

DISCORDER

m a g a z i n e

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May.
2018

"that kindred magazine from CiTR 101.9FM"

Local + Free



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MAY 4 LA CHINGA PRE-ALBUM
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LIVE AND THE DIRTY DIRTY

MAY 5 MOLOTOV CARAVAN 7
SCARLET LUX, APRIL O'PEEL,
VIXEN VON FLEX & MORE

MAY 6 WHISKEY RAIN REVUE:
LUCITERRA STUDENT SHOWCASE

MAY 9 TESSERACT
PLINI, ASTRONOID

MAY 10 BC/DC
CALM LIKE A BOMB, NEVERMIND

MAY 11 PONDEROSA 2018 LINEUP
LAUNCH PARTY
LAZY SYRUP ORCHESTRA, I M U R,
MALCOLM JACK

MAY 12 AT THE WISE HALL:
POLYRHYTHMICS
COCO JAFRO



MAY 12 AT THE RICKSHAW:
EAST VAN SHOWCASE

MAY 13 THE LONGSHOT
FRANKIE AND THE STUDS

MAY 14 TRICKY
YOUNG MAGIC



MAY 15 TYR ORPHANED LAND, GHOST
SHIP OCTAVIUS, AETERNAM,
MASSIVE SCAR ERA

MAY 18 JP MAURICE 'BOYS'
ALBUM RELEASE HOTEL MIRA,
BAD ANIMAL, FRANKIE



MAY 19 8TH ANNUAL KICK CANCER'S
A\$\$! FUNDRAISER
FUNKDOOBIEST, ANTIPOLITIC,
COCAINE MOUSTACHE, JUNK,
AWKWARD A/C, & MORE

MAY 20 POPTONE
AUTOMATIC

MAY 23 MODIFIED GHOST FESTIVAL
III (NIGHT 1): OBITUARY
PALLBEARER, SKELETONWITCH,
DUST BOLT, UNTIMELY DEMISE,
BUSHWHACKER

MAY 24 MODIFIED GHOST FESTIVAL
III (NIGHT 2): BLOODBATH
THE BLACK DAHLIA MURDER,
BEYOND CREATION, GATECREEPER,
HOMEWRECKER & MORE

MAY 25 MODIFIED GHOST FESTIVAL
III (NIGHT 3): BONGRIPPER
YOB, RUBY THE HATCHET,
ELECTRIC CITIZEN, DEAD QUIET,
HOOPSNAKE, SEER

MAY 26 MODIFIED GHOST FESTIVAL
III (NIGHT 4): CARCASS
SACRIFICE, NAILS, MIDNIGHT, BAT,
AGGRESSION, WORMWITCH

MAY 27 MODIFIED GHOST FESTIVAL
III (NIGHT 5): POWER TRIP
SHEER MAG, FURY, WAINGRO, RED
DEATH, WOOLWORM

MAY 31 MONKEYJUNK
WITH GUESTS

blueprint
LIVE

UPCOMING EVENTS

May 04

BORN RUFFIANS

FORTUNE

May 07

SABA

FORTUNE

May 08

PETER HOOK & THE LIGHT

VENUE

May 10

RYAN HEMSWORTH

FORTUNE

May 12

BOB LOG III

FORTUNE

May 20

RUSS (ALL AGES)

PACIFIC
COLISEUM

May 22

JOYNER LUCAS

FORTUNE

May 22

SOFI TUKKER

COMMODORE

Jun 02

KING TUFF / CUT WORMS

FORTUNE

Jun 03

SMOKE DZA & BODEGA BAMZ

FORTUNE

Jun 13

THE SWORD

VENUE

Jun 15

UPON A BURNING BODY / VOLUMES

FORTUNE

Jul 07

NEUROSIS / CONVERGE

COMMODORE

Jul 19

GREAT GRANDPA / DEAD SOFT

FORTUNE

Jul 21

MELVINS

VENUE

Aug 30

LET'S EAT GRANDMA

FORTUNE

Sep 03

THE EXPLOITED

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That Political Mag from CiTR 101.9 FM

EDITOR'S NOTE



What does it mean to be “too political?” I ask myself this every time we conduct a readership survey, when, like sour keys between general praise, honest suggestions and new music leads, there are comments that I’m too political and that my editorial direction has led *Discorder* astray. I live for these sour keys. They keep me motivated to continue profiling organizations and movements that challenge the reader to think outside their realms of understanding. And honestly, isn’t that what a dynamic publishing platform is all about? *Discorder* isn’t hard-hitting journalism, but we aren’t a mag of fluff pieces either. Like all good medicine, we supplement our bitter aftertaste with a little buzz.

So, when I read Jonathan Kew’s DOXA feature on page 6, and the Director of Programming, Selina Crammond, mentions that DOXA has been getting complaints for becoming too political with their program, I admit I got giddy. DOXA and *Discorder* are completely different, and yet, our structures are similar in that our teams both work an incredible amount of (often unpaid) overtime to produce something for the public that we hope will provoke emotion, even if that emotion is anger.

In this issue of *Discorder*, we feature several artists and organizations provoking emotion within their own corners of the universe. Dusty Babes Collective is a group of ceramicists challenging the conventions of clay; Girls Rock Camp Vancouver is working towards a more gender diverse music scene; DJ Kookum’s EDM sets overshadow the rap and country music she grew up around; Nasty Women Comedy pushes against Vancouver’s male-dominant comedy scene; grunt gallery’s urban screen brings storytelling to The Independent; and Heather Kai Smith’s artwork revisits history through gesture.

I would also like to remind readers that May is Asian Heritage Month. Last month, Mayor Gregor Robertson issued an apology to the Chinese community for the prejudice shown towards immigrants and their descendants by the City of Vancouver. In the same week, the City rolled over to amend zoning, seemingly at the request of the Vancouver Chinatown Business Improvement Area Society and the Vancouver Chinatown Merchants Association, which directly contradicts the efforts of community organizers standing up for legacy businesses and elders. In the VCBIA and VCMA joint press release, they accused younger activists of “reverse-zenophobia” and not representing the true stakeholders of Chinatown. If you live or work or play in Chinatown, especially this month, please take some time to research the neighbourhood and consider your position within it. Visit chinatown.today for current news and follow @chinatown_today on Twitter.

A+
BB

PUBLISHER'S NOTE

I'm thrilled to start as the new Station Manager at CiTR / *Discorder*! No doubt this will be a challenging and rewarding experience, and I look forward to being of service to the station and the community at large. A little about me:

Growing up (and still living) in the Downtown Eastside, I developed an interest in and passion for community building and grassroots art and culture in Vancouver. Fortunately, I have been able to pursue this passion as founder and Director of Red Gate Arts Society, which is committed to providing affordable, inclusive working, exhibition and performance space for artists, musicians, and creative individuals of all kinds, in a supportive and creative environment. I became the Executive Director of the Red Gate Revue Stage in 2016, expanding the disciplines that Red Gate can support to include theatre and dance.

Vancouver is at a crossroads. The cost of living in this city has risen to the point where it's difficult for venues and audiences to take a chance on paying to see a show or buy an album from an unheard of or untested artist. In spite of that (or perhaps because of that — struggle often leads to amazing art!), the quality and diversity of music coming out of Vancouver is better than ever. As a city, we must decide what our priorities are. Grassroots art and culture can disappear unless conscious decisions and focused effort are made to facilitate it. I truly believe that we can make Vancouver an incredible city for everyone to live in, but it will take a lot of work and cooperation among many disenfranchised groups.

CiTR / *Discorder* has been a guiding voice in this effort and will continue to do so for many years to come. The Station Manager position will allow me to advance and expand my passionate efforts on behalf of Vancouver culture, guided always by the principles of collaborative governance, community building, and providing opportunities for lesser known and underrepresented artists to showcase their work.

— Ana Rose Carrico

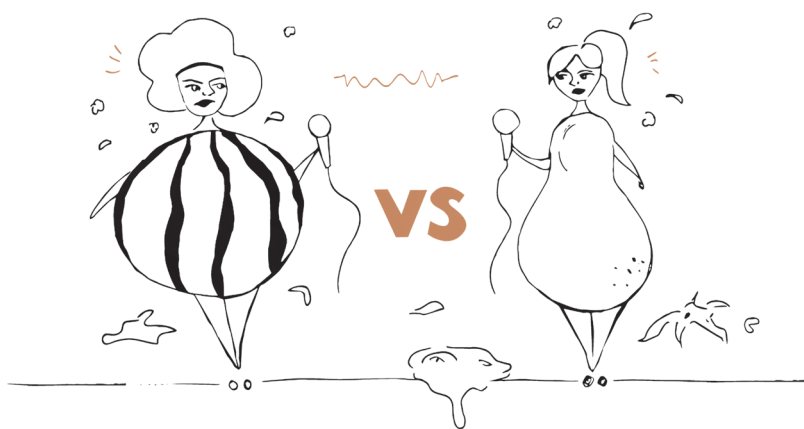
IN GOOD HUMOUR

NASTY WOMEN COMEDY

interview by Jennifer Brûlé // editing + writing by Douglas Vandelay
// illustrations by Jamie Loh // photo by Sara Baar

Nasty Women, unsurprisingly, is an all-women sketch comedy group based in Vancouver. Founded by Jenny Rube, the group is comprised of a laundry list of some of the city's greatest rising talent, listed in no particular order: Rae Lynn Carson, Kerri Donaldson, Racquel Belmonte, Ese Atawo, the aforementioned Jenny Rube, Stacey McLachlan, Allie Entwistle, Denea Campbell, Annalise Stuart and Carla Mah.

Discorder's Jenn Brûlé sat down with Jenny, Allie and Kerri to discuss everything Nasty Women.



Is Nasty Women sketch comedy or improv or both?

Jenny: It's mostly both. First half is sketch, second half is improv. A couple of times we've done just all improv, [or] sketch like *Saturday Night Live*. Usually we have a theme for the show with everything planned out, and then we'll do sketches — either new ones or pre-existing ones.

What kind of sketch do you do? Is it geared towards more of a feminist lens?

J: Honestly we're just women who do comedy; not *just*; we *are* women who do comedy.

Kerri: It's just, none of us are setting out to write a feminist sketch, but we all are feminists, so it naturally comes out in our writing. We just write what we want to do. That being said, so many of our sketches come out that way, and all of a sudden a silly premise is a metaphor that's bigger than us, involving political satire and the state of affairs.

Why is now a great time for Nasty Women to exist?

K: I think now, more than ever, there's a movement happening, so every time a bunch of girls are going to get together it becomes political, you know? We're just comedians, individually, and we didn't set out to change anything.

Allie: We set out to be comedians.

K: Yeah, we just want to make people laugh, but the act of us coming together is a very political choice. Like, here we are and this is what we want to say. Because, we've all had our own experiences where we've been in shows and groups and stages where we were the only female, or we were made to feel unsafe, or unwelcome in either overt ways or subtle ways. So, [Nasty Women] is just like our way of taking it back. As much as it's political, we just want to work together and have fun.

A: There have been times where I am the only woman and it's tiring. You're often made to play parts where, all of a sudden, you're the princess, or the girlfriend, or the wife.

J: I have been on a team where I'm the only girl in the group, and then people look to you to fill the female role. Because, when you're the only female in the group, you should be doing these roles — like the powerful one, or the bossy one, or the complacent one — and you have to nail it. The pressure is higher and if you don't... It's just, I have felt held to a different standard. What's great about this troupe is that were all women and we play whatever role we want.

A: What I do love about Nasty Women is that because sometimes, as a woman, I will take a back seat and let a dude do more. But when I look around, it's all women and we're in charge.

K: Yeah, exactly. Women play so differently with each other, I like playing with men too, but it's just different energy. With women, we don't have to shy away from specific stories like we do with men and be like, "Oh no, he'll feel uncomfortable about this very specific female thing that happens to women."

What is your favourite aspect of working and collaborating with other women?

K: *Everything.* It's my favourite show, so much fun. I look forward to it, and there's never any dread in my heart. I feel supported. The audience is always excited to be [at the Biltmore] on a Monday night, and immediately excited and ready to go, which makes the perfect combination for comedy. We all adore each other as well.

A: In an environment that could be competitive, this group of girls always support each other.

J: There are 10 of us, so we all have our own opinion, but I have never not felt heard.

Follow Nasty Women Comedy on Facebook, Twitter @nastywomenvan, or on Instagram @nastywomencomedy for upcoming performances, and news on individual comedians and side-projects. The next Nasty Women Comedy show is on May 14 at the Biltmore Cabaret, 8:30PM. Tickets are \$10 in advance or \$14 at the door.





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REVIEW: TANYA TAGAQ & LAAKKULUK WILLIAMSON BATHORY

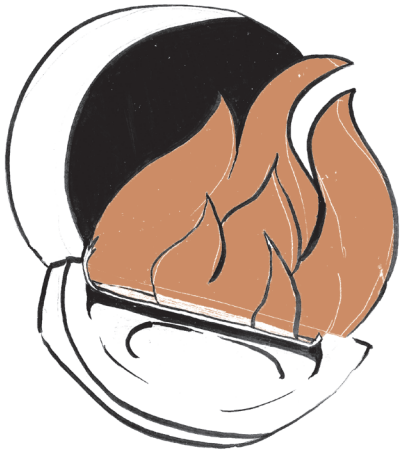
words by Melissa Haberl and Madeson Singh // illustrations by Alicia Lawrence

In the time before there was light. In the darkness, there were stories. A place where you could be any gender. A place of sexual desire and pleasure. All fantasies went. They played games. They played games in the dimming of the light.

A little light to warm us all. She tends to the light. A flame.

On the floor, to the centre left of the intimate, circular theatre stage, Laakkuluk huddles over a kudlik, slowly bringing its flames to life from left to right. Behind her, Tanya sighs and growls softly and repeatedly, her throat singing gradually building tension and momentum. Over the flickering fire of the kudlik, Laakkuluk tells us of a world of possibility and fantasy – a place where passion is embraced and embodied. Then, from the oil and soot of the kudlik, she smears her face in black, scratches lines across her cheeks and forehead, and puffs her cheeks out with large wooden beads. She transforms. Tanya quickens and intensifies her sound, and together, they invite us into the unknown.

Laakkuluk is performing *uaajeerneq*, a traditional Greenlandic mask dance and form of storytelling which centres elements of sexuality, fear and hilarity. Transformed, she moves away from the light, stepping forward into the darker foreground of the stage. She begins to move around the space, crawling and lifting her body in every direction. Eyes bright and piercing, she circles the audience, taking us in. She feeds on our curiosity, our awe, our anticipation of what will come next. The energy and feeling in the space sharpens. Tanya rumbles and snarls. Laakkuluk works her way to the back of the stage to join her in an instinctual and fiercely intimate exchange of singing and dance. Exploring and testing their boundaries, they grasp and hold each other with a hunger and intensity that permeates the room. Tanya ducks between Laakkuluk's



legs and howls from beneath the tulle of her dress. Limbs entwined, panting and breathless, the performance climaxes in a visceral entanglement of sound and movement.

Moving away from Tanya, Laakkuluk redirects her focus on the audience. Weaving and creeping her way through the crowd, she peers into the faces of her onlookers. Tanya's guttural rhythm emboldens her, feeds her, propels her into our space. At times grinning and mischievous, at times erratic, maniacal and terrifying. In Kalaallisut, she whispers and points, as though taunting us. She crawls over chairs, slinks through our ranks, and jumps into the laps of her prey. We are her playthings. We are implicated. Just as much

her entertainment as she is ours. Boundaries blur between audience and performance. Face to face, eye to eye, she flips the gaze of the show and the observers become the observed.

The performance is a dialogue. Tanya and Laakkuluk speak to one another through their art – Tanya through her voice and Laakkuluk through the mask dance. Their synergy tantalizes and intrigues, almost intimidates. They relate through an emotive and kinetic language that is both familiar yet otherworldly. In the shared space of the performance, the audience is invited into the dialogue. We become integral to the evolution of the show as they look to us and us to them. In a loop of actions and reactions, the energy emanating from the crowd and the responses of the artists push the performance forward.

As the show nears its end, Laakkuluk exits and reenters the stage. Suddenly, she is visibly afraid. She seems lost and her eyes desperately search the room. She unravels.

At no point in the performance is *uaajeerneq's* theme of fear more palpable. Panicked and whimpering, she crawls to Tanya. They find each other, centre stage, and embrace in an electric moment of relief and love. Tanya's dress sparkles as the passion and care of their relationship saturates the room and fills us with light.

Laakkuluk returns to the kudlik. Snuffs its flames one by one. The room dims. Tanya relaxes her breath. They smile and bow to a standing ovation. As the lights come on, we are left to navigate what we have witnessed.



Tanya Tagaq and Laakkuluk Williamson Bathory performed at The Chan Centre from March 16-18, 2018 to a fully sold out theatre every night. This column is produced by CiTR 101.9FM's Indigenous Collective, who also produce Unceded Airwaves on air Wednesdays at 2PM. Visit citr.ca/radio/unceded-airwaves for show archives.





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DOXA

DOCUMENTARY FILM FESTIVAL

A Deeper Understanding

words by Jonathan Kew
illustrations by Jules Francisco
photo by Josh Gabert-Doyon

WHEN THIS INTERVIEW TAKES PLACE, WE ARE TWO WEEKS FROM THE SEVENTEENTH DOXA, the Media Documentary Society's annual

film festival. I'm sitting with Selina Crammond and Milena Salazar, respectively DOXA's Director of Programming and Programming / Industry Coordinator. The two anticipate the hubbub that festivals inevitably entail. But right now, DOXA's office, nestled in a shared arts space next to CBC's downtown offices, has a quiet and steadfast energy.

DOXA's foremost purpose is to serve as a platform for alternative voices and the art of documentary. But documentary — documentation — feels fraught in this era of political fragmentation: burdened with anxiety and bursts of aggression. Last year, this energy manifested in the showcase series *Trumped!* This year, it is perhaps represented in *Embedded With Extremists*, featuring films about apparent jihadists and white supremacists.

If DOXA strikes a nerve, it's not necessarily didactic. "Every film has the opportunity to deepen your understanding of an issue," Crammond tells me; "we would never program a film that is completely one-dimensional." The films that do agitate evince the prescience of DOXA's curation.

DOXA is a small operation, conspicuously independent. There are no resource companies, banks, or developers in its list of sponsors: the Media Documentary Society is not a monied powerhouse. Still, this year they received over 1200 submissions. Volunteers are essential, especially for the year-round screening process. From each year's thousand-plus submissions, DOXA selects films spanning the breadth of documentary form. Showcases compile these films into thematic showcases, including topics such as *Rated Y for Youth*, *French French* and *Press Play*.

Crammond and Salazar are both new in their positions: Crammond was previously the Programming and Communications Coordinator, while Salazar was an associated filmmaker and festival volunteer. This is the first year since the departure of Dorothy Woodend, DOXA's Festival Director, and the inauguration of a "horizontal" management style, reflecting an ethos collaboration and dialogue that reflects the genre of filmmaking DOXA celebrates.

"We're like an independent film crew — everybody has to do a little bit of everything," Crammond tells me. "We're in constant contact about everything because we're such a small team. It's an open-concept office so you inevitably hear what everyone's talking about. [...] It can be distracting, but also really awesome, and offers potential for better decision-making."

DOXA's core staff and programming committee are backed by a strong volunteer base. Over the years, DOXA's volunteer-base has grown, and the festival's curation grows more assiduous. They make risky choices, often for the best. Crammond tells me, "After being on the committee for a few years, you get a sense of what's going to work. It's one of the best feelings when you find a gem, and it takes on a life of its own outside of DOXA. It's like your little film baby grows up."

This adds up to a lot of particularities. I was delighted to see *Ethiropiques: Revolt of the Soul* in this year's listings, a documentary covering the birth of Ethiopia's recorded music. When I ask about her favourites from this year's schedule, Crammond — an underground music mainstay as the drummer of Supermoon —

seeing a rise in artistic investigative work, so we're inviting people to talk about the intersection of documentary and journalism. We have [a workshop] on storytelling and sound. We're looking at the artistic choices." DOXA hopes to foster local documentarians by providing the means to experience documentary, and the entry-points to practice it.

Shortly before our conversation, Crammond received an email critiquing the festival as partisan. She was reconciliatory but resolute. "The nature of documentary is telling stories that aren't told. The mainstream media does a good enough job of giving out certain ideas, and these films are meant to deepen conversations... You need to engage with people. But this is what we have, and this is what we stand behind."

This year's opening film is *The Rankin File: Legacy of a Radical*. Harry Rankin was a Vancouver city councillor, veteran activist and co-founder of C.O.P.E. [Coalition of Progressive Electors], who ran and lost against newcomer Gordon Campbell for the mayoral seat in 1986. The director, Teresa Alfred, is from Vancouver. The film is a combination of old 16mm footage shot by Peter Smilsky on

"The nature of documentary is telling stories that aren't told. The mainstream media does a good enough job of giving out certain ideas, and these films are meant to deepen conversations."



Rankin's campaign trail, and new interviews with those who were there, including Jean Swanson and Libby Davies.

As a socialist politician active during the era of Expo 86, a key moment in Vancouver's urban transformation, Rankin's story reflects a juncture for many local progressives concerned about affordability. Today, the illusion that politics can be deferred is deteriorating, and presenting work that opens up past wounds and reflects ongoing struggles is a fact of reflective filmmaking.

DOXA is a paean for the documentary: "a platform for independent documentary filmmakers" put on by a volunteer team who "love the art of filmmaking." By zooming on Vancouver history, *The Rankin File* is an appropriate film to open DOXA 17 and bring the festival into focus.

In Crammond's words, "that's the power of documentary. You shoot something and it feels like it's going nowhere. And now someone finds it, brings it to life. You never know how it's going to turn out."



DOXA Documentary Film Festival runs from May 3-13. Festival schedule, passes and general information can be found at doxa.festival.ca.

shares *Desolation Center* and *Punk Voyage*. Salazar shares favourites with geographic and tonal similarities: "We had all these films by Latin American women, which were amazing. We didn't even plan it, it just happened." *Primas* and *The Creator of Universes*, two such favourites, take a familial approach to documentary journalism.

"We have some films," Salazar notes, "*Primas* for instance, which are just a one-person crew. It's a person going to Argentina and filming their nieces. Anyone could film their family. But only someone with years in the industry could create a piece like that; the poetics of the filmmaking, the form."

DOXA is incomplete without its industry panels and workshops. Salazar tells me that they range from "hands-on practical skills panels" to "funding opportunities in BC" to something more expressive: "We're

DUSTY BABES COLLECTIVE

Working Clay, Individually and Together



words by Madeline Taylor
illustrations by Joy San
photo by Sara Baar

THE DUSTY BABES COLLECTIVE IS AN ALL-WOMEN GROUP OF CERAMICISTS started in 2013. They held potlucks and made space to support members — all of whom were burgeoning artists in Vancouver. This group have since graduated to produce shows and disrupt artistic norms through a feminist ethic of collective support and rural organizing in South Surrey, White Rock and Gibsons — spaces far from their beginnings at Emily Carr University of Art + Design.

Amelia Butcher, Heather Lippold and Emily Ludington spoke with *Discorder* on behalf of Dusty Babes. On the collective's origins, Butcher explains, "You can't do ceramics in your bedroom — I mean I have done ceramics in my bedroom." But as she, Lippold and Ludington describe, starting a collective had just as much to do with soothing the challenges of an isolated art practice outside of school as it did with finding a space to create.

Five years on, the four local collective members (there are ten in total, though some are inactive or out of province), are happily settled into a ceramics studio in South Surrey built in the '70s by now-retired art teacher, Don Hutchinson. The Dusty Babes found it on Craigslist — a stroke of good luck Butcher, Ludington and Lippold recount with pure giddiness. "I remember when Angela found it, she couldn't even talk," says Lippold, "She was vibrating!" The space was perfect, and the isolation and rurality spoke to the Babes as people, having all grown up in the suburbs.

Butcher points out, "being based in Surrey instead of Vancouver, you don't get to be part of things like [Eastside] Culture Crawl. [...] We've been able to take on this role of art space in the suburbs. We've done pop-ups in Surrey and White Rock, [...] and it's just so different to be presenting contemporary art in [the suburbs]." There may be drawbacks to being far away from Vancouver, but Dusty Babes were perhaps ahead of the curb. Butcher explains, "We're kind of divorced from whatever scene is happening in Vancouver,

but also more and more artists are having to leave the city, so it's kind of like we're already there."

Ludington continues, "I think that we act as a strange little punctuation down there. When we did *Comfort Show* we were in a suburb, in a plaza near a Pita Pit, and we were just injecting ourselves into spaces and engaging and saying hi. It feels like less of a hustle, and more of a conversation or a presence. [...] It's kind of like a double installation, like the installation as installation."

Dusty Babes are upfront about the importance of feminist ideology in their work. The first line you read on their website is, "We are a collective of artists / feminists / ceramicists working in our shared studio in British Columbia." Feminism permeates the collective's approach, though as I learn, it is fluid. They all identify as feminists, but feminism does not dominate the subject matter of their work as individual artists. For Dusty Babes, feminism is an ethic first. Butcher expands, "I feel strongly that feminism is

"I feel strongly that feminism is a method; it doesn't always have to be your subject."

a method; it doesn't always have to be your subject. If you're a female artist, you have to be free to make work about whatever you want, because men always have that freedom no matter what. So you shouldn't be expected to be making work about being female all the time. It's not all we're interested in. And that to me is feminism." Lippold adds, "For me, it's [about] having the support and having this connective space with an all-female group. It's been the most life-changing for me and my art practice." Ludington finishes, "Our intention is feminist and our method is feminist and our energy is feminist. It's both intrinsic and a byproduct, at the same time."

The collective is hyper aware of the history of ceramics as women's work, as something tied to the domestic sphere. At one point, they worry out loud that they might sound defensive in explaining their approach to visibility, dialogue and presenting their work, but this moment of unease is short lived. They are solid in their insistence that they disrupt this legacy through conceptual work and by confronting the history of the material. Through the presentation of contemporary art that moves beyond craft, they seek to create art that challenges the spaces they occupy as people and as artists.

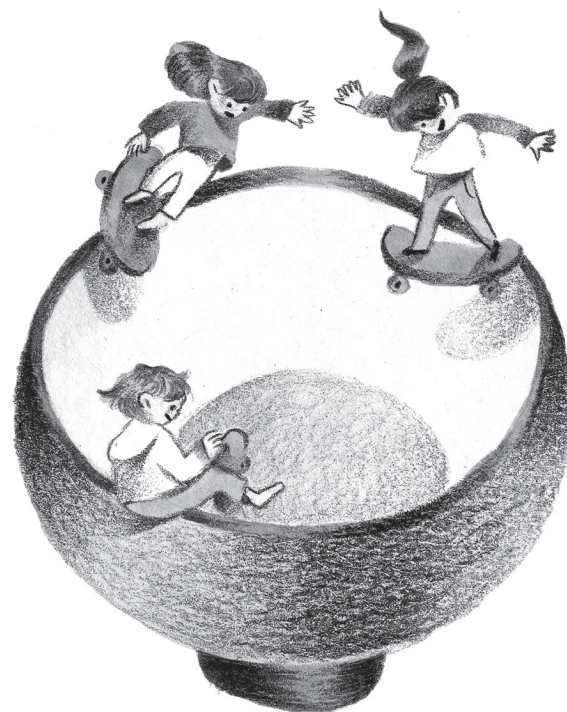
Opening May 12, the Dusty Babes are taking their work to the Gibsons Public Art Gallery on the Sunshine Coast. The exhibition, titled *Subject Matter*, will look at, "the anecdotal, personal



and cultural symbolism bound up in materials." Exhibiting artists include Butcher, Ludington and Lippold, and fellow collective members Sam Knopp, Dana Vallee and Angela Hopkins. The show explores tension, challenging their own relationships with clay, and pushing the material of their work to its limit as a medium. As Butcher says, "ceramics is very familiar. It's in our houses and it touches our bodies all the time. But it's also so sneaky. It always surprises me how easy it is to make a surprising object in clay. You can really easily access the uncanny."

This is Dusty Babes, making the unseen seen. Each artist finds their own way of breaking down misconceptions around their practices, challenging their material, and working on the periphery, individually but together. Expanding out from potlucks to pop-ups, Dusty Babes has proven the strength of working collectively, and of taking risks for the sake of art and building community.

Visit dustybabes.com for individual artist bios, links and upcoming events. *Subject Matter* will be on display at the Gibsons Public Art Gallery from May 10 to June 12 in Gibsons, BC.

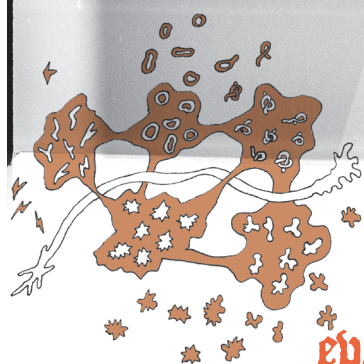


"Dusty Babes Collective"

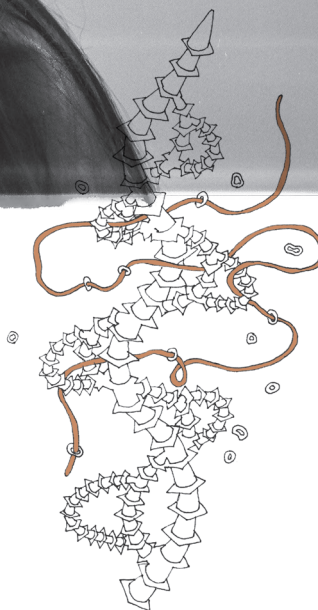
DJ KOOKUM

FINDING HER BEAT

words by Dusty Exner
photo by Evan Buggle
illustrations by Sunny Nestler



“When I was growing up in my small community, everyone was into rap and country, and I was into techno.”



DJ KOOKUM'S NAME MAY BE A RIFF OFF THE CREE WORD FOR GRANDMOTHER, kokum, but she is far from anyone's grandmother.

The name reflects a culture central to DJ Kookum's act: her Indigenous heritage. The Vancouver-based trap and EDM DJ is Cree and Dene, from the Alexis Sioux and Cold Lake First Nations. For DJ Kookum, Indigenous visibility is important. She explains, “It's rare to see Aboriginal people doing things, like in the movies and stuff. For me, also being female is part of it and being native. People are hyped on it.”

After discovering her passion for electronic music, DJ Kookum attended the Indigenous Independent Digital Filmmaking program at Capilano College, eventually trying her hand at DJing. “When I was growing up in my small community, everyone was into rap and country, and I was into techno. When I moved to the city, I found this whole world, all-night dance parties and that kind of thing. That's what inspired me to become a DJ, because I went to all these shows and I only listened to house music,” she says. These days she plays mainly hip hop because there is a demand for it. “Most girl DJs play house music, and I want to hear more girl hip hop DJs!” she exclaims.

DJ Kookum has been embraced not only by the local Indigenous community, but by the Vancouver DJ scene at large. Aside from her *Foolish Fridays* residency at the Biltmore Cabaret, she has performed at other local venues and a JUNO Showcase in March. Some of her favourite local DJs include Flipout, Able and Krisp Kutz, though DJ Kookum is quick to say, “There are a lot of great DJs in Vancouver who have supported me.”

DJ Kookum has already had her share of interesting experiences, being relatively new to the scene. “Once I was playing an event that didn't really have set times. I practiced for two weeks straight because I was so nervous, and I showed up at like, 8PM with all my DJ gear. I waited all night, and my friends had come to see me, and I just kept getting bumped,” she explains. “Finally they let me play, like, four songs at 4AM when the event was almost over. I literally cried!”

Despite the occasional crappy gig, her overall experience as a fresh-on-the-scene DJ has been positive — evidenced by her appearance at JunoFest with Mob Bounce. On top of the increasing exposure she has been getting as a DJ, she also does film production, video editing and youth workshops and dances. Her work as a youth facilitator, bringing hip-hop skills to kids in remote communities, is another extension of her identity as a Cree / Dene artist. “I think there's a need to focus on Indigenous youth,” she says. “It's easier for kids in the city to access [workshops], but kids on reserve don't have anything. They have internet that barely works, no Long & McQuade.”

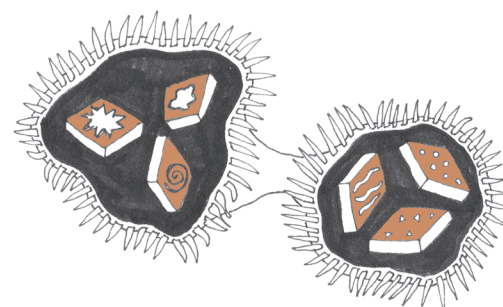
This passion for outreach recently led DJ Kookum to uncover a bit of her own history. Her mother, originally from Alexis Sioux nation, was orphaned and raised by a family member in the Cold Lake First Nations. DJ Kookum grew up not knowing any of her family in Alexis Nakota Sioux First Nations. Over the years, she had bumped into random people from that reserve, some of whom, it turns out, she is related to. Eventually word got out that DJ Kookum has family in Alexis Sioux and that she is involved in music and she was asked to do a workshop. She recalls, “One of the elders came up to me and asked me who my grandparents were, and then

started telling me stories about them. It was so cool!”

DJ Kookum will be setting out on tour next month with Vancouver duo, Dani and Lizzy. The tour kickoff is May 17 at Fortune Sound Club, followed by an appearance at the Q'emcin Two Rivers Remix Festival in Lytton, and then dates all over British Columbia, Alberta and Saskatchewan.

After touring, DJ Kookum will be turning her focus on music production. Thanks to a grant from the First People's Cultural Council, DJ Kookum can think about having her own studio and creating her own music. “Every DJ's dream is just to play what they want to play, but you have to cater to the crowd in a club,” she says. “I just wanted to be a DJ, and now that I am, it's time for me to focus on [it].”

DJ Kookum is available for private gigs, youth dances and youth workshops. She is also part of a new hip hop drop-in night on Wednesdays at Astorino's for youth ages 12-18. DJ Kookum will also be performing at Pretty Good Not Bad in Victoria on Saturday, May 19. Follow her on Facebook or Instagram, and check out dj.kookum.com.



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THE GIVING SHAPES / WALLGRIN

APRIL 1 / THE WOODLAND HOUSE

Tucked away a block off Broadway is the Woodland House, sitting so inconspicuously among its peers that I walked straight past it on my first approach. Walking up to the house, I was casually greeted from the porch by Robyn Jacob, part of the musical duo, The Giving Shapes. Seeing the pile of shoes near the door, I removed mine and entered the living room where a couple of couches and chairs were arranged to face a mic, a full sized harp, a million electronic pedals, an amp and an upright piano. The “crowd” (maybe 15 people) was sprawled out on the furniture and floor. Despite my knowing no one, everyone was friendly and welcomed me in readily.

The host, Elisa Thorn of the Giving Shapes, eventually stood up, turned off the music, and welcomed Wallgrin to the front. Wallgrin is the solo project of Tegan Wahlgren, who started off by mentioning that they don’t speak much onstage before beginning their set.

Wallgrin created their music using vocals, a violin, and looping and effects pedals. Like the siren described in their single, “Ae’aea,” they drew the listener in with hypnotic music. Building songs layer by layer, they wove violin into vocals, making simple percussive beats on their violin, and harmonizing with past selves. While Wallgrin created magical music with their looping melodies, I found myself wishing that they would sometimes let the loops play without adding lead violin or vocals overtop. The loops that Wallgrin built up were powerful — it would be good to give the audience time to absorb the loops before going on to the next song.

Wallgrin’s music holds a lot of tension, using dissonance to good effect. Most of their songs weren’t soothing — they draw you into an otherworldly realm and sweep you into feeling the emotions with which they are infused. The audience was enthralled until the end of Wallgrin’s performance broke the spell. The lights came back on, Wallgrin turned back into Wahlgren, and the audience took a break to get snacks and drinks from the next room over. Chips, dip, clementines, oh my!

After the intermission, Thorn and Jacobs sat down to become The Giving Shapes: Thorn on the harp and vocals, Jacobs on the piano and vocals. Their intricate melodies were simply gorgeous. They used odd time signatures to great effect, admitting themselves that their complicated rhythms are far from easy to play. The entire show was very informal, but the quality of the musicianship cannot be understated. The audience, small though it was, was largely made up by musicians. After commenting on my inability to remember names the first time around, one audience member said, “that’s the nice thing about the Vancouver music scene — you’ll keep seeing the same people around.” The entire experience gave me a great sense of community, from the playful quips the musicians made in between songs to the casual hangouts before and after the concert. If you’re looking for good conversation and great music, I can’t recommend the Woodland House enough. Be on the lookout for the Woodland Patio Series this summer. —*Nick Jensen*

MR BURNS, A POST-ELECTRIC PLAY

APRIL 3 / STUDIO 1398

The minute you step into the Studio 1398 building, you enter the future. Mounting the stairs to the third floor theatre space, you encounter spray-painted cardboard proudly introducing *Mr. Burns, A Post-Electric Play*. Posters of recent films spiral the staircase, graffitied with images evoking *The Simpsons* and something vaguely post-apocalyptic. Thanks to the Lobby Project initiative, the audience is immediately presented with immersive decoration that is clever, unsettling and funny, much like the play itself.

Set in three acts in three time periods, *Mr. Burns* is at once strange, hard and delightful. In a version of our world where widespread nuclear meltdowns have transformed society and decimated the population, it explores the mutation of culture when all that is left of electronically-consumed entertainment is our memories of it. Taking place seven months, three years and 82 years post-meltdown, *Mr. Burns* presents an attempt to hold onto cultural memory when all the world’s conditions have changed, focused around *The Simpsons* episode, “Cape Feare.”

At the centre of this piece is the relationship between storytelling and humanity — the necessity of the former in preserving the latter — and the

vital importance of art, even and especially after our worst fears about society’s destruction come true.

Anne Washburn’s writing take us expertly through these time periods, weaving subtle yet recognizable ties and imagining an intriguing approach to post-electric copyright and information sharing. The world of the play is drawn with similar subtlety and effect, getting progressively safer and allowing the performance within the performance to take a more central position. By act three the dangers appear to have receded; our characters can get through an act without whipping out defensive weaponry. And the theatre they produce in that context, that new world, is truly remarkable.

The design aspects of the show follow a similar evolution, mounting in finesse as the acts progress, mirroring a post-disaster rebuilding of capacity. Heipo C.H. Leung’s set design is flexible and full of fine touches. From the opening curtain gap of nuclear glow to the third act’s striking set, the transitions are extensive, but well worth it. Of equal note is the costume design courtesy of Johnny Hamilton and masks by Sarah Elizabeth.

But all this creative infrastructure would be nothing without the performances to carry it through. This script asks a lot of its actors, and the seven-person cast of *Mr Burns* more than rises to the task; they sing, they dance, they navigate the apocalypse. Graham Coffeng brings a compelling range to Matt, and Stephanie Iszak is expertly cast as Quincy and Mr. Burns.

The creative team mustered by Little Mountain Lion Productions and Director Madelyn Osborne holds its audience in good hands, keeping them safe while keeping them unsettled. After all, this is the apocalypse. Nothing is sure. Except, in *Mr Burns, A Post-Electric Play*, a good time and a lot to consider. —*Elizabeth Holliday*

SLOW / MIKE VAN EYES

APRIL 6 / PENTHOUSE CABARET

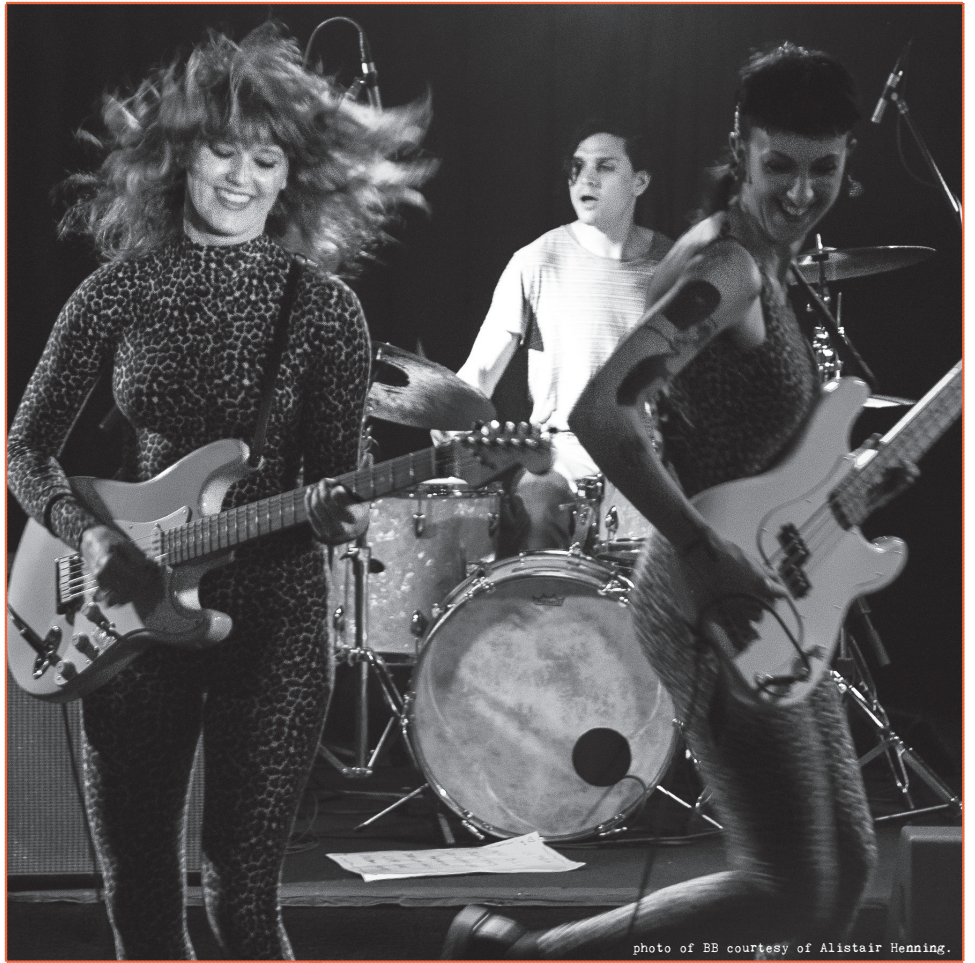
If you thought rock was dead, think again. Slow, as you may know, were the marquee act on the mighty Zulu Records’ roster in the ‘80s, along with bands like Go Four 3, Enigmas, Knock Down Ginger and Daytona. They famously broke up after Expo ‘86 and have been missed ever since. Tales of their legendary talent, charisma and yes, notoriety, have kept the fire burning. So when they emerged again from the tall grass in December 2017, it was to an audible rustle of excitement and anticipation.

Slow really know how to set the scene. This was one of ten sequential nights they played upstairs at the Penthouse, in a room very reminiscent of the Seymour Street Arts Club Lounge. Walking into the intimate space, we arrived to a friendly bar at the back and just a mic set up in the front area of the room. Tickets were limited to 60 a night, so the place was packed out, although it felt like the band was performing just for you. I’d seen Slow play downstairs once, in the late ‘80s when my Hip Type bandmate Tracy and I arrived in velvet outfits we’d just brought back from London.

The evening began with a short intro to the historic club from Aaron Chapman, author of *Liquor, Lust and the Law* followed by an excellent set of boogie-woogie piano from Mike Van Eyes — the perfect lead-up to Slow.

The band emerged from the back and walked through the crowd to the stage, picked up their instruments and began with a playfully muscular medley, taking us back to their days as SISU gigging with Agent Orange at Stalag 13. Snippets of the Yardbirds’ “Think About It,” “We Want Him Crucified” from *Jesus Christ Superstar*, the original *Spiderman* theme, “Miserliou,” “Outer Limits” and Link Wray’s “Black Widow” all ran seamlessly together. Then Tom sauntered on stage and “Bad Man” rolled over the audience like a sonic wave.

Make no mistake: this was no nostalgia act. Slow Mach 2 is all original members and hitting a brand new stride. Tom has grown into that big voice of his and the new songs are some of their best yet; “Asphalt Plain” and “Polaroid Queen,” to name two. Now recording with producer Dave Ogilvie, the band is super-tight, agile, cerebral, powerful and finally together



once again. They broke the circle, but they’re back. Like battle-hardened brothers, Slow realized their strength lies in the whole and that each one of them is indispensable. If the gods of rock are listening, these guys are gonna be huge. Hold your breath.

Back to the show. There was no encore. Slow left the stage the way they arrived, through the audience, to back slaps that told, by the sweatiness of their landing, that they’d put every particle of their energy into the performance. This Vancouver run was clearly the warm-up for their new record and tour-to-come. Lucky us! —*Erica Leiren*

PHARMAKON / JS AURELIUS

APRIL 13 / LEISURE CENTER

Waiting on a street that I don’t frequent. Leisure Center awaits at the front of the lineup. Slowly inching forward. Almost all new faces. Wearing anything, everything with extreme confidence. Moving in. Being told to step forward, up stairs. Saying my name. A hand extends with earplugs. Another with a drink ticket. Another offers to take my coat. A sparse and expensive room. A few racks of otherworldly clothing. A table full of noise relics. JS Aurelius stands at DJ console, in front of shelves of white neon light. Turning knobs, pumping out a motley collection of feedback, speed metal, distorted bass. Trickling in and standing back, the crowd scans each other. Clear trench coats next to torn jeans. Balenciaga shuffles by Nike. A black-shirted camera crew flows around the room. Setting up. Capturing everything. Every angle. Aurelius walks off, leaving the sound going. Then it stops. Full room now. Yang Li, designer and brand, takes the stage. His Li/ve Mas/chine. Occupying new spaces. Bringing worlds together. Removing contexts. “Music is a physical experience,” he says. Bodies crush in. Pharmakon steps out. Wet leather jackets smear against satin. Against mesh. Against flannel. Against well-tailored suits. Only a handful can see the table that sits on stage. The crowd looming overtop, gawking down at a pile of electronics, being tweaked and twisted, emitting a wall of sound. Distortion ripples through the room. My pants tremble against my legs under the torrent. I can feel the noise occupy every nook and cranny between the bodies in the crowd. Taking up space. Filling in. The noise stutters, jolts and falls into an unsteady rhythm. Only a few heads attempt to nod along. Knowing pain is looming just outside the earplugs. Pharmakon shouts, shrieks, bellows out. She seizes the room. Phones fly up over the heads of those in front, straining to catch a glimpse at the source. Their screens offer a glimpse of the action to those behind. More phones fly up, snapping pics of the screens of phones snapping pics of the stage. She is tied to the stage by a microphone cable. Pharmakon dashes into the wall of people. Indiscriminate. Shouldering and shoving. B-lining though. Turning, screaming, tangling legs. Parting seas. The stage is not enough space. Storming through. The front of the audience becomes the back. Back becomes middle. The cable trips up. Everyone is involved. Watching swivelling heads to know where the focus of the room is directed.

She stops, singles out, locks eyes, performs at someone. At anyone. Moves on, further tangling bodies together. Pulling people off their feet with the mile of cable. She storms back to the stage, cuts off the noise. The hiss of silence for a moment. Everyone, all one now, cheer. Then we all spread out again. Back to our worlds. Contexts reinstated. —*Lucas Lund*

WINONA FOREVER (TOUR KICKOFF AND FAREWELL) / BRIDAL PARTY / BB

APRIL 20 / BILTMORE CABARET

“BB puts love first and ain’t afraid to look you in the eye,” reads the Facebook description of BB, the “dark surf rawk” trio who kicked off this triple-billing of BC-based indie rock artists at the Biltmore Cabaret. While they’re at it, they’ll be sure to blow your wig off with some loud guitar crunch too.

Decked out in leopard-print bodysuits, BB hurled an explosive set of fuzz-pop tunes at the audience that were both catchy and loaded with guitar skronk. All of this was coupled with their stage theatrics, which included howling, screaming, synchronized kicking and a variety of up-close rockstar acrobatics (memorable line: “your crotch is on my fretboard”). They’re a thrill to watch, and I admire that they want to make something loud and in-your-face — however, their best moments came when they let their melodies and vocal harmonies soar amidst all the shredding.

Next up was Bridal Party, an indie-pop band from Victoria who specialize in smooth textures, reverb-laden guitar, sky blue keyboards and lyrics about casual sex. It’s bright, breezy and enjoyable, and they have a strong knack for melody too. Sometimes the band got too smooth for their own good, but the vocal stylings of singer Suzannah Raudaschl kept things interesting. She can play it straight just fine, but she stood out the most when her voice swirled into a Kate Bush-like upper range. Here she cooed, crooned, and swayed through the music, effectively pulling more emotion out of it and piercing through its complacent smoothness. It added some excitement and originality to the music, and it would be great to see her and the rest of the band develop their styles together.

Headliners Winona Forever were easily the stars of the night, having

packed the venue and getting the room to dance and cheer to songs with titles like “shrek ~ chic.” After seeing them perform at an all-ages venue three years ago — the Facebook event page for that show described them as “basically One Direction” — I’m happy to announce that they’ve grown into an adept, confident indie-rock outfit. Their songs are catchy, witty and fun, and judging by the quality of their most recent singles, “~ keep cool ~” and “Heads or Tails,” they only seem to be getting better.

“Heads or Tails” in particular stood out as a highlight because it showed a progression of their sound: soulful and focused, rather than knotty or irony-ridden. Performing it live, vocalist Ben Robertson revealed himself to be a great romantic too: his sighed vocals against the soft rock backing behind him reminded me of the twisted ballads of Pavement’s *Brighten the Corners*, had they been updated for the Mac DeMarco generation.

Discorder’s review of Winona Forever’s 2016 release *this is fine* described them as a band with “a lot of potential,” and I personally think they have yet to reach that peak — they still need to refine their ideas and focus their guitar-pop sprawls. But judging by their confident stage presence and growing catalogue of great songs, I’m confident that they can reach that peak as their songwriting grows and matures. —*Joshua Azizi*

HOLY HUM / HELLO BLUE ROSES

APRIL 21 / YORK THEATRE

Part three of *Soft Cedar*, an ‘unconventional’ series of concerts organized by The Cultch, was Holy Hum and Hello Blue Roses at the historic York Theatre.

The show started with a special solo set of Hello Blue Roses, performed by Sydney Hermant. While I loved their new release, *Trade Winds*, the show did not do the album — or Hermant — justice. Crushed forward on the stage by a red velvet curtain, Hermant’s voice warbled, and it gave the impression she was nervous about her new songs. During the few moments that Hermant seemed comfortable, it was breathtaking. Hermant’s nerves cleared when she played her flute, an instrument that, from an audience perspective, felt like an extension of her body. Unfortunately, looping it was an issue — the rhythms never lined up, melding together into unintentional dissonance. Hermant didn’t have the support she seemingly needed.

Holy Hum was in stark contrast. Full bodied and precise in their sound, the six-piece band headed by Andrew Lee took the stage with a quite determination. The show started with a pinpoint of aqua marine on the giant screen at the back of the stage. Slowly it expanded, growing into waves, casting the band as silhouettes. This projected art, which transformed into cities and forests, kept the set moving. He only spoke once during the set to say that the album, *All Of My Bodies*, was a personal project for him — reconciling the loss of father — and that it was weird and wonderful that it brought in a full house.

His music was made up of multi-layered strings, driving rhythms, myriad synths, piercing guitars and earnest vocals. Each element would’ve been enjoyable on their own, but the sound of them all melding together made a true piece of art. My favourite part was the looped background vocals that made a beat for one of the songs. At first it seemed like Tegan Wahlgren was performing to a metronome, but then moved off sync, responding to her own voice to create the base of the song.

Hello Blue Roses and Holy Hum both performed from the heart, in each their own ways. Yet both sets were played with love to the people in the red plush chairs in the theatre before them. —*Esmée Colbourne*

!!!

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

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

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PEACH KELLI POP

Which Witch

(Mint Records)

21 / 04 / 2018

Although Peach Kelli Pop's Allie Hanlon started the band in Ottawa, Hanlon's sound fits right into the Los Angeles surf rock scene. It is no wonder then, that two of her albums, *Peach Kelli Pop II* and *III*, were released on Burger Records, alongside bands like The Aquadolls and Summer Twins. Hanlon's newest EP, *Which Witch* was released on April 21 by Vancouver's Mint Records.

The EP is short n' sweet, with six tracks that are each roughly one minute long. For such a short EP however, *Which Witch* packs just as much, if not more, punch than Peach Kelli Pop's previous albums. While Hanlon's earlier work holds a sweetness and almost carefree attitude, *Which Witch* departs from some of the lo-fi, fuzzy vocal quality of earlier tracks like "Dreamphone," but maintains a blend of surf rock rhythms and jangle pop melodies.

The EP's opener, "Pitch Black," already takes a more minor-key approach compared to the more peppy sounds of Hanlon's past releases. "Los Angeles," probably my favourite track on the EP, keeps a fast tempo initially, but slides into something more slowed down. Even as Hanlon's voice grows more melodic and soothing, her guitars maintain the same kind of crunch, much akin to the soft / rough combination in artists like Mitski. "You can do whatever you want / But you're all alone," Hanlon sings in this bittersweet track, presumably about the often alienating nature of Los Angeles, her current home.

Vocals are more at the forefront in *Which Witch*, especially in the last track, "Drug Store's Symbol of Happiness." With a hauntingly sweet melody, Hanlon sings, "I no longer needed the pills that I take / My spirit was free, my mind was clear / I could finally see myself in the mirror," in a more explicitly self-reflective track than her previous work.

At first glance, *Which Witch* could appear all too similar to Best Coast's early albums, or to bands like Cherry Glazerr which populate much of the southern California music scene. But perhaps it's because Hanlon is a L.A. transplant, with roots lying elsewhere, that she can surpass the hundreds of songs about the beach, surf culture and exclusively Californian content. Hanlon acknowledges her status as an outsider, and embraces it in this seemingly simple, but subtly bewitching EP. —Alex Smyth



THE SUBMISSIVES

Pining for a Boy

(Egg Paper)

17 / 04 / 2018

An off-beat, off-kilter and generally unsettling vibe blankets The Submissives' new record, *Pining for a Boy*. Using comparisons to electroshock therapy and cancerous growths to describe having a crush, it's just a sliver short of being a sickly sweet homage to love.

As such, it's hard to listen to the record and take it as anything less than tongue-in-cheek. The influence here from The Shags is impossible to miss — doubled, out-of-key vocals are at the heart of every track, and the split-second misses on the drums and guitar feel like a tribute to the creepy childlike style that was once sparingly found in '90s indie.

Still, The Submissives maintain an edge of their own. "I'm Obsessed" balances an eerie string section with a groovy guitar riff that keeps the track enjoyable without losing the attitude that makes *Pining for a Boy* unique. A few songs later, "Is It What You Wanted?" captures a similar mood. The strings are gone and, instead, the song revolves around a minimalist arrangement of backup vocals and a clean, playful riff that sticks in your head.

The band's wit, in part, lies in making a mockery of the expectations usually, and historically, thrust on women. This is music for people who laugh at the prettiness and frills often associated with traditional Western femininity. It might strike a chord, so to speak, with those who are sick of hearing overproduced sounds and eerily perfect vocals in indie and alternative music. By keeping the instrumentation sloppy but somehow harmonious, the lead singer's saccharine, half-asleep tone is charming despite being a jab at conformity and, surely, the expectations of many of its listeners.

You can pick it apart as a statement without trying too hard, and I think that's a good thing, but when it comes down to it, *Pining for a Boy* is fun to listen to. It's the kind of album you can both think about and sway along to. It's not for parties, it's not for socializing, and I wouldn't say it's for everybody. But if it *is* for you — if you dig that weird, chilling form of expression that you can only find in bands like The Submissives — then you are in for a real treat. —Alyssa Laube



BRASS

For Everyone

(Self-Released)

07 / 04 / 2018

BRASS, Vancouver's rowdy sweethearts, bring punk to the people by softening traditional aggression with care-free self awareness. Yet beneath this nonchalant energy, BRASS retains a dark, self-reflective edge. Their debut album, *No Soap Radio*, explored issues like drug abuse and mental health with punchy riffs and catchy melodies. BRASS' lighthearted vibe makes you forget that you are screaming along to lyrics like "everything is not fine." The band's most recent release, *For Everyone*, follows suit, but chooses to dive deeper and continues to turn expectations of punk upside-down.

For Everyone immediately presents itself as the older, more mature cousin of *No Soap Radio*, as crying metallic guitar tones and twinkling ivory keys act as a prelude to the chaos. The melodies of opening track "Coral" are melancholic, nostalgic and hopeful all at once. The guitar, both driving and emotional, brings to mind the ballads of '80s metal. While this particular tone doesn't return, this may be a sign that BRASS is beginning to experiment with their sound in creative ways through incorporating elements from different genres.

But BRASS soon returns to the basics. The third track, "Set Ur Phasers 2 Gun" is brimming with catchy riffs and mosh-friendly drum beats. However, under the fun melodies are serious themes around mental illness. Lyrics like "I'll be just fine / But in my mind I can't stop counting," will likely strike a note with any listener struggling with anxiety or addiction. While the subject matter is heavy, the playful instrumentals carry much of the weight, making "Set Ur Phasers 2 Gun" an unexpectedly rowdy track.

BRASS gets even more socially charged on "Imminent." "We're not listening to them," bellows Devon Motz between sludgy riffs, urging the listener to pay attention to the suffering of the oppressed. The band throws in a metal inspired breakdown and ends the track with Motz's intermittent screams. The vocals are the perfect match for one of the hardest tracks on the album — both lyrically and musically. BRASS even brings back the piano keys for added dramatic effect.

Unlike *No Soap Radio*, *For Everyone* feels more like an album with a purpose. This is in-part due to a willingness to experiment. For example, both the piano and violin recur throughout the album. These sprinklings of untraditional punk instruments add an edge of refinement and cohesion to *For Everyone*. Overall, the album suggests BRASS' penchant for subverting musical expectations is only growing deeper. —Bridget Gallagher



KILLY

Surrender Your Soul

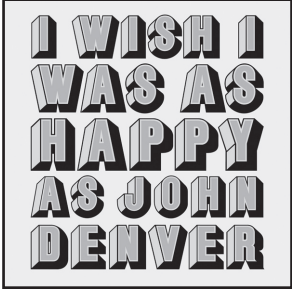
(Secret Sound Club)

06 / 03 / 2018

Haunting and ambitious; *Surrender Your Soul*, the 11-track project from Victoria-raised rapper, KILLY, marks his distinctive role in Canadian hip hop as an experimental and deeply personal musician. Chronicling his ascent to fame, this melancholy EP is autobiographical in nature. Throughout, he explores personal experiences and his identity as an emerging artist in a genre and music scene marked by fluidity and

volatility in the age of digital accessibility. KILLY's dynamic and severe vocals, distinguish him from his contemporaries. Fluid in tone and rhythm, yet marked by a distinct coarseness, his uncut voice is layered with autotune and digital manipulation — a vocal style cognizant of Travis Scott. Despite these similarities, however, KILLY's flow remains distinctly his own.

Each song is guided by melodic and authentic, yet harsh, multi-layered tracks. It is exemplary production and illustrates an artistic style which works holistically, each element operating in accordance with one another, but still individually controlling certain aspects of the songs. Multi-dimensional, bass-heavy tracks such as "Doomsday" and "Kilimanjaro" layer heavily refined, but rough vocals, with a beat that is at once both stripped-back and overwhelming, creating songs that occupy the divided space of sonic juxtaposition. A cohesive EP, building on the success of singles like "No Romance," *Surrender Your Soul* is a deep personal exploration of KILLY's experiences as an artist "searchin' for his purpose." —Pernilla Jonsson



VOLUNTEERS

I Wish I Was As Happy As John Denver

(Barn Records)

03 / 05 / 2018

Volunteers' barroom brand of music trundles along like a savvy drunk, deftly swerving through a crowd. Swaying along with a meandering momentum that speeds and slows, weaving between classic country and garage rock, but always with a vintage southern groove.

The band consists of Brad Felotick on bass and vocals, Dave McMartin on guitar, John McMartin on drums, Fraser With on guitar and pedal steel, and Craig Pettman on guitar, keys, harmonica and vocals. They recorded their new album *I Wish I Was As Happy As John Denver* with Andrew Wilkinson of Big Cat Recordings.

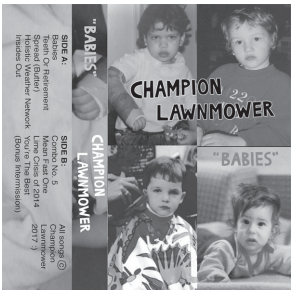
The sound of this new release marks a notable progression along the same dusty path as past efforts. Out digitally via Barn Records since March 3 with a vinyl release show planned for June 2 at the Lido in Vancouver, *I Wish I Was As Happy As John Denver* marries a gritty, live off the floor sound with brighter, cleaner production. It's sort of like the aural equivalent to someone smacking the side of an old TV to make the picture less fuzzy.

The album kicks off with "Slough Road," an introductory mix of dreamy, jangly guitars ringing over a soft, slow-rolling floor tom beat. The sedated soundscape lulls you in, like a sweet scent leading you out of the sun, through a door, up to a stage, and straight into the chugging, shimmy-shake rhythm of album standout, "Dollar Bill."

The sharp, sliding twang of pedal steel, ringing organ notes and swooning background harmonies (featuring Jamie Elliott and Hannah Walker of Twin Bandit), all build upon the band's sonic foundation to create a new depth that is characteristic of the album as a whole.

There is a new patience as well. Tracks like the plodding "Pass My Time" and the keyboard-driven "I Don't Mind" hint at a more seasoned approach. And songs like "Ten In The Sky," with it's acoustic backbone and floating tempo, or the serene blue lilt of "Jealous Kind," show the impressive range that Volunteers find on this record as they explore their sound.

Of course, that range still includes tunes like "Don't Get Me Down," that sprints over a driving bass and backbeat from the first strum to the last. And "Come On Through," which encompasses that familiar, rolling, Western tinge. But overall, there is a little less distortion and a little more texture (shout out to whoever is playing the guiro on "Mother Nature's Blues" and the piano on "Open Hearted Strangers"). All this provides the listener with a dynamic musical experience in a cohesive collection of well crafted jams. —Dylan Toigo



CHAMPION LAWNMOWER

Babies

(Self-Released)

12 / 12 / 2017

December brought us the breakout work from Vancouver-based four-piece, Champion Lawnmower. As the band's debut album, *Babies* efficiently establishes Champion Lawnmower's punkish, contemplative sound.

The album's intro track, "Babies," utilizes the unconventional narrative

shtick of offering its listener a wealth of vaguely questionable life advice. Champion Lawnmower uses the tight instrumental backing as a vessel to cajole listeners to “tell your grandmother to fuck off,” as well as presenting the ever-appealing option to “never finish what you’ve started.” Moving through the album, “Spread (Butter)” highlights the often-overlooked strength in a simple yet creative and unpredictable rhyme scheme. The entertaining lyrics pair beautifully with a repetitive and low key musical line that knows when to claim the listener’s attention and when to let the vocals carry the song. Champion Lawnmower kicks it up a notch for the foreboding, “Holistic Weather Network.” This song channels power through its drum line, which matches the new, slightly unsettling, edge of the vocals.

“Insides Out” eases you into *Babies*’ B-side with a slow build. The suddenly tentative vocals weave through a confident, cymbal heavy arrangement, creating the album’s first track that rests its focus on instrumentation. In comparison, “Lime Crisis of 2014” sees Champion Lawnmower stepping out of their usual sarcastic tone to build a narrative, albeit one that is still witty and satirical. The album’s penultimate track, this three-minute public service warning about the imminent rise in lime prices is a beautiful example of Champion Lawnmower’s niche talent for making endearing music. *Babies* outro, “You’re The Best,” finishes the album with enthusiasm and an ear-catching guitar line sure to worm its way into your musical rotation.

Champion Lawnmower’s *Babies* sets itself apart with its carefree charm and well-honed creative edge. The album’s unusual, and often nonsensical, topics and storytelling makes for a striking collection of songs and a thoroughly refreshing listen. —*Indigo Smart*

FILM



BLOOD
(Web-Series)
24 / 02 / 2018

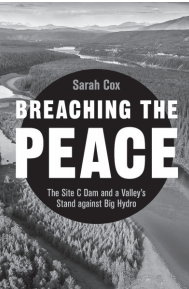
My first and most abiding impression of this webseries is that, if you like *Girls*, you’ll like *Blood*, but you don’t have to like *Girls* to find *Blood* entertaining. Having thanked my stars for capitalization and italics, I’ll try to unpack that.

The series concerns three characters, Sam (writer Sam Shier), Nina (Nina Kiri, who you may recognise as Alma in *The Handmaid’s Tale*) and Tom (Tom James), embarking on a night out. Sam and Nina are distant acquaintances who have a mutual friend, Tom, and meet up for a night on the town despite Sam’s concerns that their lack of previous interaction might make things awkward. This is an accurate although not all-encompassing prediction, with every episode building to at least one vivid art-cringe punchline. It is also worth noting, the title and theme *do not* convey this, with bold red letters, creepy, bubbling instrumentation and distant, harmonized vocals that would better suit a student version of *True Detective*.

Blood is set in Toronto, with references to King West and OCAD, although it fits just about the majority of post-mumblecore arts quasi-communities across the continent, with the appropriate nostalgic touchstones (“All ‘90s R&B, like, that’s what I *do*”) and screwball projects (“it’s a queer re-imagining of *Winnie the Pooh* — it’s semi-autobiographical”). This is where the *Girls* comparison comes out in force, with a lot of easy but effective young-artist jokes about sexual freedom-as-awkwardness and personal independence-as-irresponsibility. The other touchstone of the series is queer humor, with energetically gay Tom motormouthing his way through several attempted hookups. The third episode of the series emphasizes both comic veins, by bringing the characters to an artsy LGBTQAA party.

With four episodes cumulatively constituting about twenty minutes (plus a three-minute bonus feature, which contributes little) *Blood* doesn’t overstay its welcome. Each episode, save perhaps the last, has the wherewithal to end on a good joke, and the character humor keeps pace throughout. James’ delivery wavers between dynamic and obnoxious for most of his screen time, but Shier’s lackadaisical contralto appreciates in appeal the longer she’s onscreen, and Kiri provides a consistent foil to both by emphasising her character’s moments of wide-eyed panic and insecurity. *Girls* often came off as sociopathic while aiming for quirky, and while *Blood*’s characters have a tangential relationship with adulthood, they have the empathy to keep the joke from becoming cruel. —*Jake Clark*

BOOK



Sarah Cox
BREACHING THE PEACE:
The Site C Dam and a Valley’s Stand against Big Hydro
(On Point Press / UBC Press)
2018

Breaching *The Peace* is not a comfortable read. It’s not a happy read. But, it’s a necessary read for all British Columbians and Canadians, for whom the environment should be a dominant election issue. This book by Victoria-based journalist, Sarah Cox, is a comprehensive timeline of the highly controversial Site C Dam project that has been met with resistance from Treaty 8 First Nations, farmers in the Peace Valley, and environmental activists around the world. Described as a modern-day David and Goliath battle, *Breaching The Peace* investigates the somewhat suspicious, behind-closed-doors tale of how BC Hydro secured approval for Site C, and the lengths they have gone to intimidate and suppress resistance efforts.

At the centre of this book is Arlene and Ken Boon, who had a large section of their land expropriated. They became tenants in their own family home, their land now managed by BC Hydro, in an arrangement that seems more like bullying than politics. While *Breaching The Peace* introduces several key figures in the fight against Site C Dam — West Moberly Chief Roland Willson and fellow Indigenous leaders and elders — the Boons are the grounding anchor and case-study in Cox’s investigation. They have incredible will and determination to defeat the Site C Dam project, they are literally fighting for their lives.

This book is especially timely, as it coincides with other provincial and national debates around Indigenous consent and the ongoing colonialism manifest in large-scale industry development projects that alter Canada’s landscape. There is a section of the book that mentions the opposition to the Kinder Morgan pipeline expansion, the protests on Burnaby Mountain, the media attention that issue has gotten, and the bitterness of Peace Valley residents who feel that Site C isn’t as strong a priority to coastal communities, where BC’s population is more dense. This is a very real, very difficult observation.

Over the last several months in particular, Kinder Morgan’s questioning of the pipeline expansion in the face of Indigenous-led opposition — well-documented by major media organizations based in Vancouver — has proven the power of community organizing and resistance. Site C has had just as much opposition, perhaps even more when you consider the decades of strategic organizing that residents have done to fight off the dam, and yet, it is barely a headline issue these days. It’s debatable which project will have the most devastating longterm environmental impact. Opposition to the Kinder Morgan expansion is based on well-researched speculation— that a pipeline might burst, that the inlet might become polluted beyond clean-up, that marine life will be impacted by an increase of tanker traffic — but the flooding of the Peace Valley, the destruction of sacred Indigenous land, the displacement of sensitive species of wildlife, the irreversible pollution of what was once British Columbia’s most fertile farming land, is a sure thing. Site C is happening, right now. And John Horgan’s provincial NDP government that made the reassessment of Site C an election promise, has washed their hands of it.

If this pisses you off, read *Breaching The Peace*. Share this book with your friends and family. Arm yourself and your community with the history of the Peace Valley and Site C Dam opposition, the ongoing colonial violence, and demand more from your government and your media.—*Brit Bachmann*

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EVERYONE DESERVES TO ROCK

Girls Rock Camp Vancouver

words by Jean Sadler

illustrations by Alejandra Sanmaniego

photo by Javiera Bassi de la Barrera

IT'S NO SECRET THAT THE MUSIC INDUSTRY REMAINS A BOYS CLUB. This reality is perpetuated by privilege — who gets the chance to play instruments, who is imbued with the confidence to learn to play them, and who is encouraged to form bands at young ages? Though boys are more likely to have access to music, organizations like Girls Rock Camp are working to change this trope.

Girls Rock Camp is a non-profit, community organization that runs summer camps and after-school programs in an effort to raise girls, trans and non-binary youth's self esteem through exposure to music. In Vancouver, summer camps are one week long. Campers each learn to play an instrument of their choosing, form a band, write songs together, and then perform to a public audience. In the past, finale showcases have taken place at the legendary Rio Theatre, and are broadcast live on CiTR 101.9FM.

Dusty Exner has been an organizer with Girls Rock Camp Vancouver for two years. Like many people involved with the camp, she is a longtime musician in Vancouver. She found GRCV at a moment when she needed a way to access local community.

"At that time, I was really looking for something to put my energy into because I had been playing in a band and my band broke up, and I was like, 'that GRC is like a feminist organization that has to do with music, right?' Being a female

musician, it's kind of a no-brainer. But I also like that it's really community oriented. It's about building capacity and building community in Vancouver," explains Dusty.

Thinking back over her experiences with GRCV, Dusty recalls one camper whose journey proved to Dusty how important early empowerment is — especially for young girls, trans and non binary youth:

"One year we had an 8 or 9-year-old girl at camp who was really, really quiet and introverted, and every day she wore

mandate continues by stating, "We provide resources and space for community building to our membership in order to build a strong movement for collective liberation," giving the impression that Girls Rock Camp isn't just a training platform, but the foundation for a way of life.

In Vancouver, Dusty points out that the camps and after-school programs are "more workshop-based. So, [topics] like stage moves, or how to rap." GRCV also works with the Urban Native Youth Association (UNYA). "We run a drop-in

jam that's actually open to boys as well, because Indigenous male youth are one of the most underserved sections of the community — that's really an area where we have expanded our mandate to include boys and male volunteers," says Dusty. In addition to these after-school programs, GRCV has just recently started a radio show on CFRO 100.5FM, Vancouver Co-op Radio that airs every other Monday night at 7PM.

GRVC is proud to operate under an anti-oppression framework. Dusty says, "We want to include anyone who identifies as female, as well as trans and non-binary youth. It's also really important to us to raise up the voices of people of colour, and do rock camp in a culturally sensitive way." GRCV is constantly working on improving their own understanding of music history, which means being aware of cultural appropriation in certain

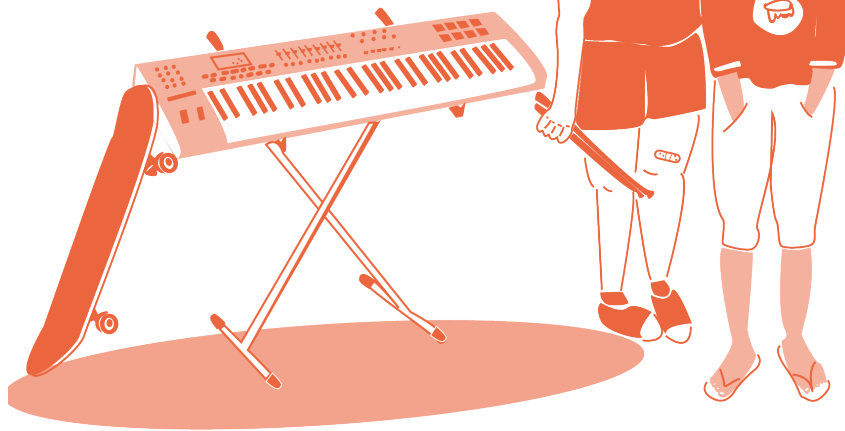
genres, and sharing that knowledge with campers as they explore their interests: "It's whatever the kids want to do. It's called Rock Camp, but it's pretty much just modern music." The bands formed at camp have represented rap, pop, folk, punk and plenty that have defied genre designation.

In a time of growth and development for Girls Rock Camp Vancouver, one thing stays constant — their passion and belief that music is the strongest tool of youth empowerment.

To learn more about Girls Rock Camp Vancouver, visit girlsrockcampvancouver.ca. If you are interested in getting involved, GRCV is always looking for volunteers to help facilitate camps and programming. People with the desire and financial means to help support the camp are encouraged to visit the Girls Rock Camp Vancouver website to donate one-time, or set up monthly donations. Email info@girlsrockcampvancouver.ca for more info.



"IT'S WHATEVER THE KIDS WANT TO DO."



this big huge sweater [...] I would go up to her and say, 'Hi, how are you?' and she would give this sort of frightened look. And then at the showcase, she rocked out so hard. She was singing and her lyrics were so powerful."

Dusty continues, "After the camp, we got an email from her mom thanking us so much because she said that her daughter had been going through [...] really intense body issues. She had so much fun at camp that she told her mom she wanted to keep playing guitar and come back next year."

And this is the type of feedback that keeps Dusty and other organizers motivated, despite challenges with finding space, volunteer burnout and fundraising. "It's really important that we are starting young with these girls and teaching them about healthy self-esteem," she explains. It is worth mentioning, many organizers and volunteers are former campers themselves.

GRVC is just one chapter in the Girls Rock Camp Alliance, sharing the slogan, "Joy is a revolutionary force." They are not just about the arts, but also identify as a group of "social justice organizations." Their

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"Girls Rock Camp Vancouver"



and seems central to Jo Passed's success. "Make your own deadlines [...] That's the trick really — structuring yourself when you're recording DIY," he says, joking that that's his only piece of advice for people. So what does structure look like? "Don't go down the hole of just cycling through a browser of all these different sounds on your synth thing, and then there goes the three hours you had to work on your tune."

Their *Prime* is emphatically a rock record, filled with crunching guitar riffs, blaring feedback and crashing cymbals all carefully placed in spacious mixes. The details — layered guitars on "MDM," a nifty time signature change on "Glass" — speak to a skillset that makes Jo Passed a cut above typical garage rock. They're bold sounds bashed out by a hand capable of great delicacy. For comparison, just listen to the gorgeously slow "No, Joy (I'm Not Real, Girl)" from 2016's *Out* EP. Spending time with these tracks, you can hear nods to Jo's recording influences like Deerhoof, Steve Albini, David Fridmann and Alicia Bognanno of Bully.

The record evolved from a discontinuous recording process, which was an exercise in DIY, a style of recording Jo loves. Recorded with a patchwork of personnel, equipment and spaces both at home and at KW Studios, Jo relates just how complicated it is to finish an album. "I've lived in studio rooms for like eight years or something, building my room into this intense laboratory with foam on the wall and guitar

hooks and monitors and gear, thinking that somehow that would inspire creativity."

Instead he's sought to separate spaces, reverting his home setup to a simple two-channel audio interface, and saving the studio gear and space for the loud and live components. Reflecting on the outcome, Jo says the record sounds disjointed, but sees it as a profound truth rather than a detriment — life in Vancouver is the same way.

The content of *Their Prime* was very much informed by Vancouver: place, space and identity as major themes. The lyrics and videos for singles "MDM," "Glass" and "Millennial Trash Blues" reveal the Jo Passed worldview — it's sardonic, postmodern, but not post-hope.

It balances a frustration at the current state of the world with a pensive appreciation for the good things in life. The songs feel like great exhales of built-up tension.

One of those good things is playing music in the local community, which Jo is very involved in, working at venues, hosting recording workshops and serving as soundperson at gigs. When the opportunity came up to have their record release show at Red Gate's final weekend in May, there was no way they'd have missed it.

In a 2010 interview with *The Georgia Straight* Jo mentioned a curse that seemed to follow him. I ask him about its current status and he brightens up, "Oh man, I thought about that actually, recently. It must have lifted with the Sub Pop and Royal Mountain signings," he laughs. "Either it was the curse or my idiotic youth and I've learned from my mistakes... maybe. We'll see."

Their *Prime* will be available May 25 through Sub Pop and Royal Mountain Records. A record release show with supporting acts Little Sprout and DUMB will take place at Red Gate Arts Society at 855 East Hastings Street the same day. Follow Jo Passed on social media for upcoming tour dates and visit jopassed.bandcamp.com for previous releases.

numerous local albums. His current project is Jo Passed, with a lineup featuring guitarist Bella Bébé, drummer Mac Lawrie, and bassist Megan-Magdalena Bourne. After a single and two EPs, Jo Passed has captured the attention of Seattle's venerable Sub Pop Records to release their debut LP, *Their Prime*. In Canada, the record will be released through Toronto's Royal Mountain Records.

As we carry on talking about technology, commercialism, and what it means to play noisy guitar rock — "dumb adolescent guitar stuff" he quips — in the age of synthesizers, the story of the Sub Pop signing comes up. "I met someone from Sub Pop at a show, and then pretty early on in the process of the record I was sending, just, rough mixes 'cause they said, 'we'd love to hear it as it's being recorded.'" I ask him if it was intimidating to send songs off to a label, and without hesitation he replies, "totally."

It's no secret that the creative integrity of the artist is at stake in the shadow of commercial success, but it turns out there was even less feedback than Jo thought there would be. "I was prepared for some things to happen, like maybe we should change the track order or cut this song, and that didn't really happen." My impression of the role of a major record label from our discussion is that they open doors — for promotion, distribution and connections — but you still need to walk through on your own, good record in hand.

If anything, the pressure turned into a boon for the creative process by providing a finish line. The importance of structure proved a recurring theme in our discussion,



words by Dylan Joyce
photos by Alistair Henning

“YOUTUBE COMMENTERS [...] I DON'T KNOW ANYONE THAT DOES THAT.”

I'm sitting across from Jo Passed's Joseph (Jo) Hirabayashi, and our conversation has swerved sharply from the art of songwriting and pastiche in modern music to the absurdity of the online comments on his music videos. "Oh it's great," he says with a laugh.

Jo is a veteran of Vancouver's music scene, with past projects including SSRIs, Spring and recording credits on



HAVE YOU BEEN FOLLOWING THE CONSTRUCTION OF RIZE'S THE INDEPENDENT AT THE INTERSECTION OF BROADWAY AND

KINGSWAY? Depending on what area of town you live and work in, it's difficult to miss. But what you may not have noticed is a screen facing the street on the western side of Kingsway Avenue. Over the next 5 years, that screen will be programmed by grunt gallery, an artist-run centre with ties to the community spanning 30+ years.

grunt has been in the news recently. Their Program Director, Glenn Alteen, won a 2018 Governor-General's Award in Visual and Media Arts for Outstanding Contribution. The gallery is more than just an exhibition space — they house a video and print archive, they host *Spark: Fireside Artist Talks* with the Native Education College, and they have been working to save the historic Blue Cabin as an artist residency. A quick look at their programming proves that grunt is all about forming relationships, and the Mount Pleasant urban screen is no different. *Discorder* met with Glenn and grunt's Screen Coordinator, Kate Barry to discuss how this ambitious new screen project came to be.

Public art consultant, Maureen Smith, approached grunt about taking on the project independently, and they accepted after Western Front and VIVO Media Arts Centre declined participation in the project. As Kate says, "We saw it as a way of being able to support new technologies on the screen — digital media, interactive arts — and we saw it as an opportunity to have the community reflected back in Mount Pleasant."

Indeed, this screen may prove to be the only familiar feature on The Independent, a development that has been in the works since RIZE's purchase of the land in January 2005. Its scale and design, which has long been considered a symbol of developer-driven gentrification, stands out in the otherwise modest retail / residential neighbourhood. Many arts organizations and businesses — some of which have been priced out or no longer exist — had spoken out against its approval, grunt included. Glenn stands behind his initial opposition to the development: "I think it was important to do that at the time, but then the City made a decision that was completely against what most people were saying. So, what do you do?" Kate affirms, "[grunt's] still here and we still want the community; we want representation of the community through the public art."

Glenn says, "Of course the RIZE connection is going to be an [issue] in the beginning, but I don't think it will define the project in any way, shape or form, and I don't think it needs to. [...] You've got to put it into perspective, otherwise [you] just get booted out of the neighbourhood."

Glenn speaks from experience, having seen other organizations leave Mount Pleasant, in part, to avoid challenging or negotiating with real estate developers. But grunt, which has a history of making deals — they secured their current location in the mid '90s through a marketing exchange with a realtor — sees cooperation with developers as a means of survival. "If we didn't think [about these topics] differently, we would have gotten kicked out of the neighbourhood 20 years ago," Glenn explains. On the issue of gentrification and displacement, he gets frustrated at the hostility shown towards developers, "when really it's about the politicians — what they let happen and what they don't let happen."

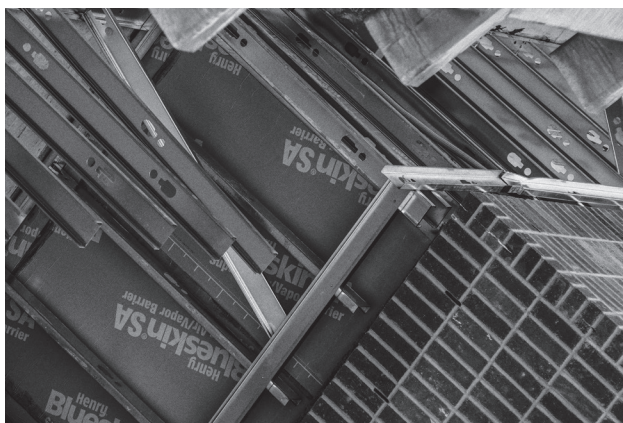
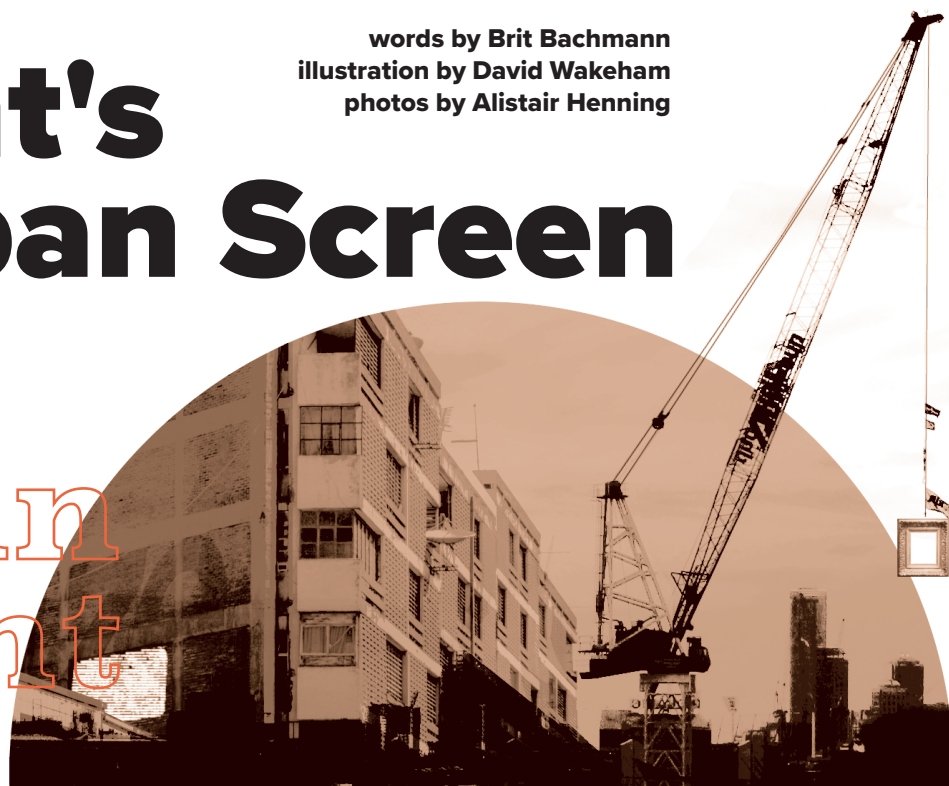
Kate, who is also on the curatorial committee that will determine the content on screen, points out that the screen itself can become a slate for these discussions. grunt is soliciting responses from new and established artists in the community through the production of work and the reworking of old archives. "We are looking for those marginalized voices and those artists who have been erased. Those are the types of stories and artworks we are interested in, and that we want represented on the screen," she says.

The first program will respond to the theme, *Place*, and

grunt's Urban Screen

In Plain Sight

words by Brit Bachmann
illustration by David Wakeham
photos by Alistair Henning



Pleasant residents and workers to share their individual perspectives on the neighbourhood. It will be a litmus test to gauge how people feel about change.

Real estate development isn't the only way the neighbourhood has visibly changed over the last few years. Vancouver Mural Festival, now in its third year, descended upon Mount Pleasant with mixed reviews. Glenn comments, "The problem with [organizations] like [Vancouver Mural Festival] isn't that they're doing murals, but that the murals have no connection to this neighbourhood at all." Although, he admits that VFM conducted more community consultation for last year's festival than for their inaugural one.

That community disconnect, common for inexperienced organizers, is a misstep that grunt hopes to avoid with their urban screen, having been in the neighbourhood since its founding in 1984. They are also in communication with screen projects in Melbourne and New York. If any organization can transform a patch on the exterior of The Independent into a community beacon, it's grunt gallery.

But still, the urban screen is an experiment, and neither Glenn nor Kate pretend to know the outcome. Glenn concludes, "Politically, it maybe seems a little crazy, but judge us on what we do with it."



will feature an original short by stop motion director, Amanda Strong. There will be a call for submissions for additional short films, video art and interactive digital media open to artists and community organizers. Every person whose work is screened will receive an artist fee based on CARFAC and IMAA rates, something that Kate emphasizes: "We know that we can distribute the wealth. [...] We recognize that there's been a terrible push-out [due to unaffordability], but at the same time, we're hoping to bring some economy back to local artists through this screen."

g grunt has tapped EastVan Digital Stories to help with the production of new works. Multimedia artists Lorna Boschman and Sebnem Ozpeta are leading workshops on digital storytelling that are free and open to the public. The shorts produced at those workshops can be submitted to the screen curatorial committee, and can also stream on EastVan Digital Stories' website. As for interactive storytelling, grunt will be using Creative BC's Interactive Fund to create some camera and live texting components.

The strategic commissioning of works, the video workshops, the consultations with other organizations and artists — all of it is about finding new ways to get Mount

The Mount Pleasant urban screen will launch in July 2018. Follow grunt's social media for a call-for-submissions. If you would like to attend a digital storytelling workshop with Lorna Boschman and Sebnem Ozpeta, email lorna@digitalstories.ca to RSVP. Upcoming dates are May 6, May 13, May 20 and June 10.



gaba

easy just we drug up to hex out preservations

of fronts gone conjured or in the conjuring

toward our negligent destruction so delicious

milligramming gaba like so

the threat of self-perjury looming many ways transparent

when i lean close made out are the discrete frequencies

of the audition tape in ur mind

awaiting exceptional review tho always

few stars from ur social gods boo hoo

oh well their awful stars like their frail shot horoscopes

oh well their faded mood rings like their vacant conjecture

charmed u witness every gesture orbit half speed

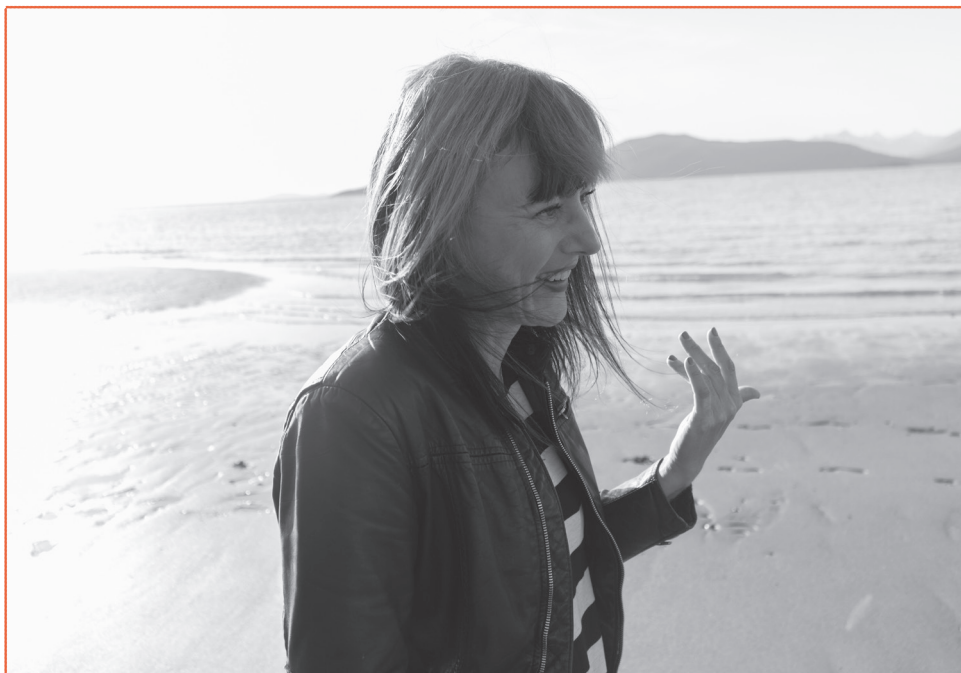
chasing emblems of ur postured erasure

under starlight tho u learn they do not bless the non-blessed

they do not guess ur hesitations nor memorize ur door codes

leave now or cut and run

who fails u? who makes u the martyr? who asks u to be so unshakable?



ON THE AIR

SAMSQUANCH'S HIDE-AWAY

words by Sarah Wang // illustrations by Lua Presidio

photos by Erin Fleming

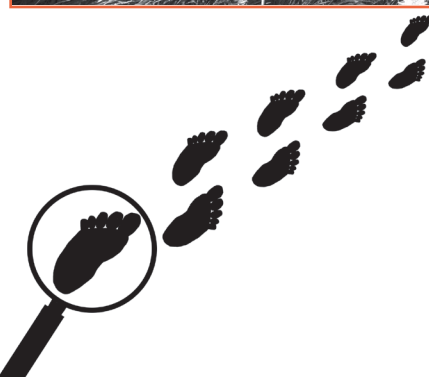


Anita Bee, host of *Samsquanch's Hide-away* on CiTR 101.9FM, inherited her timeslot around 2003, having previously shared it with another show. The name, *Samsquanch's Hide-away*, was inspired by *Trailer Park Boys* (specifically, an incident involving the character Bubbles and the sighting of a large furry creature most people refer to as a Sasquatch). For a long time Anita played all Canadian music, but, as of late, she has allowed herself some freedom with that. Her show playlists focus on indie and punk rock, both current and older, though you will also hear the occasional track by Cadence Weapon, the Righteous Brothers or Bruce Springsteen.

Anita just read Springsteen's autobiography, *Born to Run*, and loved it. "He writes very poetically," she says. "It's not in the

genre of CiTR, but I've listened to so much indie rock, punk rock, I've [gone] full circle; now I'm listening to like, Bruce Springsteen, and I love Tom Petty - he's my favourite." Some of her top all-time albums are the Pixies' *Bossanova*, *We Were Dead Before the Ship Even Sank* and *The Lonesome Crowded West* by Modest Mouse, and Wolf Parade's *Apologies to the Queen Mary*. She's been into the newest album by A Tribe Called Quest, too. Among local bands, Anita is a fan of Fashionism, The Evaporators, Slow Learners, Brutal Poodle and Viewmaster. The latter three all include Vancouver musician John Johnston - "he's really amazing."

Anita splits her time between Vancouver, where she teaches grades 9 and 10 Social Studies, and the Windsor-Detroit area, where she grew up. "I bought a house [in Detroit]," she says, "I go [there] in summers." She can be ambivalent about Vancouver at times. On one of her shows last spring, Anita lamented the tearing down of interesting old buildings



and rapid redevelopment here, and the loss of the city's past. Detroit, she thinks, is in many ways the polar opposite of Vancouver: "You have relics, buildings just standing, from forever [...]. It's so different. It's really gritty, obviously." Anita continues, "I don't want to diss Vancouver too much, [but] there's an artificiality about the city, that gets me down. All the money, the excess."

Nonetheless, she acknowledged the great culture here. Anita, a lifelong baseball fan, has been playing in the East Van Baseball League (EVBL) for the past few years. Many people in the league are musicians, or involved in local arts, including present and past CiTR staff and radio producers. One of her *Samsquanch* highlights was interviewing Isotopes, a Vancouver baseball team punk band, which was how she got involved with the EVBL.

She plans to continue the show in the present format, though she has considered shifting the music focus to stuff from the Pacific Northwest - Washington, Oregon, Idaho and Alberta, in addition to BC. Anita's interest in broadening her music range was solidified during a solo roadtrip she took to Boise, Idaho last year, driving through parts of Washington and Oregon. It was the first time she had been and the terrain came as a surprise. "It's full on desert - Eastern Washington, Eastern Oregon. You're driving and it's serious nothing, nothing at all."

For now, she will keep the 'mostly Canadian' theme, and every so often give herself room to play other things. Lately, that seems to be music from either side of the border, and revisiting old favourites, be it Springsteen, Modest Mouse or Motown. "I try to listen to new music," says Anita, "but I always seem to go back to the old stuff."

Samsquanch's Hide-away airs on CiTR 101.9FM every other Wednesday from 6:30-8PM. Show archives can be found at citr.ca/radio/samsquanchs-hide-away.

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& R.M. Williams Boots

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accessories

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

KOERNER'S PUB

*10% off food

ON THE FRINGE HAIR DESIGN

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and accessories.
*sale items will be excluded.

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

(VISIT:

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.ca/friends

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BERGMAN100

MAY 18 - JUL 2
CONTINUING THROUGH 2018

VICTORIA DAY TRIPLE BILL!
MONDAY, MAY 21 • \$24/ \$22
4:30pm: The Seventh Seal
6:30pm: Summer with Monika
8:30pm: Sawdust and Tinsel

THE SEVENTH SEAL • SUMMER WITH MONIKA
SAWDUST AND TINSEL • THE VIRGIN SPRING
THE DEVIL'S EYE • BRINK OF LIFE
SECRETS OF WOMEN • PORT OF CALL
THE TOUCH • SUMMER INTERLUDE

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

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EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CiTR.CA TO LEARN HOW

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■ MONDAY

TRANSCENDANCE GHOST MIX

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

Contact: programming@citr.ca

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

Contact: breakfastwiththebrowns@hotmail.com

ROOM TONE

11AM-12PM, TALK/MOVIES/ SOUNDTRACK

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

Contact: programming@citr.ca

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

Contact: programming@citr.ca

CITR DOCS SEASON 3

4PM-5PM, TALK / SOCIAL COMMENTARY

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

Contact: programming@citr.ca

THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL

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

Contact: leoramirez@canada.com

FINDING THE FUNNY

6PM-6:30PM, TALK

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

Contact: programming@citr.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@citr.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@citr.ca

■ TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

Contact: pacificpicking@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@citr.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@citr.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@citr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@citr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

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

Contact: dj@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@citr.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@citr.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@citr.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@citr.ca

UNCEDD AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY

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

Contact: programming@citr.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@citr.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@citr.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@citr.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@citr.ca

THE MEDICINE SHOW

ALTERNATING WED 6:30PM-8PM, ECLECTIC/LIVE INTERVIEWS

Broadcasting Healing Energy with LIVE Music and laughter!

A variety show, featuring LIVE music, industry guests and insight. The material presented is therapeutic relief from our difficult world. We encourage and promote independent original, local live music, art, compassion and community building.

Contact: vancouvermedicineshow@gmail.com

MIX CASSETTE

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

A 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@citr.ca

NINTH WAVE

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

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

Contact: Facebook | NinthWaveRadio

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

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

Contact: programming@citr.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@citr.ca

CONVICTIONS & CONTRADICTIONS

THURS, 8AM-8:30AM, TALK/COMEDY/ SOCIAL OBSERVATIONS

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

Contact: programming@citr.ca

CULT! FROM THE UBYSSY

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 Ubyssy — 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 Ubyssy staff writer Olamide Olaniyan

Contact: Twitter | @UbyssyCulture

ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

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

U DO U RADIO

11AM-12PM, ELECTRONIC

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

Contact: programming@citr.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@citr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: programming@citr.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@citr.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@citr.ca

FLASHBACK WITH ALEC

CHRISTENSEN

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

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

Contact: Twitter | flashbackalec

NO DEAD AIR

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

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

Contact: Facebook | NoDeadAir

C1 RADIO

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

Contact: programming@citr.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@citr.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@citr.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@citr.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/THEATRE

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

Contact: daveradiopodcast@gmail.com

BEPI CRESPIAN 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 CRESPIAN© 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://narduar.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,

CiTR 101.9FM APRIL CHARTS

	Artist	Album	Label
1	Soccer Mommy#	Clean	FAT POSSUM
2	Nap Eyes*	I'm Bad Now	YOU'VE CHANGED
3	Kellarissa*+ #	Ocean Electro	MINT
4	Kim Beggs*#	Said Little Sparrow	OUT OF A PAPERBAG
5	Future Star*+ #	Who Cursed Me Then Cured Me	SELF-RELEASED
6	Kele Fleming*#	No Static	SELF-RELEASED
7	Pale Red*+ #	Heavy Petting	SELF-RELEASED
8	Samantha Martin & Delta Sugar*#	Run To Me	GYPSY SOUL
9	Buffy Sainte-Marie*#	Medicine Songs	TRUE NORTH
10	Devours*+	Late Bloomer (reissue)	LOCKSLEY TAPES
11	Woolworm*+ #	Deserve To Die	MINT
12	shitlord fuckerman*+	Investigate Loud Earth	SELF-RELEASED
13	Champion Lawnmower*+ #	Babies	SELF-RELEASED
14	Necking*+ #	Meditation Tape	SELF-RELEASED
15	Project Pablo*	There's Always More At The Store	TECHNICOLOUR
16	Jo Passed*+ #	Their Prime	MINT
17	Charlotte Day Wilson*#	Stone Woman	SELF-RELEASED
18	U.S. Girls*#	In A Poem Unlimited	ROYAL MOUNTAIN
19	Genticorum*	Avant L'orage	SELF-RELEASED
20	Alvvays*	Antisocialites	POLYVINYL
21	Peach Kelli Pop#	Which Witch	MINT
22	Freak Heat Waves*	Beyond XXXL	TELEPHONE EXPLOSION
23	Bridal Party*+	Negative Space	SELF-RELEASED
24	Dumb*+ #	Seeing Green	MINT
25	Rio By Night*+ #	Yet The World	SELF-RELEASED
26	Tough Customer*+ #	Rockgasm	SELF-RELEASED
27	The Fretless*	Bird's Nest	SELF-RELEASED
28	Said The Whale*	As Long As Your Eyes Are Wide	HIDDEN PONY
29	Actors*+ #	It Will Come To You	ARTOFFACT
30	Swim Team*+ #	Out of the Flood	SELF-RELEASED
31	Chris-A-Riffic*+	Post-Season	SELF-RELEASED
32	Corey Gulkin*#	All the Things I'll Forget	SELF-RELEASED
33	Lindi Ortega*#	Tin Star	LAST GANG
34	East Man*+	Red, White & Zero	PLANET MU
35	El Michels Affair	Enter The 37th Chamber	FAT BEATS
36	First Aid Kit#	Ruins	COLUMBIA RECORDS
37	George Ezra	Staying at Tamara's	COLUMBIA
38	Heavyweights Brass Band*	This City	SLAMMIN MEDIA
39	Jeff Snyder	Sunspots	CARRIER
40	Kristian North*	The Last Rock N Roll Record	LONE HAND
41	Deison/Mingle	Weak Life	AAGOO RECORDS
42	Los Furiós*+	Never Look Back	SELF-RELEASED
43	M.E.S.H.	Hesatix	PAN
44	Maya Jane Coles#	Take Flight	I/AM/ME
45	Palm#	Rock Island	CARPARK
46	Suuns*	Felt	SECRET CITY
47	Cadence Weapon*	Cadence Weapon	EONE MUSIC
48	The Lonesome Ace Stringband	When The Sun Comes Up	SELF-RELEASED
49	The Voidz	Virtue	CULT
50	Vance Joy	Nation of Two	ATLANTIC

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 Myles Black, Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting by email or by calling 604.822.8733.



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What’s the question?

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UPCOMING SHOWS IN VANCOUVER!

May 4 RAINBOW KITTEN SURPRISE Vogue Theatre	May 8 EZRA FURMAN Fox Cabaret	May 8 UNKNOWN MORTAL ORCHESTRA Commodore Ballroom
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May 9 PREOCCUPATIONS The Astoria	May 9 HORSE FEATHERS Fox Cabaret	May 12 ARIEL PINK & DIIV Commodore Ballroom	May 12 JOEY BADA\$\$ Vogue Theatre
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May 13 WASHED OUT Commodore Ballroom	May 14 THE GLITCH MOB Commodore Ballroom	May 17 MOUNT KIMBIE Imperial	May 20 POPTONE Rickshaw Theatre
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May 20 SMALLPOOLS AND GREAT GOOD FINE OK Imperial	May 21 HINDS Biltmore Cabaret
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May 21 THE BRIAN JONESTOWN MASSACRE Vogue Theatre	May 26 AQUILO Biltmore Cabaret	May 29 LAKE STREET DIVE Commodore Ballroom
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May 30 ALEX LAHEY Fortune	June 4 DAMIEN JURADO Biltmore	June 4 GODSPEED YOU! BLACK EMPEROR Vogue Theatre
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June 5 BHAD BHABIE Venue	June 5 ELISE TROUW Rio Theatre	June 5 KING GIZZARD & THE LIZARD WIZARD Malkin Bowl in Stanley Park
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June 6 NIGHTMARES ON WAX Imperial	June 9 & 10 BREAKOUT FESTIVAL 2018 PNE Amphitheatre	June 12 JONATHAN RICHMAN Imperial
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June 13 A PLACE TO BURY STRANGERS Fox Cabaret	June 19 SUNFLOWER BEAN Fox Cabaret	June 20 M.WARD Imperial
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Tickets & more shows at timbreconcerts.com