

DISCORDER

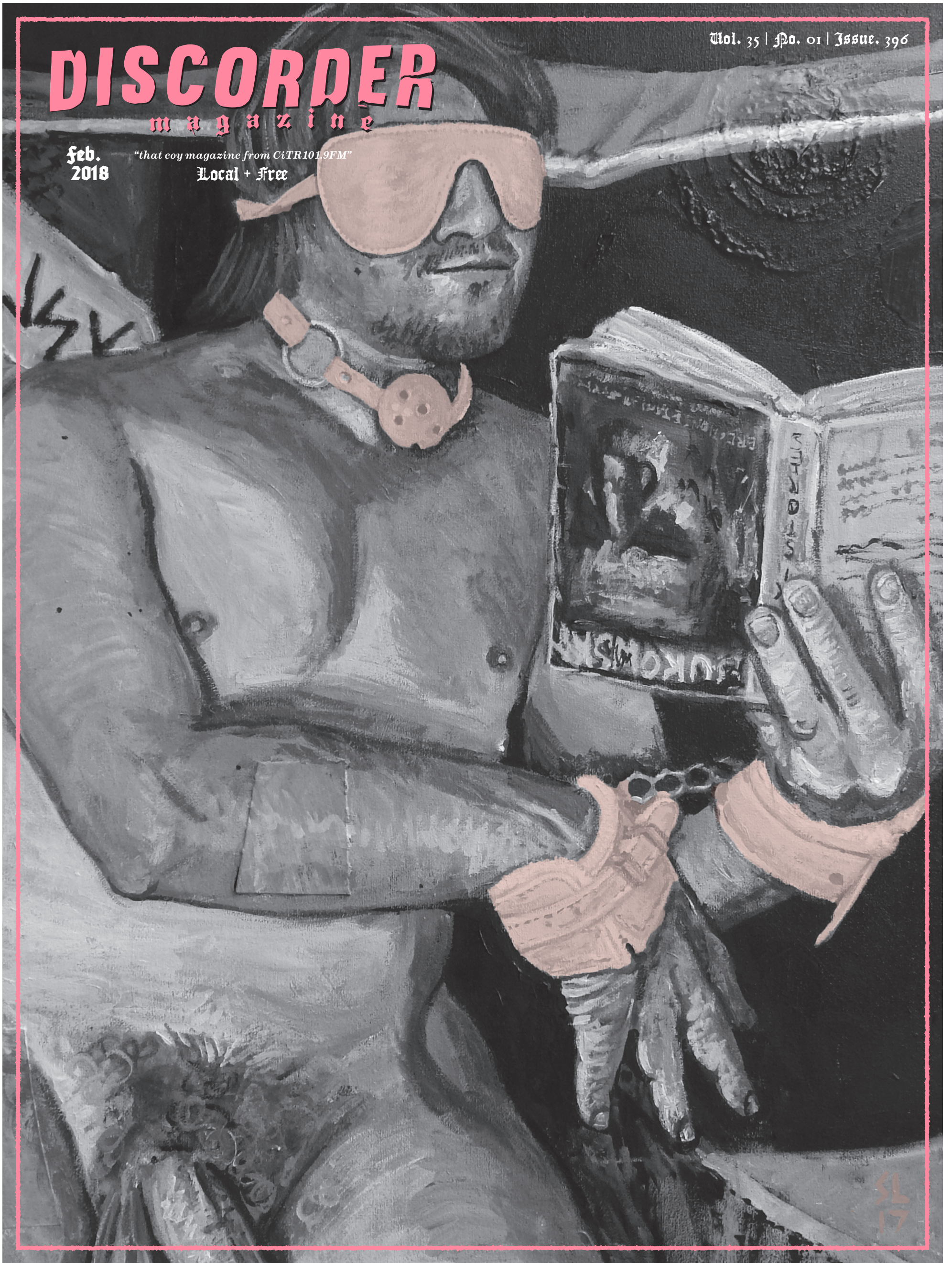
m a g a z i n e

Feb.
2018

"that coy magazine from CiTR101.9FM"

Local + Free

Vol. 35 | No. 01 | Issue. 396



RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

FEB 2 **NEUTERHEAD FUNDRAISER**
COVER BANDS BY MEMBERS OF
3 INCHES OF BLOOD, BAPTISTS,
BISON, NO SINNER, HOOKERS,
SUMAC, GOATSBLOOD & MORE



FEB 3 **INTERVALS**
JASON RICHARDSON, NICK
JOHNSTON, NIGHT VERSES

FEB 8 **"ECHOES"**
A FIVE YEAR ANNIVERSARY

FEB 9 **WHAMMYS**
2017 AWARDS PRESENTATION

FEB 10 **SNOWED IN COMEDY**
TOUR 10 YEAR ANNIVERSARY
SCOTT THOMPSON, PETE
ZEDLACHER, PAUL MYREHAUG,
DAN QUINN

FEB 13 **EVERYTHING IS TERRIBLE!**
'THE GREAT SATAN' FILM TOUR

FEB 14 **RON POPE**
FIVE YEAR ANNIVERSARY
THE NATIONAL PARKS, THE
HEART OF

FEB 15 **THE UNCONVENTIONAL**
ROMANCE VARIETY SHOW
WITH SHIRLEY GNOME &
FRIENDS SARA BYNOE, VIXEN
VON FLEX, BLOODY BETTY, HOST
KATIE-ELLEN HUMPHRIES



FEB 16 **BLACK WIZARD** MEAN
JEANS, WAINGRO, KILLER DEAL

FEB 17 **TROKER**
WITH GUESTS

FEB 18 **MATISYAHU**
EMINENCE ENSEMBLE

FEB 21 **SEBELL** SARA DIAMOND,
FRANCOIS KLARK

FEB 22 **BURGER-A-GOGO (NIGHT 1):**
THE COATHANGERS
DEATH VALLEY GIRLS, THE
FLYTRAPS, FEELS

FEB 23 **BURGER-A-GOGO (NIGHT 2):**
DENGUE FEVER
WINTER, SUMMER TWINS, ROYA

FEB 23 **AT THE WISE HALL:**
POLYRHYTHMICS
COCO JAFRO

POLYRHYTHMICS
FALL TOUR 2017
WITH
COCO JAFRO

FEB 24 **TYPHOON**
WILD ONES, AMENTA ABIOTO



FEB 27 **STARSET** PALISADES,
GRABBITZ, YEAR OF THE LOCUST

FEB 28 **SUPERCHUNK**
BAT FANGS

MAR 1 **HAUNTED SUMMER**
& MORE

MAR 3 **THE REAL MACKENZIES**
RAYGUN COWBOYS



blueprint
LIVE

UPCOMING EVENTS

Feb 11

JENN GRANT

VENUE

Feb 22

PRINCESS NOKIA
(2 SHOWS - ALL AGES & 19+)

CELEBRITIES

Feb 22

THE COATHANGERS
BURGER A-GO-GO: DAY 1

RICKSHAW

Feb 23

DENGUE FEVER
BURGER A-GO-GO: DAY 2

RICKSHAW

Feb 24

NO AGE
FLESH WORLD / JO PASSED

VENUE

Mar 10

J.I.D. & EARTHGANG

FORTUNE

Mar 17

THE CAVE SINGERS

IMPERIAL

Mar 17

GOOD RIDDANCE

VENUE

Mar 29

EMANCIPATOR

VENUE

Mar 30

SEASONS FESTIVAL
FEAT. RAE SREMMURD, ZHU + MORE! (ALL AGES)

PACIFIC
COLISEUM

Mar 30

BATHS

FORTUNE

Mar 30

TREEPEOPLE
FEAT. DOUG MARTSCH OF BUILT TO SPILL

VENUE

Apr 03

CHROME0

COMMODORE

Apr 04

YOUNG GALAXY

VENUE

Apr 12

DIGITALISM

FORTUNE

May 04

BORN RUFFIANS

FORTUNE

May 08

PETER HOOK & THE LIGHT
(NEW ORDER/JOY DIVISION)

VENUE

Additional show listings, ticket info, videos & more:

WWW.RICKSHAWTHEATRE.COM

ADVANCE TICKETS FOR ALL EVENTS AT BPLIVE.CA

TABLE of CONTENTS

FEBRUARY 2018

COVER: "BUKOWSKI LOVER" ACRYLIC PAINTING BY SHANNON LESTER.
ARTIST STATEMENT CAN BE FOUND ON PG.13

Features

06 - OVERDOSE CRISIS UPDATE

#InjusticeIsFatal

08 - DARK TIMES

You could call it a Phoenix

09 - NECKING

Put these punks in a Ford commercial, please

16 - CD-RTICLE

Sydney Thorne goes through her old cd collection

17 - COCONUTZ & BANANAS

"...not a recipe for pie or cocktails"

18 - BATHHOUSES

David Cutting takes us for a steam

Columns + Other Stuff

04 - Unceded:

Making Room for
Indigenous Feminisms

05 - Transmission from PLOT:

PACE Society

10 - Real Live Action

music, fashion

12 - Art Project

Shannon Lester

13 - February Events Calendar

16 - Under Review

music, podcasts, books

20 - On The Air:

Astrotalk

21 - CiTR Program Schedule

22 - CiTR Program Guide

23 - January Charts

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-4342 or emailing advertising@cit.ca. Rates available upon request.

CONTRIBUTE: To submit words to *Discorder*, please contact the editor ateditor.discorder@cit.ca. To submit images, contact the art director at artcoordinator@cit.ca.

SUBSCRIBE: Send in a cheque for \$20 to LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC with your address, and we will mail each issue of *Discorder* right to your doorstep for one year.

DISTRIBUTE: To distribute *Discorder* in your business, email advertising@cit.ca. We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.

!!!

To inform *Discorder* of an upcoming album release, art show or significant happening, please email all relevant details 4-6 weeks in advance to Brit Bachmann, Editor-in-Chief at editor.discorder@cit.ca. You may also direct comments, complaints and corrections via email.

FOUNDATION
SOCAN
FOUNDATION

Publisher: Student Radio Society of UBC // **CiTR Station Manager:** Hugo Noriega // **Advertising Coordinator:** Audrey MacDonald // **Discorder Student Executive:** Tintin Yang // **Editor-in-Chief:** Brit Bachmann // **Under Review Editor:** Maximilian Anderson-Baier // **Real Live Action Editor:** Jasper D. Wrinch // **Art Director:** Ricky Castanedo-Laredo // **Social Media Coordinator:** Sydney Ball // **Accounts Manager:** Halla Bertrand // **Charts:** Andy Resto // **Production Assistant:** Christina Song // **Writers:** Tom Barker, Mark Budd, Christina Dasom Song, Joey Doyle, Clara Dubber, Fatemeh Ghayedi, Daniela Hajdukovic, Matthew Horrigan, Jessica Johns, Oona Krieg, Alyssa Laube, Jong Lee, Jonah Lee-Ash, Alex Lenz, Lexi Mellish Mingo, Jeremy Rawkins, Luciano Sábados, Elizabeth Schwab, Madeline Taylor, Sydney Thorne, Hannah Toms, Jasper D. Wrinch, Leo Yamanaka-Leclerc, Julian Yeo // **Photographers & Illustrators:** Maxwell Babiuk, Javiera Bassi de la Barrera, Amy Brereton, Colin Bratney, Erin Flemming, Alistair Henning, Dana Kearley, Rachel Lau, Nicolette Lax, Tifanie Lemiel, Sunny Nestler, Lou Papa, Christine Pheng, Jesse Ross, Jemma Tithebridge // **Proofreaders:** Maximilian Anderson-Baier, Brit Bachmann, Ricky Castanedo Laredo, Lexi Mellish Mingo, Eleanor Wearing, Jasper D. Wrinch, Tintin Yang.

©Discorder 2018 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. *Discorder* is published almost monthly by CiTR, located on the lower level of the UBC Nest, situated on the traditional unceded territory of the hən̓q̓əmin̓əŋ speaking Musqueam peoples. CiTR can be heard at 101.9 FM, online at cit.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at (604) 822-2487. CiTR's office at (604) 822 1242, email CiTR at stationmanager@cit.ca, or pick up a pen and write LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC, Canada.

Sex. Consent. Education. Inclusivity.

EDITOR'S NOTE

You have probably guessed by Shannon Lester's cover art, *Discorder* is playing with fire this month. And why not? Consumer culture has us passing by heart-shaped balloons in grocery stores, buying the Valentine's Day versions of our favourite snacks, and scrolling by couple getaway ads in our Instagram feeds. It can be argued that the month of February has been hijacked by capitalist consumer agendas, but we at *Discorder* refuse to comply. In part, we reject the dominant heteronormative vision of what sexy is. We want to show you what we think is sexy: sex, consent, education, inclusivity.

This issue features the all-Trans burlesque and go-go party, *Coconutz & Bananas*; an article on bathhouses by local drag entertainer and writer, David Cutting; a profile on PACE, a society "by, with and for sex workers since 1994"; and an interview with soft punks, Necking.

We would also like to acknowledge that this is an important month for other communities:

February is Black History Month. CiTR 101.9FM will be honouring this with special weekly programming, which will include a piece on Hogan's Alley by Lexi Mellish Mingo and Tintin Yang, based on Lexi's article from November 2017. Keep your eyes open for other celebrations across the Lower Mainland.

February 14 will mark the 26th Annual Women's Memorial March in Vancouver's Downtown Eastside. It is a time to march together in remembrance of missing and murdered Indigenous women, to commemorate where they were last seen, and to commit to finding justice.

February 20 is the National Day of Action on the Overdose Crisis. The event was first reported on by *Discorder* in February 2017. In this issue, Oona Krieg gives us an update on the overdose crisis and drug policies one year later.

While I was editing this issue, I realized a secondary theme — stigma. Many of the articles this month address the shame that is projected onto peoples' bodies, sexualities and interests. Through this collection of articles and reviews, the people interviewed in this issue and contributors themselves have done an incredible job of mapping ways to overcome the stigmas that cripple individuals and communities, and stall policy-making.

I hope you find this issue challenging, in a good way.

A+
BB

JOIN A CiTR 101.9FM RADIO COLLECTIVE

ACCESSIBILITY COLLECTIVE

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

ARTS COLLECTIVE

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

GENDER EMPOWERMENT COLLECTIVE

Tune into 'Intersections'
Tuesdays 2-3PM

INDIGENOUS COLLECTIVE

Tune into 'Unceded Airwaves'
Wednesday 2-3PM

MUSIC AFFAIRS COLLECTIVE

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

NEWS COLLECTIVE

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

SPORTS COLLECTIVE

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

UBC AFFAIRS COLLECTIVE

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

TO GET INVOLVED
CONTACT VOLUNTEER@CITR.CA

TRANSMISSION FROM PLOT

PACE SOCIETY RE-APPROPRIATING STIGMATIZED S(PACE)

words by Lexi Mellish Mingo // illustration by Amy Brereton // photos by Erin Flemming

EDITOR'S NOTE: This column was conceived to document organizations, movements and events that the Discorder team encountered while working out of PLOT, our temporary off-site location at Access Gallery in Vancouver's Chinatown. The CiTR/Discorder PLOT residency concludes February 3, marking this article as the final Transmission From PLOT. We are very excited to feature PACE Society, who came on our radar after participating in PSA Day in December 2017. I would like to give a final thank you to Catherine, Katie, Chelsea and everyone else at Access Gallery who made our residency so special. -BB



Ottawa is over 4,000 kilometres away from Vancouver and yet, it is the epicentre of political decision-making in Canada. The global perception of Canada is saturated with utopian ideas, where notions of inequality are issues that exist only beyond colonial borders. Generalizations stem from distance, whether physical or symbolic. When the Government can't see their people, they cannot help them.

A motto persistently advocated by Laura Dilley, Executive Director at the PACE Society, is that PACE "meets people where they're at." Founded by sex workers in Vancouver's Downtown Eastside in the '90s, PACE is a peer-driven association organized "by, with and for sex workers" with help from a network of community allies. The organization advocates for safer working conditions for sex workers and offers individualized support not easily accessible within the existing systems.

One of PACE's main objectives is to combat the stigma around sex work, a task that is led in part by Caroline Doerksen, their Community Educator. A common misconception regarding sex work, is that there is only one narrative. Portraying sex workers as isolated, victimized and powerless women participating in the industry against their wills. Like any other occupation, sex work has its baggage, but Laura emphasizes thoroughly that "sex work is work and without labour protections under the law, they are at risk of increased violence and exploitation."

Sex workers are not confined to a single gender, nor are they from a single demographic. They work in vast spheres of sexual expression, within communities comprised of individuals of diverse

identities. The stigma around sex work has been shaped through a history of dominant patriarchal perspectives, perpetuated through Canadian legislation. PACE advocates for decriminalization of sex work and until that happens, the stigma remains entrenched in the broader public perception of sex work and sex workers.

In December 2013, the Supreme Court of Canada (SCC) struck down provisions in the criminal code making it illegal to sell and purchase sex on the basis that these laws violated sex workers' human rights under section 7 of the charter. The SCC gave the Conservative government one year to amend the laws to make them constitutional. However, in June 2014 the Conservatives introduced Bill C-36, now the Protections of Communities and Exploited Persons Act (PCEPA), which recreates the harms of the old laws that the SCC struck down for being unconstitutional in the first place.

Although the new bill was asserted as a tool to protect sex workers, it generated greater risks for street sex workers. Under Bill C-36, purchasing or being involved as a third party has been criminalized, while the act of selling is legal. Legal stipulations forced workers into precarious and isolated environments, away from the eyes of the law, and consequently the eyes of "safety."

"Bill C-36 is what we are working under, and unfortunately it is also tied up in a lot of the conflation of what sex work is and what human trafficking is," Caroline explains. The Canadian Department of Justice claims that the objective of Bill C-36 was to alter perceptions of sex work, from a "nuisance" to the "exploitation of

women and girls." Within this saviour objective lies two major problems: it generalizes sex workers as victims, while simultaneously excluding which bodies under the law are worthy of basic human rights.

Unlike the Federal Government, PACE acknowledges the intricate makeup of their members. With a majority of their membership being Indigenous, racialized, trans or non-binary, all face a multitude of structural barriers. The support services PACE provides are designed to be as mindful and inclusive as possible. Programs include Peer Health Navigation, Transitions Project, the Gender Self Determination Project, and the Outreach Program, led by Indigenous support workers. PACE is unique in that their support workers can relate to sex workers and the issues they confront. PACE erases the distance between the supporter and the supported, and acknowledges the complexity of individuals that society has so shamelessly dehumanized.


Near the end of our conversation, Laura recounted a phrase used in both the sex work and disability movements: "nothing for us, without us," referring to the need

to consult with populations in which policies are designed for. As the Canadian government continues to allow stigma to fester in the space between upholding law and its citizens, PACE fills the space with love.



You can find more information about PACE at pace-society.org, which includes a great online store. To keep up with related current affairs, follow PACE on Twitter @PaceSociety.






☐ I would like an annual Subscription (That's \$20 for Canada, \$25 for U.S.A.)

☐ I would like to support Discorder Magazine with a donation! (Hey, thanks!)

(How much would you like to donate?) _____

TOTAL: _____

Send this form and cash or cheque to:
Discorder Magazine,
LL500-6133 University Boulevard,
Vancouver BC, V6T 1Z1



SUBSCRIBE TO DISORDER

"Vancouver's longest running free, independent magazine"

UNCEDED

MAKING ROOM FOR INDIGENOUS FEMINISMS

words by Jessica Johns // illustrations by Rachel Lau

Indigenous folks' relationships to feminism differ for many reasons. Some believe Indigenous feminism is redundant. Saying you're Indigenous insinuates that you're also feminist, as Indigenous groups are set on dismantling the ongoing process of colonialism, of which patriarchy is a structure. Because of feminism's history of erasure of marginalized groups, some folks don't adhere to the definition of feminism at all. Others believe that a commitment to feminism goes against Indigenous sovereignty. That feminism as a movement exists in a colonial framework, which often ignores or perpetuates colonialism, heteropatriarchy, and heteropaternalism.

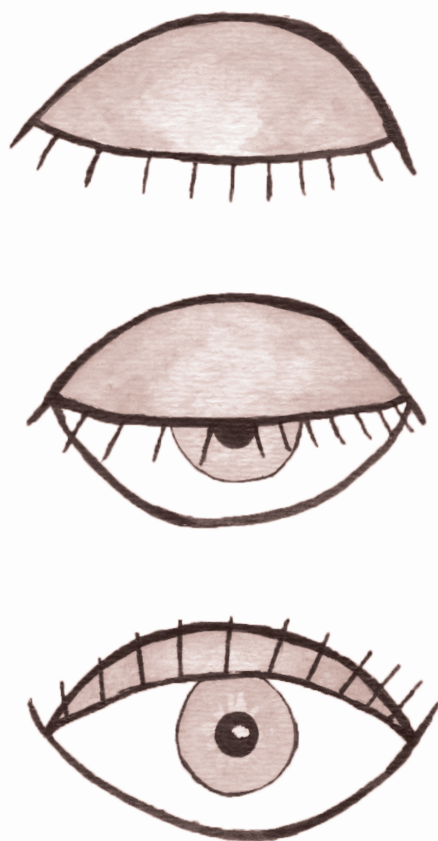
This is by no means an exhaustive list of Indigenous folks' relationships to feminism. In fact, I don't think there will ever be a simple list to which we can turn and examine. When you are an Indigenous person whose culture, family, and history have been systematically taken apart and covered up, everything becomes a process of re-learning: re-learning your history, your family, your self, and that self's relationship to the world. Learning is unique, and it is constantly changing, but the process is necessary and brilliant in its own right. Centering Indigenous voices is still imperative to the work of uncovering that knowledge, of reshaping, of revitalization. And figuring out feminism is a part of this process, too.

With this in mind, it goes without saying that there are important considerations for Indigenous folks when entering into events and spaces that centre on the term "feminist." How do Indigenous feminists, or Indigenous peoples who don't identify as feminists, navigate themselves in a structure of activism that has historically erased Indigenous women's involvement, and, often, their leadership? How do Indigenous folks protect themselves from being tokenized or appropriated?

After listening to Dory Nason, an Anishinaabe professor in UBC's First Nations and Indigenous Studies department, explain why she insisted on naming her class "Indigenous Feminisms" with emphasis on the plural, it became clear: just like an Indigenous person cannot, and should not, be lumped into one, pan-Indigenous group, Indigenous feminisms cannot be homogenized. What's important, then, is to emphasize and represent these differing beliefs. Despite the many differences, they each need to be heard and celebrated.

This consideration is important as *Room Magazine*, a West Coast feminist literary magazine featuring writing from women (cisgender and transgender), transgender men, Two-Spirit and non-binary writers, kicks off the Growing Room Literary festival on March 1-4. For this year's festival, *Room* has partnered with Massy

Books, an Indigenous owned and operated bookstore, to create Indigenous Brilliance, a reading panel occurring at the festival. The event will be hosted by Jónína Kirton and myself, and will feature emerging and established Indigenous artists Joanne Arnott, Carleigh Baker, Marie Annharte Baker, Gwen Benaway, Selina Boan, Molly Billows, Sharon Jinkerson-Brass, Samantha Nock, Deanna Partridge-David, and Bev Sellars.



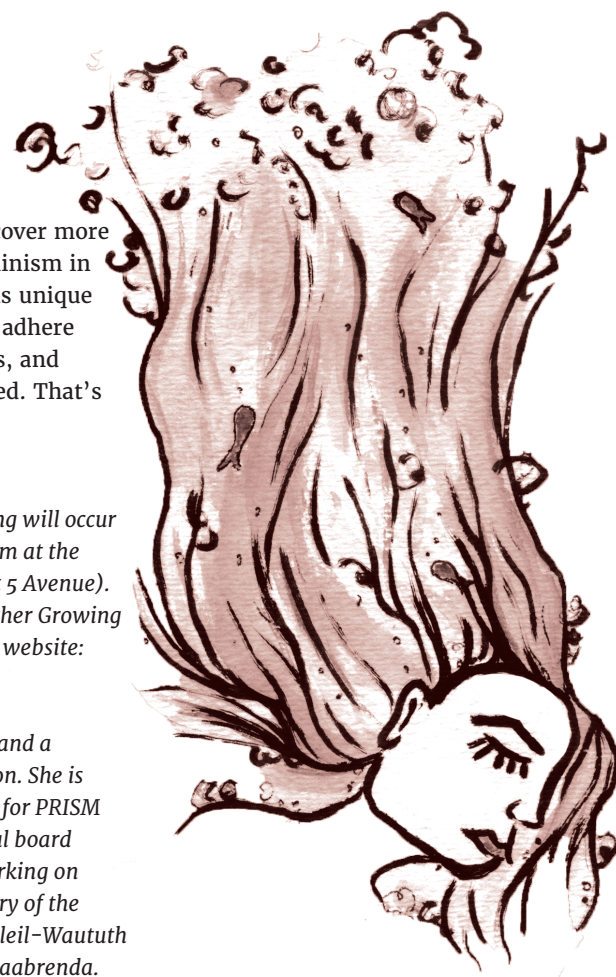
During this event, these writers will be dedicating a portion of their reading to talking about a mentor, elder, or loved one. In this way, there will be far more voices on the Indigenous Brilliance stage than the twelve bodies that will physically occupy it. The stage will be filled with Indigenous voices from all over the world and all across time. This serves as a way to acknowledge our nations, our communities, and the people around us, it allows us to do what we always do: hold each other up.

Simultaneously, the Indigenous Brilliance reading will allow differing ideas of feminism to be represented. Every one of those voices will be bringing their own beliefs and views. Where whitestream feminism has often excluded groups that don't voice the homogenized vision of the whole, Indigenous feminisms celebrate this. It is intentional and imperative to represent that diversity in our communities. It is the embodiment of self-determination to refuse to adhere to any one definition of feminism,

to continue to question and uncover more about the representation of feminism in history, and to create definitions unique to each individual. We don't all adhere to the same structures of beliefs, and that's something to be celebrated. That's something to make room for.

The Indigenous Brilliance reading will occur on Friday, March 2, 7:30pm-9:30pm at the Native Education College (285 East 5 Avenue). Full event details and a list of all other Growing Room events can be found on their website: roommagazine.com/festival

Jessica Johns is of Cree ancestry and a member of Sucker Creek First Nation. She is the Executive Editor of Promotions for PRISM international and is on the editorial board for *Room Magazine*, living and working on the traditional and unceded territory of the Musqueam, Skwxwú7mesh, and Tsleil-Waututh peoples. Find her on Twitter @stellaabrenda.



SALISH SINGING AND DRUMMING WORKSHOPS

with Russell Wallace

FREE | 7-9 PM | 149 W. HASTINGS

SPRING 2018:

Feb. 22
Mar. 22
Apr. 26
May 24

All ages and levels of experience welcome!



WOODWARD'S
SFU'S VANCITY OFFICE OF
COMMUNITY ENGAGEMENT



SFU OFFICE FOR
ABORIGINAL PEOPLES

OVERDOSE CRISIS UPDATE

INJUSTICE IS FATAL

words by Oona Krieg // illustrations by Dana Kearley

No one thinks they're going to get into an accident. You get into a car, you put your seatbelt on, and then while you're driving you just check your phone for a second and phew, no damage done. Unfortunately, 27 percent of fatal car accidents are caused by distracted driving. (1) You may not think you are distracted, but you are. To combat the death toll associated with car accidents, we have social policy and regulations that try to keep up with technology. Cell phones have the capacity to automatically go into airplane mode while a car is moving. There are awareness campaigns, road checks, and hefty fines for distracted driving. But what is never considered, is shutting down roads and criminalizing drivers. Despite the frequency of car accidents, we get into cars and use seatbelts as harm reduction. And although we know the risks, we still check our phones.

We are surrounded by harm reduction efforts that mitigate circumstances in our lives. So, why is it so difficult to get public support for new drug policy? The 2017 World Report on Drug Policy suggests that a vicious cycle of criminalization, perception and stigmatization is preventing lawmakers from implementing evidence-based policy solutions that could help slow the numbers of accidental overdose deaths. (2) It has been three years since fentanyl and carfentanil-laced street drugs began killing drug users at an exponential rate, and what has changed?

From January to October 2017, there were 999 recorded overdose deaths in British Columbia. (3) Despite having the opioid crisis acknowledged around the world as a health emergency, and despite the herculean and disparate efforts of community, parents, opioid outreach, naloxone training, the medical system, public health, and drug user groups, the overdose crisis has become the new normal. This last year has seen mainstream media use forceful means to get headline attention. 2017 marked an especially turbulent year in politics and social issues, and it seems that the public has become desensitized. With overdose deaths at a critical high, where is the compassion needed to prioritize steering drug policy towards real solutions?

You may remember, in November 2016, Ottawa hosted an Opioid Crisis Summit to address the overdose crisis. But instead of looking at social policy, discrimination, stigma and criminalization, attendees talked about 'new' ways to regulate medication — they missed the point. The Canadian Association of People who Use Drugs (CAPUD) was part of the summit, and brought their silent protest and pointed hashtag, #theytalkwedie. 2017 saw the actions (and inactions) set in motion at the Opioid Crisis Summit, and now in 2018, the overdose crisis is no closer to a solution without any changes to drug policy. CAPUD summarizes this and more in their dispatch, "Year in Review: Fuck 2017" published to their Facebook page. (4)

In 2013, B.C.'s Centre for Excellence, released a report which states that "The war on drugs [is] failing to limit drug use in Vancouver." (5) As a follow up to a similar report from 2009, it states that health-focused policies have been more effective than federal law enforcement measures at reducing illicit drug use and improving public health and safety. Both of these reports were published before the toxic drug supply began ravaging British Columbian drug users. In 2013, 50 people died of fentanyl-related accidental overdose. We still don't have the total of lives lost for 2017.

Last February, CAPUD helped organize and promote the National Day of Action on the Overdose Crisis, which saw demonstrations in Vancouver, Victoria, Edmonton, Toronto, Montreal and Halifax. CAPUD is heading another day of action on February 20. In Vancouver, there will be a march from Victory Square to the downtown law courts. The focus this year is the justice system, promoted with the hashtag #InjusticeIsFatal.

With the topic of this year's day of action addressing drug criminalization, other discussions around the overdose crisis will no doubt include the direct and

indirect links to deaths that have resulted from the stigma around homelessness, poverty, colonialism, intolerance and prohibition. Make no mistake, in Canada, the current climate of opioid use and overdosing is deeply tied to the same values of supremacy and capitalism that this country was founded on. The National Day of Action on the Overdose Crisis will seek to engage with these topics and more, recognizing that there is no universal solution to preventing overdoses.

The BC Centre for Substance Use nails the issue to the wall: "There remain critical areas in public health where the gap between best evidence and public policies persists, and few areas suffer from this concern more than society's response to the problems posed by illicit drug use." At this point, it will take a significant shift in public perception to make any changes in policy related to drug use.

So I ask you, dear reader, to please come to the National Day of Action on the Overdose Crisis on February 20, wherever you are, in solidarity and with open minds. Join the conversation, sure. But most importantly, take action.

#theytalkwedie #injusticeisfatal
#lifewontwait #drugperceptionproblem

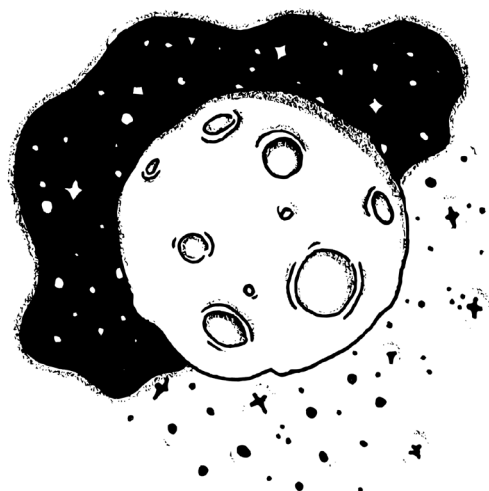


Follow the Canadian Association of People Who Use Drugs on Facebook for more information about the National Day of Action on the Overdose Crisis, and visit capud.ca.

References

1. www.icbc.com/road-safety/crashes-happen/Distracted-driving/Pages/infographic.aspx
2. "The World Drug Perception Problem: Countering Prejudices About People Who Use Drugs." The Global Commission on Drug Policy, 2017. www.globalcommissionondrugs.org/reports/changing-perceptions/
3. "Fentanyl-Detected Illicit Drug Overdose Deaths January 1, 2012 to October 21, 2017." British Columbia Coroners Service, 2017. www2.gov.bc.ca/assets/gov/public-safety-and-emergency-services/death-investigation/statistical/fentanyl-detected-overdose.pdf
4. Jordan Allen Westfall. "#Fuck2017: CAPUD's Year in Review." December 29, 2017. www.facebook.com/notes/jordan-allen-westfall/fuck2017-capuds-year-in-review/2068043936758075/
5. "Drug Situation in Vancouver." Urban Health Research Initiative of the British Columbia Centre for Excellence in HIV/AIDS, June 2013. www.bccsu.ca/wp-content/uploads/2016/08/dsiw2013.pdf





DARK TIMES

WHEN THE ASHES SETTLE,
THE PARTY BEGINS

words by Jasper D. Wrinch
illustrations by Nikki Lax



*“We wanted to give Cariboo folk a chance to cut loose
and shake off any lingering anxieties post-evacuation.”*

On July 6, 2017, a wildfire sparked just west of 100-Mile House. The following day, with over 170 additional wildfires reported throughout the province, British Columbia was put under a state of emergency. On July 15, over 24,000 residents of Williams Lake and the surrounding areas were evacuated due to the encroaching flames. Thousands of hectares of the Interior burned away, major routes were indefinitely closed and the lives and livelihoods of countless people were put into limbo. Needless to say, Arts on the Fly Festival, an annual music festival in Horsefly, B.C., that was scheduled for mid-July was cancelled.

“Dark Times started in the aftermath of all that,” explains Brandon Hoffman, Artistic Director of both Arts on the Fly Festival and the newly minted, Dark Times. “[It’s] something of a consolation festival. We wanted to give Cariboo folk a chance to cut loose and shake off any lingering anxieties post-evacuation.” Taking place from March 2 to 4 in Williams Lake, distant from the worry of evacuation and fire, Dark Times picks up where Arts on the Fly was forced to stop.

While there were many festivals all across the province that were cancelled or under threat of being cancelled, “our festival, being relatively small, rode it out pretty well,” says Hoffman. With the support of other festivals — “Robson Valley Music Fest, Music on the Mountain and Rogue Arts Fest all honoured AOTF tickets at their gate,” — and a fundraiser organized by Vancouver artists that were scheduled to perform at AOTF, Hoffman and the rest of the organizers were able to stay afloat financially despite the cancellation. “There were a few costs we were on the hook for, but it was manageable. Larger festivals are a different situation altogether,” says Hoffman. “Very often options are go bankrupt or piss off your entire fan-base by denying refunds.”

While AOTF managed to pull through 2017 intact, the threat of future environmental disasters still looms over the festival scene in B.C.. “For the past few years, I’ve been attending a conference for festival organizers in Wells called Northern Exposure,” explains Hoffman. “Every year, at some point or another, we’ve gotten into a brainstorming session around some sort of trust-fund,” in the event of festival cancellation.

Along with the festivals themselves, which rely on the personal investment and dedication of organizers like Hoffman, countless artists count on summer music festivals to earn enough income to make it through the rest of the year. Especially for artists located in

smaller, more rural locations, the cancellation of summer festivals can be economically devastating. While it is still only a concept, Hoffman explains that “the big plan is that festivals could put a small percentage of their ticket sales into this fund, and if somebody has to cancel, they can apply to the trustees for a bail-out,” providing a sort of insurance policy for the festival and the artists.

In the meantime, many of the acts that were slated to play in Horsefly this past summer have reappeared on Dark Times’ lineup. With artists like Uschi Tala, Malcolm Jack, Wallgrin, Plasteroid, Sonya Littlejohn and Marin Patenaude, among many others, Dark Times showcases the variety and diversity of the province’s extensive artistic community. “I wanted the kind of music that lets you feel comfortable exploring your dark side a bit,” explains Hoffman. “That can mean a lot of different things to a lot of different people, but the bottom line is artists who make space for their audience. You can listen to the lyrics, or not. You can dance, or not. You can sing along, or not.” For Hoffman, the festival is a chance both to reflect on the precariousness of our modern lives, so affected by the whims of social, cultural, and environmental catastrophe and to escape from the worry of it all.

“I keep thinking back to the childhood feeling of sneaking around in the halls during a school dance,” says Hoffman, “how a place that feels so routine and boring can suddenly have a new light shed on it.” Dark Times aims to reframe the town of Williams Lake. For many, the image of the town is still linked to the fires and evacuations of the past year — “Fly ash was literally raining from black skies,” he says — but Dark Times offers an opportunity to “wander around the core of Williams Lake deep into the night,” to explore its venues and streets amidst the liveliness of its art scene.

“I grew up here,” explains Hoffman, “and left for my twenties to live as a starving artist and student in Vancouver. I felt the pull of small-town living again, and there happened to be a lot of good opportunities in the Cariboo.” Living in Williams Lake full-time now, Hoffman is a shining example of how someone can be active in an artistic community without living in an urban centre. In addition to organizing Dark Times and AOTF, Hoffman hosts the Safety Meeting concert series in Williams Lake, records and performs under the name Blocktreat, and does sound for countless shows and festivals across the province. “It’s pretty hilarious how many people from the Lower Mainland never dare venture past Hope,” he says. While the geographic distances may be greater, the concentration of artists among the residents of the rest of B.C. is extraordinary. “We’d love to see more city folk come up for stuff like this!” he says. “It’s a totally different vibe, but you might like it.”

Whether you’re looking to release the stress of the past year, flames and all, escape the city for something completely different, or just wander around Williams Lake at night, Dark Times is the festival to do it. “It is a chance for us to come together,” says Hoffman, “in all our glorious broken forms, tug each others’ heart strings, and relish in the possibility that the end is nigh.”

Dark Times is taking place in downtown Williams Lake, B.C., March 2-4. To purchase tickets, view the full lineup and find out more information, visit artsonthefly.com/darktimes.



“Dark Times”



BETTY
WHO

PARTY IN
THE VALLEY
TOUR

WEDNESDAY FEBRUARY 28

IMPERIAL

TICKETS: TIMBRECONCERTS.COM
RED CAT MAIN ST, RED CAT HASTINGS ST AND ZULU

FUNDRIVE ²⁰¹⁸

the TUNE UP

MARCH 15 - 22







GET YOUR
BURGER
DOWN UNDER

EAT, DRINK
enough said.

11am to 10pm, Monday to Friday

THE **PIT**

 Owned & operated by your **ams**

NECKING

Making Light

words by Hannah Toms.

illustrations by Sunny Nestler.

photos by Javiera Bassi de la Barrera.

“It’s just wild,” says Necking drummer, Melissa Kuipers. Her, guitarist Nada Hayek, bassist Sonya Rez and vocalist Hannah Kay, collectively known as Necking, have met substantial success in Vancouver’s independent music scene since the release of their debut EP, *Meditation Tape*, in mid November. The punk group has been invited onto a plethora of show bills, received considerable airplay on campus radio stations across the Lower Mainland, and even reached number two on *Ride The Tempo*’s Weekly Top 10 chart last November. This exposure has earned the band a following that they were not expecting when they formed in February 2017, an exposure they are still struggling to accept as real.

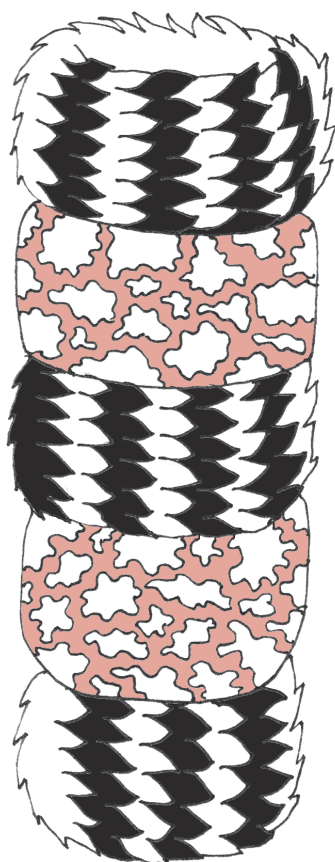
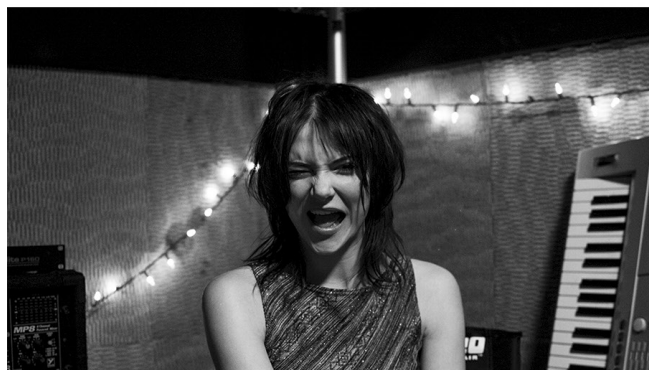
“We’re waiting for the set to fall, and we’ll be standing in the middle of a field with all of Vancouver pointing and laughing at us,” says Melissa, having re-started her sentence after it was cut off by a beer spill in their Mount Pleasant rehearsal space. “Like a film set!” Nada adds, as she rescues the fallen can.

With songs that are not only catchy but also convey messages about social issues, it is easy to assume some of their sudden popularity is a result of the politics presented on *Meditation Tape*. “We’re political people,” Sonya says on behalf of the band. “We write songs about [what] we’re passionate about,” continues Hannah. “These things [...] are really real and really important to us.”

The song “Detective Olivia Benson” is a perfect example of Necking using their lyrics to make a social stance. It focuses on a central character in the T.V. show *Law & Order: Special Victims Unit*. The show takes place inside “a dream universe [...] where people are actually served justice for committing [sexual] assaults,” says Melissa, who wrote the song’s lyrics. She goes on to say, “It’s something that doesn’t actually really happen as much as it should.”

In the show, the fictitious police officer, Olivia Benson, calls for more sympathy toward sexual assault survivors and demands stricter consequences for abusers. These actions resonate with Necking’s members. “Her whole character is like, “Believe [sexual assault] survivors! [...] Do whatever you can to make them feel heard! And change policy!”” explains Melissa, “It’s obviously something that is so important.”

But the popularity of one song is just an indicator of a larger society shift that Necking finds themselves a part of. Hannah recalls one particularly passionate performance during a gig last fall, when #MeToo was circulating social media: “I was singing



“I was supposed to be singing, but I was just screaming.”

[Detective Olivia Benson] and I kept making eye contact with women. [...] I was supposed to be singing, but I was just screaming.” With a laugh she adds, “We were just tearing it up at that show.”

Comedy is one device Necking uses to convey strong messages, with the lyrics on *Meditation Tape* reflecting the bandmates’ senses of humour. Seemingly lighthearted songs, like “Ford Commercial” for example, use humour to make a critique on consumerism and capitalism. On the surface, lines like “Put us in a Ford commercial” and “We want money!” could poke fun at Necking’s own materialism, or could denounce the act of musicians “selling out.” Hannah explains, “You listen to the lyrics and they’re kind of funny, and then you’re like ‘Oh, this is a thing that happens, and it’s a bummer.’”

Whatever messages they may be conveying in a song, Hannah says that Necking strive to be varied with their lyrics, endeavouring not to write solely from their own perspectives as “cisgender women.” The value they place on inclusivity is the reason Necking object to their frequent association with Riot Grrrl, an early ‘90s feminist movement in the underground punk scene. “The definition of the word ‘inclusive’ has changed since then,” says Melissa. The Riot Grrrl brand of inclusivity, the band explains, was highly exclusive towards trans women, sex workers, and women of colour. “Inclusivity-centred seminars that Riot Grrrls held [...] would be all white,” says Sonya, “and communities of colour would cater to them.”

In spite of their disagreements with some of the movement’s principles, Necking acknowledges the contributions that Riot Grrrls made to opening up the punk scene for female musicians. Nada says, “We wouldn’t be here without Riot Grrrl.”

It is likely that the following of fans hearing Necking’s stances on social issues by way of their mixture of serious and silly lyrics will continue to grow, as the group intends to continue gigging, to release an LP, and to tour to some towns in the U.S. and Canada. The band members’ senses of humour show through once more in their inability to resist providing some joke answers to my question about their plans for the future. Nada claims that their own reality T.V. show modelled after *The Bachelor*, in which the four members compete against each other “and Hannah wins every fucking time!” is in the works, and Sonya tells me that they anticipate an offer “to be in a Ford commercial.”



Listen to Necking at neckingband.bandcamp.com, and flip to this month’s Under Review section for a review of *Meditation Tape*.

ELISA THORN / SHAPES / MEGHAN GILHESPY TRIO

JANUARY 5 / GOLD SAUCER

“Nice. It’s finally here.”

You board the bus and take a seat. Twenty minutes later you exit the bus and continue walking through a public square. You wait at the entrance of a building until a friendly face opens the door and escorts the crowd to a warm room. Four rows of chairs gently curve around the stage; some couches line the front row and a few elevated perches line the back row.

You take a seat as Elisa Thorn begins to tune her harp. She jokingly howls into the microphone before filling the room with her music: looped harp paired with harmonized hushed breaths. The harp loops sway with subtle rhythmic accents, only to be embraced by the texture Thorn adds with vocal and string manipulations. Her performance lifts you onto a dreamy cloud, with lyrics occasionally peaking through to paint your mind with colours. There are six compositions (five, if we don’t count the one that only temporarily existed) and Elisa Thorn remains casually in command of her music and the attentive audience.

Applause marks the first break. People hydrate and you skip off to the loo. Fifteen minutes later, Shapes — a sextet led by Eli Davidovici on upright bass — takes the stage. Davidovici makes some acknowledgements to the performers, audience and Self-Help (the night’s host). He states, “This is my music,” before the group breaks into a hypnotic set of improvisation.

The two drummers’ creative percussion creates a wave through the group. The bass immediately finds a pocket. Two guitarists respond with textural swells. A piano melody briefly sails above the group before anchoring to the bass line. The sextet shows signs of free form improvisation that hints at post-bop and modal awareness.

Applause marks the final intermission. You stand, stretch and converse.

The Meghan Gilhespy Trio arranges on stage. Gilhespy is seated opposite the upright bass and guitar accompaniment. She calmly introduces her music — vocal lines that remain delicately playful alongside the steady melodic line of upright bass and guitar. The trio guides the audience through a handful of original songs that exhibit composure and cohesiveness.

Applause punctuates the end of the performance. You put on your coat and thank the hosts as you exit the room. Descending to the building’s front door, the melodies that filled the room now reverberate in your head. You open the door and look over your shoulder. The reflection of the bus lights flicker from a few blocks down.

“Nice. It’s here.” It looks like you’ll make it. —*Mark Budd*

WHAT THE FUCK ARE THEY DOING?

JANUARY 10 / FOX CABARET

This was my first fashion show. For some reason it hadn’t crossed my mind that people would be, well, fashionable. In a city with a reputation for bland fashion, I was mesmerized by the people around me, wearing clothing that looked like it should be on display at a modern art museum. I was instantly intrigued, despite feeling horribly underdressed.

As I made my way into the Fox, I was impressed by the size of the crowd, and the setup of the event. What The Fuck Are They Doing? is a collective of artists who have taken it upon themselves to create more spaces for artists to showcase their work, stemming from a lack of such events in the city. The event encompassed a broad range of mediums, including fashion, visual art, print work and music.

The fashion show started an hour late. According to the host (who was donning a long kilt-like skirt and what seemed like a million jackets, even though it was warm and crowded inside), the late start was because there were so many people waiting outside to get in. When the fashion show began I had a prime spot in the upper balcony. There were five designers and I appreciated the range of experience among them — this was one designer’s first runway, while the headliner had shown at Tokyo Fashion Week. The first two, Jared Kotyk and Not Dead Yet, had a dark, androgynous looks to their design. While Kotyk’s pieces were slightly more minimalist, Not Yet Dead’s collection was memorable for its experimentation — one of the models wore what appeared to be a tarp, but still managed to look right out of *The Matrix*.

In contrast, King of Hearts, Ripley Freedom and Lillz Killz, were colourful and punchy. The collection of U.K.-born King of Hearts had groovy, ‘60s undertones, while Ripley’s took on a multimedia approach, as the designer painted directly onto the clothing. Lillz Killz was the standout of the night, showcasing their “Profanity” collection. Their looks were defined by chunky pieces of fabrics, a variety of angular shapes and bold, primary colours.

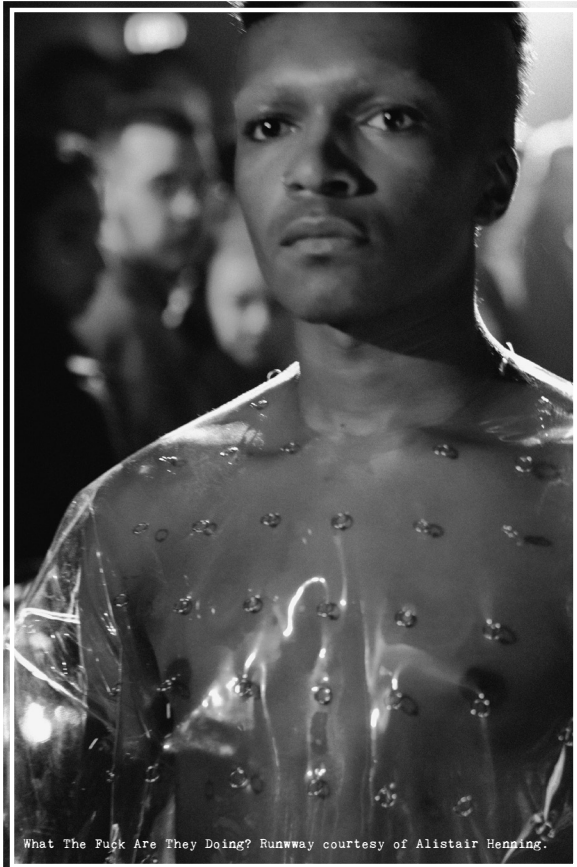
After the fashion, there was live music. Electric Sex Panther was the first band on, and their aesthetic fit the name perfectly. The lead singer was sporting a sheer red button-up shirt that was completely buttoned-down and swanky high-heeled leather boots. Their eclectic sounds were a perfect for getting the crowd moving after the fashion show. With a fusion of R&B, funk and hip hop, Electric Sex Panther enticed the room with their dance moves and saxophone instrumentals. They even played a cover of TLC’s “Waterfalls.”

Unfortunately, Chillrose Place, a five-member hip hop group, was a weak follow up to Electric Sex Panther. Their smooth flows and stage presence were weighed down by relatively unimaginative beats. Despite a strong energy and look — one of them had an amazing leather jacket with cow print on the shoulders — their outfits couldn’t save the show, and the crowd slowly trickled out during their performance.

The remaining crowd returned for the final two acts of the night, house DJ Nomad Black and EDM artist Avstin James. Nomad Black was my personal favourite of the night, as their style was very much what you find in a Berlin warehouse — it was exactly what I wanted to hear after a fashion show.

The range of acts was refreshing.

It’s rare to find such an eclectic mix of art in one space, and it’s equally rare to find such a strong turnout on a Wednesday night in this city. If you’re someone who routinely complains that Vancouver is so boring, supporting artists who are striving to change that narrative is critical, and What The Fuck Are They Doing? is very much worth supporting. —*Alex Lenz*



THIS SAXOPHONE KILLS FASCISTS / X (WATERMILL PROJECT) / RIDLEY BISHOP & CLARINETS

JANUARY 12 / CHINA CLOUD

The clock struck midnight and all through the China Cloud, minds were on their way to systemic loss.

For some, the symptom was laughter — snickering, then cackling, enough to draw the attention of one’s more staid neighbours (or at least anyone still convinced that “serious” music demands a serious reception) before drowning out in the multiphonic onslaught of Arrington De Dionyso (aka This Saxophone Kills Fascists). If the ridiculous-o-meter hadn’t cracked yet, would it when drummer Ben Bennett decided that percussing his kit a thousand times a minute wasn’t enough, whipped out a mutilated hose and began circular-breathing into his snare? How about when the sweaty smells of the stage began competing with its sights and sounds for attention? Or when De Dionyso ditched his saxophone for a PVC contraption that looked equal parts like it belonged in the keep at Helm’s Deep and rallying the orcish horde below the walls?

Moments of lucidity punctuated the slaughter. De Dionyso found the resonant frequency of the room with a tenor sax, then went searching for it again with a bass clarinet. Commitment and indulgence competed for dominance in an aesthetic landscape staggering between maximalist blasting and minimalist, well, blasting. With his one brief, cosmically-themed audience address, De Dionyso proclaimed the merits of capital-C Canada, which, he said, had, unlike his homeland, always treated its Indigenous people with respect. Oh yes, the irony of the fascist-killing saxophone was straight-faced indeed.

Throughout the night’s events, the line between consciousness and accident received the kind of fastidious walking normally exercised only by drunken politicians at New Years Drive Safe checkpoints. When, towering over clarinetists Natasha Zrno and Johanna Hauser, local troubadour Ridley Bishop announced that “there’s a party in your mouth and you’re invited,” the line met its fair share of askance reception. Less confused was the effect of the clarinetists themselves, whose extended-tonal ostinati churned through Bishop’s serenade with an insistence that both balanced and justified the metaphorical involutions lacing his lyrics. Bishop bantered that the trio was “meant to be together,” and I agree with him.

The great surprise of the night, though, arrived with the middle act: Sara Kim and Mili Hong’s Watermill Project, a theatrically-inflected drums-and-voice duo devoted to Korean folk. It’s not very often that one watches a drum kit take the place of an entire backing band, and still less often that one watches the endeavour succeed; but Hong’s solos were as fluid as her beats were head-nodding, with the space between the two traversed in at once virtuosic and imminently comprehensible style. The combined clarity and adventure in Hong’s drumming, as woven into Watermill Project as a whole, constituted what I consider the standout event of a diversely ear-bending evening.

And of course, while unlikely to have killed them in the first place (although not for lack of a good old college try), This Saxophone’s exultant degeneracy would have any self-respecting fascist rolling in their grave. —*Matthew Horrigan*

BE AFRAID / SIGHTLINES / DAD THIGHS / LITTLE SPROUT

JANUARY 13 / TOAST COLLECTIVE

I arrived at Toast Collective as Little Sprout were just wrapping up their soundcheck, forty-five minutes after the show’s designated start time. The cheery and nonchalant venue, with its couches and coloured lights, was fairly full and more people trickled in as Little Sprout’s actual set began. The indie garage rock group’s prominent bass, jangly guitar and dreamy vocals made them my personal favourite band of the night. Frontperson Amie’s between-song banter — recalling to the crowd her former roommate’s obsession with yellow Gatorade, for example — set the casual and light-hearted atmosphere of the show.

Be Afraid surprisingly took to the stage for the second of four sets, despite it being their own tape release show. The power-poppers transferred the liveliness of their new LP, *One More Year*, perfectly to the live setting, prompting head-nodding and grooving in the crowd. Their second to last song was markedly slower and mellower than the others in the set, a style they pulled off just as successfully.

The vocalist in Dad Thighs, Victoria, told us jokes in a soft and sweet speaking voice while the group got ready for their set. Seemingly the entire club, myself included, was therefore taken aback when they launched into aggressive hardcore emo, with their vocalist suddenly screaming their lungs out. The band seemed to be revelling in the shock they had induced, grinning while they thrashed away on the drums, waving their guitars around and belting into their mics with even more energy and passion than is present on their releases. The quality of their music, which displayed diligent songwriting and serious musical complexity, gave them another reason to be happy with themselves. The crowd’s general reaction to Dad Thighs was captured by the statement the person next to me made to their friend when the set had ended: “That was the most emo thing I’ve ever seen in my life.”

A convenience store run meant that I missed the very beginning of the last set of the night. When I walked back into Toast, Sightlines already had the venue bopping. They played their poppy brand of power punk, featuring high-octane drumming and catchy leads, with incredible vigour. You could tell how much fun they were having, and they definitely projected that positive energy into their audience.

With Sightlines’ set over, I felt thoroughly satisfied with having gotten to witness some of Vancouver’s incredible rock talent in an environment where I felt accepted and at ease. The beginning of “Gonna Make You Sweat (Everybody Dance Now)” was promptly blasted through the venue’s speakers and I hurried out the door, terrified of being caught in the dance party that quickly ensued. Around ten minutes later, as I walked past the back of the club on Kingsway, the sound of voices singing along to “Whoomp! (There It Is)” told me that the party was still going strong. —*Hannah Toms*

LIEF HALL (VIDEO RELEASE) / KELLARISSA / THE NAUSEA

JANUARY 19 / WESTERN FRONT

Stopping at the merch table on my way into the Grand Luxe Hall of the Western Front, I inspected Lief Hall's latest cassette. An image of a woman in white robes rising off the misty floor, with candles burning in front of her covered it — an image I would later realize that was taken from the accompanying music video.

I sat down inside the dark, wood-panelled hall. The lights dimmed. With drinks in hand, people sat with susurrous anticipation for the show to begin.

The Nausea, Anju Singh's experimental noise project, performed first. Singh created a metallic, dark atmosphere by looping long, drawn out notes on her violin. The drone was overbearing. The soundscape bled ears. Her creation was a symphonic composition of screeching blackness.

The following performance was the antithesis of Singh's. Kellarissa, the indie pop project of Larissa Loyva, was a blend of classically trained vocals and soft synthesizer — it was calming, especially after the aural onslaught on The Nausea. Behind her, a screen displayed an ever-changing two-dimensional cacti animation throughout the set.

After a brief intermission, the music video for Lief Hall's single, "Roses for Ruin" began, with only slight technical difficulties. This past summer, Hall and her collaborator, Julia Hutchings, traveled to the interior of British Columbia to film. Mountains with wintry grey clouds and evergreen trees welcome Hall in a cream dress and dark brown hair, standing atop a Jersey barrier of a campestrial highway. The video features a recurring motif of reversed film — Hall emerging from a bath with dry hair, a motorcyclist driving forward descending a hill and the familiar image of a the woman rising from the misty floor. The scenes change rapidly and feel disjointed and scattered. In spite of this, the film's somber atmosphere perfectly suits the mellifluous ambience of Hall's electronic pop single.

After the video and warm applause, Hall took to the stage, accompanied by drummer, Kevin Romain, and harpist, Elisa Thorn. With her talented backup, Hall's set, rife with lyrical harmonies and phantasmagoric atmosphere, was highly enjoyable. She performed several songs — all of a similar style, evoking a feeling of floating in space. The drums and harp added vigour to the dreamlike quality of her songs and though her music was unvaried — persistently within this ethereal air — the audience was absorbed, happily floating within the dark space flow and empyreal beat of her music.

Then, the music stopped and the listener returned to earth. Her performance was short. It would have been nice to float a while longer.

—Julian Yeo

CONVERGE / SUMAC / CULT LEADER

JANUARY 19 / RICKSHAW THEATRE

If you grew up listening to any form of metal or hardcore, you've probably heard of Converge. Hell, even if you don't listen to those genres, you've probably seen their name floating in the literary ether of music publications, or seen some denim vested punk sporting their now iconic *Jane Doe* symbol, either as a well-worn patch or permanently inked on their arm. For all of the accolade, I was shocked to see that the Vancouver date didn't sell out until the very last minute, especially since the East Coast band doesn't get out West much — and when they do, it has been as the supporting act to bigger, cheesier metal bands at venues like Rogers Arena. Seeing them headline the Rickshaw might be a treat that we will not be privy to for a long time.

Opening up the night was Salt Lake City's Cult Leader. The band gained a lot of ground in the metal scene in 2015 with their full-length, *Lightless Walk* and I had heard rumors that their live show was even more destructive — I was excited to witness the carnage. Unfortunately, their set was a disappointment. They were loud and exceptionally tight, but the energy I was expecting simply wasn't there. Their presence floated somewhere between forced metallic antagonism and road-worn apathy, though the later seems unlikely given that Vancouver was the first date of the tour. A few people in the crowd were incredibly into it and a circle pit or two opened up during their set. Technically they were right on the money, but I was expecting a slam dunk and Cult Leader missed the hoop by a hair.

Up next was Sumac, sporting local talent drummer Nick Yacyshyn, making the act the most "local" of the night. Their set was a formidable collection of cuts from Sumac's largely experimental catalog, pushing the rigid boundaries of metal to the very limit. It was an impressive performance that at times seemed like it would wash the crowd away in a flood of maddening feedback, only to have the trio reign the composition back to shore in a crash of guitars and cymbals. The supergroup — completed by Aaron Turner of the now defunct band Isis, and Brian Cook of post-metal behemoth Russian Circles, in addition to Yacyshyn — was mesmerizing to

watch, and even though Cook suffered through myriad technical difficulties, the set was tight, unpredictable, and incredibly moving, albeit a bit on the long side. When Sumac finished up, Turner stepped up the mic and dedicated the set to love before he departed from the stage.

Soon after Converge took the stage, the Rickshaw was buzzing with life, the theatre filled to its absolute capacity. Guitarist Kurt Ballou heralded in the night with the intro riff to "Reptilian," off of their new album *The Dusk In Us*, which would comprise the majority of the set for the night. Converge are a force to be reckoned with, and their performance made it clear why they have more than deserved their status in the metal world. Every member met the crowd with an energy unmatched by any of the previous acts, and they bounced between their newer material and some unexpected tunes from their previous releases with ease.

There's also something to be said for the positive banter that vocalist Jacob Bannon inserted between songs. Though Converge is not known for cheer and positivity, Bannon had no intention of keeping up the dark front-person persona when he addressed the crowd which was incredibly refreshing to see. Instead he spoke candidly and with the same informality you would use to speak to a friend you haven't seen in a long time.

The hardcore veterans kept the energy up through the entire set and, in response, the crowd turned into a mass of screaming voices and flying limbs, all feverishly reaching for the mic. Looking into the crowd you could see the impact the band has had on so many generations of punk and metal fans — barely-20-somethings and people well over 40 all yelling along with Bannon's cauterwal scream in unison.

Converge closed off the main segment of their set with fan favourite "Last Light" before returning to the stage to encore with a trio of songs from their magnum opus, *Jane Doe*. They thanked the now exhausted and sweating crowd for their time and waved goodbye — friends departing and promising that they'll be back again before you know it. Let's hope that's true.

— Luciano Sábados



Converge photo courtesy of Alistair Henning.

!!!

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

WANT TO RAVE?
WANT TO RANT?

SUBMIT YOUR COMMENTS TO
DISCORDER MAGAZINE'S



Discorder's Hot Head section publishes feedback on CITR 101.9FM, the magazine, and the Vancouver community at large. If you have thoughts to share on any topic, email them to the Editor-In-Chief with the subject line HOT HEAD, and they may be published in the following issue.

Hot Head submissions can be anonymous. By submitting to Hot Head, the author consents to having their words published in print and online at citr.ca / discorder.ca, and promoted through social media.

Email submissions to EDITOR.DISCORDER@CITR.CA

The editors reserve the right to reject any content that contains hate speech of any kind.

David Bowie in *The Man Who Fell to Earth*

theCinematheque
presents

OUT THERE
THE VISIONARY CINEMA
OF NICOLAS ROEG

DON'T LOOK NOW
THE MAN WHO FELL TO EARTH
WALKABOUT • PERFORMANCE
EUREKA • BAD TIMING
INSIGNIFICANCE • THE WITCHES

FEB 17 - MAR 4

www.theCinematheque.ca | 1131 Howe Street | 604.688.8202 | **straight**



Under Review

ALBUMS



DEALS

Johnny

(Self-Released)

09 . 01 . 2018

On January 9, 2018, Vancouver-based indie band DEALS released their second EP, *Johnny*. A blend of '90s rock and modern indie pop, DEALS' lo-fi sound has enough grit to constitute the label "garage rock," but the band's cohesiveness elevates them above other artists in the same genre. DEALS' sound is a mix of pulsing drums, buzzing guitars and laid-back vocals, held together by excellent tonal quality and mixing. Think Parquet Courts and King Gizzard as examples of artists who embody a similar sound to that which DEALS executes so well. The trio features Brent Glasgow-Brown on drums, Dave Warne on guitar, and Jaroslav Welz on bass, with all three members sharing vocals. Despite all the noise that the band makes, no member seems to overpower the others. The guitar licks are distinct, but don't steal the show. The drums build a solid foundation for the rest of the band without drowning them out. The basslines go on their own little journeys, but always manage to find their way back home. It's a rarity to find such balance and consistency in a band these days.

The EP begins with "Johnny," opening with a dreary guitar accompanied by the lyrics, "When I first called you I was scared / It had been too long / But when I heard your voice I knew you." A fitting opening for an EP that comes two years after the band's last release, these first few lines seem to mirror the listener's feelings of familiarity at hearing DEALS again after such a long hiatus. It only takes seconds for the song to go from soft indie to banging rock, and it holds that energy right through to the end. On "Ravens," DEALS begins to experiment a bit more with their rhythm, an almost conversational tone to the back-and-forth between vocalists as they harmonize, and the catchy hook, "I miss the Ravens / Where did they go?" is addictive. The last song, "Atlas," is co-written with prOphecy sun. It begins as more of a ballad before cranking up the energy and closes out the record on a high note.

DEALS takes a sound that has been the mainstay of garage rockers for decades, and cleans it up with enough personality to stand out from the crowd. For a five song EP, this project is packed with catchy melodies, masterful instrumentation, and a sound that has you craving more. If *Johnny* is any indicator, DEALS has a bright future ahead of them. —Jonah Lee-Ash



NECKING

Meditation Tape

(Self-Released)

15 . 11 . 2017

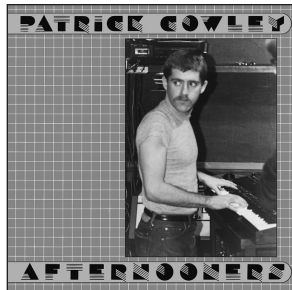
Stop! Singing songs about your ex! Stop! Singing songs about the ocean!" — It is in the final moments of *Meditation Tape* that Vancouver band Necking really establish what they stand for. With Nada Hayek on guitar, Melissa Kuippers on drums, Sonya Rez on bass and backing vocals, and Hannah Karren providing vocals, they collectively roll their eyes at melodramatic 'serious' songs about make-up sex or saving the whales. So, if Necking see these topics as akin to "jerk[ing] yourself off," what do they feel is worth singing about? A quick scan of the song titles provides some clues, as tracks like "Daddy Issues" and "Ford Commercial" suggest that gender roles and commercialism are coming under the hammer. Yet, Necking refuse to play anything straight, coating several repeated lines in a thick layer of irony: "I'm gonna be your daddy now," "We are four commercial girls / Put us in a Ford commercial," "We want money!" as well as the aforementioned rebuke of any and all allusions to the ocean. But then again, if you expect a tape whose cover features a cartoon girl riding a purple horse to have its tongue anywhere else than in its cheek, your expectations might be a bit off.

Necking match this rejection of self-seriousness through their music, as their fast-and-loose interpretation of '90s alt-rock is delivered with an

audacious punk sneer. Their twin vocalists, relatively clean guitar work, and thematic wrestling (albeit simplistically) with gender and wealth, evoke an embryonic – and much more sarcastic – version of Sleater-Kinney's *All Hands On The Bad One*. Just as the vocal interplay between Corin Tucker and Carrie Brownstein defined many of Sleater-Kinney's greatest moments, Necking best coalesce in "All Melissas Are Keepers," which highlights both singers through contrast – exasperated anger pushed up against a mocking sing-song delivery. Their screamed lines on how "this body isn't mine anymore ... how can I take back what's mine" shows a lyrical depth at odds with the playful taunting and chanting that surrounds it. The combined harmonies at the end of "Ford Commercial" are another vocal highpoint, especially as both singers are often only heard in isolation.

As should be expected from a band only several months old, Necking still have yet to fully hit their stride, as the minute-and-a-half long tracks that bookend this EP can feel slightly one-note, and a reliance on single-line chants gives "Ford Commercial" a limited shelf-life. Regardless, *Meditation Tape* remains a catchy and promising beginning which, like the making out referenced by the band's name, provides cheap thrills without much thought — and is certainly preferable to anyone droning on about their ex.

—Tom Barker



PATRICK COWLEY

Afternooners

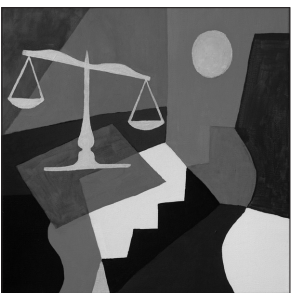
(Dark Entries)

19 . 10 . 2017

We are all bodies in motion. We throb to connect with one another. Our hearts pulse as we near. We touch and ache with raw pleasure. We can feel so close to one another, nothing separates us. We reveal ourselves fully, as if naked. Skin becomes our only barrier. Can we go deeper? Can we pierce the flesh that keeps us apart? Can we place ourselves inside of another, entrusting to them not only our joys and pleasures, but our anxieties, our fears, our anguish? Not always, maybe never. But when we do — if we do — we may find sanctuary in such unity with another. Together, we think, we can conquer all obstacles, without and within. Together, we feel absolute pleasure. We gush, overflow with joy.

Patrick Cowley's *Afternooners* is a collection of songs that originated as soundtracks to gay pornography in the 1970s. What unifies these songs is a sense of rhythm, a soft beat that makes it difficult not to imagine the debauchery of moustachioed men. With songs titled things like "One Hot Afternoon" and "Bore & Stroke," such an image does not take much imagination to conjure. There is little complexity to be found in Cowley's songs. In many respects, these songs are as simple as that: a consistent basis upon which to explore the most basic of human impulses. Each of these songs offers a variation on the theme. A slow build – funky synthesizer grooves, a catchy hook – and a climax. Then, filthy and panting, it comes to a close.

One might critique *Afternooners* for being repetitive – and it is. This is, of course, to be expected given its origin as a collection of single songs not exactly intended to be *listened to*. But beyond that, the repetition is an integral component of the pleasure that these songs are intended to create and supplement. Though these encounters of flesh may be fleeting and superficial, they are nonetheless experiences of human connection. It is only through repetition, an unwillingness to resign ourselves to solitude, that we may forge something meaningful. This passion, this pure love, that undergirds lust, is what Cowley's songs are about. As the collection comes to a close with "Love come set me free," you might find yourself liberated to pursue your purest, basest instincts. —Joey Doyle



PAINTED FRUIT

PF II

(Self-Released)

31.10.2017

Following a tour with Vancouver glam legend Johnny de Courcy, Painted Fruit has released their second and final album, *PF II*. Two of the members have now moved across the country, making this LP the group's last word in the West Coast music scene.

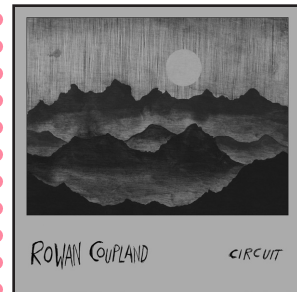
Compared to 2015's *Fruit Salad* LP, *PF II* is not a bad hill to die on. The beauty of the album lies in its flashes of unpredictability. Where *Fruit Salad* was flat and formulaic, *PF II* is driven by pleasantly surprising breakdowns sprinkled throughout what could easily have been little more than an homage to typically beachy songwriting.

As the fourth track on the record, "No Substance" pulls listeners out of the brain fog that they will likely find themselves falling into. This song pumps out a more aggressive edge than can be found on any of the numbers that come before it. Its shouty refrain is reminiscent of Jay Reatard's hard-and-fast underground hit, *Blood Visions*, which is nicely contrasted against my personal second-favourite of the record, "Make Up Your Mind." This simple, hooky love song is followed by a few forgettable fillers that could have been written by any other indie rock band and a danceable pseudo-disco hit called "Product." With that, *PF II* wraps up neatly in under 40 minutes.

The general sound of the record is luxurious, dripping in reverb and wrapped in warm but chirpy guitar tones that compliment and carry the front-person's throaty crooning. There are influences on *PF II* that make themselves abundantly clear from the album's start to its finish; Joe Strummer, King Krule and Morrissey are obviously present in the vocals, and inspirations like Preoccupations, Foxygen and Beach House are easy to pick out from the record's instrumentation.

What makes Painted Fruit fun and fresh to listen to, despite being able to easily draw these comparisons, is that it sweeps listeners up and into an unforeseeable direction. It's difficult to predict where the music will take you next, or what to expect during the two seconds of silence between one song and another, but it's an exciting wave to blindly ride.

The band lives comfortably within their genre, but manages to deny limitations with *PF II*. In 2017, Painted Fruit finally settled on a style that's not too dissonant and not too sugary, both of which *Fruit Salad* unfortunately fell victim to. Similarly unfortunate, though, is that it's curtain time for Painted Fruit, who will be leaving only two records and one split seven-inch to remember them by. —Alyssa Laube



ROWAN COUPLAND

Circuit

(Self-Released)

27 . 10 . 2017

An album is so often reduced down to its individual components, singled out for whatever is deemed its strong suit while everything else is given less importance. But this is impossible to do with *Circuit*, the latest release by Berlin-based British folk artist, Rowan Coupland. Everything is on equal footing here. This balance is not as easy to achieve as it may seem, but Rowan has accomplished it.

The first track, "Opening," sets things up perfectly. It captures a sense of the album's intimate, quiet power, with a delicately-played plucked harp acting as a beautiful background for Rowan's spacey, haunting vocals. This is pure, unbridled folk, lonely and lo-fi, with a simple palette of instruments and captivating singing. Most amazingly, the album never loses itself — it's a refreshingly consistent work.

Production-wise, *Circuit* feels like it was made in a local basement. I say this as a compliment. In the background behind the playful guitar at the beginning of "Bubblegum" there is a slight buzzing, almost like a muffled sound of rain — look no further to find the strength in Rowan's DIY sound. With its quick, light vocal performance and bubbly production, "Bubblegum" is as instrumentally sweet as its title suggests. But its lyrics, forlorn and wistful, tell a more conflicted story: "And someone has come, and the summer has gone / And the hour's getting on."

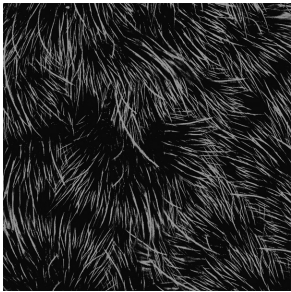
I'm reminded of the music of Conor Oberst, especially his later solo work, where he so often tackled melancholic topics overtop a decidedly more upbeat tone. As *Circuit* continues, the music often veers into a softer, balladic territory (the piano-driven "C^n^di^n wholeearth ^Im^n^ck" comes to mind), but the comparison to Oberst still stands. Rowan's lyricism often captures beautiful portraits of the minutiae of life, from internet cafes in "Bubblegum" to seances in "Cycling to Your House." But he is equally good at crafting effective imagery and strange metaphors to speak about his most haunting experiences. The album's best lyrics can be found on the track "Circuit," where Rowan sings that "The tap is still on downstairs / But still nothing flows from it / We came to forget / What it was meant to do." These are powerful, delicate words, and they are sung with passion.

Circuit is a beautiful set of tracks, balanced and well-performed. Its steady, confident tone, a thing which many albums across all genres fail to capture, is simple yet effective. Rowan is not reinventing folk here, but he's sure doing it well. —Leo Yamanaka-Leclerc

!!!

To submit music, podcasts, books or films for review consideration, please email Under Review Editor Maximilian Anderson-Baier at underreview.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.



PROJECT PABLO

Hope You're Well

(Technicolour)

20.10.2017

Project Pablo is a deep house musician from Vancouver, based in Montreal. Their most recent outing, *Hope You're Well* released via Technicolour, slides into their discography with ease. It is a historical Project Pablo project, combining elements of their near and far past work with a playfulness that is not always successful but is nonetheless exciting. Through manipulating song structures, this release is a continuation of an established sound and a harkening back to their early work.

I Want to Believe, their 2015 debut release, plays with the juxtaposition of melody and nontraditional instruments to hold the audience's attention. Sometimes, this is done at the risk of feeling incohesive. Over the course of their discography, Project Pablo has relied less on shocking variation, but *Hope You're Well* plays again with stark contrasts of sounds.

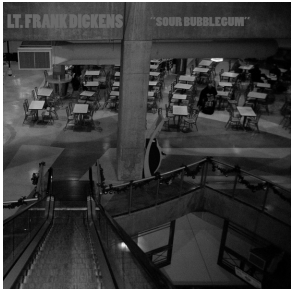
Similarly, we see *Hope You're Well* returning to a structure present on the 2016 album, *Priorities*. In "Warm Priority," Project Pablo establishes a strong rhythmic strain that grounds the track with a constant variation of sound. This structure is also used in their more recent releases like *Risk the Rip*. This album, however, has less variation around the rhythm, making for smooth tracks that give the feeling of tough gum.

Yet, this refinement does not define *Hope You're Well*. Project Pablo moves away from more constant, gum like tracks. Instead, they call back to the high variance of *I Want to Believe* with stark tone shifts in each song. I the distinctive rhythmic variation of *Priorities* and *Risk the Rip* is not fully abandoned.

"Fer Sure," the album's final track, exemplifies this melding of constancy and variation. It begins speedy and plunging but transitions to a feeling of pulled taffy about halfway through, with a sound reminiscent of *Risk the Rip*. Changing from a feeling of fluidity to tautness recalls the playfulness of *I Want to Believe*, while still acknowledging the relative constancy present in their more recent releases.

In "Is it Dry," the album's initial track, the two tonal elements, energized pulsing and languid fluidity, are able to coexist alongside each other; when they are present each complements the other. This complementary juxtaposition is not always perfectly executed. "No Sweat" begins with the playful feeling of a popping joint before transitioning into a billowing melody. Sometimes the popping rhythm is lost amongst this airy melody, which ungrounds the track.

To best appreciate *Hope You're Well*, one must first understand Project Pablo's artistic development. The whole of their sonic journey is represented in some way, making it a time capsule of an album. —Clara Dubber



LT. FRANK DICKENS

Sour Bubblegum

(Jaz Records)

27.09.2017

Lt. Frank Dickens, a grungy experimental folk artist and self-proclaimed poet, released his second album, *Sour Bubblegum*, on Jaz Records in September 2017. *Sour Bubblegum* is the kind of thing you would listen to while contemplating the meaning of love and / or the pointlessness of our existence with no company but a box of cigarettes. Its title is a perfect representation of the duality of the album's message: that our existence is pointless but there is hope in finding meaning through love.

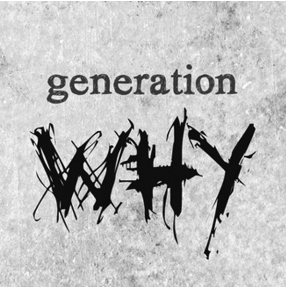
Much like his first album, *Sunburned* (October 2016), *Sour Bubblegum* is characterized by nihilistic tones and raw, growling vocals comparable to those of popular indie-rock group, The National. *Sour Bubblegum*'s instrumental and rhythmic simplicity, as well as its lack of vocal virtuosity, effectively brings greater attention to the lyrics rather than to its other musical elements. The ingenuity of Dickens' work lies in the poeticism of his lyrics and the questions addressed in them.

Sour Bubblegum is cloaked in a veil of existential angst. But where *Sunburned* fails to introduce any notion of hope, Dickens centers his second album around a single individual, someone presented as a lone figure of solace. As a result, *Sour Bubblegum* places greater emphasis on the idea of a lover rather than on questions regarding the fallacy of human connect-edness, the point (or pointlessness) of our existence, and other nihilistic and existential themes that contributed most of the emotion on his previous album. This is the main setback of the *Sour Bubblegum*. Where Dickens'

debut was made unique by its ambiguous answers to heavy questions, *Sour Bubblegum* is brought down from this level of uniqueness by following romantic clichés.

However, the album redeems itself by delivering lyrics about love in a way that speaks to the soul rather than to the brain. This can be seen in the track *Don't Want to Fall Asleep* with the phrase "Waltz to the end of time / Colder as the sky drips dry / Warmer as it flakes with snow / I feel a smile break cross your eyes." While the lyrics don't make logical sense, the listener somehow understands what Dickens means. In doing this, Dickens demonstrates his unique writing style by juxtaposing unexpected images together, as well as ideas of positivity and hope alongside hopelessness and despair. Despite *Sour Bubblegum*'s setbacks, the writing style of Lt. Frank Dickens reifies the album's ingenuity. —Elizabeth Schwab

PODCASTS



GENERATION WHY

Podcast Series

(Self-Released)

2012-Present

Whether it is following the bloody footsteps of a serial killer or chasing the seductive leads of an unsolved crime, *Generation Why* is a guided journey through true crime that is as eerie as it is thrilling. But while following the narrative paths constructed by the two hosts, I began to question my faith in them as responsible guides.

Since they began recording their conversations in June 2012, co-hosts Aaron Habel and Justin Evans have come far to polish the quality of their audio content. In response to negative reception from early fans regarding their often inconsistent and unpredictable structure, the hosts refined each episode to be coherent and serviceable. The two friends focus on a single topic per episode — be it a deep-dive into a serial killer, an infamous criminal or an unsolved crime. They present the facts of the case, narrate often gory and repulsive details and spur on discussions with their personal theories. For example, in Episode 261, "Jeffrey Dahmer," Aaron and Justin loosely follow a chronological narrative of Dahmer's brutal murders, sexual assaults and acts of perversion; interspersed amongst these criminal exploits are information regarding Dahmer's upbringing, personal theories for his psychological motives and discussions regarding contentious facts.

The monotone and dispassionate delivery of Habel and Evans irks many ears, but I find unexpected solace in the contrast between the unflinching, coarse images of violence and the soft, droning voices that paint them. However, what is dangerous about their ostensibly impartial delivery is its potential to mask this podcast as a piece of journalism and obscure what it really is — a conversation between friends. Whether this air of expertise is intentional or not is unclear, but there is definite room for improvement in making clear transitions from hard facts to speculation. For example, in Episode 243, "2012 Aurora Shooting" the co-hosts are mindful enough to preface a particular strain of conversation discussing the mental health of the mass murderer, James Eagan Holmes, by acknowledging the sensitivity of the topic of mental health and their own lack of expertise. While gracious for this caveat, it reminded me that such a gesture was not made in the aforementioned Dahmer episode when discussing Dahmer's mental health. Ultimately, it made me question how much conjecture I passively accepted as truths.

Generation Why pulls listeners into uncomfortable yet enthralling experiences, unsparingly covering graphic criminal details to an extent most conventional media outlets avoid in fear of alienating their audience. Whether you want to soak in the bloody spectacle of crime scenes, examine the outliers of human monstrosity or simply want to add some morbid excitement to a mundane morning commute, there's something here for you. However, the abhorrence packed into an hour-plus episode can be draining. It is a podcast best consumed in smaller doses and with a grain of salt. —Jong Lee



LOVE TO SEW

Podcast Series

(Self-Released)

2017-Present

Looking for a seamless podcast, strung together with darn good sewing advice and spools of resources? Make it sew!

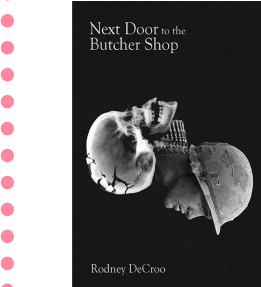
The *Love to Sew* podcast is hosted by two Vancouver-based sewing enthusiasts and friends, Helen Wilkinson and Caroline Somos. Both are engrained within the sewing community. Helen is a pattern designer and the blogger behind *Helen's Closet*, while Caroline is the founder of the online store, Blackbird Fabrics. This weekly podcast provides advice to creators, showcases independent business owners, and features the work of others in the sewist community. New episodes air Tuesdays and are, on average, one-hour long, adding to the now twenty-five episode catalogue. Along with the option to download the podcast, each episode offers meticulous links for patterns and resources to supplement the discussions on the show.

With my own crafting resolutions fresh in mind, I was drawn to Episode 22: "New Year's Re-SEW-lutions." After a brief catch-up segment, featuring messages from listeners, the hosts laid out the theme of the week: setting and meeting sewing goals. They discuss methods of setting goals using Gretchen Rubin's Four Tendencies, monthly sewing projects, and using a Trello board to help with effective follow-through. Although I am only a novice sewer myself, I am an obsessive crocheter. And I found the advice they shared highly transferable to all crafting. Even, to other aspects of my life.

But while these in depth discussions are tantalizing, the best part of the show remains the anecdotal advice given by Helen and Caroline. Through personal stories, experiences and perspectives, they discuss and detail their own plans for the new year. These intimate moments are ultimately the most relatable, as Helen and Caroline acknowledge how difficult it is to set goals and stick to them, whether you are a hobby crafter or an entrepreneur. The tips I found especially useful were: planning a weekly crafting day with your friends, working around a deadline, and specifying all the materials you need for a project *before* heading to the store.

I look forward to listening to more episodes, including those featuring local guests. I highly recommend this series to not only the sewing obsessed and modern home sewists, but to anyone who is interested in learning more about growing creator communities or those interested in developing a small businesses. *Love to Sew* is also ideal for anyone who might want to give sewing a try but has been afraid to do so. —Daniela Hajdukovic

BOOKS



NEXT TO THE BUTCHER SHOP

Rodney DeCoo

(Nightwood Editions)

01 / 05 / 2017

Rodney DeCoo, a Vancouver singer-songwriter of grim blues / rock, released a book of poetry in 2017 titled *Next Door to the Butcher Shop*. His writing does not depart stylistically far from his music; his moody verses are sometimes narrative, sometimes expository, often brimming with nostalgic anger. In fact, reading this book while listening to his music is not altogether disorienting, granted you have the volume down low enough to obscure the lyrics.

If you are familiar with DeCoo's work, you will likely know his childhood of abuse and the resultant PTSD and drug use that plagued him in adulthood. In both music and writing, he tends toward the autobiographical. Being aware of his history lends poignancy to his poems. "Black Columns" is an elegy of sorts addressing his "Indigent father," a ghost who "haunts the bus stations of Appalachia." The poem alludes to the experiences of his father, uncle, and grandfather in Vietnam and the Second World War. DeCoo acknowledges that much of his work is built on suffering ("They pay me because my head is broken"), inferring that his career is a culmination of "three generations" of violence, a career they collectively "earned [...] like a wage." As a result, his father appears a victim of familial and historical violence. This is an extraordinarily forgiving view of someone whose abusive habits are well documented in Rodney's songs.

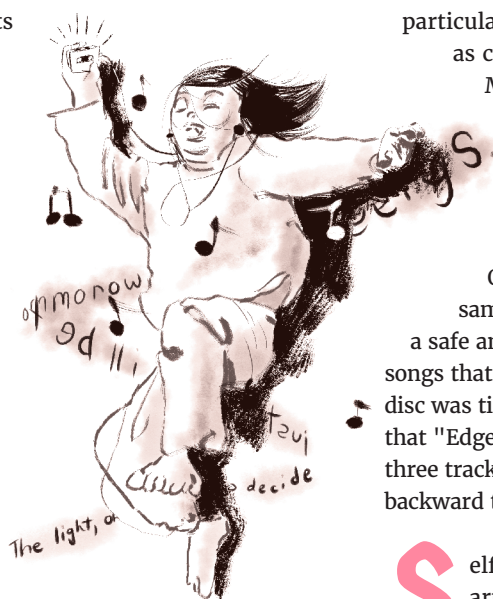
Sometimes DeCoo slips into gory imagery but the real horror remains his actual experience. In "The Chair," he writes "A liver, a kidney / a lung, a deformed and oversized heart / to lug around like a pot roast / among his rags and bottles." It reads like a laundry list of maudlin metaphors that is, at times, self-indulgent: "I wanted to fuck my way back to the nothingness I came from / I wanted to burn God's face off with a flamethrower." However, he is usually more incisive and sparing, and grants grace in the aftermath of brutality. It is only when he abandons the vitriol can one see the ghosts lingering behind it. —Christina Dasom Song



I've reached the age where my parents don't want to move my old boxes of shit around anymore. As soon as they announced they were moving house, I dreaded the inevitable "come sort through your stuff in garage" phone call, but I knew what I had to do. I drove to White Rock one morning to sit on the cold garage floor, ready to complain my way through the process. Much to my surprise, the dreaded exercise turned into an afternoon of discovering my past self unearthed in scratched Napster-brand CD-Rs and broken jewel cases.

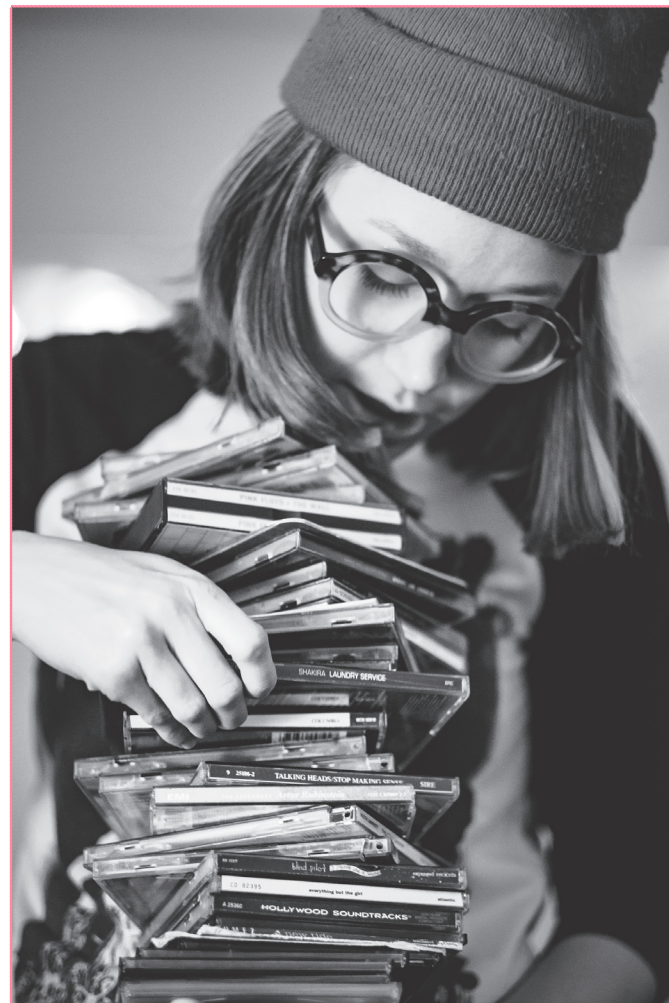
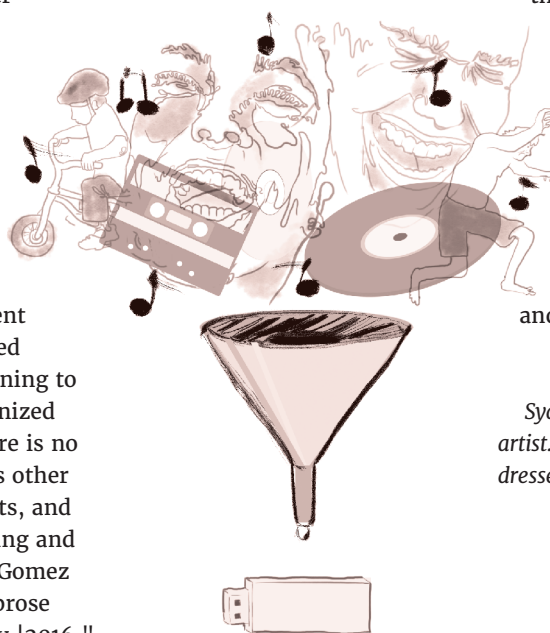
I gathered the pile of discs and drove back to East Vancouver accompanied by the songs of my adolescence. Noticing the curious song selections I made and the flow of the mixes, I couldn't help but wonder — how has my process of music listening changed? Is that change correlated with the development of new listening platforms? In that moment I decided to embark on a personal listening archive — listening back to the CDs, making the track listings into Spotify playlists, and attempting to unlock the secrets of my personal progression.

As a financially dependent 8-year old, my motivation for pirating music arose through my parents' distaste for most of the music I liked and their unwillingness to purchase it for me legally. I learned how to copy Shania Twain tapes from my friend's parents' collections, and spent my evenings listening to Top 40 radio stations, praying I'd hear my favourite songs so I could hit 'record' on my tape deck. Everything changed the day my family got a computer with a CD burner. The music listening that was once a healthy pastime quickly became my obsession. I spent countless hours learning the ins and outs of peer-to-peer softwares like Kazaa and Limewire, and how to predict which files might actually be pornography, a recording of Bill Clinton addressing the Lewinsky scandal, or simply virus-laden. (Looking back, none of us knew what we were downloading.) I'd patiently wait anywhere from 20 minutes to many hours for mp3s to finish downloading, throw them into my iTunes library and burn a CD so I could go walk around outside with my discman and take it all in. In the beginning, the process was strictly utilitarian: fill the CD with any random tracks I was enjoying at the time in no



particular order, and getting the CD as close to the 70-minute, 650 MB capacity as possible. I indulged in the diversity of my taste with little regard for mood or genre, grooving to "Don't Phunk With My Heart" and screaming "I'M NOT OH-FUCKING-KAY" in nearly the same breath. These private discs were a safe and unrestrained way to absorb the songs that resonated with me most — one disc was titled "Stevie Nicks x3" to denote that "Edge of Seventeen" made up the first three tracks so that I didn't have to skip backward to listen to it again.

Self-imposed rules came later — no artist repeats on one playlist, no song repeats from CD to CD. As the mixes matured and evolved, so did the listening medium. My parents gave me an iPod Mini one Christmas and just like that, playlisting became an artform. No longer restrained by the duration or storage capacity of a physical disc, I was free to create mixes for every feeling and occasion, as long or as short as they needed to be. At this time, I relied less on *Much Music* or commercial radio for introductions, and instead looked to blogs liketsururadio.com and the *CBC Radio 3* podcast for new music. My understanding of the internet directly influenced my development as a listener and supporter of independent music. My processes of discovering music and playlisting it has continued into the present day. Recently, I've started archiving what I'm listening to as Spotify playlists organized by month and year. There is no art to the order of tracks other than my general interests, and the mixes are often jarring and uncomfortable. (Selena Gomez is cozied up next to Ambrose Akinmusire in "February |2016,"



for example.) I realize now that this form of playlisting almost directly mirrors my process as a preteen — no self imposed rules, no consideration of energy or flow or genre, just a place to collect my general musical interests.

Many of us question how the evolution of listening platforms changes our direct relationship to what we're listening to. As a fan and as an artist, I wonder, does the convenience of digital platforms add to or take away from the emotional and intellectual experience of listening? I've concluded that my own experience of listening and discovery hasn't changed much at all since my days recording pop singles from the radio onto cassette tapes. My curiosity is continually piqued by popular media, word of mouth, and a lot of time spent on the internet. If I love someone's work, regardless of how I discovered it, I will go out of my way to listen to a full album and support that artist in a live setting or by buying a record.

After listening back to some Spotify playlists that I created from the found CD-Rs, the experience felt contrived and I knew that transferring the mixes to a new context was an exercise in futility. The old playlists were made for the old medium, and to listen to them playing off Spotify felt like an awkward school reunion. I realized that it wasn't the playlists themselves I sought to archive, but the growth the music allowed me, as that music represented a stage in my emotional development I didn't know how to express at the time. I'll continue to digitally archive my current listening, and the CD-Rs will remain in my car as sources of nostalgia and embarrassment for years to come.

Sydney Thorne is a Vancouver-based interdisciplinary artist. She is releasing an album of songs to get-all-dressed-up-and-stay-home-to in late spring 2018.

COCONUTZ & BANANAS

TOWARDS A TROPICAL TRANS PARTY UTOPIA

WORDS BY MADELINE TAYLOR // ILLUSTRATIONS BY JEMMA TITHERIDGE
PHOTO BY ALISTAIR HENNING

The first image I saw by *Coconutz & Bananas* was the photograph of a naked woman holding coconuts across her chest, and a banana in front of her crotch. Shockingly, it was not a recipe for pie or cocktails. *Coconutz & Bananas* is a monthly club night held at The Odyssey featuring an all-Trans cast of burlesque and gogo dancers. It is organized by Anasteja-Syrën Layne and Kota Gallipeau, though it soon becomes clear during our interview that *Coconutz & Bananas* is Anasteja's baby.

I am sitting in a cafe on Powell Street in East Vancouver with Kota Gallipeau; DJ, promoter and co-producer of *Coconutz & Bananas*. We are waiting for Anasteja-Syrën Layne, aka That Siren Goddess. She is the one pictured on the poster.

Gallipeau explains that the name was conceived by Layne: "I remember we were lying in bed at my house, and she was like, 'One day I'm going to have an event called *Coconutz & Bananas*,' and I was like, that's so random. Like, what are coconuts and bananas? [...] [When] we started the event, [Anasteja] was like, 'We're calling it *Coconutz & Bananas*.'"

Layne is a model, actress, performer and now entrepreneur. As That Siren Goddess on stage, she heads the Pearl Squad, a feminist modern burlesque troupe. She dominates the stage, flanked by performers who worship her as their dance mother. The titillating verve That Siren Goddess pours out on stage was visible even in the first photoshoot for *Coconutz & Bananas*, Gallipeau explains:

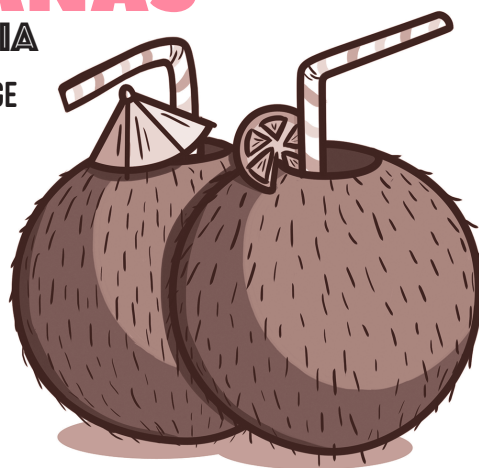
"We were in my house and she had bought two coconuts and a banana, and she was like, 'We're gonna make the poster right now.' [Anasteja] oiled her body up, took off all her clothes, put the coconuts in front of her chest, put the banana in front of her downstairs, and she was like, 'This is gonna be the poster!' I was like, get it girl. I'll take the photo." The image is striking, sexy and playful — just like the event it promotes.

Gallipeau and Layne were friends before they were co-organizers. Their affection for one other shows as Gallipeau explains their working relationship, "I couldn't do it without her, I wouldn't want to do it without her."

Coconutz & Bananas debuted at The Odyssey, a former gay club, August 2017. Layne and Gallipeau wanted to create a Trans-centric space for Trans artists, performers and allies to come together and celebrate Trans bodies and identities through visibility. Maiden China, who opened in January 2018 for Chi Chi Devayne and Shea Couleé of *Rupaul's Drag Race*, is a regular on the *Coconutz & Bananas* stage, but most others are rookies Layne and Gallipeau want to make space for.

Both Gallipeau and Layne describe the event's beginnings as coming from a sense of displacement when attending other queer parties in Vancouver. Referring specifically to her start as a performer at East Vancouver's longest-running drag night, *Man Up!*, Layne says,

"[*Man Up!*] was more so for female-bodied queer people to occupy a safe space, which is great, but [...] when you are Trans [...] maybe you are female bodied, but male presenting. A lot of that gets taken away from you because you stepped into what other people would see as privilege.



[...] As a Trans woman, I often am looked at as not female-bodied, so therefore my occupying that space can become a bit hostile at times."

She clarifies, "It's not to say that that's the influence of the proprietors of *Man Up!*, that's more so just the community that's been created around *Man Up!*. Because again, it's a heavily feminist environment, but it's also very empowering of female-bodied, identifying folk. So the missing [piece] is when we go out to these clubs, we're just trying to have a great time and be social just like anybody else, but we have to become extra vigilant about the space that we're occupying around us."

This sense of *almost* belonging within existing queer spaces in Vancouver was the push that Layne and Gallipeau needed to start *Coconutz & Bananas*. They brought their own ideas about safety, celebration, belonging and community with them to start a utopic queer and Trans party.

Layne says, "If you're in a queer space, no matter who you are, you [have] the right to feel safe and to express your story. So I just decided to create what I would hope to be a utopia where [...] you can come and celebrate your body, because your body is uniquely you. It's part of your experience, it's part of what makes you the beautiful you that you are."

When we see queer and Trans people in the media, stories are almost always exclusively centred around their identities, around explaining their identities. Although these stories are obvious departures from cisgender-heterosexual norms, they often miss a far more pertinent and interesting angle — the story about a community rewriting what it means

to build belonging and family, through gender expression, sexual discovery, artistic performance and embracing nuance in every aspect of their being.

Layne acknowledges that there is misinformation about the experience of Trans life, and wants to change that. She says, "It's more likely that people will be educated if we have a playful carefree environment."

She continues, "I feel like as a Trans person, it is our responsibility to be able to answer those questions. It's frustrating as all hell, and no one should have to feel like they're a science project, but the fact of the matter is [...] we are not a very visible community, [and] we have to educate people. That's just the way it is. But why not do it from a standpoint that's going to be easy and fun and relaxed, versus a hardcore clinical education." This open environment is something she works to foster through *Coconutz & Bananas*.

Gallipeau is equally passionate about the event as an opportunity to break from the intensity of queer identity politics and "call out" culture, which often pits people against one another inside the queer community: "These issues are very serious and it's exhausting. The work needs to be done, it's being done, but I think we can't take it too seriously. [...] These spaces are super needed, but like, have a laugh, play on things, you know? If you mess up, call each other in, and go from there." This is a hopeful invitation to a community that so often attacks and condemns its members when they are perceived to have misstepped.

In the end, Layne left me with this: "Honestly, I just challenge the Trans community, and even the queer community, to really step outside themselves and think about the future of our community, and to really think about why visibility is important, and why it matters. And to actually come to a *Coconutz & Bananas*."

You can catch Anasteja-Syrën Layne and Kota Gallipeau hosting *Coconutz & Bananas* monthly at The Odyssey. Follow them on social media for announcements about tours, charitable foundations, and more community activism in the coming months.

Instagram | @coconutzandbananas

Facebook | facebook.com/coconutzandbananas



"THE STERILE SMELL OF CLEAN HITS MY NOSE as I am handed a towel, I feel a mix of nervous and horny, an odd blend of bodily sensation rushes over me as I wander through Steamworks Bathhouse for the first time. I feel tingles on my body as the sexy energy of my surroundings start to engulf me. I remove my clothing and place them in my locker, I take my towel and wrap it around my waist and I safely tuck the condom and lubricant I was handed by the front desk person away in my locker. What happened next is my little secret, I'm far from a prude, but you can take some really adventurous guesses about the experiences I had. "

BATHHOUSE *to the* FUTURE

words by David Cutting // illustrations by Maxwell Babiuk

I will never forget my first bathhouse experience and if you speak with any gay man, it is much the same — a rite of passage. Some won't go, but many would argue that they will be missing out on experiencing a pivotal piece of gay culture. Bathhouses, after all, are great places of sexual exploration for those who have deeper desires than the classic missionary-with-the-lights-out situation. I have often heard it said, and believe it myself, that "coming out" is such a liberating act that it often frees the individual from self judgment. It liberates one's sexual desires and turns judgement away from said acts.

I got to talk to Del Stamp, General Manager at Steamworks Baths Vancouver, about bathhouses and other things. Steamworks is one of the most successful bathhouse chains in the world, with businesses in five cities. In addition to manager, Del is also a local DJ and social influencer. He is outspoken and respected in the gay community, and is partially responsible for the Vancouver bathhouse resurgence, whether he would admit so or not. He is also a generous and kind friend.

We spoke about some of the early cruising days: "In Vancouver, our tubs

hersterrrry takes us back to the beginning at English Bay. Who knew, over 100 years ago and pretty much any park in that area could be a makeshift bath house," said Del. It's true, to this day cruising culture is alive and well in some areas down by English Bay, and there are even a few online portals to help locate these places. Before money and amenities, any sort of warm night in the woods could play home to Vancouver's earliest bathhouse experiences. I have even heard some epic stories from decades ago of spontaneous orgies behind the Vancouver Aquatic Centre on Beach Avenue. The HIV / AIDS memorial is placed just adjacent to Sunset Beach; this is certainly not

random, as it was one of the most active cruising sites in the city in its day and the stomping grounds for many gay sex workers, a legacy that must not be forgotten. Because much of our history is oral, and / or died with the victims of HIV / AIDS, it is important we not turn a blind eye to what was once our reality.

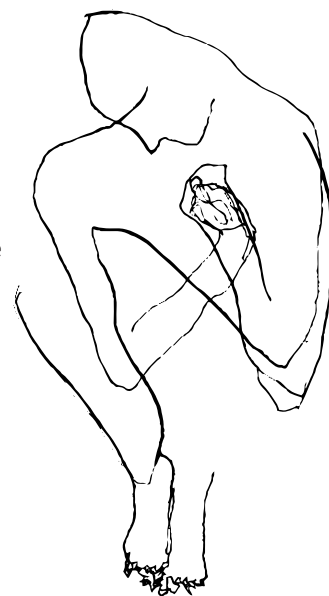
During the HIV / AIDS epidemic, individuals exhibiting signs of HIV were often asked to leave bathhouses. The misunderstanding of the disease and serious fatality rate created a division within our own community. While on the subject of division, Canada has a history of bathhouse raids. Although there are no recorded accounts of bathhouse raids and arrests in Vancouver, there are numerous accounts in both Toronto and Calgary. (1)

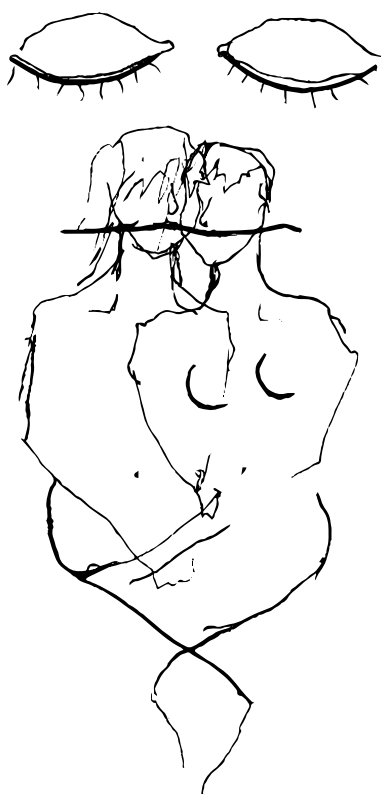
founded, and this tiny hand-held innovation made navigating desires of a carnal nature much easier. But as the need for human connection, community, community spaces and intimacy has grown, our minds have wandered back to the time-honoured bathhouses. Taboos around gay sex and gay sex culture are changing again.

Del attributes a lot of Steamworks' success on being a community space, crediting the businesses community-minded approach to how much visibility and growth they have had. Through sponsoring and supporting local events, Steamworks has managed to garner a lot of confidence in its safe space values. Steamworks and the Pumpjack team up each week to offer an epic club night on Fridays called *Wet & Wild*, where you can literally see the biggest dicks ever having a shower above you as you dance, with DJ Del Stamp on decks of course. Steamworks has also inspired an amateur strip night at the Junction charmingly titled *Dick Safari*, where any person can come strip for prize money, sexuality- and gender-inclusive.

Del is adamant that bathhouses are just misunderstood. He explained, "People often think that we are an unsafe space. [...] We have condoms everywhere, an in-house nurse who will test, provide treatment and offer counselling, and there are several staff on at any given point. [...] When you think about it, you and your belongings are much safer if you just bring your Grindr and Scruff tricks here — don't bring a stranger into your home, bring him into mine. Can't host? We can!"

Bathhouses are starting to become popular again. In 2009, a small app called Grindr was





Through these events and others, Steamworks Vancouver has played their part in what has been a longstanding connection between DJing and bathhouses, between artistic expression and sex. One example of an artist known to perform in bathhouses is Bette Midler. She famously made a huge impression on the gay scene and, in turn, her epic career by performing at Continental Baths in New York City in the '70s. Look that shit up, it's real. (2)

At Burning Man in 2012, I visited a camp called "Comfort and Joy" that had a makeshift bathhouse tent, complete with mattresses, condoms and lube. One night, while I was sitting outside with my newfound German lover, we were invited in and a bunch of desert-dwelling drag queens had commandeered the orgy space and transformed it into an epic drag den, with lights and music. Watching the show, I was in awe of how versatile a space like this could be. Sex and creativity are so closely knit.

There are a few cruising tips and tricks inside the bathhouse. There is the basic "hello," although there isn't a lot of talking unless someone is getting railed, and then there is the verbal coaxing of the partner's pace and / or completion. There is the gentle hand touching as you walk past someone in the hallway, and there is the intense gaze and up-and-down stare; you get combo points if you touch the hand, and intensely gaze at them at the same time. In the modern era, you can talk to others in the bathhouse on Grindr or Scruff and invite them to your room, come through innovation. Also, the biggest plus to a bathhouse experience is the high probability of having more than one partner at a time. Why have one dick when you can have a dozen?

To sum up this cacophony of random bathhouse musings, I would like to leave you with the very important topic of consent. It is mandatory. Always. If someone touches you and you don't want to be touched, tell them. If it persists, seek help.

If after reading this you feel curious or interested, the best piece of information I can give you is that Steamworks' busiest night is Sunday. It's called *Sunday Service*, and Del assures me that it has more life than a PJ Kegger! See all you horny piggies there!



David Cutting is a local drag entertainer, writer and mischief maker. They are the host of *Commercial Drag*, a weekly drag show on *Commercial Drive* every Sunday at *The Penny*. You can follow them at @unicornriverchild on Instagram and @mommadust on Twitter.

References

1. "A history of raids: Bathhouses & the cops." *Xtra*, December 2002. <https://www.dailyxtra.com/a-history-of-raids-44700>
2. <https://www.youtube.com/watch?v=UOrzpQeTyKI>

KELLARISSA OCEAN ELECTRO

LP/CD/DIGITAL OUT MARCH 23

ALBUM RELEASE PARTY
MARCH 22 @ RED GATE REVUE STAGE
WITH
DEVOURS & HELLO, BLUE ROSES & MOURNING COUP

MINT RECORDS + CITR/DISORDER PRESENT

CITR/DISORDER



MARCH 3
ASTORIA

SUPERMOON
ELAN NOON

FAITH HEALER

\$10
NO JERKS

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



girlsrockcampvancouver.ca

ON THE AIR

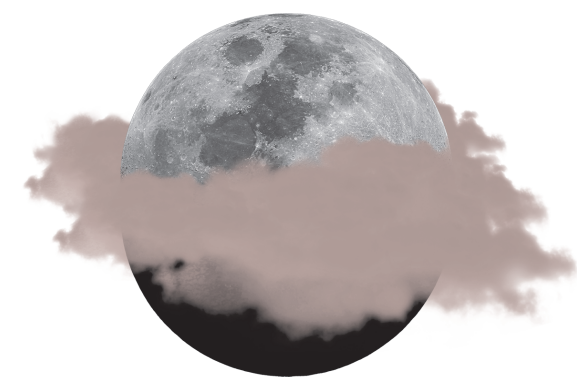
ASTROTALK

interview by Fatemeh Ghayedi //

illustrations by Tifanie Lamie // photo by Colin Bratney



Marco Bussanich has been running AstroTalk, a talk show about all things astronomy and space, for around four years. AstroTalk is one of only a couple science programs on CiTR 101.9FM, and Discorder wanted to learn a bit more about it.



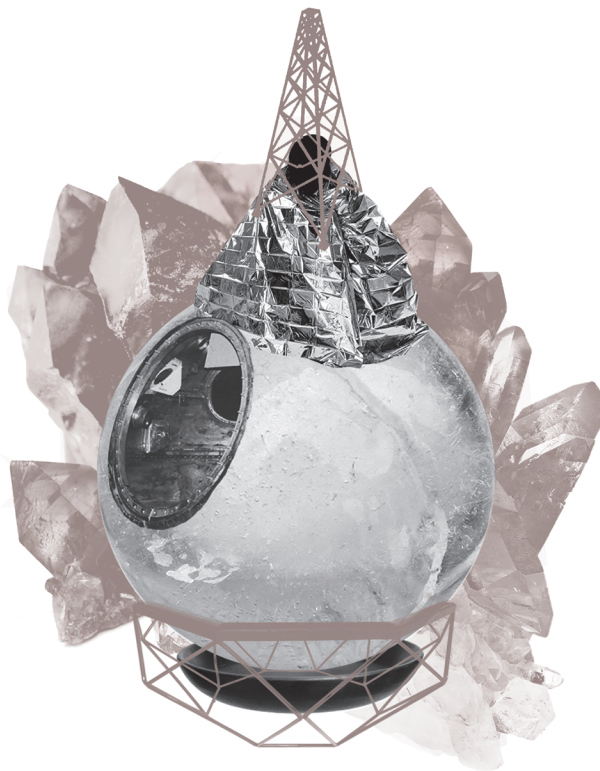
Could you give us some background on AstroTalk? What's it about?

Unofficially, I started 16 years ago. I came into CiTR and trained in the summer of 2002, but then I got a job offer in Tokyo. I lived in Asia for 7 years, and then I started *AstroTalk* when I came back. I've been an astronomer for about 30 years now. It's a hobby, it's a passion, it's something I do for fun. I'm a scientist, too — I have a physics degree, and I've taught engineering and physics. So, I love science, it's a natural thing for me. The universe — it's a big place, right? There's lots of topics, lots of things to talk about every week.

What do you think is important about what you're doing with the show and the topics you cover?

Well that's a very intense, probing question. A lot of people say, "Well, why do we even spend money on astronomy? Why do the governments go to the moon? What's the use of it?" Sometimes people ask, is it useful? But then, there are so many space-related spinoffs. Like the Space Shuttle: it had to have a protective coating for when it comes back from space so it doesn't burn up. Now a lot of cookware is made from that material, Teflon.

[Through *AstroTalk*] I am just questioning, is astronomy practical? In another way, we have to go out and populate the solar system cause the sun will eventually expand and our Earth will die. I do some shows about NASA using their satellites to look at the chemistry of our atmosphere and how they're measuring the chlorine content in there, because chlorine reacts with hydrogen to make hydrochloric acid and that's what depletes the ozone. They monitor forest fires, storms. NASA does so much practical stuff with their satellites. So, I think astronomy,



in terms of the Earth, is very practical and it's fun for me.

I think if anybody has a passion, they should do it. I think if we follow our passions, that'll bring out the best in us.

So far, what has been your most memorable radio experience?

One of my best experiences was interviewing a NASA astronomer, her name is Trina Ray from the Jet Propulsion Laboratory. She was working on the Saturn program that just finished. I've interviewed her, and seen how [astronomers] are so dedicated. That spacecraft was there 14 years. I used to type 10 hours a day for my book; that's what these people do for years, and it's amazing how much expertise they have on these things. How can they discover all these amazing things?

That's what gets me, I guess. There's this vastness and how these astronomers come up with these incredibly complex theories, and later they're proven correct. The vastness of it all is in terms of the scale, the size, the amount of energy, the amount of power, the distance. Our nearest stellar neighbour is 4.3 light years away, and just for us to get there would take 4.3 years travelling at the speed of light — and we can't get anywhere near the speed of light.



AstroTalk airs on CiTR 101.9FM Mondays 4–5pm. Marco is also an author, and his books are available on his website marcoastrotalk.com. For more show information or archived episodes and podcasts, visit citr.ca/radio/astrotalk.

This interview has been edited for clarity.

Discorder Magazine | FEBRUARY 2018

FRIENDS OF CiTR 101.9 FM + DISCORDER MAGAZINE

You get discounts at these
FRIENDS OF CiTR + DISCORDER locations.

MAIN

ANTISOCIAL SKATEBOARD SHOP

*10% off

THE BILTMORE CABARET

*10% off at the bar

DANDELION RECORDS & EMPORIUM

*10% off used records

EAST VAN GRAPHICS

*10% off

EAST VANITY PARLOUR

*10% off any service

FAS IN FRANK

*15% off

LUCKY'S BOOKS & COMICS

*10% off

NEPTOON RECORDS

*10% off

RAG MACHINE

*10% off

RED CAT RECORDS

*10% off

THE REGIONAL ASSEMBLY OF TEXT

*A free DIY button with
any purchase over \$5.
The Regional

TRUE VALUE VINTAGE & I FOUND GALLERY

*10% off

WOO VINTAGE CLOTHING

*10% off

THE WALLFLOWER MODERN DINER

*10% off

COMMERCIAL

AUDIOPILE RECORDS

*10% off

BOMBER BREWING

*10% off

BONERATTLE MUSIC

*10% off of accessories

THE CANNIBAL CAFE

*10% off
non-alcoholic items

HIGHLIFE RECORDS

*10% off

JQ CLOTHING LTD.

*10% off

MINTAGE

*10% off

PEOPLE'S CO-OP BOOKSTORE

*10% off

THE RIO THEATRE

*\$2 off regular Rio
Theatre movies
/ select events

STORM CROW TAVERN

*10% off

OTHER

BOOK WAREHOUSE

*10% off

BAND MERCH CANADA

*15% off

PANDORA'S BOX REHEARSAL STUDIOS

*10% off Hourly
Studio Rentals



DOWNTOWN

BEAT STREET RECORDS

*10% off used records

THE CINEMATHEQUE

*One small bag of
popcorn per person
per evening.

DEVIL MAY WEAR

*10% off

LITTLE SISTER'S BOOK & ART EMPORIUM

*10% off

THE PINT PUBLIC HOUSE

*20% discount to
guests on food bill

SIKORA'S CLASSIC RECORDS LTD.

*10% off of Merchandise

VINYL RECORDS

*10% off New and Used

WESTSIDE UBC

AUSTRALIAN BOOT COMPANY

*15% off Blundstone and
& R.M. Williams Boots

THE BIKE KITCHEN

*10% off new parts &
accessories

BANYEN BOOKS & SOUND

*10% off

FRESH IS BEST ON BROADWAY

*15% off

GRANVILLE ISLAND BREWING

*10% off food / 10% on
merchandise (not beer)

KOERNER'S PUB

*10% off food

ON THE FRINGE HAIR DESIGN

*10% off

RUFUS GUITAR SHOP

*10% new instruments
and accessories.

*sale items will be excluded.

STORM CROW ALEHOUSE

*10% off

TAPESTRY MUSIC

*10% off in-stock
music books

UBC BOOKSTORE

*10% off general
merchandise (clothing,
giftware, stationery,
general books) *exceptions apply.



(VISIT:

CiTR
.ca/friends

for more info.)



Opening Reception and Performance
Friday, February 9, 7:00PM

*The artist begins her durational performance at 7:00PM



Access Gallery
222 E. Georgia St Vancouver, BC V6A 1Z7
Tues-Sat 12:00-5:00 PM
604 689 2907
info@accessgallery.ca



ON THE AIR | AstroTalk

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		ROCKET FROM RUSSIA			SHOOKSHOOKTA	10AM			
11AM	YOUR NEW SHOW	MORNING AFTER SHOW	POP DRONES	U DO U RADIO		THE REEL WHIRLED			11AM		
12PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE		GENERATION ANNIHILATION		12PM		
1PM	PARTS UNKNOWN	THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE		MUZAK FOR THE OBSERVANT	POWER CHORD	THE ROCKERS SHOW	1PM		
2PM		INTERSECTIONS	UNCEDDED AIRWAVES	YOUR NEW SHOW		BEPI CRESPIAN PRESENTS			2PM		
3PM	THE BURROW	INTO THE WOODS	KEW IT UP	YOUR NEW SHOW		NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	3PM	
4PM	ASTROTALK	DOUBLE SPACE	YOUR NEW SHOW	ALL ACCESS PASS	SHOES ON A WIRE						THUNDERBIRD EYE
5PM	THE LEO RAMIREZ SHOW	WORD ON THE STREET	ARTS REPORT	DEMOCRACY WATCH		THE UBC HAPPY HOUR	MANTRA	CHTHONIC BOOM!	5PM		
6PM	FINDING THE FUNNY	FLEX YOUR HEAD	YOUR NEW SHOW		YOUR NEW SHOW	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	6PM	
	YOUR NEW SHOW		YOUR NEW SHOW	SAMS QUANTCH'S HIDEAWAY							
7PM	EXPLODING HEAD MOVIES						YOUR NEW SHOW		NIGHTDRIVE95	MORE THAN HUMAN	7PM
8PM											
8PM		CRIMES & TREASONS	MIX CASSETTE		C1 RADIO		AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO	8PM
9PM			THE NEW ERA		LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE		9PM
10PM	THE JAZZ SHOW	YOUR NEW SHOW	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										12AM	
1AM	CITR GHOST MIX	CITR GHOST MIX	YOUR NEW SHOW		AURAL TENTACLES		THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX	1AM	
2AM			CITR GHOST MIX							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

TRANCEDANCE 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: breakfastwiththe-browns@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 BURROW

3PM-4PM, ROCK/POP/INDIE
Hosted by CITR's music department manager Andy Resto, the Burrow is Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and new releases. Interviews & Live performances.

Contact: music@ctr.ca

ASTROTALK

4PM-5PM, 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

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: pacifcpcickin@yahoo.com

QUEER FM

8AM-10AM, ROCK/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, ROCK / POP / INDIE
This show is produced by the disabled community and showcases special guests and artists. Originally called "The Self Advocates", from Co-Op Radio CFRO, the show began in the 1990s. We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. Hosted by: Kelly Reaburn, Michael Rubbin 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 Reis, LuckyRich, horsepowar & Issa.

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

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE
Join your host Matthew for a weekly mix of exciting sounds past and present, from his Australian homeland. Journey with him as he features fresh tunes and explores alternative musical heritage of Canada.

Contact: programming@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 second season! The team of Indigenous and non-Indigenous peeps produce the show weekly. We talk about Indigenous issues, current events, and entertainment centering Native voices through interviews and the arts. Come make Indigenous radio with us!

Contact: programming@ctr.ca

Follow us @uncededairwaves & 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](https://www.facebook.com/NinthWaveRadio)

THUNDERBIRD LOCKER ROOM

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

Contact: programming@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: programming@ctr.ca

CULT! FROM THE UBYSSEY

ALTERNATING THURS, 9AM-10AM, TALK/CULTURAL NEWS
CULT! is a bi-weekly radio show/podcast about culture at the University of British Columbia (UBC). From The Ubyyssey — 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 Ubyyssey staff writer Olamide Olaniyan

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

ROCKET FROM RUSSIA

10AM-11AM, PUNK
Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted in by Russian Tim in Broken English. Great Success!

Contact: rocketfromrussia.tumblr.com, rocketfromrussiactr@gmail.com, @tima_tzar, facebook.com/RocketFromRussia

U DO U RADIO

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

Contact: programming@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

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

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](https://twitter.com/shoesonawirepod)
[Instagram | @Staunchjitters](https://www.instagram.com/Staunchjitters)

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](https://www.facebook.com/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@actsofautonomy.com

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL
It could be global, trance, spoken word,rock, the unusual and the weird. Hosted by DJ Pierre.

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS
Podcast hosted by Jesse Brown that focuses on media criticism as well as news, politics, and investigative reporting. Their website also has text essays and articles.

Contact: jesse@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](https://www.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

MUZAK FOR THE OBESERVANT

1PM-2PM, ROCK/POP/INDIE
CITR Music department program, highlighting the newest/freshest cuts from the stations bowls. Features live interviews and performances from local artists.

Contact: music@ctr.ca

BEPI CRESPLAN 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 CRESPLAN® weirdness.

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

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 doo!

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

THE UBC HAPPY HOUR

5PM-6PM, TALK/NEWS/CURRENT AFFAIRS
The UBC Happy Hour is produced by the UBC Affairs Collective, and made by students, for students! The show is all about what's happening on UBC's campus. Tune in for updates on campus news, clubs outreach and just about everything else you can find at UBC!

Contact: ubcaffairs@ctr.ca

RADIO PIZZA PARTY

6PM - 7PM, TALK/COMEDY
6pm-7pm, Every week Jack, Tristan and a special guest randomly select a conversation topic for the entire show; ranging from God to unfortunate roommates. Woven throughout the conversation is a cacophony of segments and games for your listening pleasure. Also there is no pizza. Sorry.

Contact: programming@ctr.ca

AFRICAN RHYTHMS

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

Contact: programming@ctr.ca

SKALD'S HALL

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

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

CANADA POST ROCK

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

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

THE MEDICINE SHOW

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

Contact: vancouvermedicineshow@gmail.com

■ SATURDAY

THE LATE NIGHT SHOW

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

Contact: citratenightshow@gmail.com

THE SATURDAY EDGE

CiTR 101.9FM JANUARY CHARTS

	Artist	Album	Label
1	Nicholas Krgovich*+	<i>In An Open Field</i>	TIN ANGEL
2	Buffy Sainte-Marie*#	<i>Medicine Songs</i>	TRUE NORTH
3	Destroyer*+	<i>ken</i>	MERGE
4	Esmerine*#	<i>Mechanics of Dominion</i>	CONSTELLATION
5	Woolworm*+##	<i>Deserve To Die</i>	MINT
6	Storc*+	<i>storc</i>	SELF-RELEASED
7	Champion Lawnmower*+##	<i>Babies</i>	SELF-RELEASED
8	Shrouded Amps*+##	<i>World Well Lost</i>	SELF-RELEASED
9	Brutal Poodle*+##	<i>Long Time No See</i>	SELF-RELEASED
10	Ora Cogan*+##	<i>Crickets</i>	HAND DRAWN DRACULA
11	Blue Hawaii*#	<i>Tenderness</i>	ARBUTUS
12	The Body & Full of Hell	<i>Ascending a Mountain of Heavy Light</i>	THRILL JOCKEY
13	Rec Centre*+	<i>Dealer to the Stars</i>	SELF-RELEASED
14	Rapsody#	<i>Laila's Wisdom</i>	ROC NATION
15	Project Pablo*	<i>Hope You're Well</i>	TECHNICOLOUR
16	Off World*	<i>2</i>	CONSTELLATION
17	Painted Fruit*	<i>PF II</i>	SELF-RELEASED
18	Little Miss Higgins*#	<i>My Home, My Heart</i>	SELF-RELEASED
19	Alvays*#	<i>Antisocialites</i>	POLYVINYL
20	Partner*#	<i>In Search Of Lost Time</i>	YOU'VE CHANGED
21	Needles/Pins*+##	<i>Goodnight, Tomorrow</i>	MINT
22	Weaves*#	<i>Wide Open</i>	BUZZ RECORDS
23	Gord Downie*	<i>Introduce Yerself</i>	ARTS & CRAFTS
24	Petunia & The Vipers*+	<i>Lonesome Heavy & Lonesome</i>	SELF-RELEASED
25	METZ*	<i>Strange Peace</i>	ROYAL MOUNTAIN
26	Dead Quiet*+	<i>Grand Rites</i>	SELF-RELEASED
27	Rawlins Cross*	<i>Rock Steady</i>	GROUND SWELL
28	Tough Age*#	<i>Shame</i>	MINT
29	St. Vincent#	<i>MASSEDUCTION</i>	LOMA VISTA
30	Odonis Odonis*	<i>No Pop</i>	TELEPHONE EXPLOSION
31	Big Brave*#	<i>Ardor</i>	SOUTHERN LORD
32	The Burning Hell*#	<i>Revival Beach</i>	BB ISLAND
33	Andre Ethier*	<i>Under Grape Leaves</i>	TELEPHONE EXPLOSION
34	Bird City*#	<i>Winnowing</i>	LABEL FANTASTIC/COAX
35	Co-op*+	<i>2nd View</i>	SELF-RELEASED
36	Sharon Jones And The Dap-Kings#	<i>Soul of a Woman</i>	DAPTONE
37	Valiska*	<i>On Pause</i>	TROUBLE IN UTOPIA
38	Profligate	<i>Somewhere Else</i>	WHARF CAT
39	Sarah Hiltz*#	<i>Beauty in the Blue</i>	SELF-RELEASED
40	John Maus	<i>Screen Memories</i>	RIBBON MUSIC
41	Petunia-Liebling MacPumpkin#	<i>I Left My Heart In Uncanny Valley</i>	ELECTRIC PHANTOM
42	Ivy. The Pulse*+##	<i>Chameleon</i>	SELF-RELEASED
43	True North#	<i>Open Road, Broken Heart</i>	SELF-RELEASED
44	The Pack A.D.*+##	<i>Dollhouse</i>	CADENCE MUSIC GROUP
45	Amor De Cosmos*+	<i>Myth Of Origins</i>	SELF-RELEASED
46	Kaitlyn Aurelia Smith#	<i>The Kid</i>	WESTERN VINYL
47	CCFX#	<i>CCFX</i>	DFA
48	Stars*#	<i>There Is No Love In Fluorescent Light</i>	LAST GANG
49	Mauno*#	<i>Tuning</i>	IDEE FIXE
50	Peach Pyramid*#	<i>Repeating Myself</i>	OSCAR STREET

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 Andy Resto, Music Director at CiTR 101.9FM, 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

NATIONAL DAY OF ACTION
ON THE OVERDOSE CRISIS
MARCH BEGINS AT VICTORY SQUARE
(200 West Hastings) AT 12:30 PM
INJUSTICE IS FATAL !



THEY TALK, WE DIE !
VANCOUVER, BC

FEBRUARY 20th 2018

VANCOUVER - VICTORIA - CALGARY
EDMONTON - TORONTO - OTTAWA
MONTREAL - AND MORE...

CAPUD.CA

ADVERTISE
WITH
DISCORDER
MAGAZINE

PRINT
RADIO
WEB SPOTS
BRAIN WAVES
ETC.
AVAILABLE!

LET'S SWEETEN THE DEAL
AND MAKE IT A COMBO.

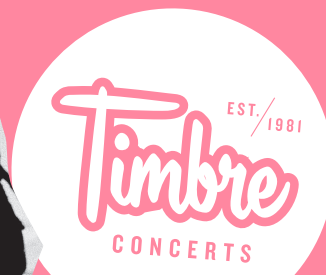
JUST TALK TO
ADVERTISING@CITR.CA



TUNE-YARDS



TY DOLLA \$IGN



UPCOMING SHOWS IN VANCOUVER!

February 2
DRIVE-BY TRUCKERS
Imperial

February 2
JESSICA LEA MAYFIELD
The Cobalt

February 5
YACHT
Fox Cabaret

February 6
MAKO
Fortune

February 9
KIMBRA
Imperial

February 11
MØ & CASHMERE CAT
Vogue Theatre

February 14
MASON JENNINGS
Biltmore Cabaret

February 15
PARQUET COURTS & THURSTON MOORE
Imperial

February 16
JAY SOM & JAPANESE BREAKFAST
Biltmore Cabaret

February 16
BLACK WIZARD
Rickshaw Theatre

February 16
NOBLE OAK
Fox Cabaret

February 17
BRUNO MAJOR
Fox Cabaret

February 17
AUTOGRAF
Imperial

February 21
MARY TIMONY PLAYS HELIUM
The Cobalt

February 23
DOROTHY
Biltmore Cabaret

February 23
ELDERBROOK
Fortune

February 24
GRAILS
The Cobalt

February 25
CALEBORATE
Biltmore Cabaret

February 26
BULLY
Biltmore Cabaret

February 26
KIKAGAKU MOYO
Fox Cabaret

February 27
ALEX CAMERON
Imperial

February 27
TUNE-YARDS
Commodore Ballroom

February 28
BETTY WHO
Imperial

February 28
SHAMIR
Biltmore Cabaret

February 28
TY DOLLA \$IGN
Vogue Theatre

March 4
THUNDERPUSSY
The Cobalt

March 8
MR. CARMACK
Imperial

March 11
ANDERSON EAST
Imperial

March 14
SON LUX
Fox Cabaret

March 14
THE NAKED AND FAMOUS
Rio Theatre

March 18
ANTIBALAS
Biltmore Cabaret

March 24
OUGHT
The Cobalt



Tickets & more shows at

timbreconcerts.com

