

DISCORDER

m a g a z i n e

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2018

"that magazine from CiTR 101.9FM"

Local + Free



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JUN 5 ABORTED
PSYCROPTIC, INGESTED,
DISENTOMB, ARKAIK, VENOM
PRISON, VALE OF PNATH

JUN 7 SUBHUMANS
THE VICIOUS CYCLES, REAL
SICKIES



JUN 8 CALEXICO
JULIA JACKLIN

JUN 9 HAMMERFALL
FLOTSAM & JETSAM,
HELLCHAMBER, MEDEVIL

JUN 10 YA HELWA VII
FT. MOHAMAD SALAH

JUN 13 THE LONGSHOT
FRANKIE AND THE STUDS

JUN 15 FIERCE QUEEN
FT. BENDELACREME

JUN 16 SEX WITH STRANGERS
EP RELEASE DOUSE, CLUB SOFA,
STRANGE BREED



JUN 21 COVENANT FESTIVAL IV
(NIGHT 1): PROFANATICA
SLUTVOMIT, AUROCH,
GRAVEOLENCE, HUMAN AGONY

JUN 22 COVENANT FESTIVAL IV
(NIGHT 2): INCANTATION
WITCHES HAMMER, WITCHVOMIT,
HELLFIRE DEATHCULT, AHNA,
SORGUINAZIA

JUN 23 AT THE RICKSHAW:
COVENANT FESTIVAL IV
(NIGHT 3): BLASPHEMY
HACAVITZ, ANTICHRIST,
WEREGOAT, GLOAM, GOATHAMMER

JUN 23 AT THE WISEHALL:
KAMIKAZE GIRLS
PET BLESSINGS, POOR BABY
(ALBUM RELEASE), RUSSIAN TIM
& PAVEL BURES



JUN 29 UADA
WOLVHAMMER, THE BLACK
MORIAH, FINITE

JUL 6 D.O.A. - FIRST ANNUAL
FIGHT BACK FESTIVAL
ROOTS ROUNDUP, IN THE WHALE,
CATLOW, FORD PIER, CHIEF STATE,
JESSE LEBOURDAIS, SORE POINTS,
DAVID M, DOUG ANDREW, & MORE

JUL 13 RICKSHAW 9 YEAR
ANNIVERSARY PARTY
MAD ALCHEMY, ART D'ECCO,
SUNBATHE, THE INTELLIGENCE
SERVICE, CARTOON LIZARD



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UPCOMING EVENTS

Jun 02 KING TUFF / CUT WORMS

FORTUNE

Jun 13 THE SWORD

VENUE

Jun 14 CUPCAKKE

FORTUNE

Jun 15 UPON A BURNING BODY
VOLUMES

FORTUNE

Jun 28 NEON INDIAN (DJ SET)

FORTUNE

Jul 05 SLUM VILLAGE

FORTUNE

Jul 07 NEUROSIS / CONVERGE

COMMODORE

Jul 19 GREAT GRANDPA
DEAD SOFT

FORTUNE

Jul 21 MELVINS

VENUE

Aug 30 LET'S EAT GRANDMA

FORTUNE

Aug 30 POOLSIDE

BILTMORE

Sep 03 THE EXPLOITED

FORTUNE

Sep 06 GRANDSON

VENUE

Sep 27 THE MIDNIGHT

FORTUNE

Oct 06 CADENCE WEAPON

FORTUNE

Nov 08 GALLANT
ALL AGES

VOGUE

Nov 17 YOUNG FATHERS

VENUE

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Pop Alliance Vol.2 and Cultural Appropriation

EDITOR'S NOTE

Anyone who has kept up with my Editor's Notes will know that I love nostalgia. I love revisiting old *Discorder* features and CiTRisms, and sneaking them into my writing like the chewy bit in a Tootsie Pop. But, nostalgia isn't always sweet.

As I write this Editor's Note, I am listening to CiTR / Mint Records' *Pop Alliance Vol. 2* from 2011. It takes me back to that era of Vancouver pop music — lazy-romantic song lyrics that lean hard on the quotidian; an unresolved tension between classic guitar-driven pop and electronic dance pop; and more than anything, the artists' ambitions to become *that band* that defines West Coast sound. Though I hear Vancouver in the music and I love it, I don't have the same fondness for the art.

The original cover art for *Pop Alliance Vol. 2* is a totem pole with the likenesses of local musicians in place of traditional figures and spirits. Although the artist wrote a statement (included in the record sleeves), there is no justification for cultural appropriation. The cover art is harmful in its trivialization of Northwest Coast Indigenous culture. It is my personal view that not only is the cover art a gross misrepresentation of the vinyl, but it also contradicts the values of decolonization that both CiTR / *Discorder* and Mint Records strive towards. Our organizations are making a renewed commitment to educating ourselves on Indigenous cultural appropriation, and holding workshops that will be open to CiTR / *Discorder* members and our community at large. You can find our statement and apology online, and on page 4 of this issue.

Why now? Over the past year, CiTR / *Discorder* have been working on how to address the harm of this cover art, and also an instance of artistic cultural appropriation that *Discorder* published in the April 2017 issue. *Discorder* is complicit in the creation and dissemination of an illustration that appropriated the work of an Anishinaabe artist. As a magazine and media organization, we take responsibility for the ways we have failed our contributors and community, and we want to keep this conversation open.

June is National Indigenous History Month, culminating in celebrations on the Summer Solstice, June 21. I encourage *Discorder* readers to take some time to reflect on the land you occupy and the people for whom the land means life. Seek out education on local Indigenous issues, and show up where you can.

In this issue of *Discorder*, you'll read about the Indigenous burlesque group, Virago Nation; emerging hip hop artist, Rude Nala; DIY artist-run space, Duplex; Dim Cinema's experimental moving-art programs; Moniker Press' experimental risograph printing; toxic masculinity as defined by WAVAW, and so much more. Pull out the June event calendar and flip it over for the Music Waste Festival schedule (June 7-10).

I would also like to welcome Sydney Ball as the new Under Review Editor, and extend a thank you to Alex Lenz for guest editing Real Live Action.

A+

BB

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A STATEMENT REGARDING POP ALLIANCE COMPILATION VOL. 2

EDITOR'S NOTE: The following statement will be included online, anywhere the Pop Alliance Compilation Vol. 2 is streamed or distributed. The original artwork for the record, which was released in April 2011, has been removed and replaced with CiTR/Discorder and Mint Records' logos. For a more extensive explanation of why this statement is being made now, please read the June Issue Editor's Note on the previous page. —BB

Pop Alliance Compilation Vol. 2

The CiTR/Mint *Pop Alliance Compilation Vol. 2* is a snapshot of our rainy city's music community on a Friday night in 2011. It features eleven prominent local bands including: No Kids, Kellarissa, Fine Mist, Slam Dunk, Apollo Ghosts, and many more. Only 300 copies have been pressed on 180g vinyl, and hand-numbered with care. The songs, labour, mastering and artwork were donated, and proceeds from the record will benefit CiTR 101.9FM, the campus radio station where Mint Records began.

Concerning The Cover Art

You may notice that the original 2011 artwork has been removed from our website; this was a deliberate act due to the harmful nature of the image. Included in the 300 physical copies of the record is a statement made by the artist that explains the intention behind the artwork, which featured a representation of a Northwest Coast-style totem pole. Regardless of intent, the original artwork is cultural appropriation and as such, it has been removed. For those who wish to read the artist's statement, it may be found online at citr.ca or by emailing stationmanager@citr.ca.

CiTR/Discorder and Mint Records would like to extend a sincere apology for being complicit in the appropriation of Indigenous imagery and culture in the original artwork for this record, and for the offence and harm the artwork has caused. We are sorry. The purpose of this statement is to bring these issues to light and thus create further dialogue on the harm caused by cultural appropriation. However, we have decided to remove the original artwork, not to erase what happened, but to minimize further harm.

Going forward, we will continue to engage in conversations and learning on this topic. In early 2018, CiTR/Discorder held their first workshop on Artistic Cultural Appropriation. We are committed to holding future workshops at the station to address how Indigenous people and culture is represented. We invite respectful participation and feedback from all our members.



SPRING GREEN

LP/CD/CS/DL OUT JUNE 22

ALBUM RELEASE PARTY
SATURDAY JUNE 16 - NRG ZONE

FAITH HEALER W GUESTS ANEMONE! JUNE 27! FOX CABARET!

PEACH KELLI POP

GENTLE LEADER



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**ALBUM RELEASE PARTY
SUNDAY JUNE 24 - IMPERIAL
WITH CHERRY GLAZERR**

SHELF LIFE

MONIKER PRESS

words by Clara Dubber//
illustrations by David Wakeham//
photos by Evan Buggle

Moniker Press is a Vancouver-based risograph print shop started by Erica Wilk in 2014. Wilk uses it to print both her own work and collaborative projects with local and international artists. Moniker's first project was a book called *Duality*, in collaboration with photographer Shannyn Higgins. Since then, Moniker has grown to develop a mandate that emphasizes print as a collaborative and experimental platform. Wilk is constantly looking for ways to bring out new and interesting risograph aesthetic from what has once been considered to be a limiting process. With her project, Mobile Moniker, Wilk has travelled to Eastern Canada, Europe and Mexico to meet, collaborate and experiment with risograph printers around the world.

Wilk is a self-proclaimed problem-solver, which drives her experimentation with risograph: "One thing I enjoy is pushing the limits within the restrictions of risograph printing and bookmaking."

What also excites her is the interactivity between projects. Moniker's latest release, *100 Days of Bulimia*, is a book based off Janet Ford's Instagram series by the same name, combining online and print media.



Another innovative project is the poster, *i. ii. iii.: Trio*, a collaboration between Wilk and the artist Sylvie Ringer, which invites the viewer to cut out shapes to create a three-dimensional piece. Wilk also likes to invite collaborators who aren't familiar with print: "I'm interested in working with artists and writers, and whoever wants to make a book but maybe hasn't made books before."

Mobile Moniker began in 2016 as a way to continue printing with risograph while travelling, and for Wilk to make her own work again after "feeling very disconnected from creating art." Wilk explains, "[I was] aiming to find a more clear direction for Moniker's mandate." At first, Wilk didn't know if the presses she had contacted would be receptive to her ideas. Their responsiveness and hospitality has given the project an air of excited uncertainty. Wilk explains, "Some of the collaborations we did, they're very playful, and we did them in an hour. You meet a stranger and then all of a sudden you have to make something together."

Seeing how other presses work around the same restrictions has taught Wilk different ways of using risograph, not to mention troubleshooting: a large aspect of printing riso is learning to fix machines, working around paper jams, printer errors, etc. Wilk has seen how other presses operate as businesses. Through Mobile Moniker, she discovered what she did and did *not* want to do with her platform. "I'm not interested in



publishing mass quantities of prints or, for example, paperback novels. There's so much to be explored with risograph techniques that I would rather focus on smaller editions and experimentation," she says.

Keeping Moniker's publishing practice non-commercial is emblematic of Wilk's broader push towards a more politically conscious mandate. In Mexico, Wilk was around presses that print riso "less for the actual medium and more as a method to distribute ideas, often relating to resistance [or] counter-information," including Gato Negro Ediciones, Casa de El Hijo del Ahuizote and Red de Reproducción y Distribución. They inspired her to produce political content here in Vancouver: "While I want to continue experimenting and pushing the medium of riso and collaboration with everything that I'm printing, I am also starting to intentionally focus on work that might have a more political and inclusive nature – such as *100 Days of Bulimia*."

Wilk feels that print is for "getting ideas to a larger audience, creating discussions and community." She says, "I would be amiss as a publisher if I wasn't striving to contribute

to those movements." By inserting herself into each project, Wilk brings her passion for strong aesthetics to collaborative work, explaining that she is "interested in connecting the content with the format."

Moniker also seeks to grow a community around print by hosting open studios every few months. Wilk hopes that future workshops will make risograph a more accessible medium. "I love collaborating with people, so wherever I can do that is ideal. And if people want to learn from me and then do their own collaborations, that's even better."

Moniker Press is a platform founded in experimentation and collaboration that is moving towards the collective and political. Wilk is expanding not only Moniker's mandate, but its facilities as well, with a new printer and ink colour on the way. If you want to see Moniker's work, look forward to their upcoming release, *Suburbanatomy* by Adi Hadzismajlovic, a collection of short stories.



For more information on Moniker Press, visit monikerpress.ca and keep an eye out for the Moniker table at your next art book fair.

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LET'S TALK TOXIC MASCULINITY

AN INTERVIEW WITH WAVAW

words by Hannah Toms

illustrations by Cian Hogan

"WE NEED YOU TO COME TO THE TABLE," is the message that Dalya Israel, Manager of Victim Services and Outreach Programs at WAVAW, has for men and boys. In a room where survivors of sexual assault can access counselling, legal assistance and other support services, *Discorder* sits with Dalya and Sonmin Bong, Volunteer and Educational Outreach Coordinator, to discuss the role that men should hold in today's movement to end sexualized violence. "We know that the majority of perpetrators [of sexual assault] are men," says Sonmin. "Yes, they're a part of the problem, but they can be part of the solution, [which] leads us to the natural conclusion that it is absolutely necessary to work with them and educate them."

According to Dalya and Sonmin, one of the major factors in the frequency of sexual assault is the encouragement of "toxic masculinity," an exaggerated form of masculinity with excess arrogance, aggressiveness, stoicism and hypersexuality. Toxic masculinity glorifies sex and ego. It prompts men to value the conquest of a sexual encounter over the consent of the individual with whom they are having sex. To many perpetrators, the conquest is justification for a sexual assault.

Dalya and Sonmin emphasize, however, that toxic masculinity not only harms the targets of men, but also the men themselves. "We know that [traits of toxic masculinity] don't even feel authentic to so many people," says Sonmin. "They're like, 'Actually these are not really parts of myself that I want to embrace.'" Yet, Sonmin explains that patriarchy "continues to reinforce the idea that if you're not living up to these ideals of toxic masculinity, then you are [...] the opposite, which is feminine." What Sonmin refers to as the "hatred of femininity" in our patriarchal society means that in certain circles, there are social consequences for men who are perceived to display femininity by refusing to engage in toxic masculinity. Thus, toxic masculinity can manifest from deep insecurity and fear.

The most damaging trait of toxic masculinity is when men adopt emotional detachment. By designating emotional sensitivity as a feminine trait, Sonmin explains that toxic masculinity makes men feel that they "can't access their own emotions." Dalya believes the fact that "young men are experiencing depression and anxiety at ridiculous rates" can be attributed to the suppression of their emotions.

It is evident that toxic masculinity needs to end before any significant progress can be made in reducing acts of sexual assault perpetrated by men. An alternative masculinity has come to be known in feminist circles as

"healthier masculinity." However, Dalya and Sonmin, even as experts on feminism, refuse to comment on what they think the traits of healthier masculinity should be. "We want to give that back to men to figure out," Dalya says. "The feminist movement has done so much already to bring awareness to how toxic masculinity plays out in our society," comments Sonmin, and Dalya adds, "Now it's [men's] turn."

Aside from the distribution of emotional labour, Sonmin and Dalya believe that women and non-binary people should keep out of defining healthier masculinity as a matter of principle. "Let us not be the people who flip the script and say [to men], 'Now we're going to tell you how you need to behave,'" Dalya says.

Dalya and Sonmin admit that the task of eradicating toxic masculinity is a difficult one, as toxic masculine traits are often subtle and difficult to detect. "Sometimes I don't know if we can really separate healthy masculinity and toxic masculinity, or distinguish masculinity from toxic masculinity like that," explains Sonmin. They suggest that instead of focusing on the specific

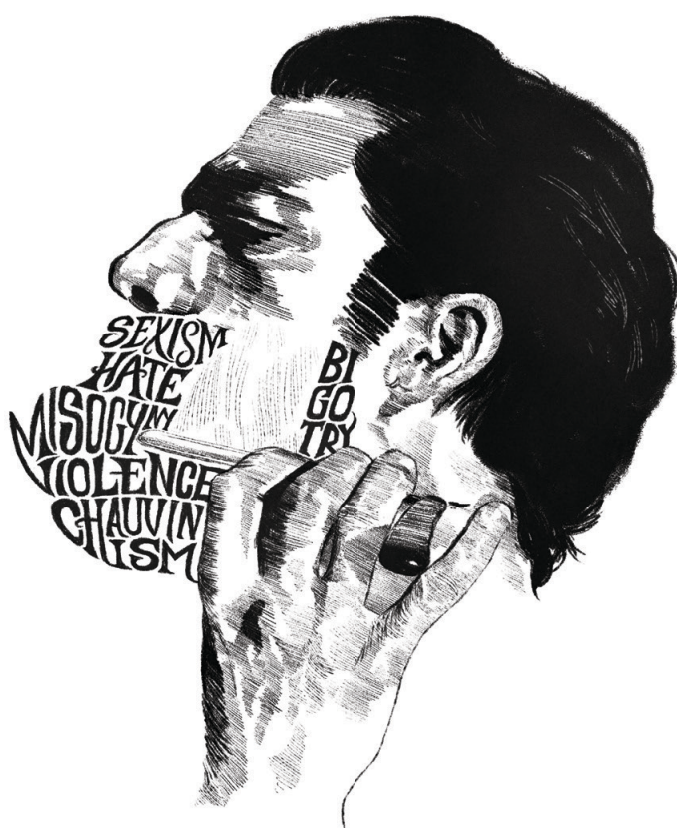
traits through which toxic masculinity is expressed, men should take a more macro approach, searching for and addressing the thought patterns from which those traits stem. Sonmin gives an example: "Feeling entitled to people's bodies. [...] Like, where's that [feeling] coming from?"

Men must also learn to intervene when they find themselves in toxic situations, especially in circumstances where they witness sexual assault or harassment. "We have such a huge influence on each other," says Sonmin. She explains that a comment from one man to another, such as "Hey, the way you touched your friend at the party, you really should not do that," can be effective in prompting someone to rethink their sexual conduct, thereby dissuading future assaults.

Since 2018, WAVAW has offered support services to sexual assault survivors of marginalized genders, for whom sexual assault is an impact of systemic, gendered oppression. This includes all women, Two Spirit, trans (including trans men), non-binary and gender-diverse survivors. For men seeking more information on how to disengage from toxic masculinity, WAVAW's website offers an ideal starting point. The page "What Men and Boys Can Do" contains videos and links to blog posts addressing how toxic masculinity harms men and perpetuates rape culture, as well as links to the websites of men's organizations that address healthier masculinity.

Dalya and Sonmin are confident that men are willing and able to eliminate toxic masculinity, but they are realistic in predicting that a mainstream healthier masculinity movement and a commitment to end sexual assault will not pop up overnight. "We all have to dedicate ourselves to the reality that men are not perfect," says Dalya. She explains that before our presently patriarchal society can adopt feminist causes, men will have to "heal [...] and to want restoration." This will take time, self-reflection and hard work on their part, as well as "a lot of courage," Dalya adds.

Visit wavaw.ca for more information about WAVAW services and links to additional resources. If you frequent UBC-Vancouver, the AMS Sexual Assault Support Centre (SASC) also offers resources and workshops related to sexual violence, along with a Healthier Masculinity program. Visit amssasc.ca for more information.



"Let's Talk Toxic Masculinity"

RUDE NALA

learning to take what you want

WORDS BY DORA DUBBER // ILLUSTRATIONS BY TIFANIE LAMIEL // PHOTOS EMMANUEL ETTI

IN PERSON, NALA'S SMILE IS NATURAL BUT CAUTIOUS, making Rude Nala the perfect stage name because it's exactly what her performance persona is: the rude version of herself. Nala is a local R&B hip hop artist dropping her first mixtape on June 13. Even though she's fresh, Nala has a strong sense of her brand, and her social media and performance presence is coolly curated to match it — a very Aquarius approach. “Do you know a lot about Aquariuses?” she asks, “We're not inconsiderate, but sometimes I just don't think about other people.” Nala follows this up with an easy laugh, leaning back in her chair. “I'm just focused on my work, I don't go out of my way.”

“NO MATTER WHAT STRUGGLES OR CONFLICTS I MIGHT RUN INTO IN THE INDUSTRY, NOTHING'S GONNA GET IN THE WAY OF ME GETTING FAR WITH THIS MUSIC.”

Nala has been performing and releasing music in and around Vancouver since 2015. What started out as a little kid routine running around Metrotown Mall singing into a toy microphone has grown into a practice of absolute care and focus. “I realized music was a form of expression when something really messed up happened to me and at that point I was like, ‘Okay, I need to take this music thing seriously because people need to hear what I'm going through.’ Sometimes the only way to get through it is to listen to music,” Nala explains.

This tape is the first milestone of Nala's career, and something she is eager to eclipse: “I feel like I'm at a breaking point. For me, this tape is the beginning. I'm branding myself with this tape. It's an official start to everything for me.” Nala is totally committed to music and equally ambitious. “No matter what struggles or conflicts I might run into in the industry, nothing's gonna get in the way of me getting far with this music [...] This is what I'm gonna do and I'm gonna keep doing it forever.” As her first major release, Nala's not taking any chances with this tape and is taking notes from other artists to roll the project out, she explains: “I'm not sharing the cover or the name. I'm putting little hints here and there so a lot of people are like, ‘Nala's cooking something up,’ but they don't know what.”

“**T**he industry” came up a lot in conversation with Nala. As an artist learning about herself and her sound, she is strikingly conscious of the various hurdles for creators, and what needs to be done in order to “make it.” The mixtape is the culmination of “every experience women have in this industry,” from having just one song on Soundcloud to where she is now. It is a celebration of femininity in a masculine-dominated space, something that empowers Nala: “It's really uplifting to see

other women coming up in the industry and doing what they love. It's hard to be in an industry run by men. People try to take advantage of us all the time.” But it's a structure that Nala works within to make opportunities for herself. “I'm just trying to hustle, hustle, hustle right now, just trying to grind, grind, grind because I want it to be perfect.”

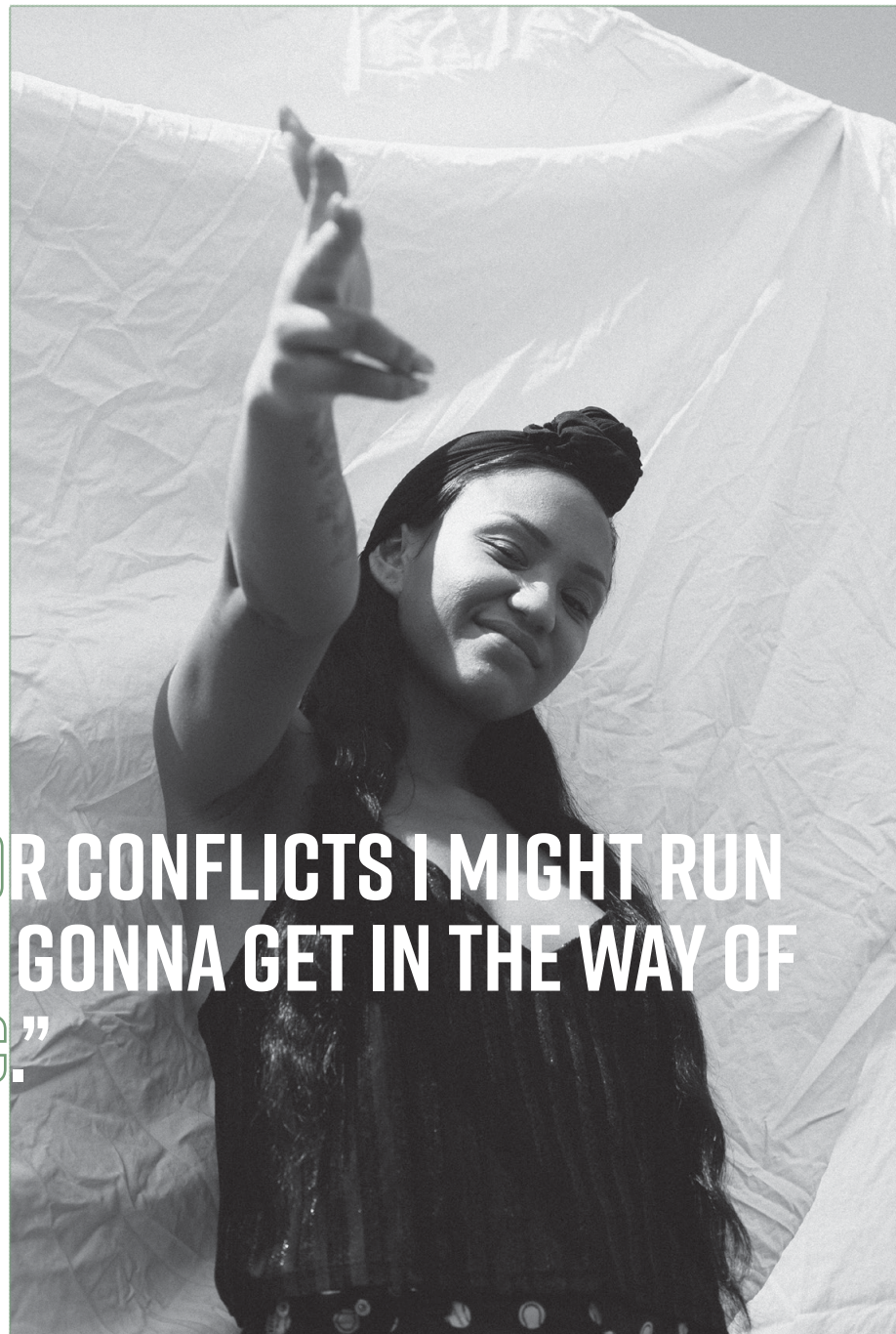
Everything leading up to this tape release has been a process of learning for Nala, and she's still figuring out how her music plays into her personality. “The closer I get to my sound, the closer I get to realizing myself, and little pieces pull everything together to complement the music overall. It has actually made me mature a lot. I'm blossoming,” Nala continues, “I feel like the music has helped me tune in to people.”

Nala is coming up alongside local femme, R&B and hip hop artists like Prado and softieshan, but also international performers like SZA, Cardi B and Janelle Monae. “So many women are getting hyped and clout from these cool projects, and it's setting the bar higher and higher for me, but I love that. I love a challenge. I love having something to work towards. I like knowing and seeing where I can improve because I'm only trying to get better,” she explains.

Finally, it seems that Vancouver is becoming a place where R&B and hip hop artists can launch and maintain mainstream music careers. It's definitely been a long time coming with East Coast artists dominating international limelight, but local artists have been carving this space piece by piece for years; each gig and release making a foothold for emerging artists to build themselves up.

It is in this context that Nala is making opportunities for herself and strategically building an audience. She is completely fearless in her career. Nala knows what she's doing, it's just a matter of doing it. In a fairly vicious industry, she recognizes her softness: “I think it's a good thing for people to boss up. That's something that I need to work on because people like seeing where you're coming from.” While Nala's manners are polite for now, she's getting ruder every day.

Rude Nala is self-releasing her tape (still untitled) on June 13. Check out soundcloud.com/rudenanaa for the release. Follow Rude Nala on Instagram @rudenala.



JUXTAPOSITION VOL. II: ART EXHIBITION

MAY 4 / AVANT-GARDEN

Juxtaposition is a series of independent art shows that feature artists and musicians from Vancouver and Victoria at different venues across Vancouver. The second installment, *Juxtaposition Vol. II: Art Exhibition* took place on May 4 at Avant-Garden, one of Vancouver's newest niche venues run by two friends, Sam and James, who founded the space in response to the lack of inclusive arts-based venues in Vancouver. *Juxtaposition Vol. II* showcased three musicians with a range of styles, including synth pop, ambient house music and hip hop, in addition to the array of visual art.

Walking up the stairs to Avant-Garden feels like entering a friends' house party, since the space has a totally chilled-out living room vibe. The venue is tiny (about the size of a living room, actually), adorned with couches and a filing cabinet covered with a fantastic sticker collection. Attendees were packed into the venue, conversing around cans of beer and liquor bottles in paper bags. The crowd was young, stylish and easy-going, making for a friendly atmosphere.

Kicking off the night was a synth pop set by Stefan Johnson. Johnson has a beautiful voice, so much so that when he started his set, I was convinced that he was lip-synching. It wasn't until he played an acoustic ukulele song (the first of a few throughout the night), that I realized he just has a really strong voice. Donning an all-white outfit to complement his white hair, Johnson had the appearance of an indie pop star. Despite his obvious talents, Johnson seemed modest about his set, even making self-deprecating comments at times. It's a shame, because he delivered a really great performance that was deserving of his utmost self-confidence. The audience was grooving to his beats. It was really unique to see a mash-up of danceable pop and quirky ukulele strumming.

Next up was ZYLITE, who played mellow, ambient music. His set was simple musically and stylistically, and ZYLITE stood peacefully in front of the crowd playing his tunes. He put the audience in a meditative trance, offering the ideal background music for exploring the art on display.

Speaking of art, there was a solid range of visual works on display, including photography, embroidery and paintings. There were a few standouts, including Shae Anthony whose piece "Sundance End" was a powerful ode to the Indigenous women affected by the residential school system. Jen Brawley displayed their film photography that was characterized by red overtones, enticing the eye with its mystery and subtle sexuality. The most unique piece of the evening was Carmelle Leigh's "Primary Self-Portrait," an embroidered self-portrait that stood out for its colour and texture.

Closing the evening was Andrew Mulat, a stylish hip hop artist from Port Moody. Mulat's set was the perfect end to the evening, as he got the crowd dancing with his energetic beats, creating a great transition into the night. (Due to city noise regulations, the show ended around 10PM.) With his '90s look and groovy dance moves, Mulat was reminiscent of Will Smith from *The Fresh Prince of Bel Air*, and the audience ate up his energy. He exuded confidence with ease, which was a feat considering that this was his first-ever performance. Mulat's mixtape was released on May 19, and based on his performance, I'll definitely be giving it a listen.

Juxtaposition Vol II: Art Exhibition was a great opportunity to experience a range of art and support local talent. Hopefully we'll be seeing more editions of this series around the city, as these events provide a space for emerging artists and musicians to showcase their work. —Alex Lenz



WIRE SPINE/ CHAMPION LAWNMOWER / SMOKER / BEDWETTERS ANONYMOUS/ CÉLINE

MAY 10 / RED GATE

The crowd who came to see a show raising funds for the Tsleil-Waututh Nation's Sacred Trust Fund and the Secwepemc Nation's Tiny House Warriors — two Indigenous organizations fighting against the Kinder Morgan pipeline expansion — was sparse, with maybe only 20 people standing in front of the venue's small stage. However, the audience's size did not diminish its enthusiasm for the five standout bands on the stacked bill.

New band, Céline, featuring Tom "Tommy Tone" Whalen on drums and Sonya Rez from Necking on bass, began the show with their first ever set. They seemed to be having a lot of fun on stage, playing an upbeat punk with confident vocals and powerful drumming. Their energy set the tone for the following performances.



Hardcore punks, Bedwetters Anonymous played next, but not before screening horrendously corny commercials for The Gap and Cadillac from the early 2000s on the screen behind the stage. The send-up of consumerism and excessive capitalism reminded the audience of the show's purpose: to help stop big oil companies from exploiting Indigenous lands for profit. Bedwetters followed this interlude with a set of very fast and short songs consisting of snaking guitar leads and wildly skillful drumming. All three members performed in their socks.

Tom Whalen came back for the next set as one half of Smoker, an ironic '80s synth pop duo whose shtick is promoting cigarettes. The two sang over pre-recorded tracks including "Smokin' in the Streets" and "Teach Your Baby to Smoke" while flexing their '80s dance moves with completely deadpan expressions. The hilarity of the performance aside, Smoker displayed substantial talent for pop songs.

Continuing Bedwetters Anonymous' use of commercials to satirize capitalism, Champion Lawnmower performed with aptly chosen lawnmower infomercials playing behind them. Although I've seen them live countless times, the group's melodic guitar and bass riffs, well-timed song breaks and humorous lyrics make for the kind of music you don't get tired of.

Closing the show with a significant change in tone was industrial dark-wave duo, Wire Spine, joined on guitar by one of the members of Bedwetters Anonymous. With Redgate's sound system turned way up, the drum machine beats of their backtracks practically shook the venue as the group performed. Frontperson Jesi grooved wildly to the almost sinister sounding synth melodies. As I left Redgate's East Hastings location for perhaps the last time (it closes at the end of May), I walked out with a sense of empowerment, fuelled by social justice and anti-capitalist themes. The show was a reminder of the importance of supporting Indigenous issues and the role that local artists can play in this process. Here's hoping for more political-ly-charged shows at Redgate's new location, with a better turnout next time. —Hannah Toms

RED HAVEN ALBUM RELEASE PARTY / KITTY & THE ROOSTER / LOS DUENDES

MAY 16 / FOX CABARET

With a wall of explosive noise, a grand cinematic entrance and two carefully ordained masks to their name, Kitty & The Rooster kicked off the night with their musical self-introduction song, "Official Bio." "We're like Bonnie and Clyde / We're like Romeo and Juliet started a band," they sang as catchy guitar hooks rang through the red-lit Fox Cabaret.

As the sun was setting and more concert-goers began to arrive, the local Vancouver duo drummed and sang, enticing the audience with songs about modern trends, bad band names, love, sex and getting evicted in the Vancouver housing market. Bridging their songs with well paced jokes and quips, like "What do you call it when you drive from Vancouver to Calgary to play one show? A one gig hard drive" (the punchline also happens to be the name of their upcoming album), the pair got the energy going and the crowd engaged for the rest of the night.

It was Red Haven's turn next. Announcing that they would be performing every song from their newest release *Funhouse Mirror*, Red Haven was greeted with a tremendously warm welcome by the evening crowd. Jen Charters, Nathan Turner,

Brendan Steele and Max Ley treated the audience to an album-length live show of well harmonized vocals, groovy saxophone, smooth notes of the double bass and energetic drums to boast. The tracks on the album, like the catchy single "People's Medicine," were undeniably danceable, and I found myself in the crowd, moving and swaying happily on the floor. It was incredibly fun being lost in the moment of Red Haven's unique brand of jazz and soul music. In between songs, Charters' jokes and song descriptions kept the audience engaged.



VANCOUVER KPOP CON

MAY 18-19 / HARD ROCK CASINO

As I walked into Vancouver Kpop Con, it was unlike any event I had ever attended in the Lower Mainland. The Hard Rock Casino was full of booths with different themes like K-Beauty Make-up, Korean Language Program, Kpop Program and more. There was a crowd lining up for each of these booths, but I was lucky enough to have a small talk with Peter, who was promoting language and Kpop programs. His booth was representing Kyung Hee University and Sejong University for the language program where fans can join to take classes to study

Rounding out the set with a backdrop of thunderous clapping and cheers, Red Haven reappeared on stage for an encore, but not before taking a moment to put on sunglasses in matching, charismatic style. A few of Red Haven's members reached out to the audience, borrowing pairs of sunglasses from enthusiastic attendees. With lots of laughter all around, Red Haven concluded their set on a high note.

Well past midnight, Vancouver locals Los Duendes took the stage. Their upbeat, psychedelic Latin-fusion filled the Fox from corner to corner, and the audience took their last opportunity to dance and groove before the night's end. A rapid combination of conga, drums, guitar and occasional vocals, Los Duendes held back no enthusiasm. Playing a mix of covers and original music, they gave an enjoyable and vibrant end to a great night.

—aristhought

Korean. As well, they are running a Kpop Program in Seoul to provide fans with opportunities to meet up with famous Kpop celebrities, aiming to open up environments for people to experience Korean culture. Seeing this booth full of interested people, I could really feel how far Kpop has come into the global market not only to promote the music itself, but also the Korean culture as a whole. As I walked around, there were multiple booths selling Hallyu (한류: "Korean Wave") goods, posters and t-shirts with pictures of popular boy bands, including GOT7 (갯세븐), BTS (방탄소년단), Wanna One (워너원), Monsta X (몬스타 엑스) and EXO (엑소). At some of the other booths, vendors were selling albums with brand-new music and some relatively older albums from popular groups. I was happy to see the album 1+1=0 I PROMISE U by Wanna One, which I have played multiple times on my own Kpop radio show on CiTR 101.9 FM, K-Pop Cafe.

I went up to the theatre to see the performance by A.C.E., a relatively new group who made their debut last year. I could see some fans searching for A.C.E. on the internet and listening to their music before the performance began, in anticipation of the live show. When it was time for the performance to start, the lights in the theatre went off and a short promotional video for the group played on the screen that included some footage of their performance from the day before in Toronto for Toronto KPop Con. At the end of the video clip, the countdown began and A.C.E. emerged onstage. As they started singing and dancing, many audience members were screaming and cheering out of excitement for the group. One of their standout performances was when A.C.E. danced to the song "Gashina" (가시나), a cover by the popular Korean singer Sunmi (선미).

As I was sitting in the audience, I could hear various languages being spoken, including Korean, Mandarin Chinese, Japanese, English, Vietnamese and others. It struck me that the variety of these spoken languages could symbolize the diversity of the fandom culture of K-Pop, as it can be enjoyed by many people of different cultural and linguistic backgrounds.

Vancouver Kpop Con was an opportunity to experience how Kpop fits in to the larger Vancouver society. As this city is greatly diverse with people from all over the world, speaking different languages and engaging with many cultures, there is great promise for the expanded success of Kpop in Vancouver. —Jayden Hwang

!!!

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

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

GALLERY
PATIO & LOUNGE



THE SUMMER
DRINKS LINE-UP

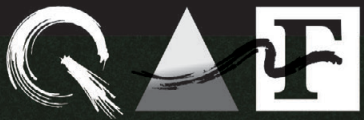


MON TO FRI
12-10 PM



6133 UNIVERSITY BLVD
VANCOUVER, BC V6T 1Z1





QUEER ARTS FESTIVAL

10 YEAR ANNIVERSARY
MULTIDISCIPLINARY ART

June 16-28 | 2018



DECADENCE

Visual Art Exhibition

CURATED BY
Valérie d. Walker
June 16-27

ArtParty!
June 16 | 7PM

Image: Lee Su-Feh, *Everything* Photo: Yvonne Chew

Transfixed! Media Art Program | June 18 | 7pm WITH **VIMAF**
Discourses within Queered-Indigenous experience and its intersections.

Camera Obscura (hungry ghosts) PREVIEW June 19 | 7pm
June 20-23 | 7pm | June 23 | 2pm WITH the **frank theatre company**
The premiere of **LESLEY EWEN**'s fantastic imaging of trail-blazing
multi-media provocateur **PAUL WONG**'s early years.

Skin & Metal | June 24 | 7pm
Homoerotic Music Theatre Work by **BARRY TRUAX**, 30 year retrospective.

Everything | June 26 | 8:30pm
Dancer **LEE SU-FEH** negotiates an environment of smoke, numbers,
and flying objects.

Wolastoqiyik Lintuwakonawa
(MALISEET SONGS) | June 27 | 7pm
Operatic tenor **JEREMY DUTCHER** performs traditional songs of his
Wolastoqiyik ancestors.

...and more

TICKETS AND FLEX PASSES
AVAILABLE NOW!



vancouver
foundation



BRITISH
COLUMBIA



BRITISH COLUMBIA
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An agency of the Province of British Columbia

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This project has been supported by the Building
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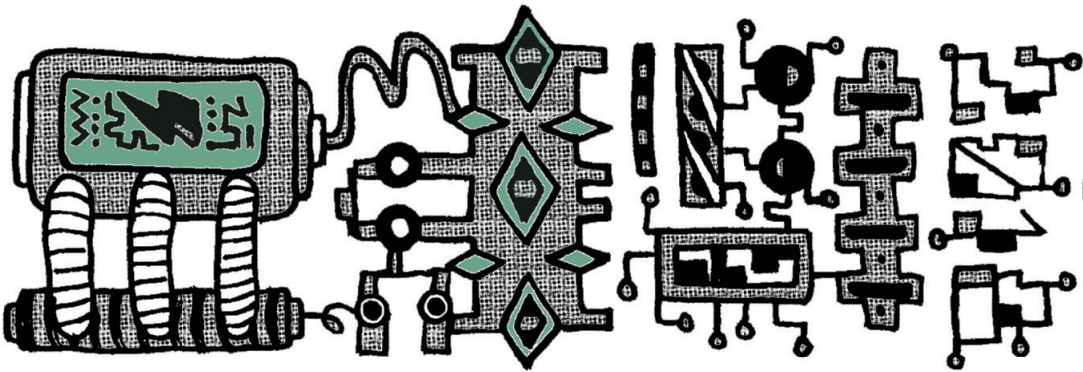
straight



Dare to be challenged
Risk being changed

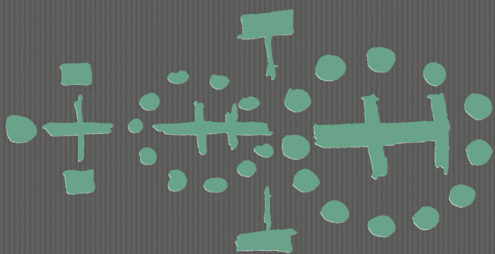
queerartsfestival.com

WILDFIRE



THURSDAY EVENING

FORTUNE SOUND CLUB - 217 E PENDER ST
MAIN STAGE
ELECTRONIC ROOM
HOPE
HALEY BLISS
MAMARUDEGYAL
PALE RED
ART ROOM
CLUB SOFF
MOSFETT
BE AFRALO
JOCK TEARS



SATURDAY DAY TIME

RED CRT RECORDS HASTINGS (ALL AGES)-2447 E HASTINGS ST
PUKESWORLD
ECHUTA
NICE APPLE
RED CRT RECORDS MAIN STREET (ALL AGES)-1932 MAIN ST
DUCK
THE PLODES
TOTAL ED

SATURDAY EVENING

NU VENU #23 -255 EAST 2ND AVE (ALLEY ENTRANCE)
STRANGE BREED
ANYBODYS
PUDDING
KELARISSA
DEVOLVES
THE TOAST COLLECTIVE (ALL AGES)- 618 KINGSWAY MISS MUND
EMMA LEE TOYOTA
DADUCCO
STYUS(ALL AGES)- 291 E ALEXANDRE DENIM
COMA LILY
DREAM CRST
BOOK EP
THE HEATLEY- 636 E HASTINGS ST
BOOKER T ON ACID
MUCHO JOE
JERK JIALS
THE PRINCECTON PUB- 1901 POWELL ST
LE MASTER
PRYNCKS APPRITLY
STORC
PALM OIL
THE LUDO-S18 E BROADWAY
KAI BRAUCWOOD
ENERGY SLIME

FRIDAY EVENING

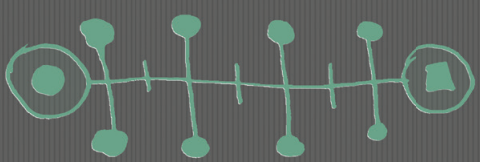
BLACK LAB (ALL AGES) - ACROSS FROM THE RICKSHAW ON HASTINGS (LOOK FOR PUNKS)
BLRBD
EMMA GULOMAN
CHARM
BRUTAL POODLE
RENOGTON GALLERY - 108 E HASTINGS ST
SEXY MERLIN
LABERNE
CRYSTAL EYES
YEP
CHAMPION LAUNMOWER
SBC - 109 E HASTINGS ST
FU KON RIOTS
AFRAK DREAM
MONSOON MOON
RINSE DREAM
THE TOAST COLLECTIVE (ALL AGES)- 618 KINGSWAY
KJEL
SNACKLAND
TEAK PHYSIQUE
SCUM LAUDE
PARTS PUB - 403 E HASTINGS ST
GARAGE DREAMS
OLUWAS WODUN
GHOST WOMAN
ONLY A VISITOR
AVANT GARDEN (ALL AGES)- 729 GORE
1000 PETAL LOTUS
MY WIFE
FINE
FUTURE STAR

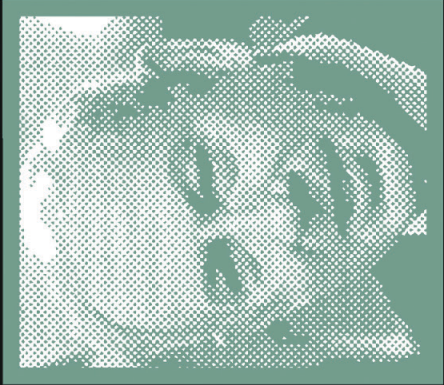
SATURDAY AFTER DARK

NU VENU #23 -255 EAST SECOND AVE (ALLEY ENTRANCE)
SANTIRA
AMMA
RHI

SUNDAY

NEPTOON RECORDS (ALL AGES)- 3561 MAIN ST
SWAMPWOLF
BASIC INSTICT
PLEASURE BLUMPS
GUYS N' DOLLS- 2434 MAIN STRATFORDAYS
PUZZY P
GLUM
THE LUDO-S18 E BROADWAY
FACE MARTENS
MR MERLOT

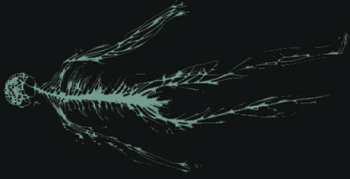
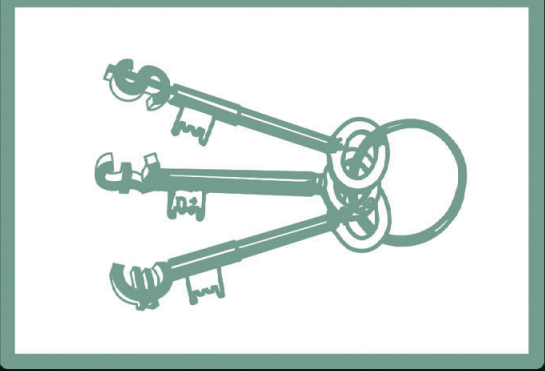




COOL⁴⁵



THEY NEVER SLEEP



NERVOUS YET 



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20

Sunday

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Tuesday

Wednesday

Thursday

Friday

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Cults Media aims to highlight basic truths (illegal wars, corporate totalitarianism, climate change, the refusal of renewable energy) obfuscated by the powerful via media, influence and control. Our content accomplishes this through the use of satire, symbolism, sampling and referential elements. We walk the tight rope between doomsday humor and moral outrage. Feel free to get in touch with us.

1 · LOCALS ONLY presents HEIST: QC,
YT, NALA, JMON, LEPS, & Jaylen
@ The Russian Hall (all ages)
· Coco Jairo and Camero 67
(double CD Release) @ Rickshaw
Theatre
· The Atlas Moth, Mustard Gas,
Roses @ The Astoria
· Eastside Studios Grand Opening
@ Eastside Studios (550 Malkin
Avenue)
· Blind Tiger House Teams @ Blind
Tiger Comedy

- SOFT CEDAR: LIGHTNING DUST @ THE CULTCH (ALL AGES)
- BC Access Awareness Day @ Gather Place Community Centre
- Eastside Flea @ Ellis Building
- King Tuff @ Portune
- 68, Anchoreess, Vultures, Bastian @ SEC
- GH @ Rickshaw Theatre
- A Clockwork Orange @ Rio Theatre
- Spouse, Insecurity Cameras, Mind Offline @ Stylus Records

- Eastside Flea @ Ellis Building
- Insomnium @ Rickshaw Theatre
- Filmmaker @ Rio Theatre
- Primitive Man, Hissing, Bog, Unroot @ Astoria

4
 ·Godspeed You! Black Emperor,
 Marisa Anderson @ Vogue
 ·Damien Jurado @ Biltmore
 Cabaret
 ·QueerProv Monday: Fruit Bowl
 @ XXVVR
 ·The Holy Girl @ The
 Cinematheque

5 · Devastation on the Nation Tour:
· Aborted, Psycroptic, Ingested,
· Disentomb, Arkaik, Venom Prison,
· Vale of Pnath @ Rickshaw Theatre
· Bhad Bhabie @ VENEUE
· Elise Truow @ Rio Theatre
· King Gizzard & the Lizard
· Wizard @ Malkin Bowl
· Musical Bingo @ Railway Beer
Café
· Magic Mic Open Mic Night @ The
Junction

- Nightmares on Wax @ Imperial
- The Jen Hodge Allstars @ Guild & Co
- Women's Maker Meet Up @ MakerLabs

Music Wastre @ Various

- Four-Channel Sound Performance w/ Scott Gailey and Yu Su @ CAG
- Subhumans, Bishops Green, Real Sickies @ Rickshaw Theatre
- Trouble in Paradise @ The Cinematheque
- Art of plant-based cheese making @ Il Centro
- Georges Méliès' A Trip To The Moon @ MacMillan Space Centre
- Plant Communication @ Banyen Books

Music Waste @ Various

- Strathcona Festival: The Jins Red Circle, Eric Campbell & The Dirt, Highland Ewegay, Cross, WEED, The Prettys, Miss Mudd, Black Pontiac, My Sister Maria @ Russian Hall
- Calexico, Julia Jacklin @ Rickshaw Theatre
- Suspiria @ Rio Theatre
- The Headless Woman @ The Cinematheque

Music Waste @ Various

- Breakout Festival @ PNE
- Hammerfall, Flotsam and Jetsam
- Hellchamber, Medevil @ Ricksh Theatre
- Social Distortion @ Commodore Ballroom
- Lost All Day: Groundwerk Showcase @ The Waldorf

11

• No Date, No Signature @ The
Cinematheque

• Monday Night Metal @ The Moose

12

· QUEER FM PRESENTS: FORTUNE
KILLERS @ GUILT & CO

· Jonathan Richman @ Imperial

· Iceage, Mary Lattimore
@ Astoria

· Janelle Monae @ Queen Elizabeth
Theatre

13 . . . A Place to Bury Strangers @ Fox Cabaret

14

- Cupcake @ Fortune Sound
- Jeff Ladouceur (exhibition opening) @ Burnaby Art Gallery

15 · Sam Tudor's Homecoming + Vinyl
Release Show, Devours, My Sister
Maria @ Red Gate Revue
· Eastside Flea @ Ellis Building
· Pierce Queen Vancouver
@ Ricksnaw
· Teak Physique, Body Lens,
Passive @ Toast Collective
· Elf Pity (tape release)
@ The Avant-Garden

- Eastside Flea @ Ellis Building
- No Bollocks: Everything's Ruined [Faith No More Tribute]
- Hastings Mill Brewery
- Sex With Strangers [EP+Video Release]. Douse, Club Sofa, Strange Breed @ Rickshaw Theatre
- Goldsteppz @ Biltmore
- Harleqs, Electrojets (vinyl release) @ Princeton Pub
- Diversity in Filmmaking
- Vancouver Asian Film Festival

17

- Eastside Flea @ Ellis Building
- East Van Gogos Musical Brunch: Benefit for African Grandmothers @ Trout Lake Community Centre (daytime)

18

• Woo Hoo! Classic Simpsons Trivia @ The American

• Riverdale Trivia @ The Pint

19 · Sunflower Beam @ Fox Cabaret

20

• SLED ISLAND @ VARIOUS
(CALGARY)

• M. Ward @ Imperial

• The Body, Lingua Ignota, Brutes
@ Astoria

21

- National Day of Indigenous Peoples
Special Programming on CIRR 101.9FM
- SUPER CHIDO, CIRR and CJSP
- PRESENTS: YUCAFEST W/ PANTÉÓN
ROGOCO, LOS FURIOS, THE
RESIGNATORS @ WISE HALL
- SLED ISLAND @ VARIOUS (CALGARY)
- Becca Stevens @ Fox Cabaret
- Covenant Festival IV: Profanatica
@ Rickshaw Theatre
- Story Story Lie: Championships @ Rio
Theatre

22

- SLED ISLAND @ VARIOUS (CALGARY)
- Covenant Festival IV: Incantation @ Rickshaw Theatre
- Post Animal @ Fox Cabaret

23 · SLED ISLAND @ VARIOUS
(CALGARY)
· Covenant Festival IV: Blasphemy @ Rickshaw Theatre
· East Side Pride @ Grandview Park
· Serpentwithfeet @ Biltmore
· Michael Rault @ Fox Cabaret
· Rickshaw Presents: Kamikaze Girls, Pet Blessings, Russian Tim & The Pavel Bures @ WISE Hall

Get it right:

- -- Happening around town
- -- CITE/DISORDER

SPONSORED EVENT

25

·Coastal Jazz: Deerhoof, Trevor
Dunn, JP Carter, Nick Iacyshyn
@ Imperial

·Coastal Jazz: Bonobo @ Queen
Elizabeth Theatre

·Coastal Jazz: Peggy Lee's Echo
Painting @ Ironworks

- ★
- 26
- QAF: Lee Su-Peh's Everything @ Roundhouse Community Centre
- Metamorphosis @ Vancity Theatre
- Temporal Drum Set Sound Installation @ Western Front

27

- Metamorphosis @ Vancity Theatre
- Faith Healer, Anemone @ Fox Cabaret
- The Urinals, Lié, Chain Whip, Rinse Dream @ Astoria

28

- Metamorphosis @ Vancity Theatre
- Belle and Sebastian @ Vogue
- Here Lies Man @ Fox Cabaret
- Coastal Jaz: Macy Gray @ Queen Elizabeth Theatre
- Bison, Ancients, Dead Quiet @ WISE Hall

29

· Uada, Wolyhammer, The Black
Moriah, Finite @ Rickshaw
Theatre

· Haux @ Fox Cabaret

30 · Jack Garton and the Demon Squadron (album release), Scooby-Doo! and the Legend of the Vampire (album release), Cook, Kitty and the Rooster @ WISE Hall

· Naked Spike Days Festival: Golden @ Rocky Point Park (Portland), Noddy @ Moody

Get it right:

.. - Happening around town

.. CITR/DISORDER

SPONSORED EVENT

- Happening at C

- Can't Miss This!

THE UNIVERSITY OF CHICAGO

Get it right:

- Happening around town
- CTR/DISORDER

SPONSORED EVENT

- Happening at CTR @ UBC

- Can't Miss Things!

COMEDY

FRIDAY EVENING

CHINA CLOUD - 329 MAIN STREET

COMICS/COMICS

NEWSPAPER LAUNCH

AND STANDUP SHOW

SATURDAY NIGHT

COMICS/COMICS

CHRISARRIFIC: STORYTELLING: IMPROV: SHOW:

DRAFT

FRIDAY NIGHT

DRUG WASTE

NRG ONE-1965 MAIN ST

GO YOUR OWN WASTE

SATURDAY

PAT'S PUB \$5+MM PASS

BR JOHNSON

PALE RED

БРАД ХОД

Spoken Word

SATURDAY DAY TIME

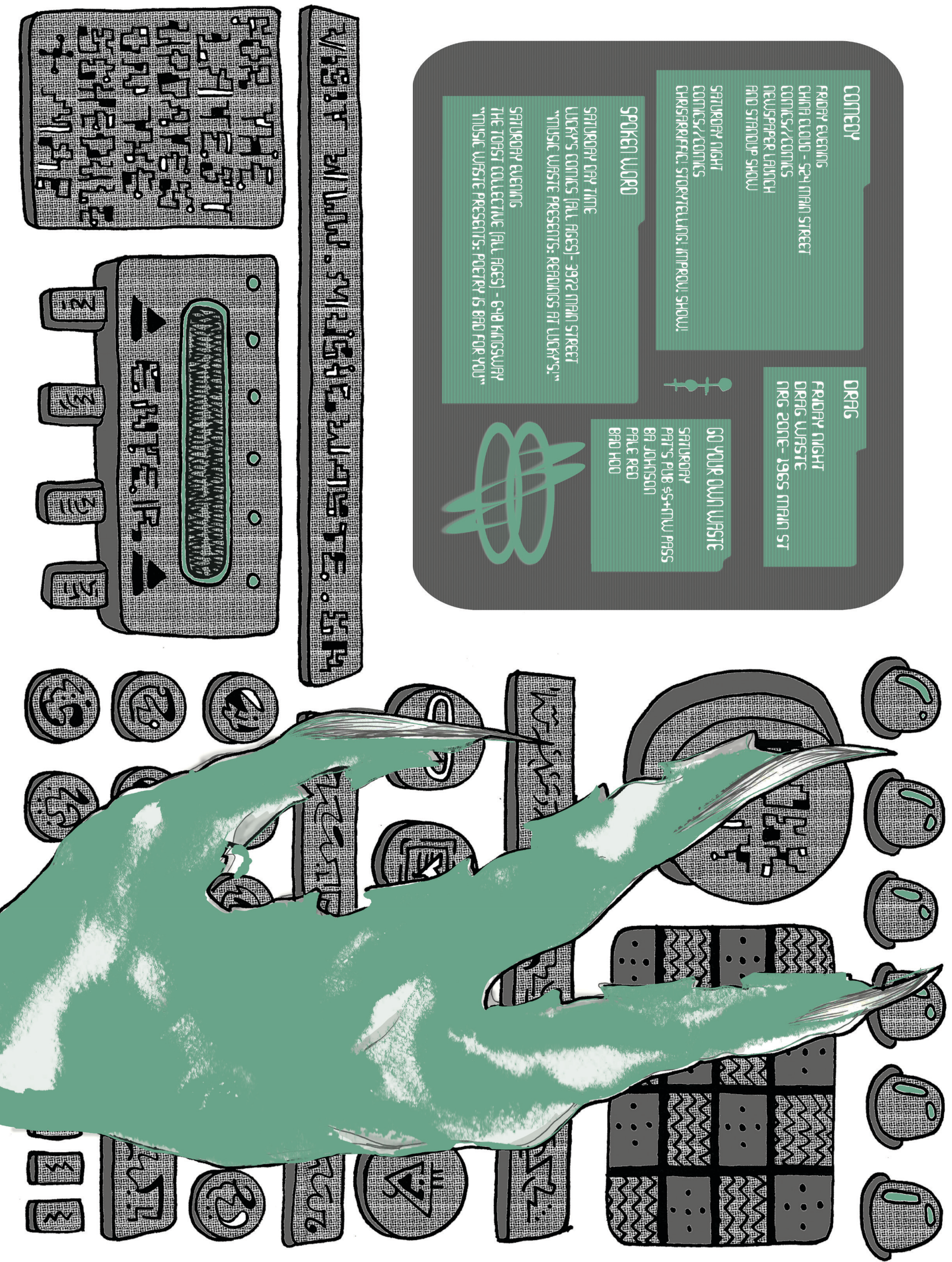
LUCKY'S COMICS (ALL AGES) - 3972 MAIN STREET

"MUSIC WASTE PRESENTS: REDEMPTIONS AT JACKY'S."

SATURDAY EVENING

THE TOAST COLLECTIVE (ALL AGES) - 698 KINGSWAY

"MUSIC WASTE PRESENTS: POETRY IS BAD FOR YOU"



DIM CINEMA

TRADITIONAL THEATRE, MOVING-IMAGE ART

words by Jonathan Kew // illustrations by Cian Hogan

A WEEKNIGHT SCREENING of Michael Snow's *La Region central*, 180 minutes of footage from a single camera abreast the mountains of Northern Quebec, spun autonomously by a pre-programmed robot: how did we all get here?

For Michèle Smith, one of the fundamental pleasures of film is the moment after the credits, when everyone looks around to see who else has shared the experience. Since 2014, Smith has been able to give this feeling to others through her role as curator of DIM Cinema, a monthly program of moving-image art at The Cinematheque now entering its tenth year.

DIM has a basic criteria: in the context of a traditional movie theatre, you will see experimental works in dialogue with the structure of cinema. This is to say, the films that are screened seek to question and subvert social and material practices, along with traditional film production and consumption. Go into a screening and you may experience a series of micro-shorts or an experiment in outstretched time. The film could draw attention to the circumstances of its own creation, prickling against the bare materials of film with distressed reels. Or, it could be more conventional. The upcoming June 6 DIM Cinema screening features *The 3 Rooms of Melancholia*, a quiet piece by Pirjo Honkasalo documenting the lives of children caught in the Chechen-Russian conflict.

Smith cites the pleasures of film that arise in diffuse responses, surprising reactions, the "lacunae and potential roads" that one viewer and one viewing cannot encompass. DIM's breadth speaks to a kind of freedom, with guest curators and collaborators as a constant, it has the luxury to go in new directions.

This was not always the case. When I sit down with Smith on the eve of DIM's anniversary, she, flanked by a notebook and laptop, points me towards a rare article on the project: a 2009 *Georgia Straight* interview with DIM's founder, Amy Kazymierchuk. Then, DIM had an urgent purpose: to carve out space in a city bereft of the infrastructure to see moving-image art.

Smith is thoughtful, reflexive throughout our conversation. "The whole scene has changed so much in those years. It's interesting going back to Amy's interview, where she talks about this lack. I don't think there's this lack anymore."

If many of the art scenes featured in *Discorder* are under siege, Smith describes a kind of fortification in Vancouver's cineaste milieu. There are now many opportunities to see moving-image art and experimental film in its

"I don't think there's this lack anymore."

most potent form: one cinema, an audience and a shared sense of commitment.

Smith took over from Kazymierchuk in 2014. Having returned to Vancouver after a spate of roles in Europe (including at the Tate Modern and Museum of Natural History in London), Smith remains in-touch with transnational networks of film curation. She also emphasizes the impact of local curators, mentioning in part: Kazymierchuk, currently at the Audain Gallery; Pablo de Ocampo and Allison Collins at Western Front; Steffanie Ling, Sungpil Yoon and Casey Wei at VIVO Media Arts Centre; Jem Noble at Cineworks; and the Iris Film Collective.

Collaboration is imperative in a local art world where money and screen-space are scarce. Smith describes a peculiar context in Vancouver, where most of the large-scale institutions — the Vancouver Art Gallery and Polygon Gallery for instance — lack cinemas. These institutions have the resources to transport artists from across the world for their programming, yet they must partner with venues like The Cinematheque, as do some of the smaller public and commercial galleries and artist-run centres. A network of community becomes coherent.

For all the fanfare larger organizations muster, DIM screens at an unassuming, focused pace. Half-jokingly, Smith suggests that DIM Cinema should get t-shirts for the tenth anniversary, designed to model typical band merch, but featuring the names of past collaborators.

Experimental art is often filtered through abstruse codes. Much of my conversation with Smith revolved around the difficulty that DIM Cinema screenings may entail, and the tension between explanation and obscurity. Smith insists that the experience, the "shock to your system," speaks more than any Q&A can.

Collaboration provides another boon for DIM. Different scenes bring different audiences. A screening of Jeremy Deller's *Our Hobby is Depeche Mode* in 2014 brought together cinephiles, post-punk followers and fans of the celebrated British artist.

"The thing is, there's so much art. If you're honest, you can only work from a position of ignorance. Your approach needs to have humility and curiosity. Be ready to have people walk out. I'm very lucky in that the people who work here are constantly teaching me things. Hopefully I do the same. In that way, it's a conversation."

Smith doesn't like to insert herself so obviously into DIM's public persona. The project is on-rent, always in a state of becoming, and will continue with new curators after she has moved on.

But she's also open with her personal experiences and illustrative towards the question of accessibility. As a teenager, she got into cinema alongside repertory theatre and the music associated with film. "My friends were in bands and they'd make films about what was going on. And they were looking at Stan Brakhage. We didn't have the means to put this into words, it's just what we were seeing."

Smith shared a concept she would love to program. In the UK, she made acquaintances with a man who would smuggle films from the London Filmmakers Co-Op and screen them deep in Eastern Europe.

"In those days, after the Wall came down, Soviet companies took back their theatre equipment. The projectionists had nothing to do. He'd go to these villages and show structuralist film, Kenneth Anger, all this stuff. And he didn't speak the language. People would show up and they'd have no background. But I'm sure he had an effect."

Ten years ago, DIM provided the rare opportunity to see moving-image art in Vancouver. Now, these opportunities are flourishing. In another ten years, it is impossible to know what the Vancouver scenario will look like. But so long as those physical spaces persist, there'll be the demand and desire to see something new. For newcomers, DIM Cinema may not be a question of how, but when.

DIM Cinema takes place at The Cinematheque, and upcoming screenings can be found in The Cinematheque's Program Guides, distributed across Vancouver. For news and updates, along with a list of previous screenings and collaborations, visit dimcinema.ca.



words by Dannielle Piper
photos by Javiera Bassi de la Barrera

"IT'S REALLY NOT UP TO ME TO DECIDE WHETHER OR NOT PEOPLE WILL ACCEPT WHAT I DO. But it is my personal belief that if they don't accept what I do, I don't want them in my life."

It's a confident, self-assured response to one of the many probing, invasive questions that I asked Shane Sable.

Shane is one of six Indigenous women in the burlesque group called Virago Nation. Since their formation two years ago, they have performed at the Vancouver International Burlesque Festival, the Calgary International Burlesque Festival, The Talking Stick Festival and the Burlesque Hall of Fame Weekend. A testament to how popular they've become in such a short time.

According to their website, the members of Virago Nation, Shane (Gitxsan), Ruthe Ordare (Mohawk), Sparkle Plenty (Cree, Métis), Scarlet Delirium (Kwakwaka'wakw), Manda Stroyer (Dakota, Sioux) and Rainbow Glitz (Haida, Squamish, Musqueam), perform burlesque "to reclaim Indigenous sexuality from the toxic effects of colonization."

When I asked Shane in what ways colonization poisoned perspectives of Indigenous sexuality, she tells me frankly that it was "the imposition of shame on the body" that was introduced upon the arrival of colonizers. Shane maintained that colonial influence perpetuated cultural degradation and an enduring "culture of silence" that made it difficult for Indigenous people to feel ownership of their own bodies.

With the stigma that constantly surrounds the art of burlesque, the idea of body sovereignty is a recurring theme throughout our interview. Too often have I heard of women who have wanted to take part in burlesque, but are too fearful of backlash. Shane, however, seemed to take a different approach.

She decided that as part of her activism, she would be open and honest about her participation in the art form to friends and family. She says it's her attempt to "destigmatize the entire spectrum of sex work in which [she] believes burlesque falls."

"The greatest myth that I sort of get exhausted by speaking about — but also because I think it's really boring and unnecessary — is the conversation about the difference between burlesque and stripping."

Shane explained that this is a discussion in which she refuses to partake because it falls within the realm of respectability politics and attempts to make burlesque look superior to other forms of sex work. It's a false dichotomy.

"To me, any discussion of burlesque and feminism ultimately hinges on the fundamental premise that you either respect a woman's agency and body sovereignty or you don't. And if you don't, I'm probably not going to be interested in having a discussion with you because you cannot accept something that I believe to be a fundamental right."

Another strong and self-assured stance. So, curiously, I questioned how Shane maintains a balance between her professional and personal life with family and friends. After a moment of hesitation, she admits that although she has had some challenges, she still feels supported by those who matter.

That being said, Shane told me that the group feels a lot of support from the Vancouver art community. As part of their work, Virago Nation contributes to the ongoing discussions about inclusion and representation. Shane used their relationship with the Queer Arts Festival as an example.

"Many of our group members identify along the queer spectrum and so not only are we able to bring conversations of sexuality, but with the added intersections of racialized, queer sexual identity."

Shane noted that it is important to give space to these intersections as they are often overlooked, and also emphasized that the opportunities for Virago Nation to speak to audiences about these issues is of equal importance.

I wondered aloud to Shane how Burlesque and these conversations have sparked newer or more vibrant perspectives of herself. After some discussion, Shane answered with her piece "Mother of Bilaa," a current act that debuted at Talking Stick Festival.

Gitxsan is Shane's ancestral tongue, and she has been learning new words and using that as inspiration. "Bilaa" is the word for abalone, or a type of sea snail. The piece that Shane choreographed is a conceptualization of the characteristics that the abalone shell represents in her culture, namely strength and protection.

"While there's nothing directly referential to traditional Gitxsan life, it is an expression of my own cultural reclamation," Shane said.

There was a hint of pride in her voice so I asked how the group's work has affected their Indigenous audience. Has it changed perspectives? More importantly, how well has Virago Nation been received in their communities?



"We braced ourselves initially for our work to be received negatively. We were so scared," Shane told me. But the unexpected happened.

"We've even had elders who have said how much they've appreciated what we're doing, and how now is the right time for the conversation we're having. That couldn't be more meaningful to us."

This type of reaction really resonated with the group. Collectively, they agreed that their debut at the 2017 Talking Stick Festival is their career highlight thus far. The Talking Stick Festival is an Indigenous performing arts festival and it was the audience for whom the group wanted to impact.

"To be embraced almost immediately by the Indigenous art community has been really meaningful for us and very validating for us. And that demonstration [of] faith in our projects, we really hold that in our hearts."

I asked Shane what's next for Virago Nation and she told me that they are working on developing a full show that only uses Indigenous music. The group also wants to do their own shows instead of just contracted ones.

Their most recent performance was for an all-women audience in Fort Saint James. To visit remote communities and perform for the Indigenous women who live there has been a dream of Shane's since the group started performing together.

Looking into future opportunities, Virago Nation is still planning it out. When I pushed Shane for details, all she told me is this:

"Every moment of growth that has unfolded has been so unexpected and beautiful that I wouldn't want to over-define where I want us to go. I'm just happy to see what takes root as we go."



Visit viragonation.ca to learn more about the group, and follow Virago Nation on Facebook for upcoming events.

DUPLEX IS A BIT ELUSIVE TO AN OUTSIDER. Located on Fraser Street in an area known as Little Manila to some, it would be impossible to locate without direction unless you knew what their tiny duplex sign meant. Luckily, I was met with smiles from a group of studio artists huddled beneath a grocery store awning. *Discorder* met with Gabi Dao, Kara Hansen, Liam Johnstone, Scott Kemp and Jordan Milner to discuss Duplex, their collective and the ecology of DIY art spaces.

The main gallery space had already been installed for *Clues*, a show in collaboration with artists from Winnipeg that runs until June 7. It smelled of paint and the space was surprisingly small. I was struck by the blue glass installation in the centre of the white floor. It called me to crouch down and touch it.

In contrast to the gallery, the studio catacombs are large and modular, each room easily housing multiple artists individually while still allowing for easy access and collaboration. The only interruption is noise from above, footsteps and dragging sounds. On this Sunday, it was possible to hear hymns, high heels and what sounded like marbles falling.

Water and electrical are the main issues of building maintenance. Slowly, the Duplex collective has been making repairs, but there are still problems with water leaks. "We have leaks on the backside of the wall, so whenever it rains heavily or someone pees on the side of the building, it goes right into our studios. [...] It's stuff like that we talk to [the landlords about], and they say it's the City's job [to fix]," explained Milner. Although in this circumstance it would be a landlord's responsibility to repair leaks, in general, the City of Vancouver has little interest in supporting small studio spaces like Duplex. Lacking mass public interest, the City's cultural plan from 2008 to present day has consistently failed independent artists working outside of the commercial or mainstream sectors, for whom funding can be life- and career-changing, whose work benefits Vancouver's creative and cultural industries.

The fate of Vancouver's studio spaces are cyclical, with affordable spaces purchased by wealthy business owners and redeveloped. As land value increases and landlords sell or set sights on condo redevelopment, places like Duplex are unprotected. Recently, Duplex's landowners have been appraising the property and soil sampling. Johnstone explained, "We are on marsh land, effectively, [and] they have to test how deep they would have to dig if they wanted to get to solid foundation, especially if they want 6 storeys." But this foreshadowing is good, said Johnstone. "The fact that they are doing it now is a red flag for us [for] a few years from now." When the collective renew their lease, they will be looking for demolition clauses and any other signs that the owners were gearing up to redevelop the land.

Though Duplex is aware of its own mortality, immediate development does not scare the collective. They all believe that they have had a good stretch in the studio. They moved into the space during the summer of 2015, after having to leave their former studio, Avenue, due to health concerns – the artists no longer felt physically safe at Avenue after a few dangerous incidents regarding roof leaks and building neglect. Duplex, having previously been vacant for six years, is 3000+ square feet and has served the needs of its artists well over the last few years. The collective hopes that they can keep it going for at least a couple more.

Operating through collaboration and consensus, sometimes programming can be off-the-cuff or inconsistent.

Although Dao, Hansen, Johnstone, Kemp and Milner currently share programming and logistical duties, a complete list of the current and former founders, studio-mates and programmers includes Susanna Browne, Patrick Campbell, Julia Feyrer, Maddison Killough, Brodie Kitchen, Monique Levesque, Jonathan Middleton, Katrina Niebergal, Alex Pichler, Tom Richardson, Kathleen Taylor, Michelle Weinstein, Stephan Wright and Setarah Yasan. This group represents about half of the artists at Duplex. Before the space was known as Duplex, there were artists running a portion of the building exclusively as artist studios, founded by Steve Hubert and Scott Lewis.

This collective effort is why on their website or in show programs, Duplex never posts individual names, instead attributing activities as "from the collective."

The strength of Duplex is that it has found a way of functioning as a DIY, artist-run space, and that its operations are not dictated by strict administration. If Duplex's operations were funded by larger institutions or government grants, it could radically affect their work flow because labour would be focused elsewhere, in grant-writing and managing grant requirements. This administrative structure is not attractive to all artist-run spaces, and it can be argued that an artist-run facility should not have to conform to a certain model to acquire funding.

Building accessibility is still an issue for Duplex, as it is for many DIY spaces around Vancouver. People in wheelchairs would have a hard time accessing the gallery and studios. Because Duplex is not clearly identified from the street, a lot of shows do not reach the usual art patron.

This being said, Duplex has been successful at attracting different groups of people because the artists' individual practices are so diverse and multi-media. An example of a dynamic ongoing series is *Leftovers*, which Hansen explained, "doesn't focus on the exhibition of art, but rather proposes environments where artists and non-artists can produce or bring snacks, décor, music, lighting, etc." Last summer, Duplex hosted a party with a bouncy castle as a fundraiser for a vacuum.

The goal behind adopting an unconventional gallery format and wanting more interactive art exhibitions is to attract more people to art. "The [social] architecture of gallery and physical spaces are not meant for human bodies, and not always inclusive of different kinds of bodies," explained Dao, pointing out that galleries in general can seem quite exclusive. Milner agreed, "It's a magnifying glass." Duplex encourages people to get in contact and request viewings, not just of the gallery but of the studios as well.

The challenges that Duplex face reflect the nature of many DIY art spaces; coordinating studios requires the commitment of many people, all with different strengths and lengths of time they can put in, questioning how to sustain the space and themselves and not burn out. Duplex's rhetoric is easy to understand. They believe that as artists, it is important for people who do not have the vernacular, confidence and connections to ask for visibility and access. People should be able to find ways of becoming part of art communities outside of commercial galleries, more established artist-run galleries, independent or civic institutions. As artists and organizers, they hope to facilitate dialogue, and insert themselves in the diverse ecology of Vancouver's art scene.

In order to sustain an independent art scene in Vancouver, artists should feel empowered to demand space and make connections. Art patrons are encouraged to attend small openings, and support their neighbourhood studio spaces. You never know what you could find on the other side of that hole in the wall.

Duplex is located at 4257 + 4277 Fraser Street. Their next show is *The Influencers* with Shizen Jambor and Olga Abeleva, and will run June 14 to July 12. Viewing hours by appointment by emailing hello@projectduplex.com. You can follow Duplex on Facebook, on Instagram @duplexduplex_, or visit duplexduplex.ca for news and updates.

WORDS BY ESMÉE COULBORNE



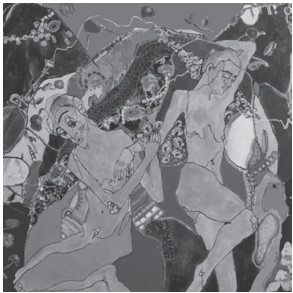
ILLUSTRATIONS BY MAXWELL BABIUK // PHOTOS BY DUNCAN CAIRNS-BRENNER



HOLE IN THE WALL

"Applying [ourselves] takes a lot of time, and we are all [working on] our individual practices," Milner continued, "[Managing Duplex means] constantly splitting yourself. I think you can only do so much of what you are good at, which makes it a little more chaotic and unbalanced, but for some reason we are able to work that way instead of a hierarchical structure."

The Duplex collective admitted that they are still learning how to operate and keep their space running. They can only compensate artists with what they earn through bar sales and tips, and through the gift of their own labour as organizers. Professionalizing has never felt right to them, however, and Duplex has remained a non-profit. Kemp expressed that they are generally comfortable with inconsistency and although they are "not ideologically opposed" to institutional funding, they don't want to have to rely on it.



COREY GULKIN

All the Things I'll Forget

(Self-Released)

January 26, 2018

Imagine getting a ride home late one evening, letting your head rest on the windowpane. You allow the the darkness behind closed eyelids to isolate you with the sounds of Corey Gulkin's *All the Things I'll Forget* — the softness of her voice and the haunting simplicity of instrumentals nudging you along the edge of consciousness.

Emerging with a new name from the Montreal music scene, Gulkin (formerly Corinna Rose) establishes herself once more as an intricate songwriter with a talent for incorporating stories into her lyrics. Delving into the memory of sexual coercion in an abusive relationship, the pure poetry of the album serves to guide Gulkin in her aim to transform the remnants of trauma into something tangible for survivors and something real for listeners to think deeper about.

Her gentle voice is the raw center of each song, engaging occasionally in harmonies with backing vocals like on the gradual crescendo of "Under the Covers." *All the Things I'll Forget* is at turns dark and dream-like as Gulkin crafts a multifaceted collection of eight songs that skillfully merge the sounds of guitar, violin, harp with synth textures and electronic resonance to colour her introspective lyrics.

Both hypnotizing and heartbreaking, the songs take a step forward from traditional indie folk and mix together jazz, folk and electronic. *All the Things I'll Forget* is a raw and artfully constructed album of bold arrangements and eclectic sounds, in which Gulkin creates a world inhabited solely by her voice and words that linger in the listener's memory long after the album's conclusion. Listening to her powerful creation, *All the Things I'll Forget's* beautiful music is an invitation to its listeners to explore truth alongside the implications of forgiveness. — *Angela Tian*



ERIC CHENAUX

Slowly Paradise

(Constellation Records)

March 9, 2018

Folk legend Nick Drake opened his 1972 record, *Pink Moon* with the album's titular satellite being "on its way" to "get ye all." A seemingly apocalyptic prophecy, yet Drake never expanded on his vision beyond these lines, with any lingering fears dispelled with a sumptuous piano solo. The Pink Moon hangs above Drake's album, as something beautiful but impenetrable. While *Slowly Paradise*, Paris-based Eric Chenaux's sixth solo album, features folk of a whole different kind to Drake's solely acoustic finger-picking, it acts as a spiritual successor to *Pink Moon's* lunar musings. Half of *Slowly Paradise's* six tracks mention the moon, yet it remains a deliberately ambiguous symbol. Chenaux speaks at turns of the moon as framing the warmest night, as something he holds through his love or as if he embodies a troubadour in "Wild Moon." *Slowly Paradise's* sound reflects its lyrics' lack of easy answers, featuring an idiosyncratic style of space-age folk with songs that, like the moon, are at once picturesque, lofty, imposing and perhaps slightly ominous, yet are also made bewitching through their apparent contradictions.

Pink Moon comparisons do not end with Chenaux's lyrics. Like Drake's stripped-down final album, Chenaux's spotless voice, a brilliant falsetto a few shades shy of peak Bon Iver, is undeniably the album's focus. The vocals are projected onto a relatively sparse backdrop, one that eschews folk's trusty guitar for the less traveled terrain of "various electronics." Chenaux's guitar-playing is often at odds with what is occurring around it, existing only as a dissonant counterpoint — such as the drifting, seemingly aimless solo which concludes "Bird & Moon" and "Abandoned Rose's"

off-kilter guitar line that tries to pull in several directions at once. The shiny and synthetic textures of lengthy pieces "Bird & Moon," "There's Our Love" and "Wild Moon" similarly steer clear of harmonious contemplation, as they are frequently pierced by electronic emittances, like communicative signals from another galaxy.

In both lyrical form and musical content, *Slowly Paradise* remains a lunar puzzle box. Fortunately, the album's sheer beauty and grace saves it from being merely esoteric ramblings from some folksy space station in the woods. Highlight "Wild Moon" seems to actively confront the listener, with its overlong wah-wah solo evoking an anemic Jimi Hendrix, and the discordant bleeps interspersed throughout suggesting Birdo from *Super Mario Bros*. Yet beneath these convoluted aspects the song mesmerizes through its shimmering central beat, paired with Chenaux's soulful pleas to "come away with me." *Slowly Paradise* revels in these contrasting moments of musical trickery and unassuming beauty, like the light and dark sides of the moon forming an uneasy, but incredibly absorbing, alliance.

— *Tom Barker*



PALE RED

Heavy Petting

(Self-Released)

March 17, 2018

Heavy Petting, the second offering from Vancouver three-piece Pale Red, is easily one of the most delicious albums I have heard in recent years. Recorded in just two days, this album sounds far from rushed as the band creates a perfect storm of indie rock, melancholy, cheekiness and razor sharp songwriting. Pale Red plays in a slightly sloppy or "rough around the edges" style, but this makes the songs on *Heavy Petting* feel warm and immediate, each track digging its tendrils deeper with repeated listens.

Kicking off strong with "Leave Any Room," an acidic tune I interpret as a final send off to a troublesome ex turned stalker with a restraining order from lead songwriter, bass player and vocalist Charlotte Coleman. I really dig the lines, "The law is keeping us apart / And I don't like the law / But I don't like *you* more." Album highlight, "International Waters" sees guitarist Myles Black take the lead with his elevated baritone vocals and lyrical play that hearken back to days of youth when the mind, loins and ego were still under construction. It's a syrupy, beautiful song that descends into chaos before tightening back into its pretty guitar strum.

The album closes perfectly with "Glass Bottom Boat." The song has an old fashioned sound that brings to mind the end scene of a '50s teen movie, where the leather clad rebel is speeding his car down a winding road, cigarette hanging off his bottom lip and a bottle of bourbon riding shotgun. Listening to *Heavy Petting* brings me back to my puppy years, navigating through the raw emotional rollercoaster, thinking that I had it all figured out and then realizing that me and my mess were no different than the rest. But from that self-absorption comes a deeper wisdom later realized. *Heavy Petting* speaks of that wisdom, and it appears that these musicians wear their wisdom and vulnerability like fading red welts across the heart.

Having read that Coleman, Black and drummer, Portia Boehm went to high school together and have been playing music under various names for several years explains a lot about the loose comfort they bring to their style. These aren't just personal, emotive songs spewed out for the simple sake of making music. They come from the collaboration of friendship, experience and trust, and that to me creates a deep anchor of music I can sink into. — *Nathan Pike*



FREAK HEAT WAVES

Beyond XXXL

(Telephone Explosion)

April 6, 2018

In this post-modern life, so much is derivative. Just like the globe itself, there is little to no territory in the world of music that the map of genres or sub-genres can't identify. But with their latest LP, the Victoria-born, Montreal-residing Freak Heat Waves stake their flag in a no man's land of sound. Weaving a rich mixture of synthetic and analog percussion, dial-tone synthwork, droning bass riffs and twisted guitar, *Beyond XXXL* takes the post-punk identity that the band built with their two previous LPs and warps

it until it is altogether a new thing.

"Self Vortex" introduces both the record and its defining features. The track delivers quick punch of sound, saturating an infectious groove in fuzzy tones and a low, garbled vocal effect. Despite sustaining the vocal tone and heavy synthesizers through the entire album, XXXL doesn't feel repetitive. The snappy beats in instrumental tracks "Prime Time Slime" and "Toxic Talk Show," song three and ten of the 11-song lineup, balancing the album at both ends with a heightened energy. The record takes ambient detours in "Subliminal Appeal" and "In the Dip of the Night," adding another dimension to Freak Heat Waves' sound. These ambient cuts are spacious and littered with delay, Brian Eno-esque oddities echo off the walls of these drawn out moments.

The super-textured instrumentation works alongside the lyrics to express the album's central theme. Songs on XXXL act as a commentary on the state of things; we hear mumbled words on the clamour of modern life: the gorging of the senses, the excess. Made murky by the vocal effect, the lyrics seldom come clear through the sludge, but when they do, they are cutting and inspired. In "Soothing Limbo," a confession is groaned from the perspective of the greedy, "I can't wait to transcend / To your island / I want it all to myself."

With XXXL, Freak Heat Waves manipulate their twisted sounds into a coherent whole. The result is a record that feels strange, new and important, like an intercepted broadcast from some dystopian future.

— *Judah Schulte*



BLACK DRESSES

WASTEISOLATION

(Self-Released)

April 13, 2018

Chaotic, confrontational and downright cathartic, Black Dresses' debut, *WASTEISOLATION* is an electronic noise-pop gem. Consisting of Canadian musicians Dizzy (AKA Girls Rituals) and Rook, they create a fascinating sprawl of industrial beats, catchy melodies and terrifying lyrical content that explores the fears, violence and alienation that come with life as a transgender woman. And yet *WASTEISOLATION* is as humorous as it is horrifying.

Opener "Doorway" sets the tone and then some. Over thunderous bass squelches, Dizzy's slurred, deadpan voice contrasts perfectly against the beat as it fragments and explodes in rapturous intensity. It's an utterly jarring opening that grabs you from the start and drags you down its rabbit hole — thankfully, many of the following 12 songs are just as menacing. "Eternal Nausea" gleefully juxtaposes joyless lyrics with a danceable hook in the chorus, while "Thoughts and Prayers" — arguably the record's finest moment — is an absolute rampage of a track that relentlessly bashes transphobes who utter those meaningless three words whenever tragedy strikes. These songs are ugly and chaotic, but what makes them so captivating is how their catchy melodies and simplistic verse-chorus-verse structures streamline their intensity into something assessable and immediately affecting.

Although *WASTEISOLATION* covers a lot of ground lyrically, it primarily documents the brutal realities of being transgender. The fear of violence runs through many of these songs ("Please don't kill me / I'm so sorry I'm here," Dizzy frantically pleads on "Wiggle"), but there's plenty of anger and defiance as well (see the triumphant "STAY THE FUCK AWAY FROM ME" scream in "Legacy"). Anyone who follows Dizzy and Rook on Twitter would know that they're both ridiculously funny individuals, and it's through comically over-the-top lyrics that these two express their thoughts and emotions. When they want to tell someone off, they won't be coy about it — they'll outright yell, "Get out of my space you worthless fucking fuck face." Likewise, a half-slurred line such as "annihilation is my thirst" shows how they use theatrically dark phrases to express general feelings of melancholy and alienation. These lyrics aren't exactly sophisticated, but they perfectly encapsulate the goth splendour and heightened despair loaded throughout the record. Why write abstract poetry when screaming "FUCK" conveys so much more?

WASTEISOLATION is still flawed in parts; its schtick works better in some songs than others, and the band's amateur maximalism inevitably makes for some uneven moments, particularly the bizarre sex jam "In Your Mouth." But the record's two closing tracks tie a very powerful bow around all of the chaos that preceded it. "Wound" documents a terrifying assault and the resulting trauma, while "Slither" recounts the complicated feelings of a strained relationship (possibly with a parent) before a heartbreakingly beautiful coda closes out the album. As these tracks show, *WASTEISOLATION* is not a light listen, but it is memorable one. — *Joshua Azizi*



DUMB
Seeing Green
(Mint Records)
June 22, 2018

After practicing many of the songs on *Seeing Green* over the past year at shows around Vancouver, Dumb release their first full-length on Mint Records this June. It's a logical step from a band that clearly works hard and has boundless energy to deliver tight sets while continuously mocking the most ostentatious of Vancouver's wealthy.

Seeing Green's songs don't stick around long, but dip their toes into math-rock, surf and patches of country — kind of like if the Pixies were interested in being comprehensible. Vocalist Franco Rossino's sardonic delivery is at turns convincingly self-deprecating and condescending, with clear contempt for many of the characters that pop up throughout *Seeing Green*. Lyrics like "Send an invoice / Call your lawyer / Capital discourse / Tom Sawyer," have fun at power's expense, proving that Dumb know that a viable way to be punk is just making capitalists look freaking *uncool*.

Highlights include the first single "Mint," which packs meandering guitars and cooing backing vocals into a quick pop punk tune. Perhaps one reason why Dumb have remained so prolific for the past few years, playing what seems like a show every weekend, is that they are actually having fun. Midway through the album, the energetic "Party Whip" smartly aligns political compromise with loser schmoozing. "Cowboy," another highlight, includes a mathy bassline interspersed with staccato strumming and a gravelly vocal delivery that takes a sudden left turn into twang territory after the two minute mark, making every second of this song delightfully unexpected.

Production is handled by Jordan Koop and the style could be described as spartan. His dry treatment allows for each instrument to be easily distinguished, highlighting Shelby Vredik's basswork and Rossino's lyrics. But at times, like the lurching "Artifact" or album closer "Roast Beef," there's a lack of atmosphere to the recordings. Texture is swapped out for clarity and some of the kinetic energy of these tracks is lost in this transaction.

The 14-track span of *Seeing Green* covers your party tracks, anxious outbursts and downer ditties. Dumb write short anthems that see the band work in sync to make a catchy, surprising and self-assured album.

— Sydney Ball

PODCASTS



Produced by Sandy Hudson
and Nora Loreto
**SANDY AND NORA
TALK POLITICS**
February 2017–Present

Listening to *Sandy and Nora Talk Politics* is like eavesdropping on the dinner table conversation of two passionate activists. Hosts, Sandy Hudson and Nora Loreto are both involved in community organizing and are able to bring their own insights and perspectives to topical and urgent issues. Hudson and Loreto are also able to draw connections to political issues and movements that the general public might be unaware of, especially as Hudson is one of the founders of Black Lives Matter Toronto. They clearly state which topics they are and aren't educated about, so the podcast has a tone that is knowledgeable but not pedantic. As shown by recent controversy over a comment Loreto made on Twitter regarding the role of race and gender in the international response to the Humbolt tragedy, the pair do not shy away from big questions and issues. They voice perspectives that are often overlooked, and consider the effects of political issues on women, Black populations, Indigenous populations and other underrepresented persons.

Sandy and Nora Talk Politics covers a broad range of political topics and time-sensitive issues, such as as online abuse, gentrification and their most recent episode on the Kinder Morgan pipeline expansion. Their episode "Fighting Gentrification" focuses on gentrification in Toronto specifically, but is relevant to cities across Canada. Hudson and Loreto discuss the impact of gentrification on racialized and marginalized people, but also critically analyze the movements resisting it. The episode begins with a general discussion that defines and depicts gentrification, providing examples

from Hudson and Loreto's own experiences. Although the opening of the episode is not dissimilar to a conversation that might be heard on a college campus or in a living room, Hudson and Loreto later turn to the less mainstream topic of means of resistance to the displacement of low income communities, including the crucial role of municipal elections, and conclude the episode on an empowering note.

Hudson and Loreto make trustworthy hosts because they follow their talk with action; not only are they both activists within their communities, but they are working to make their podcast more accessible by transcribing it in both English and French. In each episode, the hosts use clear and simple language, making the podcast accessible to listeners with any level of education. *Sandy and Nora Talk Politics* captures how millennials experience politics. The podcast is a mix of frustrated rants and empowering affirmations of movements and resistance.

— Katherine Chambers



Produced by Tyler Mahan Coe
**COCAINE AND
RHINESTONES**
2017–Present

If a story goes unshared, what becomes of it? *Cocaine and Rhinestones'* host Tyler Mahan Coe is highly concerned with this question. As a fan (or, more accurately, a historian) of 20th Century country music and the stories behind the songs, Mahan Coe produces a podcast from his home of Nashville that is rife with his knowledge and passion for the yarns and lore of country music.

Cocaine and Rhinestones subscribes to the Thomas King definition of history, as defined in his work *The Inconvenient Indian*, "[history] is the stories we tell about the past." To quote Mahan Coe on the podcast's website: "History matters...[and] this history wasn't being passed on to a new generation. It was going extinct." *Cocaine and Rhinestones'* mission then, is to revive fading history and share it through a modern and digestible medium.

The podcast's devotion to detail is evident in episode five of its first season, "Breaking Down Merle Haggard's Okie From Muskogee." In this episode, Mahan Coe delves into the story behind one of the most iconic country songs to come out of the late 1960's, taking the listener back to 1927 and the Great Depression in America. From this backdrop, Mahan Coe tells the story of the term "okie," a derogatory expression for impoverished migrants who wandered westward during the Great Depression, and what it came to mean. He includes excerpts of speeches by President Hoover, songs like Woody Guthrie's "So Long, It's Been Good To Know Yuh," and other audio-clips from the 1930's. These clips do the work of presenting an abbreviated history of post-war America, which in turn provides a political and social backdrop along with lyrical context for "Okie from Muskogee."

The detail and nuance of each episode of *Cocaine and Rhinestones* bathes the listener in a rich history of country music. Far from a dry history lesson, Mahan Coe commits to bring these stories to life by providing excerpts of recordings and directly quoting each artist he discusses. As a result, the listener leaves each episode feeling almost as if they were a historian themselves, enjoying an informative and captivative experience. This balance of entertainment with devotion to detail is what defines *Cocaine and Rhinestones*; where other shows would be quick to discuss the marrow of the bone, Mahan Coe takes his time to develop a narrative for each episode. It's because of this thorough narrative that *Cocaine and Rhinestones* stands out from other podcasts. — Dan Miller

!!!

To submit music, podcasts, books or films for review consideration, please email Under Review Editor, Sydney Ball at ur.discorder@citric.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.

RIO THEATRE

1660 EAST BROADWAY

JUNE

JUNE
2

ANIME!
LU OVER THE WALL
ABBA: THE MOVIE (1977)
A CLOCKWORK ORANGE

JUNE
3

***INDIAN HORSE**
***THE DEATH OF STALIN**
Double Bill!
FILMWORKER & BARRY LYNDON

JUNE
5

Charlize Theron in
***TULLY**
Joaquin Phoenix in
YOU WERE NEVER REALLY HERE

JUNE
7

ANNIHILATION
SUPER TROUPERS 2

JUNE
8

***A QUIET PLACE**
Dario Argento's
SUSPIRIA (4k Remaster!)

JUNE
10

THE WIZARD OF OZ
Free Screening!
PRINCESS MONONOKE
Michelangelo Antonioni's
BLOW-UP! (Remaster!)

JUNE
12

Alfred Hitchcock's
VERTIGO

JUNE
13

The Gentlemen Hecklers Present
THE GREEN LANTERN (2011)

JUNE
15

Federico Fellini's
8 1/2
Austin Powers in
GOLDMEMBER

JUNE
16

SEINFELD BURLESQUE

JUNE
19

CINEMA PARADISO:
#SavetheRio Fundraiser!
Tilda Swinton in
I AM LOVE

JUNE
20

The Fictionals Comedy Co. Presents
IMPROV AGAINST HUMANITY
#IAHATRIO

JUNE
21

STORY STORY LIE
Championships!

JUNE
22

The Geekenders Present
STRIP LONG AND PROSPER!
STAR TREK BURLESQUE

JUNE
24

#SavetheRio Fundraiser!
DOUG BENSON LIVE!

JUNE
27

THE CRITICAL HIT SHOW
A #DNDLIVE IMPROVISED
EPIC FANTASY!

JUNE
29

Ridley Scott's
BLADERUNNER

JULY
6

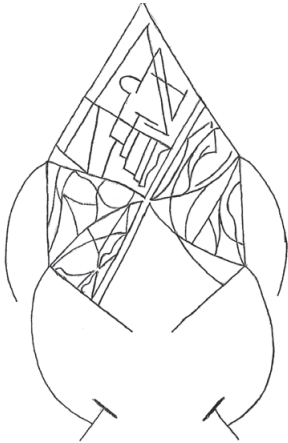
NAPOLEON DYNAMITE

COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA

ON THE AIR

THE ABSOLUTE VALUE OF INSOMNIA

words by Joshua Azizi //
illustrations by Neetu Dha //
photo by August Bramhoff



“I don’t know how my mind works this way.”

I’m chatting with Peter Courtemanche in 49th Parallel on Main Street, and he’s telling me about how he once turned a vine into an antenna, which he then used to stream the environment of a flowering tree filled with bees onto AM radio. Making an antenna out of a vine would be an impressive feat on its own, but Courtemanche didn’t stop there. Using an embedded processor the size of a toonie, the bee sounds were combined with “tones and sound artifacts from bio-electric synthesizer modules” that generated loud static noise from the plants they were broadcasted through.

“The result of that is you get all these weird artifacts and these strange noises in the radio, mixed with the bees,” he says.

Courtemanche calls this piece “Bio-Electric-Radio,” and it’s one of the many sound art pieces you’ll find on his radio show, *The Absolute Value of Insomnia*, which airs on Sunday mornings from 2-6AM. Given that time slot, it should be no surprise that the show is computer-run. However, the music is not a simple mix of pre-recorded songs – rather, it’s all live-produced through a random generator that Courtemanche created himself.

“I’ll record sounds from a particular place or around a particular theme, take the sounds from that and put them in a group in a folder somewhere, and [the generator will] write a little script that animates those sounds and mixes them all together,” he explains.

He estimates that the generator has around 60 to 70 scripts in it, and that each script plays through a select number of files that can vary from eight sounds to over 100.

“It moves through those in a fairly random way. It tries not to repeat itself too often, so it has a memory of what it has done and tries to figure out new ways of working with sounds.”

The result is a fascinating, meditative four hours of ambient soundscapes that bounces between peaceful bliss, uncompromising chaos and something in-between. A great variety of sounds pop up throughout an episode: static bursts, droning synthesizers, hovering woodwinds, computer glitch noises, faded vocal samples and all sorts of



strange noises make muted but memorable appearances. They stay on for minutes at a time, but the generative nature of the program means that the music is slowly but constantly mutating.

Many of these sounds come from Courtemanche’s thirty-odd years of creating sound art through unconventional means. For instance, one of his signature instruments is a magnetic coil that can convert ELF (Extremely Low Frequency radiation) waves into a static drone that sounds as if it’s transmitting from inside a power plant. He has also created a number of field recordings, including one of Queen Elizabeth Park during a rainfall.

Plenty of the sounds on *The Absolute Value of Insomnia* also come from friends and collaborators that Courtemanche has worked with over the years. Peters says “about a quarter” of them were made by Bill Mullan, another sound artist who suggested the show concept for Peter and came up with the name. Other featured musicians include Anna Friz, Adam Sloan and Dinah Bird.

Courtemanche himself is a CiTR veteran. He has previously served as the station’s program director and engineer, and helped found the annual *24 Hours of Radio Art* on January 17. From 1988 to 1992, his former show – *The Absolute Value of Noise* – broadcasted 2.5 hours worth of experimental music every Friday, with a half-hour break that made room for Nardwuar The Human Serviette’s show.

“[It was] literally the only time of day he could schedule the show,” says Courtemanche. “It was actually a really good way to do a show, to have a half-hour break in the middle where something semi-crazy is going on, which creates a lot of energy.”

Even if tuning in at 2AM isn’t going to be on everyone’s agenda, it’s hard not to be fascinated by the concept of Courtemanche’s show. It brings to mind an image of someone aimlessly fiddling with their radio dial late at night, stumbling across this program and being astounded by what they hear. According to Courtemanche, one listener he knows of had an experience similar to this.

“There was one person who seriously wanted to know exactly what [sound] had played in the middle of the show. They were

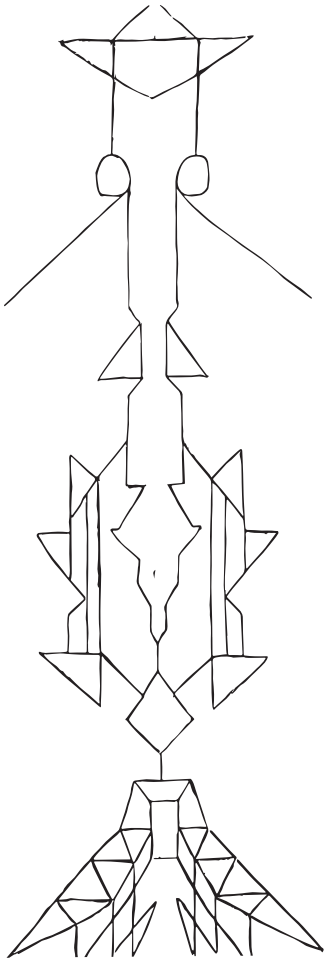
bugging the station manager over and over and over, so I had to comb through the thing and try to figure out what had happened.”

The sound, as it turned out, was a recording of a NASA rocket launch that Mullan had put together.

“He edited them and put some effects on all the sounds,” explains Courtemanche. “It’s very eerie.”

However, there’s a certain appeal in the mystery behind what these sounds are and where they come from. *The Absolute Value of Insomnia* is filled with sounds both lovely and striking, but it’s the show’s unpredictable sequencing and ungraspable, alien nature that turns these compiled sounds into an otherworldly, transcendental experience. And it happens every week, broadcasting through the lonely air of the night while Vancouver lies fast asleep.

Tune in late Saturday / early Sunday from 2-6AM to hear The Absolute Value of Insomnia, or listen to show archives at citr.ca/radio/the-absolute-value-of-insomnia.



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(VISIT:

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.ca/friends](http://citr.ca/friends)

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CiTR 101.9FM PROGRAM GUIDE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6 AM				CiTR GHOST MIX	AURAL TENTACLES			6 AM
7 AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	OFF THE BEAT AND PATH	CANADALAND	CiTR GHOST MIX	CiTR GHOST MIX	7 AM
8 AM				CONVICTIONS & CONTRADICTIONS				8 AM
		QUEER FM	SUBURBAN JUNGLE		CITED			
9 AM	BREAKFAST WITH THE BROWNS			YOUR NEW SHOW			YOUR NEW SHOW	9 AM
					MIXTAPES WITH MC & MAC	THE SATURDAY EDGE		
10 AM		YOUR NEW SHOW		ROCKET FROM RUSSIA				10 AM
			POP DRONES				SHOOKSHOOKTA	
11 AM	ROOM TONE			U DO U RADIO	THE REEL WHIRLED			11 AM
		MORNING AFTER SHOW						
12 PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM
1 PM		THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	TOO DREAMY		THE ROCKERS SHOW	1 PM
	PARTS UNKNOWN					POWER CHORD		
2 PM		YOUR NEW SHOW	UNCEDD AIRWAVES	ASTROTALK	BEPI CRESPLAN PRESENTS			2 PM
3 PM	YOUR NEW SHOW	BB'S DISCO PARTY	KEW IT UP	YOUR NEW SHOW				3 PM
4 PM	CiTR DOCS SEASON 3	YOUR NEW SHOW	ALL ACCESS PASS	SHOES ON A WIRE	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE
5 PM	THE LEO RAMIREZ SHOW	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	CHTHONIC BOOM!	5 PM
6 PM	FINDING THE FUNNY		YOUR NEW SHOW					
	YOUR NEW SHOW			FLASHBACK w/ ALEC CHRISTENSEN	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING
7 PM		PLEX YOUR HEAD	THE MEDICINE SHOW	SAMSQUANCH'S HIDE-AWAY			NIGHTDRIVE95	MORE THAN HUMAN
	EXPLODING HEAD MOVIES							
8 PM			MIX CASSETTE	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO
		CRIMES & TREASONS						
9 PM			YOUR NEW SHOW		SKALDS HALL			9 PM
				LIVE FROM THUNDERBIRD RADIO HELL				
10 PM	THE JAZZ SHOW	YOUR NEW SHOW	NINTH WAVE		CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE	10 PM
11 PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW	COPY / PASTE	CiTR GHOST MIX		THE AFTN SOCCER SHOW	11 PM
12 AM						RANDOPHONIC		12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	THE LATE NIGHT SHOW			1 AM
						THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	
2 AM								2 AM
LATE NIGHT								LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?
EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CiTR.CA TO LEARN HOW

■ MONDAY

TRANCEDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

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

Contact: programming@ctlr.ca

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

Contact: breakfastwiththebrowns@hotmail.com

ROOM TONE

11AM-12PM, TALK/MOVIES/ SOUNDTRACK

Room Tone is a talk show focused on Filmmaking that invites guests weekly to discuss their slices of reality on set, tips, past/future projects and love for the craft! From Directors/Producers, to Cinematographers, Production Designers, Actors, Composers, Writers, Editors... anyone!

Contact: programming@ctlr.ca

SYNCHRONICITY

12PM-1PM, TALK/SPRITUALITY

Join host Marie B in 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 Chrissarific 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@ctlr.ca

CITR DOCS SEASON 3

4PM-5PM, TALK / SOCIAL COMMENTARY

Tune in for insightful work on niche topics. For season 3 we keep it local with work on refugee detention in Vancouver, housing, sexual assault policy, the drug war and more. Subscribe on iTunes & Stitcher!

Contact: programming@ctlr.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@ctlr.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@ctlr.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@ctlr.ca

■ TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

Contact: pacificpickin@yahoo.com

QUEER FM

8AM-10AM, TALK/POLITICS

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

Contact: queerfmvancouver@gmail.com

THE MORNING AFTER SHOW

11PM-1PM, ROCK / POP / INDIE

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

Twitter | @sonicvortex

THE COMMUNITY LIVING SHOW

1PM-2PM, TALK/ACCESSIBILITY/ DISABILITY

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

contact: communitylivingradio@gmail.com

BB'S DISCO PARTY

TUES 3PM-4PM, MULTIGENRE / SALT / SNARK

Guaranteed, you've never been to a disco like this before. Discorder Magazine's Editor-In-Chief, Brit Bachmann plays a hot selection of music featured in the current issue, representing every genre from hip hop to experimental. Some of it you'll love, some of it you'll love to hate. To paraphrase Donna Summer, "God had to create [Discorder] so [BB] could be born and be successful." This is the show you've been waiting your whole lives to listen to. | Art by Ricky Castanedo-Laredo and theme music by The Misc.

Contact: Twitter| @DiscorderMag

INTO THE WOODS

TUES 5PM-6PM, 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@ctlr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctlr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill \$h*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Reels, LuckyRich, horsepower & Issa.

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

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@ctlr.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@ctlr.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@ctlr.ca

KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP

Jayden targets audiences in the Korean community in Vancouver to introduce the News on Korea, Korean Culture while comparing other Asian Cultures, playing all kinds of Korean Music(K-POP, Hip Hop, Indie, R&B,etc),talking about popular trends in the industries of Korean Movies & Korean Drama (aka K-Drama), TV Shows, Korean Wave(aka K-Wave or Hallyu), the news about Korean Entertainment Industry, what's going on in the Korean Society here in Vancouver and conversations with guests.

Contact: programming@ctlr.ca

UNCEDD AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY

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

Contact: programming@ctlr.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@ctlr.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@ctlr.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.

Contact: arts@ctlr.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@ctlr.ca

THE MEDICINE SHOW

ALTERNATING WED 6:30PM-8PM, 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

MIX CASSETTE

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

A panoply 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@ctlr.ca

NINTH WAVE

10PM-11PM, HIP HOP/ R&B/ SOUL

Between the Salish sea and the snow capped rocky mountains, A-Ro The Naut explores the relationships of classic and contemporary stylings through jazz, funk and hip hop lenses.

Contact: Facebook | NinthWaveRadio

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

The Thunderbird Locker Room gives you a backroom perspective on varsity athletes, coaches and staff here at UBC.

Contact: programming@ctlr.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@ctlr.ca

CONVICTIONS & CONTRADICTIONS

THURS, 8AM-8:30AM, 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@ctlr.ca

ROCKET FROM RUSSIA

10AM-11AM, PUNK

Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted 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@ctlr.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 to music & entertainment in Asian Cultures, especially, Korean, Japanese and 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@ctlr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: programming@ctlr.ca

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE

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

Contact: Twitter | @shoesonawirepod Instagram | @Staunchlitters

DEMOCRACY WATCH

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

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

Contact: news101@ctlr.ca

FLASHBACK WITH ALEC

CHRISTENSEN

ALTERNATING THURS, 6PM-7:30, TALK/MUSIC/ARTS & CULTURE

Each episode, join host Alec Christensen and friends as they discuss the pop culture and politics affecting Vancouver and beyond.

Contact: Twitter | flashbackalec

NO DEAD AIR

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

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

Contact: Facebook | NoDeadAir

C1 RADIO

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

Contact: programming@ctlr.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@ctlr.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

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@ctlr.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 'lil dash of silly. Featuring music from our cinematic themes, Dora and Dama will bring your Friday mornings into focus.

Contact: programming@ctlr.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

TOO DREAMY

1PM-2PM, BEDROOM POP / DREAM POP / SHOEGAZE

Let's totally crush on each other and leave mix tapes and love letters in each other's lockers xo

Contact: Facebook | @TooDreamyRadio

BEPI CRESPAN PRESENTS

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

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

Contact: Twitter | @bepicrespan

NARDUWAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

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

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

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@ctlr.ca

RADIO PIZZA PARTY

6PM - 7:30PM, TALK/COMEDY

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@ctlr.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 flavour.

Contact: programming@ctlr.ca

SKALD'S HALL

9PM-10PM, TALK/RADIO DRAMA

Skald's Hall focuses on entertainment through the art of Radio Drama. Story readings, poetry recitals, drama scenes, storytellers, join host Brian MacDonald

CiTR 101.9FM MAY CHARTS

	Artist	Album	Label
1	Dumb*+	Seeing Green	MINT
2	Samantha Martin & Delta Sugar	Run To Me	GYPSY SOUL
3	Kellarissa*+	Ocean Electro	MINT
4	Adrian Teacher and The Subs*+	Anxious Love	SELF-RELEASED
5	Lindi Ortega*	Liberty	SHADOWBOX
6	Viper Central*+	The Spirit of God & Madness	SELF-RELEASED
7	Suzie Vinnick	Shake The Love Around	SELF-RELEASED
8	Giraffe Aftermath*	Sleepless Nights	SELF-RELEASED
9	Sue Foley*	The Ice Queen	STONY PLAIN
10	Necking*+	Meditation Tape	SELF-RELEASED
11	Ought*	Room Inside the World	ROYAL MOUNTAIN
12	Echuta*+	Morning Figure When Absolutely Calm	AGONY KLUB
13	Christina Vantzou	No. 4	KRANKY
14	Elise LeGrow*	Playing Chess	S-CURVE
15	Kierah*+	Strong Bow	SELF-RELEASED
16	Sarah Jane Scouten*	When the Bloom Falls from the Rose	LIGHT ORGAN
17	RAMZi	Pèze-Piton	12TH ISLE
18	The Dishrags*+	Three	SUPREME ECHO
19	Jason Buie*+	Driftin' Heart	SELF-RELEASED
20	Curtis Salgado & Alan Hager	Rough Cut	ALLIGATOR
21	Future Star*+	Cryorities	SELF-RELEASED
22	Hello Blue Roses*+	Trade Winds	JAZ
23	Shrouded Amps*+	World Well Lost	SELF-RELEASED
24	Michael Kaeshammer*	Something New	LINUS ENTERTAINMENT
25	Company B Jazz Band*+	The Bee Sides	SELF-RELEASED
26	Laura Smith*	Everything Is Moving	BOREALIS
27	Rowen Porter*+	Everything at Once	SELF-RELEASED
28	Sightlines*+	Love Ethic EP	ALARUM
29	Yamantaka // Sonic Titan	Dirt	PAPER BAG
30	Deison & Mingle	Tiliaventum	LOUD
31	Bettye Lavette	Things Have Changed	VERVE
32	Carmen McRae	Bittersweet	ATLANTIC RECORDS
33	Adrean Farrugia & Joel Frahm	Blued Dharma	SELF-RELEASED
34	Herbie Hancock	Mwandishi	WARNER BROS
35	Speedy Ortiz	Twerp Verse	CARPARK
36	Yo La Tengo	There's a Riot Going On	MATADOR
37	Superorganism	Superorganism	DOMINO
38	Chris-A-Riffic*+	Post-Season	SELF-RELEASED
39	OBUXUM*	H.E.R.	URBNET
40	Carolyn Mark & Her Roomates	Terrible Hostess	MINT
41	Jo Passed*+	Their Prime	ROYAL MOUNTAIN
42	Los Furios*+	Una Mas	SELF-RELEASED
43	Tough Customer*+	Rockgasm	SELF-RELEASED
44	Sarah Davachi*	Let Night Come On Bells End The Day	RECITAL
45	Peach Kelli Pop*	Which Witch	MINT
46	Ndidi Onukwulu*	These Days	SELF-RELEASED
47	Woolworm*+	Deserve To Die	MINT
48	Andria Simone*	Good Lovin'	SELF-RELEASED
49	DOXX*	iii	SELF-RELEASED
50	Drinks	Hippo Lite	DRAG CITY

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

CiTR101.9FM + DISCORDER & PANOSPRIA PRESENT

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VANCOUVER

AUGUST 24-25 2018

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BELLE AND
SEBASTIAN



SUNFLOWER
BEAN



UPCOMING SHOWS IN VANCOUVER!

June 4

DAMIEN JURADO

Biltmore

June 4

GODSPEED YOU! BLACK EMPEROR

Vogue Theatre

June 5

BHAD BHABIE

Venue

June 5

ELISE TROUW

Rio Theatre

June 5

KING GIZZARD & THE LIZARD WIZARD

Malkin Bowl in Stanley Park

June 6

NIGHTMARES ON WAX

Imperial

BREAKOUT

JUNE 9-10

PNE AMPHITHEATRE VANCOUVER B.C.

Saturday June 9

**TORY LANEZ, 6LACK
A-BOOGIE WIT DA HOODIE
PRESSA & MORE!**

Sunday June 10

**MIGOS, LIL PUMP
SKI MASK THE SLUMP GOD
YBN NAHMIR & MORE!**

June 12

JONATHAN RICHMAN

Imperial

June 13

A PLACE TO BURY STRANGERS

Fox Cabaret

June 19

SUNFLOWER BEAN

Fox Cabaret

June 20

M.WARD

Imperial

June 21

BECCA STEVENS

Fox Cabaret

June 22

DIRTY PROJECTORS

Vogue Theatre

June 22

POST ANIMAL

Fox Cabaret

June 24

SNAIL MAIL

Biltmore

June 24

CHERRY GLAZERR

Imperial

June 25

DEERHOOF

Imperial

June 26

SONS OF KEMET

Imperial

June 27

KNOWER

Imperial

June 28 & 29

BELLE AND SEBASTIAN w/ JAPANESE BREAKFAST

Vogue Theatre

June 29

FOND OF TIGERS

Imperial

June 29

HAUX

Fox Cabaret

July 7

WE ARE SCIENTISTS

Fox Cabaret

July 14

S. CAREY

Fox Cabaret

July 20

BLIND PILOT

Imperial

July 28

VACATIONER

Biltmore

Tickets & more shows at

timbreconcerts.com

