

# DISCORDER

m a g a z i n e

Mar.  
2018

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

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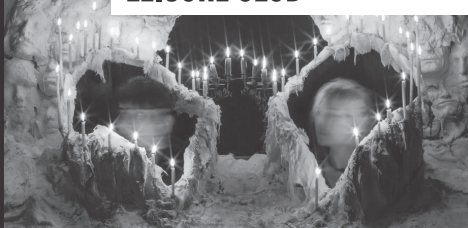
# RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

## UPCOMING SHOWS

**MAR 1** **AT LANALOU'S:**  
**HAUNTED SUMMER,**  
**LEISURE CLUB**



**MAR 2** **TINY HOUSE WARRIORS**  
**ALBUM RELEASE** DAVID MORIN,  
SNOTTY NOSE REZ KIDS, BUCKMAN  
COE, CALEB HART & THE ROYAL  
YOUTHS, TANK GYAL, KIMMORTAL,  
OSTWELVE, JB THE FIRST LADY,  
KANAHUS MANUEL & MORE

**MAR 3** **THE REAL MACKENZIES**  
BIG JOHN BATES, RAYGUN  
COWBOYS, CAMPFIRE  
SHITKICKERS



**MAR 4** **ICED EARTH** SANCTUARY,  
KILL RITUAL, DIVINITY

**MAR 5** **DECIBEL MAGAZINE TOUR**  
**2018: ENSLAVED**  
WOLVES IN THE THRONE ROOM,  
MYRKUR, KHEMMIS

**MAR 10** **ACTORS (ALBUM RELEASE/**  
**VIDEO SCREENING)** SPECTRES,  
BRUTES, THE GATHERING, DJ R-LEX,  
DJ CONTRASOMA

**MAR 12** **WATAIN**  
DESTROYER 666, REVENGE

**MAR 13** **SCENIC ROUTE TO ALASKA**  
CARTOON LIZARD, MIKE EDEL



**MAR 16** **THE DREADNOUGHTS 11**  
**YEAR PUNKSTRAVAGANZA**  
**(NIGHT 1)** WITH DAGGERMOUTH,  
SLIP~ONS, THE STAGGERS &  
JAGGS, RUSSIAN TIM AND PAVEL  
BURES, ANTEATER

**MAR 17** **THE DREADNOUGHTS 11**  
**YEAR PUNKSTRAVAGANZA**  
**(NIGHT 2)** WITH BISHOPS GREEN,  
ATD, SOMETHING ABOUT REPTILES,  
PADDY WAGGIN

**MAR 18** **DIRKSCHNEIDER**  
ELM STREET

**MAR 22** **MOTIONLESS IN WHITE**  
EVERY TIME I DIE, ICE NINE KILLS,  
LIKE MOTHS TO FLAMES

**MAR 25** **PUSSY RIOT**  
WITH GUESTS

**MAR 30** **BISON 'EARTHBOUND'**  
**11TH ANNIVERSARY**  
NEEDLES//PINS, STORC



**APR 1** **PROTEST THE HERO**  
**SOLD OUT** WITH GUESTS

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

**APR 6** **SAQI**  
APPLECAT, JOSHUA JAMES

**APR 7** **COMEDY SHOCKER XVI:**  
**SWEET 16** WITH GUESTS

**APR 11** **ELECTRIC SIX**  
NORTHERN FACES



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## UPCOMING EVENTS

**Mar 17** **THE CAVE SINGERS** IMPERIAL

**Mar 17** **GOOD RIDDANCE** VENUE

**Mar 27** **SAGE FRANCIS & B. DOLAN** VENUE  
EPIC BEARD MEN

**Mar 30** **SEASONS FESTIVAL** PACIFIC  
FEAT. RAE SREMMURD, ZHU + MORE! (ALL AGES) COLISEUM

**Mar 30** **BATHS** FORTUNE

**Mar 30** **TREEPEOPLE** VENUE  
FEAT. DOUG MARTSCH OF BUILT TO SPILL

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

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

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

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

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

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

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

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

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

**Jun 02** **KING TUFF** FORTUNE

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

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FONDATION  
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I am a settler of Italian, German and British ancestry. I grew up on Syilx land in the Okanagan, and now live and work on the traditional territories of the Musqueam, Tsleil-Waututh, Squamish people in Vancouver. There were many moments over this past month – in conversations with colleagues, during the editing and verification of articles, while rallying against injustices towards Indigenous people across Canada – that I was made aware of my position as an uninvited guest here, and I am thankful for it.

As settlers, or non-Indigenous people, we sometimes allow fear to debilitate us from being more active allies to Indigenous groups. Maybe we're afraid we'll pronounce a term incorrectly and offend, or appropriate Indigenous culture and get called out. These fears, when written down, are so trivial by comparison to the issues Indigenous communities face as a result of ongoing, systemic racism and colonialism. It is time for settlers to be less fearful, less fragile, and to mobilize our bodies towards supporting Indigenous causes.

For settlers, it's okay to get things wrong, just show up. Show up when there are actions, rallies and protests. Sign your name to petitions. For white settlers in particular, your skin grants you privilege and protection in this society that is not afforded to Indigenous people or people of colour, but your privilege can be leveraged to draw attention to issues affecting marginalized communities. I wish the answer to getting mainstream media coverage or government support wasn't this prejudice, but it is.

In February, I dedicated some time to #SettlerCollector and #TrollCollector debates on Twitter. For those unfamiliar with this initiative, these hashtags are a way of identifying social media threads where Indigenous people are being harassed with violent, racist remarks. Although this harassment has always existed, it got more heated when Indigenous people began tweeting grief and anger towards the acquittal of Colten Boushie's murderer, Gerald Stanley; Raymond Cormier's not guilty verdict in the murder of Tina Fontaine; and the injustice for missing and murdered Indigenous women. Those being attacked use the hashtags #SettlerCollector and #TrollCollector, and allies step in to redirect the aggression.

I noticed reoccurring hostility through statements like, "I was born here, and this land belongs to me too," or "my ancestors worked hard to get to Canada and own their property," or "you're in Canada, respect our laws." Comments that rebut Indigenous land claims and exalt Canadian institutions are just manifested colonialism doing what colonialism was intended to do: erase Indigenous narratives and oppress Indigenous people. To settlers who identify with these statements, even loosely, please seek out education. Indigenous Writes by Chelsea Vowel is a great place to start, so at least debates can be framed within context.

This process of unlearning racism and becoming an ally is an ongoing one. Even now, I feel incredibly insecure about this Editor's Note. Am I forgetting something? Did I explain something wrong? Will someone accuse me of preaching? Probably, but that's okay. I choose to sit with that fear and be humbled by it. This is one of the many teachings I have learned by listening to First Nations, Inuit, Métis and ally speakers at demonstrations.

In this issue of Discorder, you will read a transcript of a conversation between CiTR's Indigenous Collective and INAC poster model, Neegann Aaswaakshin; a profile of the gender-bending drag extravaganza, Man Up; an interview with Shindig winner, Mamarudegyal; Steel & Oak's acknowledgment of gender inequality in the brewing industry; a poem by Cree-Métis writer, Samantha Nock; and more. There are also reviews of live music, albums, podcasts and books.

A+

BB

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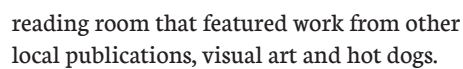
Tune into 'UBC Happy Hour' Fridays from 5-6PM

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If you've never been to Lucky's Comics, it's on Main Street just north of King Edward, snug between a midwifery and a grocery store. Inside, it's long and narrow with more comics and books stuffed onto its shelves than you think that there could be. They recently announced a collaboration with Vancouver Comic Art Fair to create Lucky's Lounge in a room at the Roundhouse Community Centre. The room will be converted into a space where burgeoning artists and DIY presses can show their work, curated by Lucky's members Tom Whalen and Juli Majer. DDOGG, a small, experimental press lead by Majer, Cristian Hernandez and Tylor MacMillan, is one of the groups participating.

DDOOGG started in 2015 when Majer, Hernandez and MacMillan took a class together at Emily Carr University of Art + Design on artist collectives. The three discovered a mutual interest in publication and published their first zine by the end of the semester. It was launched at Lucky's in a



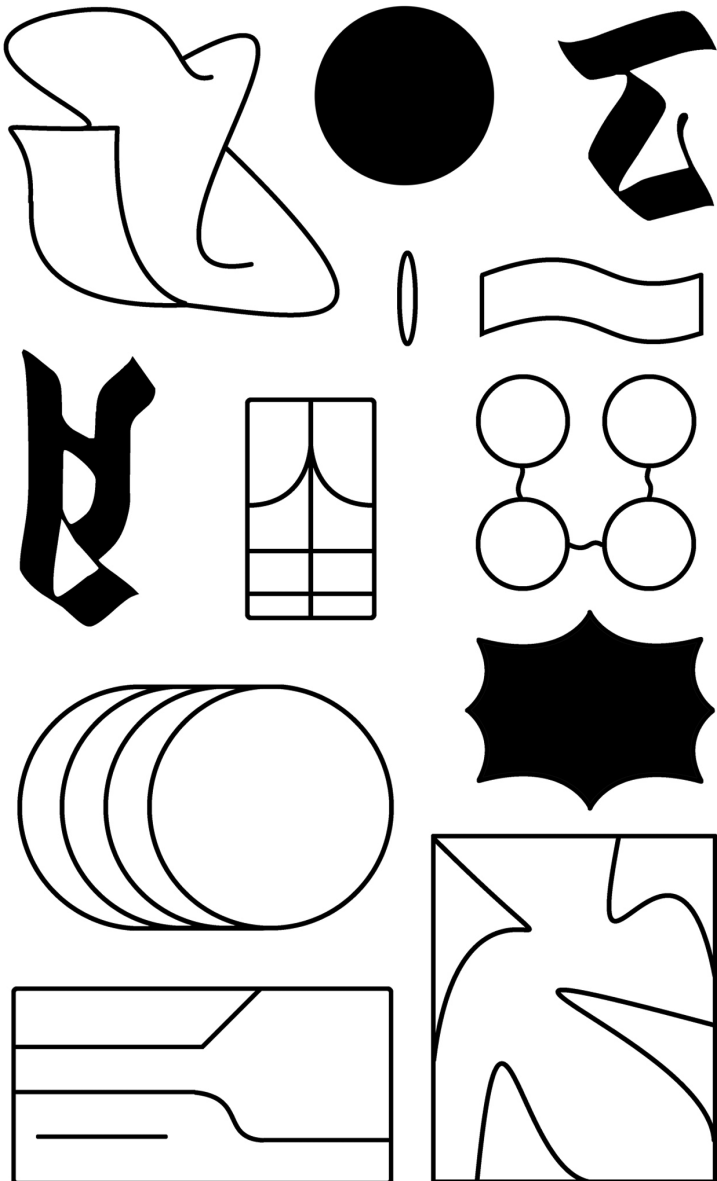
Majer's fascination with the medium is reflected in DDOOGG's roster. To name a few, artists like Hayley Dawn Muir, Will Dereume and Chandra Melting Tallow have published under the press. And while they all have unique bodies of work, there is a distinct other-wordly sense to all their styles. Hernandez attributes the press' overall cohesion to the artists' collective approaches to comics as "multi-layered matrices of literary culture and visual communication, and thus brimming with potential for experimentation and development."

**C**ollectively, the press started out non-political. For the initial class DDOOGG took together, they had to produce a manifesto and they went about it cheekily. “We weren’t really looking to advance any political agendas at the time, so we just plagiarized a bunch of intriguing and dramatic quotes from other sources and replaced the subject with ‘dog,’” says Hernandez. But in light of Vancouver’s housing crisis, their priorities are shifting.

A black and white illustration of a character with a metallic, segmented body. The character has green hair and is standing on a spring-like base. The body is covered in small, circular details, possibly rivets or joints. The character's right arm is raised, and the left arm is bent. The legs are also segmented and have a greenish tint. The character is wearing a green skirt or loincloth. The overall style is reminiscent of a comic book or anime illustration.

Their social consciousness is manifest in DDOGG's dedication to making space through publication. "It is the best thing," Majer explains, "to help someone make their ideas into a physical object and then to distribute it." Since its conception, the press' initiatives have provided space for artists and community members online and in print, and their hopes for the future show no signs of wavering from that ethos.

*DDOOGG will be participating in the Vancouver Comic Books Fair and Lucky's Lounge. Throughout 2018, they will be publishing issue 2 of Moogie Mag in collaboration with Claire Newton, the 5th edition of Freaker UNLTD, and William Dereume's newest comics titled EggShell 2. More at shop.ddoogg.ca.*





# UNCED

## UNCED AIRWAVES INTERVIEW W/ NEEGANN AASWAAKSHIN

words by BB, interview by the Indigenous Collective //  
illustrations by Tiffanie Lamiel



Image taken from CBC News, original photo of poster by Alyssa Jean / Facebook

**O**n January 16, CBC posted one-side reporting on the imagery used in an Indian Status Card campaign funded by Indigenous and Northern Affairs Canada (INAC). Criticism was directed towards the models and the animals featured in the poster, for reinforcing stereotypes about Indigenous people. Poster model Neegann Aaswaakshin faced the most online criticism, with non-Indigenous and Indigenous people alike making visual comparisons between Neegann and Disney's Pocahontas. Neegann, a lawyer and advisor for First Peoples Group, was given the chance to defend her participation in a second CBC article published on January 17.

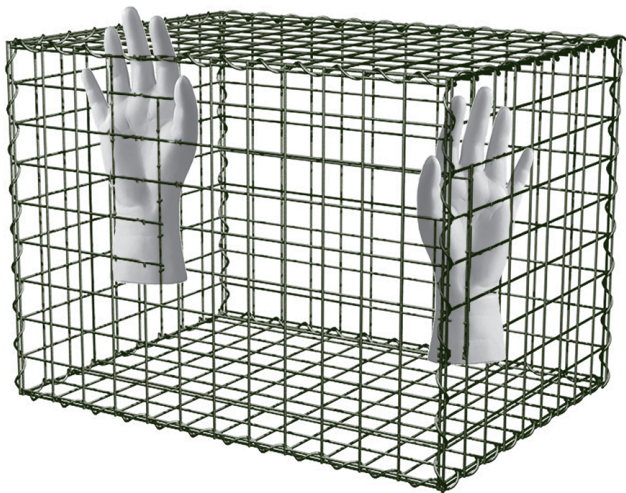
Indigenous Collective Coordinator Autumn Schnell was asked to comment for the January 16 article, in which she remarked: "that picture made me feel very separate from the rest of Canadian society." In the days following those CBC articles, the online chatter had the Indigenous Collective as a whole considering the campaign and media coverage more broadly, and they invited Neegann onto *Unceded Airwaves*.

The following is an edited transcript of the on-air interview, which was conducted by Indigenous Collective members Autumn and Melissa, and broadcasted on CiTR 101.9FM on January 31. The transcription picks up the conversation after discussing the poster, media coverage and initial backlash.

**Neegann:** In one of [Hayden King's] books, [there was] a powerful quote along the lines of, "Your not the Indian I had in mind." There could be two ways of interpreting that statement: one being, some of us sitting in this room – in casual street clothing – maybe we're not the image of the Indigenous person that mainstream society would like to see. But then, the other interpretation of that statement is that among our own community – among Indigenous peoples – what do we expect each other to look like? How traditional are we expected to be? [...] And so, not only is the

external, non-Indigenous society attempting to police our identities, we're starting to do it ourselves, and I really think that's a dangerous place to be in. It's important to celebrate our difference, and talk about it, and find strength and unity in that [...] Our communities have really important issues to deal with, and identity shouldn't be one that separates us; it should be something that unifies us.

[...] Something that I think was lost and missed in all the discussion about the poster, is the issue of Indian Status. [...] The Federal



Government, since 1876, has been policing and determining Indigenous identity by way of legislation and these little cards. [...] The government can give you one, and they can also take it away. *That* was the biggest issue I grappled with before getting involved in this campaign. *That* was what I expected there to be backlash about, not about what we looked like in the pictures, or which animals were in the background.

**Melissa:** [...] So it's almost like the controversy that came from [the poster] detracted away from potentially more productive conversations.

**Neegann:** I think so.

There's something else – I don't want to give too much power to it – but we live in a society where there are so many human rights and community issues that we have to deal with: gender identity, race issues, oppression, and power issues. [...] This conversation [around the poster] worried me in that it will just contribute to people who are already polarizing themselves. I see so many comments, even from our own communities, people saying, "Oh, everything offends everyone now, everyone has to be so politically correct, we can't do anything anymore." [...] People are going to be quick

to trivialize those standing up for what they believe is right and hurtful and needs to be discussed.

[...] I hope *CBC Indigenous* has taken some learnable moments from all of this, because their initial report – I think a lot of [CBC] and *APTN* – gets to be very sensational. It's very reactionary. We have a huge problem with lateral violence and gossiping, [...] and it's starting to be reflected in how our own Indigenous media groups are reporting stories.

**Melissa:** [...] I think that's a good point because when you think about that initial piece by the *CBC*, they didn't have your voice in there at all. [...] There is so much power in media institutions to frame how the conversations play out.

**Autumn:** And it could have been so different. I mean, people are probably still going to say rude things, but [CBC] could have changed the way the masses saw it.



To listen to this entire episode of *Unceded Airwaves*, including a discussion between collective members about the interview, visit [citr.ca/radio/unceded-airwaves](http://citr.ca/radio/unceded-airwaves) for archived content. *Unceded Airwaves* broadcasts weekly on Wednesdays from 2-3pm on *CiTR 101.9FM*.

## BERGMAN100

MAR 8 - APR 4  
(CONTINUING THROUGHOUT 2018)

OPENING NIGHT  
THURSDAY, MARCH 8  
6pm: Reception & Refreshments  
7pm: Wild Strawberries with Introduction  
9pm: Smiles of a Summer Night



WILD STRAWBERRIES, SMILES OF A SUMMER NIGHT, CRISIS, THE MAGICIAN, THE PASSION OF ANNA, FÄRÖ DOCUMENT, FÄRÖ DOCUMENT 1979, THROUGH A GLASS DARKLY, WINTER LIGHT, THE SILENCE, ALL THESE WOMEN, A LESSON IN LOVE

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## HOMEGROWN LABELS

### AGONY KLUB

words by Sophia Yang // photos by Colin Bratney

“Community curator,” “content creator,” “Chinese-Canadian.” These are all labels that KC Wei, founder of agony klub, identifies with, but not without questioning and challenging their meanings.

Earning an MFA from Simon Fraser University in 2012, KC has found her niche blending together music, art and writing under her loosely designated label, agony klub. “A common thread through all of those disciplines is writing, and that’s what agony klub is focused on, or at least, the starting point,” KC explains.

agony klub, the label, was born from the monthly *art rock?* series that KC has been organizing at the Astoria since September 2015. Through *art rock?*, KC introduces “popular esoteric,” a new age term centered around making popular things strange again. But it’s more than just that, KC explains, “There’s a political responsibility I feel in making art. I want it to do some good in the

world, be a space locally that can feel new and out of the routine, that doesn’t need to become something other than itself.”

She admits that planning shows once a month was hard at the beginning, but the intention has never changed. agony klub and its productions have always been about appreciating diverse genres of music, from the loud to the barely audible. *art rock?* is all about offering a space to break the rules, and to surprise. “The *agony* (i.e. doubt) and precarity is something I welcome, I suppose. [...] I like the uncertainty, it’s always very full of potential. No matter which way it swings, it always ends up back in the middle to fill up again,” says KC.

Besides creating and releasing music, KC also writes about music. In addition to producing a semi-consistent publication called AK, KC edits *Whitney Houston, et al.*, an anthology of writing on popular music, with the second



volume coming out in March. “In *Whitney Houston Vol 2*,” KC explains, “all the writers went to a personal place, and I think that is really powerful. Something that is popular is supposed to be generic enough for a mass audience to consume, but when we can identify our own selves in it, then there’s some alchemy at work worth exploring, whether it be critical or celebratory; often it’s both.”

In this forthcoming issue, Steffanie Ling, KC’s coworker at VIVO Media Arts Centre, wrote a piece on the parallels and cynicisms of K-Pop to American pop music. Steffanie also happens to be KC’s partner in publishing *Stills*, a starter zine that reviews films.

You may have noticed, there is a thread that links KC’s projects and agony klub releases: a fixation on pop culture. This is especially apparent in agony klub’s print catalogue. “Pop culture is, for the most of us, what triggered our awakening as young adults,” says KC. She continues, “because agony klub has zero ambition to climb the career ladder of criticism, and has nothing to answer to except for this idea of ‘making the popular esoteric,’ I think it frees up a lot of room for writers to experiment honestly, and to get at the core of something that’s usually an aside. And these asides can hold rigorous ideas and critiques, but also be light and stylistic in a way that don’t really fit academia and journalism.”

Another side-project of KC’s is a documentary about the Vancouver music scene. Thus far, it is comprised of footage from *art rock?*, Red Gate’s Halloween cover show last year, other music events, and some interviews with local personalities.

What’s next for agony klub? Vancouver band Puzzlehead, dubbed ‘clowncore’ and self proclaimed “needing at least one French word” in their online bio, will be releasing a cassette with the label on April 1. Later in 2018, KC’s own project, hazy – which she nonchalantly describes as “shoegazey and dreamy, abstract and complementary” – will be releasing a split vinyl with Eshuta. hazy will also be going on a small Western Canadian tour with Winnipeg band, The Pinc Lincolns this spring.

It was so easy to chat with KC and cross-pollinate recommendations, that an hour-long discussion flew by. With all the disciplines agony klub finds itself producing, you’re bound to catch KC in action, and with passion.



The next installment of *art rock?* will be Tuesday, March 20, featuring Cave Girl, Echuta, Valsi, and DJ Owen Ellis. *art rock?* will conclude in late April with a special outdoor show at Robson Square – more details to be announced soon. For more on agony klub, visit [agonyklub.com](http://agonyklub.com).



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# STEEL & OAK WOMEN BREWING ACTIVISM

words by **Melanie Woods** // illustration by  
**Alicia Lawrence** // photos by **Christine Phang**

**W**hen you think of craft beer, you might think of bearded men in flannel shirts rambling on about hops. But one group of women at a New Westminster brewery are working to change that narrative.

This winter, the female employees at the Steel & Oak brewery came together to create a charity brew to support WAVAW. And they say this is only the beginning.

Steel & Oak's Heather Prost - who also works at WAVAW - says a beer-based project to support sexual violence services was inspired by the dangers women in licensed spaces often have to face.

"We're coming into spaces with alcohol and we drink and we're sometimes blamed for the things that happen to us if we are under the influence," Prost says. "So to be able to brew a beer where partial proceeds are being donated to a rape crisis centre is so huge and it gets the conversation started."

Prost says the idea came about after she attended a woman-focused beer festival last spring. She along with another female coworker brewed a beer for the festival called the Argonaut, named after Maggie Nelson's memoir *The Argonauts*, which was her favourite book at the time.

"There were so many really good comments about that beer and the festival in general, and I went to [Steel & Oak owner] Jorden Foss and said, 'We really need to do something more,'" she says. "And he was very interested in that."

From there, it was just a matter of sorting out details. Prost says femme-identified staff at Steel & Oak worked out every aspect of the beer collectively and brewed it together with the assistance of head brewer, Eric Moutal.

"And we landed on Zusammen, which is a cardamom fig stout," she said. "Zusammen means 'togetherness' in German. We are a German-inspired brewery so we wanted to pick a word that was German and embodied what we wanted to get across."

**T**he brewery hosted a charity event in December 2017 and will donate its proceeds along with partial proceeds of all of the bottle sales to WAVAW. Prost says the project has already raised \$3,000 to support services including one-on-one counselling, group therapy, the 24-hour crisis line, Indigenous community outreach to survivors of sexualized violence.

Kat Davidson, who also helped with the Zusammen brew as part of the Steel & Oak women, says that projects like this are ultimately about opening up dialogue around difficult topics.

"We know, especially as women or femme-identified people that violence against us that is gender-based - that is, sexual - crosses all boundaries and goes into all communities," she says. "And it's easy to know that when you're living it. I think it's difficult to see that sometimes when you don't experience it or you only stay within one community."

Davidson says projects like Zusammen are a step towards challenging patriarchal structures.

"When we create events and we create spaces where everybody's able to come together, I think we start a process of undoing and we start to challenge structures," Davidson said. "You see a lot of collaboration beers, but what you don't see sometimes is how people come together and help each other out. It shows us that you can be successful and you can



do things well, but you can do it from a place where you're collaborating and coming together."

Prost agrees that collaboration is key, and says that's why the Steel & Oak women are already discussing the next charity brew project.

"The event was so wildly successful, we will be doing it again. All of the women were very excited by it," she said. "We will be doing another charity brew. I would love to do something around Pride."

**U**ltimately though, Prost acknowledges that the beer world won't change overnight.

"I think the beer world is still very white and it's still very male. And there are lots of women and femme-identified folks that do work in the beer industry, but we're largely in the service positions. So moving forward, I would love to see more diverse hiring practices, more non-male people encouraged to go to [brewing] school," Prost says.

Prost hopes more activist beer projects like Zusammen will pop up around the Vancouver beer community.

"I'm hoping that Zusammen is one of many events that the women at Steel & Oak can throw and hopefully more breweries will do similar initiatives and continue to give back to their communities," she says. "Queers and Beers is a really cool fun event and I think more things like that need to happen."

According to Prost, there are already a few "cool beer-related things" happening around International Women's Day this month.

Big Rock Urban will host a fundraiser for WAVAW on March 7, the day before International Women's Day, and Steel & Oak will brew a special cask of a new beer for the International Women's Day Dinner at R&B Brewing on March 8.



For more information on the Steel & Oak Women, go to [steelloak.ca](http://steelloak.ca).



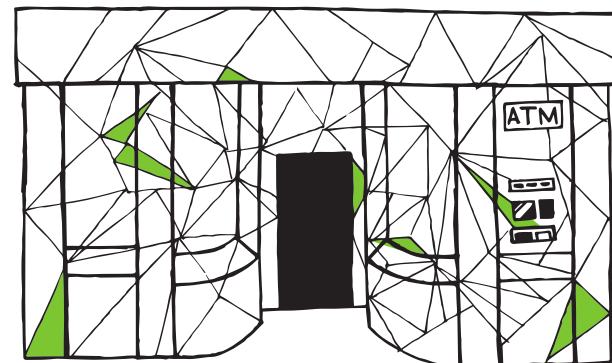
"Steel & Oak Women"



# MAN UP

## CHEERS TO ANOTHER TEN YEARS

words by Elizabeth Holliday // illustrations by Alison Sadler // photos by Evan Buggle



mainstream ideas of drag invoke gender performance along binary lines: men playing women, women playing men. But the Vancouver drag scene is rife with binary-breaking performances. Turning 10 this year, Man Up is one of the city's best-known monthly events for what Host and Producer Paige Frewer describes as "broad-spectrum gender drag."

"The basic premise of drag and of gender politics is that gender is performance," says Frewer, who performs as Ponyboy, "you can create whatever character or whatever gender expression you wish irrespective of your biological body, and give it to the audience however you want to."

But this all-encompassing presentation of gender has not always been at Man Up's core. It has undergone many changes, and as its anniversary approaches, they are facing down another: the potential closing of their cherished venue, the Cobalt. But with some sparkle, spectacle and a sense of humour, Man Up's trajectory is marked by a resilience in the face of difficulty that is as much a part of their story as their many successes.

Man Up's name came from a desire to take "a problematic, oppressive phrase that is prescriptive about gender and reclaiming it [...] making it accessible and articulated queerly," Frewer says. This reclamation began in the most appropriate of places: a birthday party. In 2008, Frewer asked to host a birthday and fundraiser for themselves while working at Lick, Vancouver's last lesbian bar. To help put together the event, they were connected with Sammy Samosa, an experienced drag performer and producer. "It was my first time trying drag, I didn't know anything about the community at all. And then over the next month, Sammy started chatting with me saying, 'I've been brainstorming bringing a drag king monthly back to Vancouver.'" Man Up began two months later.

In the beginning, Frewer explains that Man Up had a "very pro-lesbian, pro-woman, pro-reclaiming female masculinity vibe." Performers were trans men. It began as a drag king competition, with the winner returning the following month to defend their title.

But over the 10 years of its mounting, the focus and format have shifted. With a variety show style, Man Up has organically moved towards a more expansive gender drag: "[it's] something that the community and the performers have just infused into it and asked for," Frewer reflects. Man Up's mission statement, if it could be said to have one, is now in the spirit of "celebrating and embracing all bodies and all gender expressions." As Kevin Learning, who performs as Anne Xiety puts it, "one of the jobs of drag performers and community leaders is to continue being radical and to make spaces for, and give voices to, *all* forms of queerness," and Man Up fully embraces this, keeping things infectiously fun.

Man Up made its move to the Cobalt in January 2011, and has since seen a massive audience expansion, and helping to establish the Cobalt as a "queer hub." As their notoriety has grown, so has the team's political awareness. They have grown increasingly conscientious of who gets stage time, focusing on "representation and having femme bodies in the show, different sizes of bodies in the show, people of colour in the show [...] That has also shifted the awareness of the audience as well," Frewer notes. "We've also tried to be an extra-welcoming place and platform for trans performers who don't necessarily always identify as drag performers," they

share, citing neo-burlesque performer That Siren Goddess as an example. This "more inclusive show," according to Selina Shefrin, who performs as Owen, "brings everyone closer together. From performers to community members."

Man Up's reputation has enabled them to extend their reach beyond Vancouver. This month, a number of the performers will be travelling down the Coast to perform with Blowpony, a Portland drag party celebrating its own anniversary. Man Up's 10<sup>th</sup> anniversary party in Vancouver will be held at The Imperial on March 30, though more details are forthcoming, the sheer ability to hold a "big extravaganza" is due to 10 years of audience-building and community support.

But exposure brings its challenges. "We're almost, in a way, kind of mainstream because we've been around for so long," Frewer notes, "this means we get new guests and drop-ins, which is awesome, and super important, but [...] they're not regulars who know what the buddy system is, or who were around when we created the community agreements and understand about consent. And so it's sort of a challenge to keep that learning process underway and maintain a culture of mutual respect and of queer focus."

As folks outside the queer community flock to their events, this might indicate changes in Vancouver's broader understandings of gender politics. More shows and performers continue to emerge, and the audiences keep coming. But queer and alternative spaces continue to shutter across the city, making longevity and the fostering of knowledge continuously difficult. "It's this weird paradox," Frewer says, "cause things are so dire for spaces, and yet there's just this pulsating, thriving community of gender performance."

At the forefront of Man Up's concerns about space is the looming closure of the Cobalt. While it is apparently only shutting temporarily for renovations, there is no guarantee it will open again. Noting its physical layout, transit accessibility and a "phenomenal" staff, Frewer laments that the close of the Cobalt would be "the death of something really special [...] if it does close, it's totally irreplaceable."

And yet, there is hope. "Not that I wouldn't rewrite our history if I could, but in losing spaces I think it's given different marginalized groups [...] a sort of extra impetus to connect with each other," Frewer shares. Though, as Keanen M.A. Schnoor, who performs as Karmella Bar notes, it will "be tough to get a new venue that really encompasses the *essence*

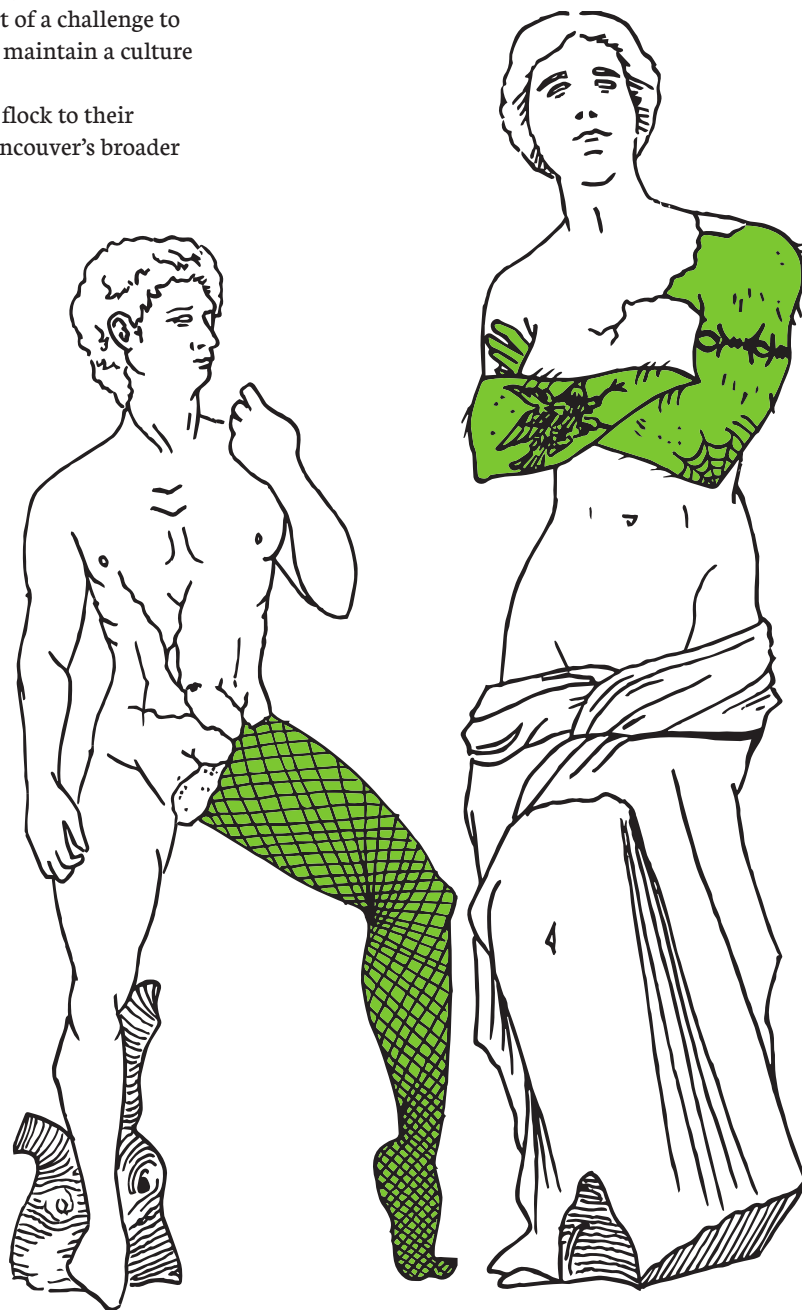
of Man Up [...] as long as we are together, we will continue to grow as a group regardless of where we meet every month."

Looking to the future, Frewer mentions intergenerational initiatives as a hopeful next step. Man Up team members like Helen Proskow, performing as Femanade, are interested in extending Man Up to include "performances of all generations," something Frewer hopes could happen in a space with some security: "I'm interested in whether a queer cultural hub could be possible that would have some longevity, and at least a lease that could guarantee us some sort of a future."

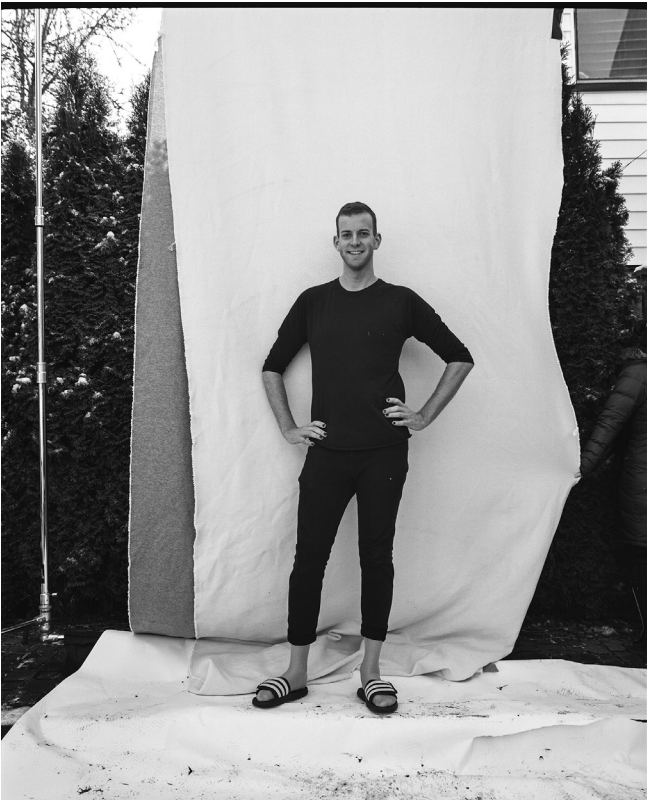
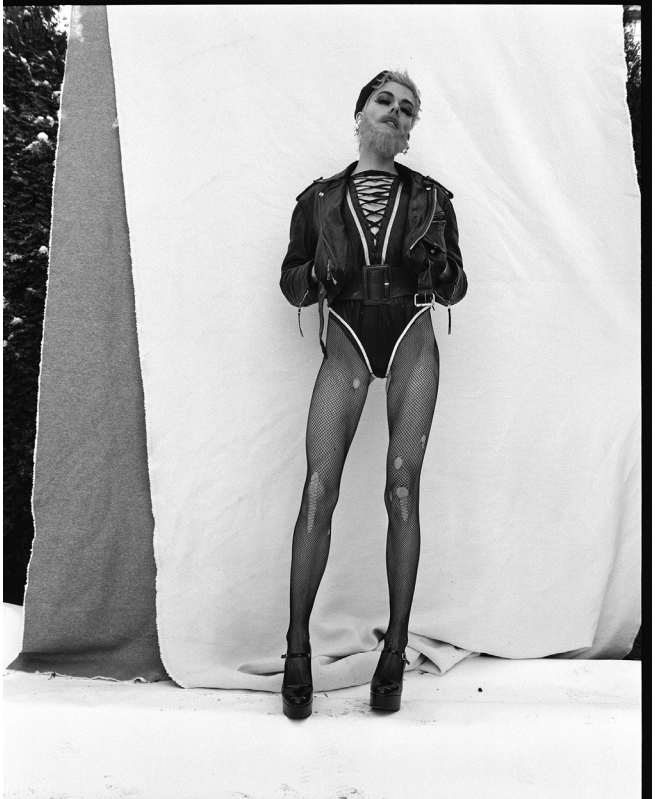
But whether in a guaranteed space or outside of it, Man Up will continue to do what it does best, with a smile on its face, a song in its heart, and a big middle finger to adversity.



*10 Years of Man Up Anniversary Bash will be held at The Imperial on March 30. Stay up to date with Man Up by following them on social media. You can see upcoming events and other stuff at [facebook.com/manupvancouver](https://facebook.com/manupvancouver) and on Instagram @manupvancouver.*









FEBRUARY 2018

## NICE APPLE / OLIVIA'S WORLD / CRUEL SPORT / SIMI LACROIX

FEBRUARY 3 / TOAST COLLECTIVE

Arriving sleep deprived and hungover to the Toast Collective, I plopped into one of the venue's armchairs, closed my eyes, and listened to the chatting and laughter in the friendly space while I waited for the show to start. I soon heard an Australian-accent in the mix say something like, "I guess I'll go up now." Lifting my head, I saw Simi Lacroix unceremoniously take the stage.

A pre-recorded electro-boogie tune started playing through the speakers and the solo artist from Brisbane launched into the powerful pop vocals of his first song. His voice, effortlessly hitting notes in his falsetto range, sounded even better live than it does on his releases. He stuck to vocals for almost the entire set, except for a live guitar solo during his track "Runnin'." His instrumentals were extremely catchy, featuring intricate layerings of synth rhythms and melodies. Simi's undeniably '80s pop sound was complimented by his Simon Le Bon-like moves, grooving the whole set and underscoring his lyrics with passionate gestures.



Up next was local indie group cruel sport. Their simplistic soft rock, with its interesting guitar work, creative drum beats, and dreamy vocal harmonies from front person Christine and drummer Eleanor, brought the room into a mellow atmosphere. The band had a slip-up during the intro to their song "july" to which the crowd, in typical Toast Collective fashion, responded with a supportive round of applause. cruel sport restarted the song and redeemed themselves through a then-flawless performance.

The venue had become quite packed by the time new band Olivia's World began their set. Their front person, coincidentally also from Brisbane, sang with a sweet, powerful voice and talked nonchalantly to the crowd between songs, joking in a thick Australian accent that she was from the Brisbane in Ontario. The group played their upbeat indie pop rock tracks — one of which was about the frontperson's cat — with incredible energy. Because of a malfunction with the sound system, the lead guitar was much quieter than the rest of their instruments. The songs were still strong despite essentially missing their lead.

The last act of the night was local pop rock duo Nice Apple. Members Lauren and Gal traded between drums and guitar every two songs — all the while swapping vocal duties — displaying their multi-instrumental and vocal talents. The pair also displayed their ability to make interesting, inventive music out of the bare-bones sound of limited instrumentation through a combination of unique and catchy guitar riffs, energetic drumming and quirky lyrics.

I must admit that my favourite act of the night was Simi Lacroix, whose brilliance and eccentricity Vancouver will miss when he soon returns to Brisbane (Australia, not Ontario). That being said, I thoroughly enjoyed cruel sport, Olivia's World, and Nice Apple, and recommend going to see these local indie rock and pop talents live. —Hannah Toms

## INSIDE US INSTALLATION / PERFORMANCE

FEBRUARY 8 / WESTERN FRONT

As the final round of applause filled the room, I couldn't help but feel the blood coursing through my veins, hear the rush of air escape my nostrils, feel the tingle of the skin on my palms as they struck one another. I suppose that means Juliet Palmer's installation and performance piece must have been a success.

For the week surrounding the performance, the Grand Luxe Hall of the Western Front housed Palmer's *Inside Us* exhibition. Rolls of paper hung down from the ceiling, creating a slowly undulating forest of white strips, onto which close-up footage of moths were projected. Across the opposite wall, projections of various fluids and microcosmic activities flowed by. Near the back of the room, a pedestal holding a turntable sat next to a trio of stacked televisions, displaying droplets of blood diffusing and gradually settling into clear, white liquid. On the turntable, a record cut from the ultrasonic recordings of Palmer's own circulatory system spun, flooding the room with familiarly alien surges of sound.

Watching cells wriggle across the walls, as the sound of blood pumping through arteries filled my ears, and catching the spastic motions of moths out of the corner of my eye, my

attention turned inwards in a clinical, almost medical manner. My body became a machine, made up of a multitude of physical processes surrounded by a world of biological systems.

The VOICE OVER mind Choir, conducted by DB Boyko, and joined by vocalist Laura Swankey and Palmer, made up the performative elements of the evening. Next to the moth covered paper, the ten vocalists that made up the choir stood in a row, with two microphones a step in front. At Boyko's signals, the choir swept through a series of extended vocal techniques, only occasionally venturing into traditional choir-like harmonies. From rubbing their hands together to gutturally pushing croaks out of their chests, the choir echoed the effect of the installation in which they performed — every sound they made pointed towards the function of the body.

One aspect of their performance differed, however. Short texts punctuated the performance, read aloud by the choir, sometimes alone and sometimes multiple people at once. These spoken fragments were the recollections of choir members from moments during which they noticed their breathing, their heartbeat, their body. The spoken fragments evoked intensely personal, vulnerable and human moments, like watching the death of a loved one, the feeling of another heartbeat within you during pregnancy or the grounding effects of smoking in the wake of personal tragedy — "Following that death, for the next several weeks, I felt like I couldn't really breath. And the only way I could breath was when I was smoking. I started to smoke so that I would breath."

Unlike the rest of the installation, these fragments invited an inward turn not in an exclusively biological sense, but in an emotive and phenomenological sense; that focusing on one's bodily functions is a method of accessing one's emotions. The body is not separate from the mind.

While it would've been an interesting, almost scientific installation without the choir, the VOICE OVER mind Choir's documentary song cycle was fundamental to the emotional poignancy of Palmer's exhibit. Stepping out of the venue after the performance, as my ears filled with the small sounds of the night, my mind seemed more attuned to the music that was embodied within me. —Lucas Lund

## DESTROYER / MEGA BOG

FEBRUARY 9 / COMMODORE

Playing over the muffled stirring and chatter of the crowd, Mega Bog seemed out of place. The Commodore was too big, empty and uncaring for them, whose whimsical style is more suited to an intimate set in a dark studio than the cave-like Commodore. It is hard to be an opener

to a local favourite like Destroyer, and frontperson Erin Birgy made it harder for herself by stopping the show to quietly plead for silence, which could barely be heard over the rumble of chatter. This was followed by "shuhshing" and requests for quiet by dedicated folks sitting on the sidelines. Of course, this was ignored. The best and most cohesive parts of the set were the two songs that Mega Bog got Joseph Shabason on stage to play saxophone for. His lilting sax and Birgy's pinky orange hues of voice and guitar were warm and balanced showcasing her lovely, shy lyrics.

The last show of a tour should be beautiful, or at least a positive conclusion to a musical adventure, but it didn't appear to be that way for Mega Bog. Birgy seemed disappointed when talking to the audience, maybe because so many people were uninterested in hearing anything but the main act.

Destroyer on the other hand, gave the audience what they wanted — even though both bands had quite similar styles. Local legend Dan Bejar is always a pleasure to listen to, and it was brilliant to see the imagination in his compositions. Loud and still delicate, Destroyer didn't need silence, powering



through the natter. Of course they played crowd pleasers like "Kaputt," allowing the audience to be satiate, after which they extended instrumentals, gifting some extra orchestration that doesn't come across in recordings.

The band gave a performance filled with tired confidence. Bejar either leaned on a perfectly measured microphone stand or crouched down during extended instrumental breaks, unfazed by the people looking back at him. Josh Wells and Colin Cowan were, as always, a dynamic pair to watch. Cowan was grooving on the bass to the point of losing his signature sunglasses and Wells in particular seemed to have challenge after challenge facing him. At one point he had to use both ends of his drumsticks, swiftly changing on seemingly impossible beats.

It is important to note the high quality musicians that play in Destroyer, because without them Bejar might still be the solo project he was in the mid '90s. Destroyer is representative of what Vancouver music was and what it has continued to be: genuine interest in sound and investment in the music community. Bejar has been able keep his locale in his music, his loafers always touching two sides of a musical coin — the soft-spoken musical roots of his youth and the technically brilliant performers he and his band have come to be. —Esmée Colbourne

## BLOCKTREAT / MALCOLM JACK / APPLES

FEBRUARY 17 / CHINA CLOUD

In the wood walled China Cloud, electronic cyberscapes mingled with warmer and more human sounds. It was the final stop on a tour that took Blocktreat, Malcolm Jack and Apples from Haida Gwaii across Northern B.C. and down to the Lower Mainland. With a week and a half of shows, and thousands of kilometres out of the way, they all seemed comfortable and confident, if not a little fatigued.

With every couch in the room filled to capacity, Apples took to the stage. Despite being her solo project, Jessie Rampling invited Brandon Hoffman to join her on synth as well as a backup vocalist, of whom I never caught their name. Simply strummed electric guitar chords made up the base of each of Apples' songs, while Rampling's voice rang out earnestly overtop. Hoffman's synths swelled slowly and subtly underneath, setting a mood and nothing more. While the set was far from polished, Rampling's honest songwriting shone through, with lyrics like, "You stand so tall / I'm still left singing you slow, sad songs / Just trying to measure up."

After a brief change over, Malcolm Jack played next. Much like Apples,



Malcolm Biddle's psych folk project is usually a solo endeavour, but drummer Daniel Ruiz joined him and added some much appreciated groove to the cosmic tunes. With his acoustic guitar running through an amalgamation of effect pedals, Biddle's folky sound was skewed slightly towards the alien, in a good way. And, by using an open tuning, he managed to keep the songs sounding full at all times, even when he reached down to tweak those effects. Ruiz's beats propelled the songs on, oftentimes mimicking drum machine-type sounds on his drum pad. As their set went on, the performers and the crowd became lost in the music — songs extended to drawn out jams, and people's head bobbing veered closer and closer to actual dance. It was a perfect way to set the stage for the final act.

While the first two acts of the show were predominately folk acts that incorporated some electronic elements, Blocktreat did the opposite. Usually the sample-based electronic project of Brandon Hoffman is almost entirely devoid of organic instrumentation. But the lines were thoroughly blurred, as all the performers of the night got on stage — Ruiz on the drums, Biddle on guitar, and Rampling on bass, while Hoffman stood at a table, full of synths, samplers and unknown electronic gadgets. The quartet powered through an extended set of rhythm-heavy and glitchy pop, with Hoffman's vocals gently skating across the surface of the intricate instrumentals. Projections were provided by interdisciplinary artist David Jacob Harder, that seemed to be a mix of antiquated film clips and credits rolling.

Out of all the songs, "Alpha" stood out. The grainy drum loop that anchors the song was slowly taken over by Ruiz's live drumming. The spacey synth line that fills the first part of the songs was overtaken by Biddle's guitar work. Hoffman's voice seemed to wade through layers of effects, coming out clean and crisp at times, and bleeding into the soundscape at others. Bridging the gap between Blocktreat's older instrumental material and his new lyrical songwriting, the song perfectly captured Hoffman's careful juxtaposition of organic and inorganic atmospheres. —*Lucas Lund*

## JESSICA MOSS / V. VECKER

FEBRUARY 18 / COBALT

The room is mostly silent. There's a couple sitting at one of the tables beside the stage and they talk in a whisper, possibly wary that their



Blocktreat photo courtesy of Alistair Henning.

voices would carry and disrupt the eerie peace of the Cobalt. I fiddle with a camera and become increasingly aware that my shutter closing and opening is the loudest sound in the bar. On stage two amplifiers buzz with quiet life, patch cords meander dutifully to flickering pedals, and a saxophone seems to bask in the dusty blue light of the stage.

With only two acts on the bill and a nearly empty bar, the show was pushed about an hour back from its original start time. Only after the fifteen or so people that are present start to shuffle restlessly in the dark does the stage manager cave and ushers V. Vecker onto the stage.

This iteration of V. Vecker is sans ensemble — composer / experimentalist Keith Wecker takes the stage all on his own. He stomps on a few pedals, picks up the saxophone and begins to play a mournful song in the way only brass instruments know how. The dirge oscillates hypnotically as V. Vecker bends, folds and stretches the notes in an almost visceral manner, mutating the blue song into an amorphous mass of dark noise that impells the quiet out of the venue. The audience is submerged in the cacophony, almost drowned in it, when suddenly twenty minutes pass and Vecker begins to slowly drain the sound from the room. As we compose ourselves, he thanks the audience and steps off the stage.

A woman in a hoodie gets on stage and starts to move instruments and mics around. She looks composed but pensive, taking her time to decide what goes where. She is carrying a violin, which she proceeds to tune by ear, holding it against the side of her head. When she is satisfied with the

tuning she takes her hoodie off, signals to the stage manager and picks up a mic on the floor. She introduces herself as Jessica Moss.

Moss begins her set by sitting on the floor and telling a story about how she just played a festival in Alberta, and that she performed in a small room beside another venue that was hosting a much louder act than herself. She laughs honestly as she retells the story, and assures us that she'd much rather be here in this half empty bar than there. Given the number of people she decides that she would be scrapping her set and instead play us a new composition she has been working on, which is inspired by her loose understanding of "particle entanglement" — a physics theory that suggests when one particle is "entangled" in another the two particles continue to affect each other even if they exists at opposite ends of the earth. She giggles and notes that a romantic metaphor is obvious, but that the song is open to interpretation.

Her set begins much in the way that Wecker's did: she picks up her violin and beckons out a beautiful song, which fills the quiet once more. But unlike V. Vecker, the song never oppresses, never darkens. It swims elegantly in unison with Moss' own body as she dances and sways between pedals. Every step is in time, and even her shadow seems alive as her body interrupts the red and blue beams of light that cast down from the rafters.

Amid the swirl of the looped violin, Moss lets herself fall to the floor and reaches for a mic but when she places it to her lips no sound comes. She seems confused, but doesn't let the problem deter her, and she takes a moment to repair her signal chain. She takes care in not disrupting the song she spent the better part of the set building, and pulls out connections in sync with the ebb and flow of the rhythm. She finds the culprit connection and bypasses it, then adds her shimmering voice into the composition. As her vocals harmonize with her instruments, the crowd, though sparse, is fully immersed in the song. In that moment, to some extent, I think maybe this is what becoming entangled feels like. As the set comes to a close, Moss smiles shamelessly and thanks us for taking part in her world. —*R. Hester*

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ALBUMS



**ZEN DOGS**  
*Zen Dogs*  
(Self-Released)  
19 . 01 . 2018

If the spoken word, shaggy-dog story at the centre of Zen Dogs’ self-titled album is to be believed, Ian Brown’s son Ben was born mimicking the guitar playing of Jimi Hendrix. Now, I don’t know how I would react if I encountered such a premonition, but it all seems to have worked out for this Vancouver father and son duo. Under the name Zen Dogs, they have composed an all-instrumental acoustic album that might not feature the guitar pyrotechnics of Hendrix, but is as playfully skillful as it is maliciously deconstructive.

Zen Dogs’ oxymoronic band name – as I’m fairly sure most dogs are too busy being excited by squirrels and sticks to achieve true inner peace – gives you an initial idea of their willfully off-kilter nature. Any hopes of a silky smooth-jazz passage to enlightenment are quickly dispelled by the opening track “Playground.” The song initially sounds like Keith Jarrett duetting with a noisy bag of potato chips, until it is gatecrashed by a percussion that suggests that Ben Brown’s centre might be a little out of sync. There’s an irregular, jumbled nature to a lot of the playing here – akin to peering into a musical cabinet of curiosities – especially with the percussion, which switches wildly between drums, bells, chimes, railings and seemingly anything else they could get their hands on. The album features a push-and-pull of order versus chaos throughout, as the campfire jam-session of “Firelight” is interrupted by a guitar being down-tuned, until it makes a very broken-sounding clicking noise. “Well” presents itself as a studied exercise in acoustic composition. “Music For Breathing” ends the album with cymbals, chimes, and what sounds like furniture being rearranged, fading into a lovely piano solo by Ian Brown. It speaks volumes about *Zen Dogs* that its most surprising moment might be this fairly conventional – and beautifully played – piano outro.

It might sound to anyone reading that *Zen Dogs* is a bit all over the place, a dog’s breakfast of ideas and instrumentation – and it is. But it should never be underestimated how much talent it takes to sound this absurd, as well as this varied. No two subsequent tracks share the same instrumentation, as piano’n’drums are swapped completely for Spanish guitar and upright bass, which is then later changed for bowed double bass and guitar-as-percussion. Maybe it’s the family connection, allowing them to chop and change without any fear of slipping up. While lovers of musical constancy, unity and stability will probably run screaming, that will be their loss, as those that stick around for the unpredictably wild ride of *Zen Dogs* will find much to appreciate.

—Tom Barker



**REC CENTRE**  
*Dealer to the Stars*  
(Self-Released)  
8 . 12 . 2017

If you have ever gotten sucked into the indie pop vortex that is YouTube autoplay, then you should already have a good idea of what to expect before listening to the new Rec Centre album. I’m talking about bands like Twin Peaks, Boy Pablo, Rex Orange County, you get the idea. On *Dealer to the Stars*, Rec Centre blends synths, laid-back vocals, and upbeat melodies with a lo-fi sound that could only have originated from the Pacific Northwest, delivering a cohesive, thoroughly enjoyable album.

The six-person band fronted by Alex Hudson, keeps their sound clean and consistent throughout the album. This can be both a blessing and a curse for a band, as the spacey sounds of Rec Centre blend together after a few songs. The tracks, all featuring droning, futuristic synths, are difficult to distinguish from one another without looking at the tracklist.

In its entirety, however, the album holds itself very well. The song “King

of the Weekend” opens up with a folksy, layered vocal section à la Fleet Foxes, slowly building into an atmospheric, spacious, distorted guitar solo accompanied by looping synth and subtle, beautiful horns. One of the slower songs on the record, it offers a break from Rec Centre’s established sound, and the band’s experimentation pays dividends. “Blood Moon” is another track that strays from the sound of *Dealer to the Stars*, introducing funky basslines and more rhythmic, ritualistic drumming.

Overall, the songs I enjoyed most on this album were the ones that took risks, something I wish Rec Centre would feel more comfortable doing. Regardless, *Dealer to the Stars* is a great piece of indie pop and bodes well for where the band, and the genre, is headed next.

—Jonah Lee-Ash



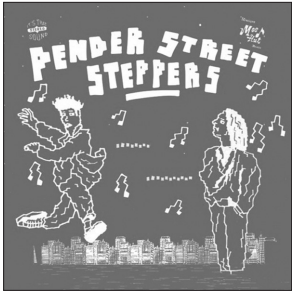
**BRIDAL PARTY**  
*Negative Space*  
(Self-Released)  
20 . 10 . 2017

With the release of their third album, *Negative Space*, Bridal Party reinforces their musical prowess. The latest work of this Victoria-based indie pop five-piece is small but mighty. *Negative Space* flows the listener through five refreshingly unique tracks with ease and enviable grace.

“Fruitless” wastes no time with easing the listener in, setting up the album with the blissfully exotic marriage of melody and bass. Transitioning into “Makes Me Wanna” provides an immediate contrast to the high-speed opening track, one that highlights Bridal Party’s versatility. It’s an accomplished four-minute display of complementary elements, the addition of Joseph Leroux’s vocals intertwining seamlessly with Suzannah Raudaschi’s now familiar voice. Instrumentally, “Makes Me Wanna” utilizes clever cymbal work that pairs beautifully with the lead-footed bass pedal, flowing into the body of *Negative Space* with elegance. “Tips” opens with an ear-perking instrumental duet, before the primary focus returns to the vocals of Raudaschi. “Tips” floods the middle of the EP with the familiar tug of introspection, lyrics often questioning and vocals always curious. *Negative Space* tumbles through the mystical “Man of One of My Dreams” and lands in “Tokyo (Outro)” for a slow-burning, lyric-free finale. What “Tokyo (Outro)” lacks in vocals, it compensates for with the gentle reminder that simple, well-executed instrumental harmony can be extraordinarily effective. *Negative Space*’s outro reiterates an album’s worth of melancholy introspection without a single spoken word, taking the time to ease the listener out of the EP that “Fruitless” didn’t need to use to ease you in.

*Negative Space*’s proficiency is showcased through its gentle instrumental dexterity. The power of Bridal Party’s sound is found in the contrast between its weightless, floating vocals and the bass line that tethers it in reality. Through its varied vocals and bass-heavy instrumentals, *Negative Space* is a potent medley of melancholy.

—Indigo Smart



**PENDER STREET STEPPERS**  
*Pender Street Steppers*  
(Mood Hut)  
15 . 11 . 2017

Vancouver’s Pender Street Steppers’ first release, the *Life in the Zone* mixed cassette, was a bit of a revelation back in 2013. Comprised of 90 minutes of dusty, lo-fi originals (several later released as 12”), this tape was heavily inspired by Chicago house, but with a distinctly Vancouver twist. Jack J (AKA Jack Jutson — one half of PSS) released probably the most well-known of the Mood Hut releases, with the classic sounding “Looking Forward To You.” But, aside from these releases, PSS have been relatively quiet since.

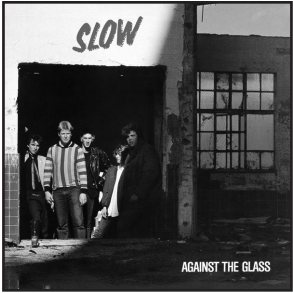
PSS’ new EP is inspired by a similar, hard to pin down mix of classic boogie, dub and house. The first track, “Raining Again” really encapsulates the PSS’ sound. There are the constant reminders of their rainy hometown (the title), the light ambient backing and a whispered vocal track topped off with some distinctively whimsical synth preset choices. All these elements, including a guitar solo, come together to create a laid-back lightly melancholic vibe.

Though previously heard on a few PSS mixes, “Molto Bene” (Italian for ‘very well’) is another highlight. Along with “Raining Again,” this track offers a more refined, dynamic approach to songwriting. Unlike their earlier material,

less focus is placed on repetition. The bass line holds the song together with a very subtle, low bpm rhythm that still manages to be danceable. The distinctive and catchy whistled melody that flows through the track marks the liveliest point of the release.

The remainder of *Pender Street Steppers* is a collection of similar directions (“No need”) and excursions into more a more dub influenced sound (“Mirror”). Although not a huge overall departure from the hazy, mellow jams of *Life in the Zone*, the five tracks here are a worthy fine-tuning of their sound.

—Jeremy Rawkins



**SLOW**  
*Against the Glass (Reissue)*  
(Storming the Base)  
27 . 10 . 2017

It is hard to talk about Vancouver ‘80s wunderkinds Slow without referencing bands that came *after* them. It is even harder to discuss Slow without drawing on the legends that surround them: their impact on punk and grunge, their legendary Expo ‘86 performance. But since it has been reissued, I am going to try to talk about *Against the Glass* like I would any other album, as if they were just another band whose reputation did not precede them.

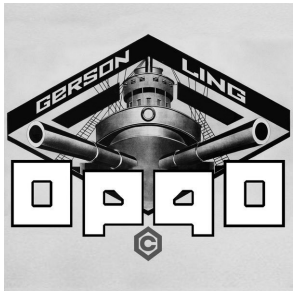
*Against the Glass* is easy to listen to, rock out to and enjoy – whether or not you know diddly-squat about music history. Listeners will find sonic familiarity in every nook and cranny, from the groovy bass on “I Broke The Circle” to the bluesy leads in “Haven’t Been The Same.” Each of the six tracks on this album incorporate familiar rock elements from a wide range of subgenres. Yet, Slow manages to combine these influences into something more than the sum of their parts; a distinctively garage-rock / grunge sound complimented by the diverse vocal stylings of Thomas Anselmi. Across these six short tracks, Anselmi manages to incorporate low, drawling vocals (à la Iggy Pop), punk-esque screams and frantic growls, and everything in between.

“Against the Glass,” the title track on this album, lays down some of some seriously groovy thumping drumbeats and simple, straight-ahead guitar riffs. “Black is Black” has the most fun vocal stylings from Anselmi and incorporates a lot of diversity of instrumentation, featuring an acoustic guitar being frantically strummed alongside a wah-laden lead guitar. “Out of the Cold” seamlessly incorporates saxophone and hand-drums into the musical madness. Guitarists Christian Thorvald and Ziggy Sigmund play off each other with chugging rockabilly riffs in “Bad Man” accompanied by Anselmi’s reverb-soaked roars. “Intro / In Deep” is easily the best punk song in the album, starting out with a deceptively slow Old-Western style into that melts into a fast-as-fuck tune that will make you want to get in the mosh pit and throw a few elbows.

The most striking feature of this record is how easily Slow took so many different instruments, sounds and inspirations and made them all work together like some kind of ridiculously tasty garage-rock stew. The songs are short, to the point, and don’t waste your time. The album is pure energy from beginning to end and showcases a group of young, talented musicians – and it translates amazingly even today.

—Dusty Chipura

PODCASTS



**OPPO**  
(Canadaland)  
*Podcast Series*  
2018 - Present

On the launch day of *OPPO*, I was promised a Canadian politics podcast that would be “very current, right now, insider, sometimes gossip, some times strategy,” or so said *Canadaland* on February 6, 2018. The first two, half-hour episodes sound like valiant attempts at delivering on this promise, but there is still a ways to go.

*OPPO* is a brand new podcast launched as part of the Canadaland network. Jesse Brown — founder of Canadaland and host of its flagship podcast of the same name — positions this newest addition as an insider perspective on Canadian politics. Co-hosts Jen Gerson and Justin Ling appear adept for the task at hand. Both veteran journalists, they generously dish out their viewpoints on contemporary topics regarding media and politics.



Thus far, the hosts run through a simple format. They debate one or two issues that they presumably disagree about; then, move to “Red Stream, Blue Stream” where each brings up a news topic that their respective social communities are buzzing about; and finish with an interview of a guest.

With only two episodes, I wonder how closely the hosts will stick to the polemic premise of *OPPO*. They introduce each episode by declaring that they are opposed to one another, but, in reality, this gimmick frequently collapses. For example, in the inaugural “Red Stream, Blue Stream” segment, the co-hosts reveal that the frequently mentioned topic on their respective social media feeds is the same: Trudeau’s reaction to contests over the Kinder Morgan pipelines. Through this segment, they strive to subvert the homophily effect reinforced by social media algorithms, which is commendable in itself. But, this moment makes me question if the co-hosts will agree with each other too often in the future. Whether they need to disagree is another story, but the most captivating dialogues so far have been the contentious ones.

Luckily, *OPPO* has hooking moments outside of verbal sparring. For instance, Gersong and Ling’s analyses of media strategies are delectable. In “Ep.2 - Patrick Brown Goes Full Shitstorm,” Gerson passionately alleges that Brown’s recent media strategy in the face of sexual misconduct allegations is to distribute a plethora of complicating stories. This is done, contends Gerson, in hopes of tiring out the general public’s attention span. Moments like this, where the hosts can flex their insider insights, feel especially empowering for outsiders that are not so savvy with political and media tactics.

In an increasingly hyper-partisan political environment, *OPPO* has the potential to demonstrate credible ways of engaging with conflicting perspectives. For now, they have many issues to address. Some are quick fixes, like technical consistency with audio recordings, whilst larger questions loom in the background: will they generate enough genuine contention to keep their content consistently engaging? Regardless, I’m excited for *OPPO* to grow past this infantile stage. —Jong Lee



**SUSPECT CONVICTIONS**  
Podcast Series  
(WVIK)  
2017–Present

“I like cheese, but I’m not a rat. I like kids, but not like that.” A seeming non sequitur in the opening intro of true crime podcast, *Suspect Convictions*, this soundbite piqued my interest immediately. Covering the still unresolved and brutal murder of 9-year old, Jessica Lewis in 1990, Season One of *Suspect Convictions* is an informative and gripping piece of investigative journalism reminiscent of *Serial* and *In the Dark*.

The podcast is produced by WVIK, the Quad Cities, Iowa affiliate of the American National Public Radio (NPR) service and is hosted by Lacy Scarmana with field reporting and investigation by Scott Reeder.

The first episode, *Evil in the Schoolyard*, opens with the harrowing scene first-responders, including a then-27-year old Scott Reeder, were met with when they came across the body of the victim. As someone who frequently listens to true crime podcasts and is fascinated with morbidity, the emotional first hand description of the crime scene left me stunned. From that point I filled all of my free time and commutes with this podcast until I had completed all 17 episodes of the first season. Without spoiling anything, it’s safe to say this podcast is not for the faint of heart.

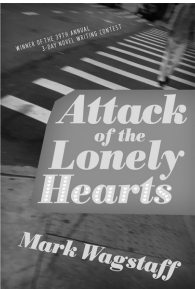
Scarmana reads with an impartial tone that lends itself well to the subject of an unresolved case in which public opinion could very well determine the fate of accused, Stanley Liggins. Liggins is to go on trial for a third time since his initial conviction in 1990 and is the voice behind the strange soundbite quoted at the beginning of this article.

Scarmana’s impartial, controlled demeanour is at once juxtaposed and complemented by the inquisitive and emotional reporting of Scott Reeder. Having witnessed the scene first hand, Reeder brings a personal sincerity to the podcast which is so often lacking in series of the same nature. In listening to *Suspect Convictions*, I found myself as interested in Reeder’s quest for the truth as I was for my own.

Aside from quenching my thirst for true crime media, this podcast gave insight into the strange and convoluted United States justice system which is so heavily misconstrued and even played down by film and television media. Any fans of *The People Vs OJ Simpson* or even of the Simpson trial itself will find interest in the personal testimony of prosecutors and defense attorneys as they dissect the behind the scenes aspect of the multiple trials of Stanley Wiggins.

I would recommend *Suspect Convictions* on its first season alone to any fans of the true crime genre. At the time of publication I’m sure I will have already devoured most of season two. —Douglas Vandelay

BOOKS



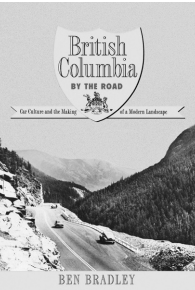
Mark Wagstaff  
**ATTACK OF THE LONELY HEARTS**  
(Anvil Press)  
07 . 09 . 2017

Margaret Rudge is one of those folks who operates at a different frequency than most. Wild haired on the best of days and often leaving a trail of chaos in her wake, she is a being who lives without a filter and is entirely in the moment, sometimes to a fault. But we won’t blame her for that as she’s had a rough go. Recently dumped by her husband and now unemployed, Margaret is suddenly cast into limbo. But heartbreak and loneliness don’t seem to phase our dear Margaret all that much, or maybe she’s just good at hiding it as we of the bruised heart club are sometimes able to do.

The winner of the 39 annual 3-day novel writing contest, author Mark Wagstaff’s *Attack of the Lonely Hearts* is an easy to read and odd little tale of human frailty with the sneaky message of what a little perseverance can accomplish.

Despite my initial distaste for Margaret, the protagonist, I quickly began to empathize with her, as the people she comes into contact with generally treat her like shit. Sure, she can clumsily knock over the most stable of objects and spits lines from bad ‘80s movies into most conversations but she is ultimately just a sweet girl dealing with heartache. However, like most tales of lost love and finding oneself, *Attack of the Lonely Hearts* is not without its romantic side quests. Soon after landing a job at a street coffee stand she ends up falling for a customer named David. A dreamy modern dancer, he is at first cold and emotionally unavailable, but after a while Margaret’s quirk chaos seems to grow on him, even though she is perpetually 10 steps behind.

Despite being written in a mere three days, *Attack of the Lonely Hearts* does not feel rushed. Instead, it reads like an effective shot of life. With nice imagery and wordplay, Wagstaff has created a character that you end up caring for, even if it takes a while to learn that she is not all that far removed from either you or me. —Nathan Pike



Ben Bradley  
**BRITISH COLUMBIA BY THE ROAD**  
(UBC Press)  
01 . 05 . 2017

In 1871, the Confederation of Canada amalgamated its seventh province. British Columbia — unceded Indigenous territory of coastal and mountainous regions — joined Canada East to the Pacific Ocean. A train linked the regions by 1885. It wasn’t until 1904 when the automobile began to gain traction for conventional locomotion in British Columbia. There was a simultaneous need and political push for roadway development with the increase in automobility.

Ben Bradley focuses the historical lens of *British Columbia by the Road* on the process of roadway development in the province. We learn about “recreational democracy” and the decisions of Fordist states. We observe challenges surrounding the development decisions. The agriculturalist, industrialist, economist and naturalist concerns are presented fluently. There is a brief mention of the poor treatment of interned Japanese-Canadian men, with an endnote that directs the reader to three supplemental resources.

Bradley separates the study with two routes. Route A presents a discussion on “perceptions of nature.” Route B presents “heritage tourism” during the interwar years. The presentation method is effective in presenting the non-linear political decisions in understandable context.

The book is a historical view of British Columbia’s landscape as it changed with the motorways that now line the coasts, crests and valleys. Bradley acknowledges the complexity of automobility and how it “embodies many contradictions and has wide-ranging and often unintended consequences.” *British Columbia by the Road* has value as a guide to the politics of public construction. Inspiration may be drawn from understanding the cyclical decisions and consequences resulting from political direction.

—Mark Budd

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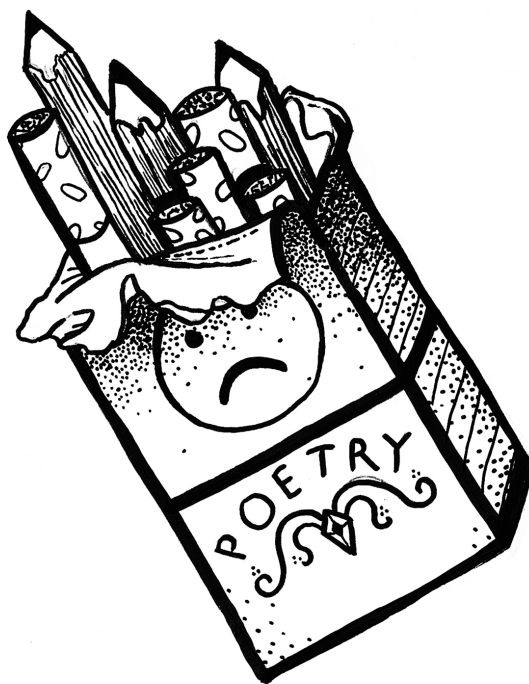
# POETRY IS BAD FOR YOU

## Making Bad Cool Again

words by Ivanna Besenovsky //

illustrations by Janee Auger // photo by Sara Baar

**O**n a late Friday morning, I meet with Samantha Nock and Eirinn McHattie for coffee. Our greeting is coloured by the caffeinated interactions all around us. Past the window glare are glimpses of condos in their final stages of development, greying what is otherwise a bright Vancouver day.



**“If someone’s laughing during your poems, it’s cause you tickled them.”**

**T**hat evening, Nock and McHattie would be hosting their sixth installment of Poetry Is Bad For You (PIBFY) — a refreshing anomaly in contrast with standard event formulas of the literary world, where academically-dominated exclusivity can tend to centralize the interests of established institutions and published writers, university creative writing departments, local publishing companies, and the financial aims associated therein.

While, as of late, a more diverse spectrum of literary events has been coming into form, PIBFY has mobilized an impressive counter-response to elitism in the lit sphere, making space for emerging writers and experimental engagement.

Poetry Is Bad For You has introduced an unprecedentedly cool and colloquial approachability to the interchange between poetic output and reception, encouraging a perspective shift of what poetry readings can be. In its inception, Sam and Eirinn hoped Poetry Is Bad For You could straddle the literary and DIY scenes, offering an accessible space to anyone and everyone — regardless of their familiarity with poetry.

Of course, it’s easy to see why PIBFY has been such a uniquely popular addition to the arts community: Sam and Eirinn have embraced and integrated key organizational cues that have vitalized other successful local events, while subverting the rigidity and formality inherent to many literary readings. Listeners are encouraged to hang out between performances — drink a beer, get air or have a smoke, catch up with old friends and make new ones.

“I think it’s just really nice to have this event where we’re not associated so much with the lit world, which can be really intense and kind of has this like, publish or perish idea, where you have to already be semi-established to get a toe in,” says Sam, explaining that PIBFY offers a space for emerging writers and “people who’ve never read before and wanna take a chance in a nice and comfortable atmosphere to just do it, and just try, low bar, no pressure.”

The encouraging environment cultivated at PIBFY has acted as an important step towards increasing openness and malleability in the local poetry sphere, paving the way for further expansion and experimentation in Vancouver’s rapidly-evolving lit scene.

“People can be exposed to some language that’s fresh, and some feelings, and you’re sort of free to take that how you want,” says Eirinn of the events. “I think some poems are more direct than others, and there’s such a wide range. I just really like this idea of exposing people to the opportunity to hear



something that’s gonna change the way you think [...] in a didactic way [...] or it can be in a more abstract way, that just forces you to make different connections than you otherwise would.”

**D**uring PIBFY events, readers and hosts alike have spoken candidly and critically about the minutiae of sociopolitical oppression, topics breaching: sexuality, mental health divergence, gender and racial tensions, radical love, drug use, and more.

The readings have served not just as a politically and creatively generative space, but a dynamic alternative to the usual weekend run of Vancouver events. At PIBFY events, entry is by-donation, listeners can buy cheap beer and cider, scoop hummus and chips from the snack table, browse through zines and other materials by local writers and artists. Best of all,

attendees get to hear incredible contemporary poetry.

“I’ve seen a lot of people who don’t know each other at these events chat, people from all corners talking, which I think is cool. But there’s also space if you need to take space. I think we’re pretty friendly people. It’s a welcoming place,” says Sam.

“I don’t know what their exposure to poetry or readings has been in the past, but it’s always very positive, and readers know that they’re not gonna get laughed at or whatever,” Eirinn continues. “If someone’s laughing during your poems, it’s cause you tickled them.”

**B**est of all, the event takes place at The Toast Collective, already a much-loved DIY venue that offers room for community-based artists, musicians, and collectives to put on events, shows and workshops, and which has, thus far, stayed resilient despite rampant renoviction and general displacement of cultural spaces around the city.

“It’s been really cool. Like, I’ve been surprised at how good the turnout has been for all the events — knock on wood for tonight,” jokes Sam. “I’m always scared that it’s gonna be like a bad sixteenth birthday party, where you plan it and no one shows up. But I’ve been really surprised by how many people have come out, and the variety of people.”

When asked what’s in the future for PIBFY, Sam and Eirinn open up about their hopes toward growing the community: “Anything that makes it kind of more collaborative and more community-based is really exciting. And then the other thing — I’d love to do a zine,” says Eirinn.

“I was just gonna say that! And maybe merch. I just need a new tote bag. This is completely self-serving,” says Sam, laughing.

Regardless of what’s to come, Poetry Is Bad For You doesn’t seem to be losing any steam. The event has been consistently packed since their first reading last spring. When asked how emerging writers can get involved, Sam and Eirinn’s advice is: “Get in contact with us, talk to us in person, send us an email — whatever.”

Emailed submissions can be sent to [poetryisbad4u@gmail.com](mailto:poetryisbad4u@gmail.com) (intentional typo) The next PIBFY will take place Friday, April 27 “at the Toast, naturally,” Eirinn adds.

You can search for upcoming Poetry Is Bad For You events on Facebook.



“Poetry Is Bad For You”



# micihciy

by Samantha Nock  
illustrations by Paige Lecoeur

my hands are small  
with short fingers  
a short attention span  
and a long temper

my hands have driven trucks  
down back country roads  
with windows down  
and laughter echoing  
over canola yellow fields

this one is for my body

my hands have held the fingers  
of lovers and entwined their hair  
these hands have waved goodbye  
and cleaned them from under her nails

this one is for northern prairie dirt

my hands have held stories  
and songs  
and screams

this one is for when tears don't feel like ceremony

my hands have held keys between knuckles  
have held fear in fists  
have held the anger in that fear  
have held the sadness in that anger

this one is for rivers that never stop flowing

my hands always have one finger pointing to the exit  
even when they are at home

this one is for when mourning is a river

my hands have shuffled  
the same deck of cards that  
grandpa did  
that kokum did  
that mom did  
that aunty did

this one is for when love and loving aren't the same thing

my hands are ready to  
burn it down;

rip a hole in the dirt  
so that the next generation  
of these hands  
can dip them in the waters  
where the rivers meet.

Samantha Nock is a Cree-Métis poet and writer from Dawson Creek, B.C.. Her family originates from Sakitawak or Île-à-la-Crosse, Saskatchewan. She has been published in GUTS Magazine, Red Rising Magazine, Shameless Magazine, and Māmawī-ācimowak: Lit, Crit, and Art Literary Journal. She cares about radical decolonization, coffee, corgis, and her two cats, Betty and Jughead. You can find her tweeting at @sammymarie.



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WOOLWORM DUMB

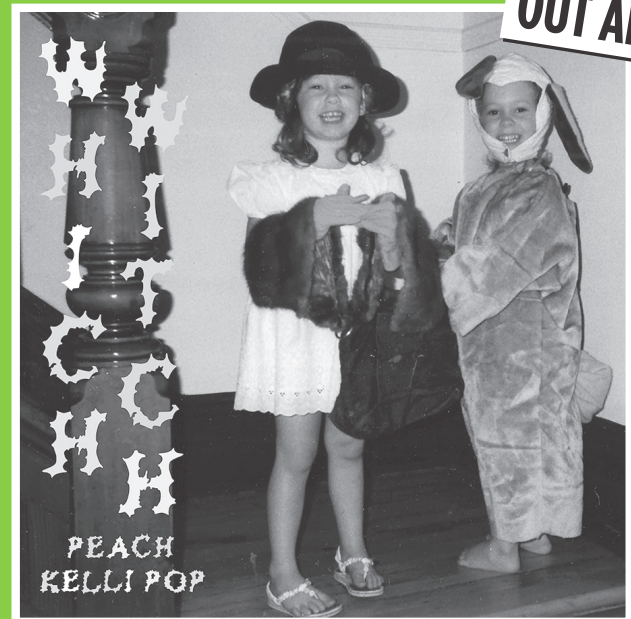
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# mamarudegyal

## HOW TO SLAY SHINDIG

words by Sydney Ball // photos by Alistair Henning  
// illustration by Lua Presidio



*MRG that filthy SJW, pro choice and pro ho / And fuck your feelings if you lack in basic decency / I really don't give a fuck about an asshole who believes that he / Deserves the right to choose what other people get to say or be.*

I am a shade too incredulous watching Diana Hellson AKA Mamarudegyal take the stage during CiTR's Shindig 34 Finale in February. I feel like if there's a Vancouver MC that can rap this well and perform this confidently, I should have already known about them.

Though Hellson doesn't label herself as a self-promoter, when I interview her, the sentences spill out unedited as if she is the most self-assured person around. She's articulate and funny, and the kind of person whose candor is clearly motivated by prioritizing truth and openness. So, we cover a lot of ground in one conversation: How dope it is to have orgasms, how we feel about mental health memes, how impossible it is to do it all.

Hellson's appetite to "do it all" seems insatiable. She has been involved in theatre, animation, graffiti and was a part of the Empirical Freedom krump dance troupe in Calgary, where she grew up. In part this desire to try out so many different art forms comes from her pride in her mixed heritage. For her being mixed is a cause for celebration, though it has also come with the drawbacks of not fitting in perfectly: "People were either black or white or brown, not all of them like me. For me, race is always the first thing they ask me: 'Who are you? What are you?'" she continues, "I'm native and black and proud of it."

In addition to being mixed race, being a female performer has come with another set of obstacles: "When I was growing up, it was very male dominated, the most highly-celebrated hip hop dancers were men, and girls who were often limited to slutty hip hop routines."

When speaking of the difficulties of being a woman in hip hop, Hellson manages to walk the fine line of being honest about what her anxieties are without dissing other women's choices. "That's one of the things about being a female performer and artist, that stresses me out so much. I'll watch the new Tommy Genesis video and start freaking out that like, 'I gotta get in a bathtub, I gotta get naked and get in a bathtub in my next music video!'" This isn't shade on her part — "love you girl," she says of Tommy — but an acknowledgement that it's difficult to be a woman in hip hop and be seen as a complex person. "I'm absolutely

pro ho. I used to do cam work, I enjoyed it, it was fun. When it comes to being on stage though, I'm not comfortable with my body in a way that makes me feel like I can be overtly sexual. That's why it panics me so much sometimes is when I think that that's the answer to getting my career elevated like that," she explains.



In MRG's video for her song "Freedom," a more laid back song recalling '90s neo soul, she strips herself of make-up and sings in her sweats, looking straight into the camera. The video was shot in forty-five minutes, but was difficult for Hellson to make, "I wanted to push myself. I was so nervous about filming it like that with my shorts on and putting it out there," she continues, "It was about lifting off the restrictions and lifting off the beauty standards, finding the comfort in being fair with myself. But I felt like it was important to make that statement. I've got a little sister — Tanisha — she's a grown up now, but I'm 26 and I'm still struggling with that kind of thing." (MRG also has an older sister, who *Discorder* readers know as Mourning Coup.)

Hellson's boyfriend, an MC by the name of HOPE, joined her on stage at the Shindig finale, and has supported her through her work. She describes him forcing her to watch videos of her own performances as, "confronting me with myself. Because I think I've been avoiding looking in the mirror even for years and I don't

think that's what I wanna be anymore. I don't wanna live in my self loathing anymore."

Like the other local MCs, Hellson name checks as friends and inspirations during our talk (JB The First Lady, Kimmortal), she is holding herself to the task of being both a performer and an activist. The lyrics quoted at the top of this article are from a Smoked Out Cypher at LED Nightclub, where she finishes off the set by tearing a hole into sexual abusers. About the verse, she says, "I wrote that right after the Harvey Weinstein thing and I kind of come in like 'this is your day of reckoning,' like if I had the chance to bring

*"I'm  
native and black  
and  
proud of it."*

it down on your head I absolutely would." She states that making music like this is a direct challenge to people who refuse to "challenge and assess" themselves, saying, "That's why I try to make really confronting music. I come off stage a lot of the time and I have guy friends who say, 'That was so dope! Made me feel really bad about myself though' and I'm like, 'Yeah good, it worked then!'"

With all the critical issues she confronts with her music, I want to hear more from MRG in 2018. But Hellson will be taking her time on utilizing the recording space she won through Shindig, making sure she has the right beats. On competing, she admits, "I signed up for [Shindig] thinking it was a music festival, found out it was battle of the bands, and thought 'I do hip hop, so I guess I'm out,' and then a few weeks later I hear, 'see you next Tuesday!'" and she won the whole thing, turning a mistake into a happy accident.



Learn more about Mamarudegyal at [rudegang.wixsite.com/mamaempres](http://rudegang.wixsite.com/mamaempres).



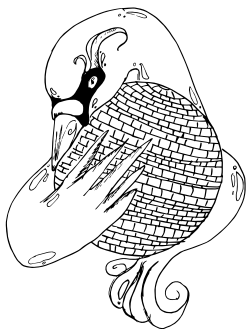
"Mamarudegyal"



# THE PULL OF OCEAN ELECTRO

## A N I N T E R V I E W W I T H K E L L A R I S S A

words by Leigh Empress // photos by Jen Van Houten // illustrations by Tintin Yang



The press release for *Ocean Electro* claims that this album seeks “to propose a new genre which entangles femme psych electronica with driving synth pop.” This statement was written by Sydney Vermont (visual artist, Hello Blue Roses): did she come up with this concept?

Well, there’s a fish place or something in Hastings Sunrise, north of Commercial Drive, that’s called Ocean Electro. I used to live near there, so I used to walk past it. A lot of my songs were about the ocean, I love the sea and going to the beach. Over time, ‘Ocean Electro’ just kind of stuck as an album title, and I wanted to write a song [named] that, but it ended up being “Ocean Electric,” which made more sense. [*Ocean Electro*] encompasses the sound of the record, but it is also like a sound that I just made up. I suggested something along those lines to Sydney.

It seems that most of your albums have themes around expanses and abysses. *Moon of Neptune* (2011) was spacey, *Fake Tears’ Nightshifting* was all about nighttime and darkness, and now *Ocean Electro* references deep water. Do you write songs with an idea of your future album’s theme?

I think it emerges over time. Some of the songs [on *Ocean Electro*] are 5+ years old, because my last album came out

seven years ago, so I had written songs since but hadn’t gotten around to recording any of them. Over time, I noticed a lot of these songs are about the ocean.

I like to have an encompassing theme and would like to explore that further in the future. [I would like to be] in a position to be like, ‘I’m going to write a record and this is what it’s going to be about,’ but I’ve never really had time to approach [writing] in that way.

*That seems to be common in artistic communities, that we’re so busy working that we don’t ending up giving our own work as much time as we want.*

Honestly, I wish I had taken more time with [*Ocean Electro*], but now it’s done and out in the world. It has sort of cleared my slate. I was touring with the band, How To Dress Well for almost three years until 2015 or so, and that took up a lot of my time. And then my last [solo] record came out while I was touring with Destroyer. I have always been hustling for someone else. Now Fake Tears is on a bit of a hiatus. We’ve got a show coming up, but we’re not actively writing stuff. It feels good to put all that aside and say, ‘Okay, my turn.’

*Ocean Electro* appears to have some political themes, and I would like to ask you specifically about the song, “Black Sea” – what’s it about?

It’s about barren landscapes and polluted seas. It’s sort of a protest song – no pipelines, oil spills are bad. I also jokingly referred to it on Facebook the other day as a song about not wanting to have kids, and that is a pretty conscious decision on my part, too – I don’t want to introduce kids to this fucked up world. [...] I feel like we’re a bit doomed. It’s a bit bleak.

*In your 2011 interview with *Discorder*, you mentioned that some of the songs from *Moon of Neptune* couldn’t be performed live. With pop music there is always a tension between the studio recording and the live performance. Over the last seven years, have you picked up any tricks?*

Well, touring with How To Dress Well made me realize that it’s okay to have backing tracks. [...] I used to do everything from scratch with loops, and I have since acquired a different loop pedal that allows me to record longer tracks that I can sort of play along with. So it sounds fuller, but it is still just me. I feel like because [Kellarissa] is a solo thing, I don’t want to deal with having a band. I know how much effort it takes on the part of other musicians to drop what they’re doing to help create my vision, and I don’t really want to ask other people to do that. Especially if I can’t pay them. Because, you know, something that I have also learned is that it’s really nice to be a paid musician if I’m playing in other peoples’ bands.

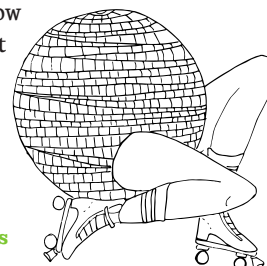
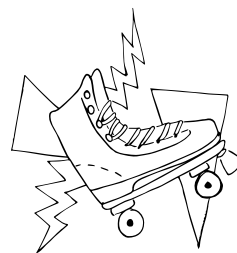
*You were quite optimistic about Vancouver in 2011. Are you still in love with the city?*

Yes. Every time I came home after visiting all sorts of exotic places, I was always happy to return. [...] People like me need to stick around to continue to make this a nice place to live.



Kellarissa’s LP release show with Devours and Hello Blue Roses is March 22 at Red Gate Revue.

Kellarissa will also be performing at the Copper Owl in Victoria on March 23, and The Vault Café in Nanaimo on March 24, supported by Devours and Hush Pup. There will be East Coast Canada tour dates in May, and possibly even a European tour in April (fingers crossed). Pre-order *Ocean Electro* at [kellarissa.bandcamp.com](http://kellarissa.bandcamp.com).





# ON THE AIR

## LIVE FROM THUNDERBIRD RADIO HELL

Interview by Christina Dasom Song // photos by Jamie Loh



**B**en Lai is the well-seasoned host of *Live From Thunderbird Radio Hell*, a weekly program on CiTR 101.9FM that hosts bands to perform live at the station. In fact, he has been doing the show for so long that he cannot remember the exact year he started. His guess is “2000, maybe 2002.”

The show itself has been around since the ‘80s and was pretty well-established even before Lai took over. From the beginning, it has featured mainly Vancouver-based groups, many of whom competed at Shindig, CiTR’s very own annual battle of the bands that highlights local talent. Since Lai took over *Live from Thunderbird Radio Hell*, the format of the show has slightly changed. When he first started, he interviewed the bands between sets. Now, each show begins with the performance, followed by a little chat and, for the sake of whimsy, games such as “Would you rather...,” *Buzzfeed* personality quizzes, and recitations of random movie quotes that Lai prepares beforehand.

When Lai is asked questions, he often answers wry and self-deprecating. But what else did we expect?



***Do you prefer hosting newer, fresher bands or more established bands?***

[With the newer bands] if they do well, you know, I can say they were on my show three years ago [...] Japandroid was on my show before, before they hit big. Or whatever, right? With a band that’s already established, the interview is a bit easier. Then I can actually ask like a list of interview questions [based on their history], and check it off and hit it off.

***Is there a surprising thing about the show listeners might not know?***

Well, I guess it’s pretty obvious, but you can drink on the show. You can’t be intoxicated. But there have been bands who, halfway through the set, have to go to the bathroom to puke. I guess, sometimes people get nervous. [...] It’s an awkward situation for the bands sometimes. They’re used to playing for an audience, on a stage for a crowd, but they come to the station and they realize, ‘Oh, I’m playing to, like, no one. Just facing a wall with a bunch of mics.’ There’s no feedback, and when they finish, no one is clapping [...] Just being on the radio

— being broadcast live — is a nerve-wracking situation for them [...] There’s also been stuff broken on air at the station ‘cause it’s a rock show. There’s chairs that get broken, that’s the most popular thing.

***Is there a shortcut to finding new bands you like?***

Just go around town. I guess the key is to head out early hand try to see the openers. Also, in Vancouver, the people in ‘new bands’ are just people who were in other bands. So a lot of the times the bands that came on the show five, ten years ago, or a couple of months ago, are in a new band because their [old] band broke up.



***Would you say then that the music scene in Vancouver is pretty insular?***

Oh, yeah... it’s hard to break in if you’re a new band and you’re just making it and you don’t know anyone. It’s hard. There’s also not a lot of venues in town. I’m at the Astoria and Pat’s Pub, and then there’s illegal venues. There’s only five or six [venues], and when you go to shows there’s only five or 10 people who show up.

***Do you have close ties with these bands you present on air?***

It’s something that just happens. I mean, you can’t be around for twenty years of music and not know [these bands]; the town is way too small. There’s a different side of music that I don’t necessarily know... like a hip hop scene that I’m not totally into. But in the small world of indie rock, there’s only so many bands and you see a lot of the same people.

***Which band or artist would you consider for your wedding and/or funeral?***

Well my favourite band is always Eric’s Trip but they’re a band on hiatus —they’re not officially broken up. I mean, I guess [if it’s for my funeral], I won’t be able to hear, so I guess it could be anything. Maybe something stupid like Len, “Steal My Sunshine.” It’d just be hilarious.



Live From Thunderbird Radio Hell airs weekly on CiTR 101.9FM and [citr.ca](http://citr.ca). Archived shows can be found at [citr.ca/radio/live-from-thunderbird-radio-hell](http://citr.ca/radio/live-from-thunderbird-radio-hell).

Discorder Magazine | MARCH 2018

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(VISIT:

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

for more info.)



# CiTR 101.9FM PROGRAM GUIDE

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

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



## ■ MONDAY

### TRANCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE  
Up all night? We've got you, come dance.

*Contact: programming@ctitr.ca*

### BREAKFAST WITH THE BROWNS

8AM-10AM, ECLECTIC  
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

*Contact: breakfastwiththebrowns@hotmail.com*

### SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY  
Join host Marie B and spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

*Contact: spiritualshow@gmail.com*

### PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE  
Host Chrissariffic takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

*Contact: programming@ctitr.ca*

### THE BURROW

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

*Contact: music@ctitr.ca*

### ASTROTALK

4PM-5PM, TALK/SCIENCE  
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

*Contact: programming@ctitr.ca*

### THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL  
Veteran host Leo brings you talk, interviews, and only the best mix of Latin American music.

*Contact: leoramirez@canada.com*

### FINDING THE FUNNY

6PM-6:30PM, TALK  
Finding the Funny is a variety show with host Nico 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@ctitr.ca*

### EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL  
Join Gak as he explores music from the movies, tunes from television, along with atmospheric pieces, cutting edge new tracks, and strange goodies for soundtracks to be. All in the name of ironclad whimsy.

*Contact: programming@ctitr.ca*

### THE JAZZ SHOW

9PM-12AM, JAZZ  
On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz. With featured albums and artists, Walker's extensive knowledge and hands-on experience as a jazz player will have you back again next week.

*Contact: programming@ctitr.ca*

## ■ TUESDAY

### PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES  
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

*Contact: pacificpickin@yahoo.com*

### QUEER FM

8AM-10AM, TALK/POLITICS  
Dedicated to the LGBTQ+ communities of Vancouver, Queer FM features music, current events, human interest stories, and interviews.

*Contact: queerfmvancouver@gmail.com*

### THE MORNING AFTER SHOW

11PM-1PM, ROCK / POP / INDIE  
Oswaldo Perez Cabrera plays your favourite eclectic mix of Ska, reggae, shoegaze, indie pop, noise, with live music, local talent and music you won't hear anywhere else. The morning after what? Whatever you did last night.

*Twitter | @sonicvortex*

### THE COMMUNITY LIVING SHOW

1PM-2PM, TALK/ACCESSIBILITY/ DISABILITY

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

*contact: communitylivingradio@gmail.com*

### INTERSECTIONS

2-3PM, TALK/FEMINISM/GENDER EMPOWERMENT  
The Gender Empowerment Collective's goal is to center the voices, issues, concerns, and experiences of women,

transgender, intersex, Two-Spirit, genderqueer, gender non-conforming, non-binary, and gender fluid folks and allies. Tune in weekly for interviews, commentary, stories and news from YOUR communities.

*Contact: genderempowerment@ctitr.ca*

### INTO THE WOODS

TUES 3PM-4PM, ROCK/POP/INDIE  
Lace up your hiking boots and get ready to join Mel Woods as she explores music by female and LGBTQ+ artists. Is that a bear behind that tree? Nope, just another great track you won't hear anywhere else. We provide the music mix, but don't forget your own trail mix!

*Contact: programming@ctitr.ca*

### DOUBLE SPACE

ALTERNATING TUES 4PM-5PM, TALK / DESIGN / FEMINISM  
Investigating interactions with our surroundings and society. Every week we discuss our experiences with these interactions, how they emerge and the impacts of these invisible forces.

*Twitter | @doublespaceshow*

### WORD ON THE STREET

5PM-6PM, ROCK/INDIE/POP.  
Hosted by the Music Affairs Collective, every episode is packed with up-to-date content from the Lower Mainland music communities including news, new music releases, event reviews and upcoming events, interviews with local musicians and industry professionals and discussions over relevant topics.

*Contact: programming@ctitr.ca*

### FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL  
Punk rock and hardcore since 1989. Bands and guests from around the world.  
*Contact: programming@ctitr.ca*  
**CRIMES & TREASONS**  
8PM-10PM, HIP HOP  
Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Reils, LuckyRich, horsepowar & Issa.

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

### STRANDED: CAN/AUS MUSIC SHOW

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

## ■ WEDNESDAY

### SUBURBAN JUNGLE

8AM-10AM, ECLECTIC  
Live from the Jungle Room, join radio host Jack Velvet for music, sound bytes, information, and insanity.

*Contact: dj@jackvelvet.net*

### POP DRONES

10AM-12PM, ECLECTIC  
Unearthing the depths of contemporary and cassette vinyl! underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise, and of course, drone.

*Contact: programming@ctitr.ca*

### THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC  
Dan Shakespeare is here with music for your ears. Kick back with gems from the past, present, and future. Genre need not apply.

*Contact: programming@ctitr.ca*

### KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP  
Jayden targets the audience in the Korean community in Vancouver to introduce the News on Korea, Korean Culture while comparing other Asian Cultures, plays all kinds of Korean Music(K-POP, Hip Hop, Indie, R&B,etc),talk about the popular trend in the industry of Korean Movies & Korean Drama (aka K-Drama), TV Shows, Korean Wave(aka K-Wave or Hallyu), News about Korean Entertainment Industry, what's going on in Korean Society here in Vancouver, Talk with Guests.

*Contact: programming@ctitr.ca*

### UNCEDDED AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY  
Unceded Airwaves is in its third season! This team of Indigenous and non-Indigenous folks produce a weekly show on Indigenous issues, current affairs, entertainment, culture and news - all centering Native voices. Come make Indigenous radio with us!

*Contact: programming@ctitr.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@ctitr.ca*

### ALL ACCESS PASS

4PM-5PM, TALK/ ACCESSIBILITY POLITICS  
CITR Accessibility Collective's new radio show. We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events, and awesome dialogue.

*Contact: accessibilitycollective@ctitr.ca*

### ARTS REPORT

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

*Contact: arts@ctitr.ca*

### SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE

If you're into 90's nostalgia, Anita B's the DJ you for. Don't miss her spins, every Wednesday.

*Contact: programming@ctitr.ca*

### MIX CASSETTE

8PM-9PM, HIP HOP/INDIE/SOUL  
A panopoly of songs, including the 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@ctitr.ca*

### THE NEW ERA

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

*Contact: programming@ctitr.ca*

### NINTH WAVE

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

*Contact: Facebook | NinthWaveRadio*

### THUNDERBIRD LOCKER ROOM

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

*Contact: programming@ctitr.ca*

## ■ THURSDAY

### OFF THE BEAT AND PATH

7AM-8AM, TALK  
Host Issa Arian introduces you to topics through his unique lens. From news, to pop culture, and sports, Issa has the goods.

*Contact: programming@ctitr.ca*

### CONVICTIONS & CONTRADICTIONS

ALTERNATING THURS, 9AM-9:30AM, TALK/COMEDY/SOCIAL OBSERVATIONS  
Convictions and Contradictions is about our own convictions and contradictions about society; shown through social observational comedy. To boot, a comedy of human psychology and instrumental music.

*Contact: programming@ctitr.ca*

### CULT! FROM THE UBYSSEY

ALTERNATING THURS, 9AM-10AM, TALK/CULTURAL NEWS  
CULT! is a bi-weekly radio show/ podcast about culture at the University of British Columbia (UBC). From The Ubyyssey — UBC's independent newspaper and a definitive source of campus/community news — the show will feature the rag's brightest minds discussing the happenings and issues in the arts and culture scene as well as interviews with the creators and creatives involved in the various projects around town. Hosted and produced by Ubyyssey staff writer Olamide Olaniyan

*Contact: Twitter | @UbyssseyCulture*

### ROCKET FROM RUSSIA

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

*Contact: rocketfromrussia.tumblr.com, rocketfromrussiactitr@gmail.com, @tima\_tzar, facebook.com/RocketFromRussia*

### U DO U RADIO

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

*Contact: programming@ctitr.ca*

### DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE  
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.

*Contact: duncansdonuts.wordpress.com*

### K-POP CAFE

1PM-2PM, K-POP  
Jayden gives listeners an introduction music & entertainment in Asian Cultures, especially, Korean, Japanese, Chinese. Tune in for K-POP, Hip Hop, Indie, R&B, Korean Wave (aka K-Wave or Hallyu), News about Korean Entertainment Industry, and Korean Society in Vancouver.

*Contact: programming@ctitr.ca*

### THUNDERBIRD EYE

3:30PM-4PM, TALK/SPORTS  
Your weekly roundup of UBC Thunderbird sports action from both on and off campus with your hosts Eric Thompson, Jake McGrail, and Jacob Aere

*Contact: sports@ctitr.ca*

### 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 | @Staunchjitters*

### DEMOCRACY WATCH

5PM-6PM, TALK / NEWS / CURRENT AFFAIRS  
For fans of News 101, this is CITR's brand new Current Affairs show! Tune in weekly for commentary, interviews, and headlines from around the Lower Mainland.

*Contact: news101@ctitr.ca*

### NO DEAD AIR

ALTERNATING THURS, 6PM-7:30, JAZZ FUSION / POST ROCK  
No Dead Air is dedicated to showcasing jazz fusion, experimental electronic, and post-rock programming.

*Contact: Facebook | NoDeadAir*

### C1 RADIO

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

*Contact: programming@ctitr.ca*

### LIVE FROM THUNDERBIRD

**RADIO HELL**  
9PM-11PM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

*Contact: programming@ctitr.ca*

### COPY/PASTE

11PM-12AM, ELECTRONIC  
If it makes you move your feet (or nod your head), it'll be heard on copy/paste. Vibe out with what's heating up underground clubs around town and worldwide. A brand new DJ mix every week by Autonomy & guest DJs.

*Contact: music@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 Twitter | @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@ctitr.ca*

### THE REEL WHIRLED

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

*Contact: programming@ctitr.ca*

### DAVE RADIO WITH RADIO DAVE

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

*Contact: daveradiopodcast@gmail.com*

### MUZAK FOR THE OBSERVANT

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

*Contact: music@ctitr.ca*

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

*Contact: http://narduwar.com/rad/contact/*

### THE UBC HAPPY HOUR

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

*Contact: ubcaffairs@ctitr.ca*

### RADIO PIZZA PARTY

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

*Contact: programming@ctitr.ca*

### AFRICAN RHYTHMS

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

*Contact: programming@ctitr.ca*

### SKALD'S HALL

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

*Contact: Twitter | @Skalds\_Hall*

### CANADA POST ROCK

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

*Contact: programming@ctitr.ca, Twitter | @pbone*

### THE MEDICINE SHOW

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

*Contact: vancouvermedicineshow@gmail.com*

## ■ SATURDAY

### THE LATE NIGHT SHOW

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

*Contact: citratenightshow@gmail.com*

### THE SATURDAY EDGE

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

*Contact: stevededge3@mac.com*

### GENERATION ANNIHILATION

12PM-1PM, PUNK/HARDCORE/METAL  
On the air since 2002, playing old and new punk on the non commercial side of the spectrum.

*Contact: crashnburnradio@yahoo.ca*

### POWER CHORD

1PM-3PM, LOUD/METAL  
Vancouver's longest running metal show. If you're into music that's on the heavier/ darker side of the spectrum, then you'll like it. Sonic assault provided by Coleman, Serena, Chris, Bridget and Andy!

*Contact: programming@ctitr.ca*

### CODE BLUE

3PM-5PM, ROOTS/FOLK/BLUES  
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.

*Contact: codeblue@paulnorton.ca*

### MANTRA RADIO

5PM-6PM, ELECTRONIC/MANTRA/ NU-GAIA  
Mantra showcases the many faces of sacred



CiTR 101.9FM FEBRUARY CHARTS

	Artist	Album	Label
1	Champion Lawnmower*#+	Babies	SELF-RELEASED
2	Storc*+	storc	SELF-RELEASED
3	Buffy Sainte-Marie*#	Medicine Songs	TRUE NORTH
4	Esmerine*#	Mechanics of Dominion	CONSTELLATION
5	The Lynnes	Heartbreak Song for the Radio	SELF-RELEASED
6	Rec Centre*+	Dealer to the Stars	SELF-RELEASED
7	Miesha & The Spanks*#	Girls Girls Girls	SAVED BY VINYL
8	Shrouded Amps*#+	World Well Lost	SELF-RELEASED
9	Laila Biali#	Laila Biali	CHRONOGRAPH
10	Necking*+ #	Meditation Tape	SELF-RELEASED
11	Parkland*+	Affiliates 2	OFFSEASON
12	Tough Age*#	Shame	MINT
13	Ivy. The Pulse	Chameleon	SELF-RELEASED
14	Petunia-Liebling MacPumpkin	I Left My Heart In Uncanny Valley	ELECTRIC PHANTOM
15	Rowen Porter*#+	Everything at Once	SELF-RELEASED
16	Shopping	The Official Body	FATCAT RECORDS
17	StegoSarahs	Simple Subtraction	SELF-RELEASED
18	tUnE-yArDs#	I Can Feel You Creep Into My Private Life	4AD
19	Andre Ethier	Under Grape Leaves	TELEPHONE EXPLOSION
20	Anne Janelle	I Didn't Want To Break It	SELF-RELEASED
21	Be Afraid*+	One More Year	SELF-RELEASED
22	Black Wizard*+	Livin' Oblivion	SELF-RELEASED
23	Collette Savard and the Savants*#	Collette Savard And The Savants	SELF-RELEASED
24	Destroyer*+	ken	MERGE
25	Emily Burgess#	Are We In Love?	SELF-RELEASED
26	Gord Downie*	Introduce Yerself	ARTS & CRAFTS
27	John Maus	Screen Memories	RIBBON MUSIC
28	Johnny Jewel	Digital Rain	ITALIANS DO IT BETTER
29	Makthaverskan#	III	RUN FOR COVER
30	No Museums	It All Begins to Feel	SELF-RELEASED
31	Ora Cogan*#	Crickets	HAND DRAWN DRACULA
32	Palm#	Rock Island	CARPARK
33	Shame	Songs Of Praise	DEAD OCEANS
34	The Burning Hell	Revival Beach	BB ISLAND
35	Whence Came Pestilence*	Rained a Ton	BAFFLED OCTOPI
36	Blue Hawaii*#	Tenderness	ARBUTUS
37	Jane Blanchard*#	Enemy	SELF-RELEASED
38	Jonathan Kawchuk	North	PAPER BAG
39	Rio By Night*#+	Yet The World	SELF-RELEASED
40	Tim Russian and Pavel Bures	SuperHit & The Other Song	SELF-RELEASED
41	Viewmaster*+	Alternative Classics	ALARUM
42	Circuit des Yeux*#	Reaching For Indigo	DRAG CITY
43	Future Star*#+	Who Cursed Me Then Cured Me	SELF-RELEASED
44	Heavy Bell	By Grand Central Station	SELF-RELEASED
45	Hi-Ranger	Hi-Ranger	SELF-RELEASED
46	In Mirrors*+	Escape From Berlin	ITALIANS DO IT BETTER
47	Little Miss Higgins	My Home, My Heart	SELF-RELEASED
48	Off World*	2	CONSTELLATION
49	Peach Pyramid*+	Repeating Myself	OSCAR STREET
50	Wooin	Daydream Time Machine	BA DA BING!

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

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CHARLOTTE  
CARDIN



JUNGLE



## UPCOMING SHOWS IN VANCOUVER!

March 4

**THUNDERPUSSY**

The Cobalt

March 8

**MR. CARMACK**

Imperial

March 10

**CUT CHEMIST**

The Cobalt

March 11

**ANDERSON EAST**

Imperial

March 14

**SON LUX**

Fox Cabaret

March 14

**THE NAKED AND FAMOUS**

Rio Theatre

March 18

**ANTIBALAS**

Biltmore Cabaret

March 19

**DUMBFOUNDEAD**

Fortune

March 24

**UGHT**

The Cobalt

March 25

**AJR**

Vogue Theatre

March 27

**LUCY DACUS**

Biltmore Cabaret

March 28

**THIRDSTORY**

Biltmore Cabaret

March 29

**MINISTRY**

Vogue Theatre

March 31

**SHRED KELLY**

The Cobalt

March 31

**THE GO! TEAM**

Fox Cabaret

April 1

**NILS FRAHM**

Vogue Theatre

April 3

**JUNGLE**

Vogue Theatre

April 4

**KATE NASH**

Imperial

April 6

**SURE SURE**

Fox Cabaret

April 6

**GRIEVES**

Fortune

April 8

**THE SOFT MOON**

The Biltmore

April 11

**THE BREEDERS**

Commodore Ballroom

April 14

**DR JOHN COOPER CLARKE**

Biltmore Cabaret

April 15

**LO MOON**

The Cobalt

April 16

**ANDREA GIBSON**

St. James Hall

April 17

**CARPENTER BRUT**

Imperial

April 24

**PHOEBE BRIDGERS**

The Cobalt

April 26

**WILD CHILD**

Fox Cabaret

April 27

**CHARLOTTE CARDIN**

Biltmore Cabaret

April 27

**FLATBUSH ZOMBIES**

Vogue Theatre

April 27

**KHRUANGBIN**

Rickshaw Theatre

April 28

**JORJA SMITH**

The Biltmore

May 1

**INJURY RESERVE**

Fortune

May 8

**EZRA FURMAN**

Fox Cabaret

May 9

**PREOCCUPATIONS**

The Cobalt

May 12

**JOEY BADA\$\$**

Vogue Theatre

May 14

**THE GLITCH MOB**

Commodore Ballroom

May 17

**MOUNT KIMBIE**

Imperial



Tickets & more shows at [timbreconcerts.com](http://timbreconcerts.com)

