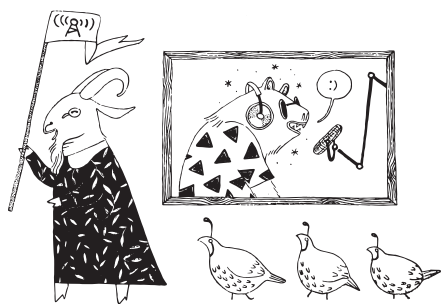
art rock? no. 31
FINALE @ robson square
hazy
strawberry
gretchensnakes
JSN
friday 04/27 7pm

art rock? no. 31 FINALE is a public project by casey wei with the support of ecuaad living labs, citystudio, & the city of vancouver public art program, taking place on unceded Coast Salish territories. #popularesoteric

“Nico de Torres”

HOW TO GET A RADIO SHOW

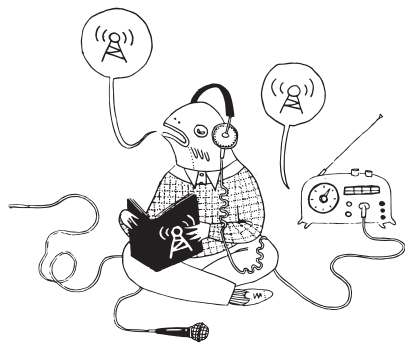
WORDS BY FATEMEH GHAYEDI // ILLUSTRATIONS BY KAT DOMBSKY // PHOTO BY JACOB MACLELLAN



AS THE SUMMER ROLLS AROUND AND THE UNIVERSITY OF BRITISH COLUMBIA CAMPUS BECOMES QUIETER, the airwaves never stop broadcasting at CiTR 101.9FM, our own volunteer and student-run, campus and community radio station. It's a hub through which you can hear different types of music, opinions, news and interviews, where you and others can freely make radio and have your voices broadcasted across the Lower Mainland. *Discorder* recently sat down with Madeline Taylor, CiTR's Programming Manager, to talk about the station and how you can get involved.

In addition to managing the grid, Madeline has been involved in radio since 2013: she coordinated the Women's Collective at CJSF 90.1FM and was on their Board of Directors until 2016, and was CiTR's Spoken Word Coordinator in 2015 before becoming Programming Manager in 2016. If you tune into CiTR on Thursdays from 4-5PM, and you can hear Madeline's own show, *Shoes On A Wire*. Suffice to say, campus-community radio is more than just a job for Madeline, but a passion.

CiTR represents voices that may not traditionally be heard in mainstream media, and empowers students and community members alike to become those voices. This is achieved through volunteering, contributing to *Discorder*, taking radio training and workshops, participating at events, or producing your own radio. It's a place you can always go to be recognized and have your voice heard, regardless of how you choose to do so. The steps to getting your own show are pretty straightforward, and open to anyone who's interested, with each step building off the last.



BECOME A MEMBER

Tours of CiTR / *Discorder* happen weekdays at 12PM during the school year, or by appointment with the Volunteer Manager (volunteer@cit.ca). Come to the station and have a look around and learn about the different things we do. At the end of a tour, you can sign up to become a member. A yearly membership is \$10 for UBC students or \$35 for community members, but money is never an obstacle to getting on air.

TRAINING SESSIONS

There are only three mandatory radio training sessions to learn radio, which cover everything from how to use the equipment and basic sound mixing, to all the rules and regulations of broadcasting.



PRACTICE

After training, you're going to need to hone the things you've learnt so far. There are a few ways you can do so through the station:

You can sit in on a live radio show to experience what it's really like in the booth. As Madeline explains, "It's just like finding a mentor, finding someone that you're comfortable with asking questions of, and seeing what their flow is because we can train you as much as we want, but ultimately, everyone figures out their own system."

A final practice step is doing a fill-in show. Here, you'll get to channel all of the skills you have learned into an open slot on air. You get to think about the specifics of what you want to do with your show — how you want to organize things, how you want your voice to sound, the mood you want to set. As a member, you also have access to the audio booths, and can book them out for some solo, hands-on practice.

PUT TOGETHER YOUR DEMO

By this stage, you should be able to visualize your hypothetical show enough to produce a small demo of what it might sound like. This is your pitch to the CiTR Programming Committee. How is your program different from what is currently on air? How does it fit in with CiTR standards and CiTR / *Discorder*'s mandate? Madeline's advice leading up to making your demo is: "Do lots of research. Do poking around in the things you're not familiar with, but also don't be afraid of showing us your personality because, ultimately, you're selling your taste. We care about your taste and what you think is cool, and that's what we want to showcase."

If you aren't really sure you want your own show, or are a bit intimidated, there are radio collectives you can join. "The collectives came out of a really careful look at who was



represented on CiTR's airwaves and realizing that there's a really big reason why more of a certain kind of person is represented. So we wanted to try and make clear, comfortable space for underrepresented people. [...] The intention behind the collectives is just to open up space for people," says Madeline. Within these groups, contributors can take on smaller roles, such as doing research for an episode, or working the boards, or hosting. Speaking about the collectives with Dezy Nair, Coordinator of the Accessibility Collective, she says, "They're a really great way to take baby steps, especially if you don't know where those baby steps are. Since you have a coordinator, there's also someone there that is watching your progress. [...] It's a really good way to get involved and there's a sense of community to it."

The great thing about CiTR is that you have a lot of room to play around with to create a show that relates to your interests and what you want to share, but there's also a great team and community behind it that is there to support and help you get there. Madeline explains, "There is the traditional, 'I'm going to get a music show' approach, but there are also things like getting involved with a collective, or coming in and writing for *Discorder*, or being a music department volunteer and helping decide what goes on our playlist. That's important, too. Having different people with different tastes is going to mean that more of other music is represented. There is so much more out there that needs representation and is excellent."

Campus-community radio, Madeline says, isn't just about expressing oneself, but sharing knowledge: "We're just trying to figure out different ways to change that culture so that it's not so homogenous. There's so much about arts, and politics, and music that I don't know about and that I want to learn about from new programmers who are going to make radio, and share with our listenership."

For more information, contact CiTR Programming Manager, Madeline Taylor: programming@cit.ca



ON THE AIR

MELANIE WOODS' INTO THE WOODS

words by Rachel Lau //

illustrations by Alison Sadler //

photo by Josh Gabert-Doyon



Tucked away in Studio C at CiTR, I meet with Melanie Woods for a quick chat about her show, *Into the Woods*, a weekly exploration of music by women and LGBTQ+ artists, Tuesdays on CiTR 101.9FM. We chat about her wild schedule and her passion for community radio — before she runs off to another meeting, of course.

Despite the busy day ahead of her, Woods is collected and relaxed. She sports a denim jacket plastered with vintage CBC Radio pins and buttons. One bright yellow button reads “CBC Radio Can” — this optimistic quote is reflective of Woods’ attitude towards leading a busy life. “I like to be able to do as much as I can, and contribute as much as I can, where I can,” she says, “That’s one of the reasons why I really throw myself into community radio. I have skills! I want to use them.”

I’ve come to know Woods through the Gender Empowerment Collective at CiTR. In addition to her role as collective coordinator, Woods is many things: a full-time UBC journalism student, a freelance writer, the host of *Into the Woods*. and a server at Yuk

Yuk’s Comedy Club. What she is not, is an amateur at work-life-radio balance. Hearing Woods describe the many roles she juggles, I think someone needs to get her a button that reads, “Melanie Woods Can.”

Reflecting on her secret to maintaining balance in her life, Woods’ explains that it centres around one principle, “I’ve learned a lot of management mechanisms over the years, of how not to make everything the end of the world.”

As much as Woods pushes to make things happen, there are certain aspects of her life she will not sacrifice: “I will always prioritize sleep. I love all the different things that I do, but I need an average of seven to eight hours a night and if I’m not getting that, then that’s bad,” she asserts.

In this precarious balancing act between radio, work and school, sleep is not the only thing Woods prioritizes. “I prioritize social stuff too. I do consciously make an effort to prioritize things outside of work-related things because I know it’s important,” she says.

While Woods has crafted some tried-and-true balancing mechanisms for her life, she is no stranger to the challenges of leading a bustling lifestyle. “I like to do stuff and be busy and have fun — sometimes to my own detriment and I need to learn to balance things out better, but so far so good,” says Woods. laughing. “I haven’t

broken yet. Come close. But not yet.”

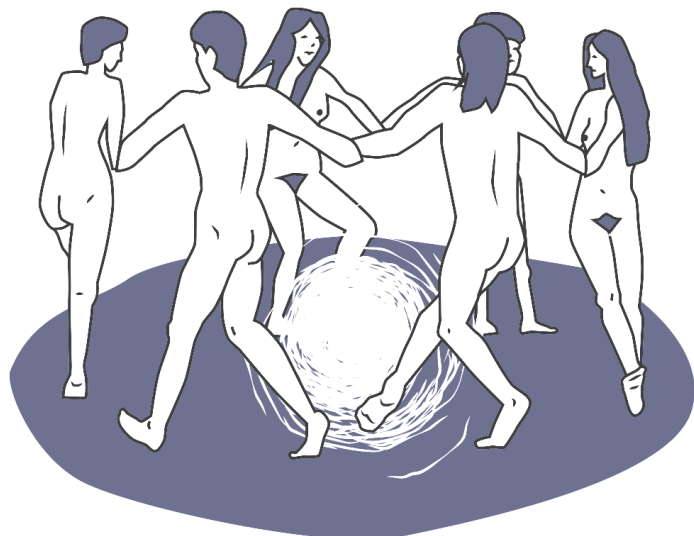
Not every moment of Woods’ busy life is glamorous. Much of what she does enables her to continue surviving in Vancouver. “The jobs are a big part of that. I don’t think I would work at Yuk Yuk’s purely for the passion. No disgrace to Yuk Yuk’s, but it helps me pay my rent,” she admits, chuckling as she continues, “Vancouver is not the cheapest place in the world to live, and going to grad school is not the cheapest activity in the world, so that’s a big factor of it.”

Busy schedule considered, there is one thing that Woods consistently makes room in her life for. “Community radio for me has always been a place of intense warmth and community and love. I think that’s a really important environment to prioritize having in your life. Whether it was back in Calgary and now here, it’s a warm place to come to,” she says.

When asked about what community radio means to her, she explains how her passion grew during her time at CJSW 90.9FM — the University of Calgary’s independent radio station. “I knew it would always be — not necessarily an escape — because I don’t want to say that my schoolwork and my work-work is something I need to escape from because I really enjoy it, but something that is just a different vibe, and a tone, and a community. Community radio is important. Tattoo that on my face,” Woods jokes.

Woods is a fountain of wisdom and one-liners. She speaks at a pace as fast as she moves through the world. And as our brief conversation comes to a close, she offers some advice to those who also lead busy lives: “Doing what’s fun is important. Just because something is fun, doesn’t mean it’s not useful.”

Into The Woods airs Tuesdays 3-4PM on CiTR 101.9FM or citr.ca. Archived episodes are available at citr.ca/radio/into-the-woods. To listen to the Gender Empowerment Collective’s show, *Intersections*, tune in early, airing Tuesdays 2-3PM. You can also follow Melanie Woods on Twitter @mel_a_woods



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for more info.)

CiTR 101.9FM PROGRAM GUIDE

	Monday	Tuesday		Wednesday	Thursday		Friday	Saturday	Sunday				
6AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'		CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES	CITR GHOST MIX	CITR GHOST MIX		6AM		
7AM					OFF THE BEAT AND PATH		CANADALAND				7AM		
8AM	BREAKFAST WITH THE BROWNS	QUEER FM		SUBURBAN JUNGLE	YOUR NEW SHOW		CITED	THE SATURDAY EDGE	YOUR NEW SHOW		8AM		
9AM					CULT! FROM THE UBYSSEY	CONVICTIONS & CONTRADICTIONS YOUR NEW SHOW	MIXTAPES WITH MC & MAC		9AM				
10AM	YOUR NEW SHOW	YOUR NEW SHOW		POP DRONES	ROCKET FROM RUSSIA		THE REEL WHIRLED	SHOOKSHOOKTA	SHOOKSHOOKTA		10AM		
11AM		MORNING AFTER SHOW			U DO U RADIO						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		YOUR NEW SHOW			POWER CHORD	1PM	
2PM	YOUR NEW SHOW	INTERSECTIONS		UNCEDDED AIRWAVES	ASTROTALK		BEP! CRESPLAN PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	2PM		
3PM		INTO THE WOODS		KEW IT UP	YOUR NEW SHOW						3PM		
4PM	DOUBLE SPACE	YOUR NEW SHOW	ALL ACCESS PASS	SHOES ON A WIRE		NARDWUAR PRESENTS	4PM						
5 PM	THE LEO RAMIREZ SHOW	WORD ON THE STREET		ARTS REPORT	DEMOCRACY WATCH		THE UBC HAPPY HOUR	MANTRA	CHTHONIC BOOM!		5 PM		
6PM	FINDING THE FUNNY	FLEX YOUR HEAD		YOUR NEW SHOW		YOUR NEW SHOW	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA		NOW WE'RE TALKING	6 PM	
	YOUR NEW SHOW												
7PM	EXPLODING HEAD MOVIES	CRIMES & TREASONS		YOUR NEW SHOW	SAMS QUANTCH'S HIDEAWAY			NIGHTDRIVE95	MORE THAN HUMAN		7PM		
8PM				MIX CASSETTE								C1 RADIO	
9PM	THE JAZZ SHOW	YOUR NEW SHOW		THE NEW ERA		LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL	SYNAPTIC SANDWICH		TRANCENDANCE		9PM
10PM				NINTH WAVE				CANADA POST ROCK					10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW		YOUR NEW SHOW		COPY / PASTE		THE MEDICINE SHOW	RANDOPHONIC		THE AFTN SOCCER SHOW		11PM
12AM				YOUR NEW SHOW									12AM
1AM	CITR GHOST MIX	CITR GHOST MIX		CITR GHOST MIX		AURAL TENTACLES		THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA		CITR GHOST MIX		1AM
2AM							2AM						
LATE NIGHT											LATE NIGHT		

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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@ctr.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: breakfastwiththebrowns@hotmail.com

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

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

Contact: programming@ctr.ca

THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL

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

Contact: leoramirez@canada.com

FINDING THE FUNNY

6PM-6:30PM, TALK

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

Contact: programming@ctr.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@ctr.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@ctr.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](https://twitter.com/sonicvortex)

THE COMMUNITY LIVING SHOW

1PM-2PM, TALK/ACCESSIBILITY/ DISABILITY

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 Clogs and Friends.

contact: communitylivingradio@gmail.com

INTERSECTIONS

2-3PM, 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@ctr.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@ctr.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](https://twitter.com/@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@ctr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

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

Contact: dj@crimesandtreasures.com
www.crimesandtreasures.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 aofative musical heritage of Canada.

Contact: programming@ctr.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@ctr.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@ctr.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, Talk with Guests.

Contact: programming@ctr.ca

UNCEDDED AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY

Unceded Airwaves is in its third season! This team of Indigenous and non-Indigenous folks produce a weekly show on Indigenous issues, current affairs, entertainment, culture and news - all centering Native voices. Come make Indigenous radio with us!

Contact: programming@ctr.ca
[Follow us @uncededairwaves & facebook.com/uncededairwaves](https://www.facebook.com/uncededairwaves)

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@ctr.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@ctr.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@ctr.ca

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@ctr.ca

MIX CASSETTE

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

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

Contact: programming@ctr.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@ctr.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@ctr.ca

■ THURSDAY

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@ctr.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: programmingctr.ca

CULT! FROM THE UBYSSIEY

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 Ubyssiey — 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 Ubyssiey staff writer Olamide Olaniyani

Contact: Twitter | @UbyssieyCulture

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,
[@lima_tzar](https://www.instagram.com/lima_tzar),
[facebook.com/RocketFromRussia](https://www.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@ctr.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](https://www.facebook.com/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@ctr.ca

ASTROTALK

2PM-3PM, 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@ctr.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@ctr.ca

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE

Reworked as a music show with the occasional sprinkle of commentary, Shoes On A Wire is back. As always, stories, interviews, and hot takes will make an appearance, but mostly you'll hear sweet tunes.

Contact: Twitter | @shoesonawirepod
[Instagram | @Staunchitters](https://www.instagram.com/@Staunchitters)

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@ctr.ca

NO DEAD AIR

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

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

Contact: Facebook | NoDeadAir

C1 RADIO

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

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

MIXTAPES WITH MC AND MAC

9AM-11AM, ROCK/POP/INDIE

Whether in tape, cd, or playlist form, we all love a good collection of songs. Join us every Friday morning at 10 for a live mixtape with musical commentary. Who knows what musical curiosities you will hear from Matt McArthur and Drew MacDonald!

Contact: programming@ctr.ca

THE REEL WHIRLED

11AM-12PM, TALK/ FILM

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

Contact: programming@ctr.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/ THEATRE

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

Contact: daveradiopodcast@gmail.com

BEPI CRESPAN PRESENTS

2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC

CiTR's 24 HOURS OF RADIO ART in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general CRESPAN@ weirdness.

Contact: Twitter | @bepicrespan

NARDWUAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

Join Nardwuar, the Human Serviette for an hour and a half of Manhattan Clam Chowder flavoured entertainment. Doot doola doot doo... doot doot!

Contact: http://nardwuar.com/rad/contact/

THE UBC HAPPY HOUR

5PM-6PM, TALK/NEWS

CiTR 101.9FM MARCH CHARTS

	Artist	Album	Label
1	Freak Heat Waves*	Beyond XXXL	TELEPHONE EXPLOSION
2	U.S. Girls*#	In A Poem Unlimited	ROYAL MOUNTAIN
3	Rio By Night*#+	Yet The World	SELF-RELEASED
4	Frigs*#	Basic Behaviour	ARTS & CRAFTS
5	Kellarissa*#+	Ocean Electro	MINT
6	Ought*	Room Inside the World	ROYAL MOUNTAIN
7	Shitlord Fuckerman*+	Hot Blood & A House For A Head	SELF-RELEASED
8	Tough Customer*#+	Rockgasm	SELF-RELEASED
9	Nap Eyes*	I'm Bad Now	YOU'VE CHANGED
10	Basic Instinct*#+	Equinox	SELF-RELEASED
11	Charlotte Day Wilson*#	Stone Woman	SELF-RELEASED
12	Black Wizard*+	Livin' Oblivion	SELF-RELEASED
13	Shrouded Amps*#+	World Well Lost	SELF-RELEASED
14	Holzkopf*+	House of Aud	SELF-RELEASED
15	Buffy Sainte-Marie*#	Medicine Songs	TRUE NORTH
16	Milk & Bone*#	Deception Bay	BONSOUND
17	In Mirrors*+	Escape From Berlin	ITALIANS DO IT BETTER
18	Hollow Twin*#+	The River Saw Everything	SELF-RELEASED
19	Russian Tim And Pavel Bures*#+	SuperHit & The Other Song	SELF-RELEASED
20	Wooin#	Daydream Time Machine	BA DA BING!
21	Various*+	Tenderly Industrial Vol. 1: A Compilation of West Coast Guitar	SELF-RELEASED
22	The Lonesome Ace Stringband*	When The Sun Comes Up	SELF-RELEASED
23	Faith Healer*#	Try :-)	MINT
24	The Breeders#	All Nerve	4AD
25	Kristi Lane Sinclair*#	The Ability To Judge Distance	COAX
26	Puzzlehead*#+	(artless)	AGONY KLUB
27	Bjork#	Utopia	ONE LITTLE INDIAN
28	Kristian North*	The Last Rock N Roll Record	LONE HAND
29	Laila Biali*#	Laila Biali	CHRONOGRAPH
30	Chris-A-Riffic*+	Post-Season	SELF-RELEASED
31	No Museums*	It All Begins to Feel	SELF-RELEASED
32	Champion Lawnmower*#+	Babies	SELF-RELEASED
33	Be Afraid*+	One More Year	SELF-RELEASED
34	Necking*#+	Meditation Tape	SELF-RELEASED
35	Jonathan Kawchuk*	North	PAPER BAG
36	Palm#	Rock Island	CARPARK
37	Parkland*+	Affiliates 2	OFFSEASON
38	Suss	Ghost Box	SELF-RELEASED
39	Rowen Porter*#+	Everything at Once	SELF-RELEASED
40	Raine Hamilton*#	Night Sky	SELF-RELEASED
41	Ivy. The Pulse*#+	Chameleon	SELF-RELEASED
42	Suuns*	Felt	SECRET CITY
43	Superchunk#	What A Time To Be Alive	MERGE
44	ACTORS*#+	It Will Come To You	ARTOFFACT
45	Soccer Mommy#	Clean	FAT POSSUM
46	Shopping#	The Official Body	FATCAT RECORDS
47	Johnny Jewel	Digital Rain	ITALIANS DO IT BETTER
48	Sarah Cripps*#	Sarah Cripps	SELF-RELEASED
49	Holy Motors#	Slow Sundown	WHARF CAT
50	Pale Red*#+	Heavy Petting	SELF-RELEASED

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian, those marked plus (+) are local, and (#) are femcon. To submit music for air-play on CiTR 101.9FM, please send a physical copy to the station addressed to Miles Black, 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@ci-tr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

OUT SOON!

CiTR 101.9/DISORDER MAGAZINE AND MINT RECORDS PRESENT

POP ALLIANCE Vol. 3

Release Show: Friday, April 13th
The Astoria (769 E. Hastings)
w/ Swim Team,
Tough Customer, Devours
+ Chris-a-riffic

Available for Record Store Day!

Peach Kelli Pop
Which Witch
Limited edition
6 song 7 inch EP

Out June 22: LP/CD/CASS/Digital

KELLARISSA
OCEAN ELECTRO
LP/CD/DIGITAL OUT NOW

mint records

www.mintrecs.com @mintrecords

Canada FACTOR

This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters. Ce projet est financé en partie par FACTOR, le gouvernement du Canada et les radiodiffuseurs privés du Canada.

Please support

VANCOUVER

girlsrockcampvancouver.ca

HINDS

JOEY BADA\$\$

Timbre
EST. 1981
CONCERTS

UPCOMING SHOWS IN VANCOUVER!

April 4
KATE NASH
Imperial

April 6
SURE SURE
Fox Cabaret

April 6
GRIEVES
Fortune

April 8
THE SOFT MOON
The Biltmore

April 11
THE BREEDERS
Commodore Ballroom

April 14
DR JOHN COOPER CLARKE
Biltmore Cabaret

April 15
LO MOON
The Cobalt

April 16
ANDREA GIBSON
St. James Hall

April 17
CARPENTER BRUT
Imperial

April 21
MANU CROOK\$
Fortune

April 24
PHOEBE BRIDGERS
The Cobalt

April 26
WILD CHILD
Fox Cabaret

April 27
CHARLOTTE CARDIN
Biltmore Cabaret

April 27
FLATBUSH ZOMBIES
Vogue Theatre

May 1
INJURY RESERVE
Fortune

May 4
RAINBOW KITTEN SURPRISE
Vogue Theatre

May 8
EZRA FURMAN
Fox Cabaret

May 8
UNKNOWN MORTAL ORCHESTRA
Commodore Ballroom

May 9
PREOCCUPATIONS
The Astoria

May 9
HORSE FEATHERS
Fox Cabaret

May 12
JOEY BADA\$\$
Vogue Theatre

May 12
DESERT DAZE
CARAVAN II **ARIEL PINK**
Commodore Ballroom

May 13
WASHED OUT
Commodore Ballroom



May 14
THE GLITCH MOB
Commodore Ballroom

May 17
MOUNT KIMBIE
Imperial

May 20
POPTONE
Rickshaw Theatre

May 20
SMALLPOOLS AND GREAT GOOD FINE OK
Imperial

May 21
HINDS
Biltmore Cabaret



May 21
THE BRIAN JONESTOWN MASSACRE
Vogue Theatre

May 29
LAKE STREET DIVE
Commodore Ballroom

June 4
DAMIEN JURADO
Biltmore



Tickets & more shows at timbreconcerts.com