

DISORDER

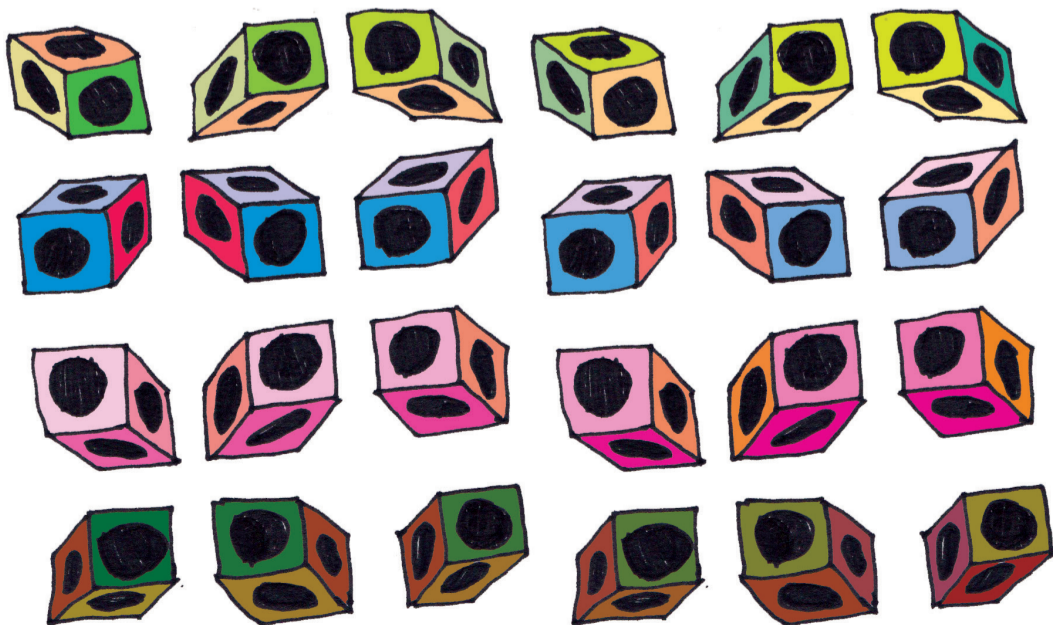
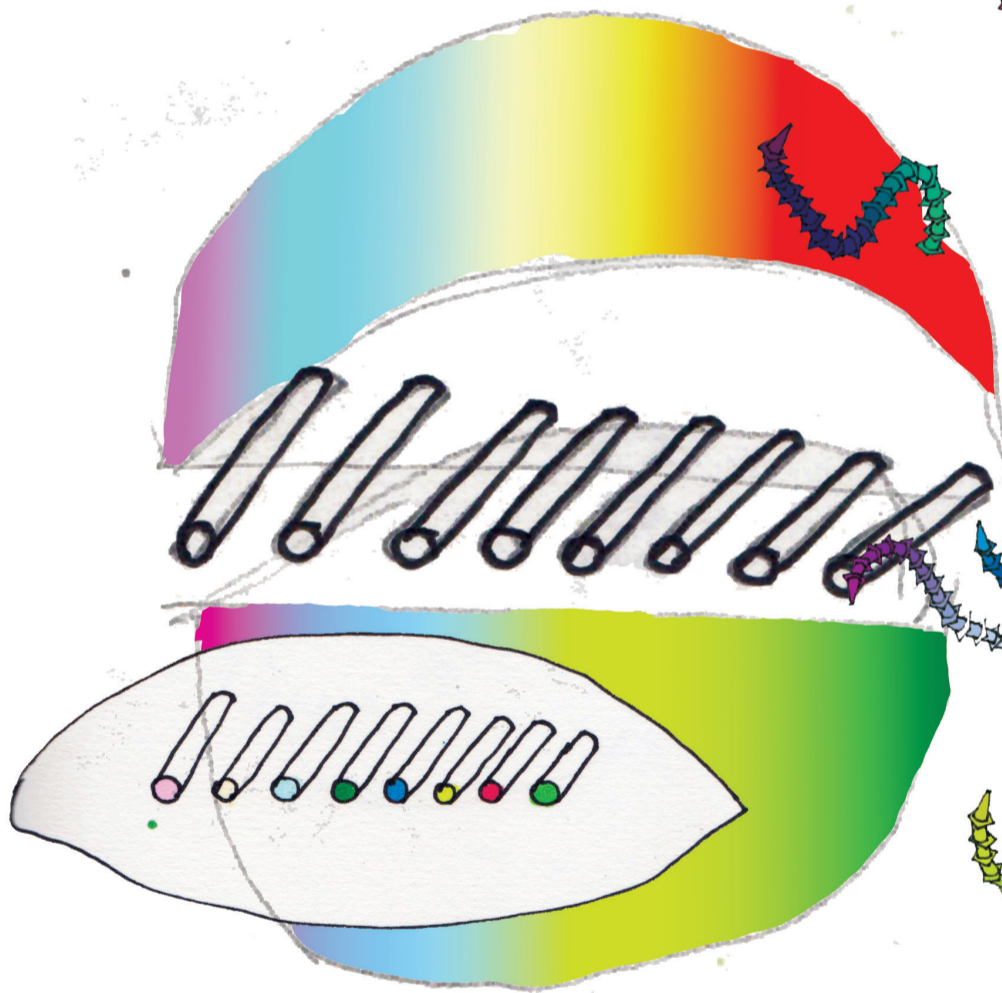
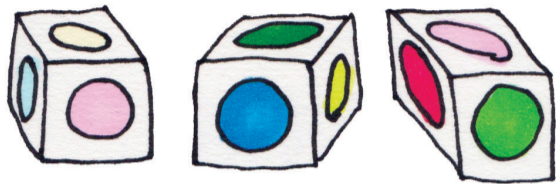
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Dec-Jan
2019-20

"THAT RESILIENT MAGAZINE FROM CTR 101.9 FM"

Local + Free

Vol. 36 No. 08 Issue. 413



RICKSHAW

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DECEMBER & JANUARY SHOW HIGHLIGHTS

DEC 12 WARM & TOASTY:
A CHOIR COZY

DEC 13 THE PINEAPPLE THIEF
FEAT. GAVIN HARRISON

DEC 14 **SOLD OUT** - KEITHMAS X:
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DEC 15 STATIC-X
WEDNESDAY 13

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DEC 21 THE KINGFISHER BLUEZ
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JAN 11 BOWIE BALL 2020



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JAN 18 SHOCORE
THE RUBES

JAN 21 MIDGE URE
WITH GUESTS

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NIGHT 1: GROSS MISCONDUCT
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OBSIDIAN, SCIMITAR, & MORE

JAN 25 NEW YEAR'S WINTERFEST -
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THE HALLOWED CATHARSIS,
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ROGERS
ARENA

12/12

RYAN CARAVEO
(ALL AGES)

FORTUNE

12/19

CARTEL MADRAS

FORTUNE

12/20

LIL KEED
(ALL AGES)

VENUE

12/29

DAM FUNK
NOSAJ THING. MACHINEDRUM

FORTUNE

01/02

CASHMERE CAT

FORTUNE

01/20

REX ORANGE COUNTY
(ALL AGES)

PNE FORUM

02/07

GOTH BABE

FORTUNE

02/18

METRONOMY

COMMODORE

02/20

SUDAN ARCHIVES

FORTUNE

03/13

EVAN GIA

FORTUNE

03/27

ALLEN STONE

COMMODORE

04/04

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(ALL AGES)

VENUE

04/17

BRENT FAIYAZ

COMMODORE

04/17

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TABLE of CONTENTS

DEC-JAN 2019-20

COVER: ILLUSTRATION BY SUNNY NESTLER.

FEATURES

08 • ADELE BARCLAY

"on a chart that roughly maps / the gender spectrum /
I select femme and dirtbag / instead of masc and dapper."

10 • MASKARA

More slow, more warped. Way more props.

12 • KATAYOON

Finally discovering the theoretical second way to rock

14 • SHARONA FRANKLIN

Art at the hem of our nerves, our skin, our organs.

20 • SAMANTHA MARIE NOCK

Decolonial love! Radical Reciprocity! Tenderness! Care!

REGULARS, ETC.

04 • ART REVIEW

CHOREOGRAPHY FOR CARROT
Shizen Jambor at Ground Floor
Art Center

05 • FILMSTRIPPED

THE BODY REMEBERS WHEN THE
WORLD BROKE OPEN

15 • "Ritual Shame"

Guest Art Project
by Sharona Franklin

16 • "Shadow Biosphere Landscape"

Contributor Art Project
by Sunny Nestler

17 • JANUARY 2020 CALENDAR

18 • DECEMBER 2019 CALENDAR

22 • NO FUN FICTION

BODY and WET by Lena Belova

24 • REAL LIVE ACTION

Book Launches, Music,
and Happenings

26 • UNDER REVIEW

Music'n'podcasts

29 • CiTR PROGRAM GRID

30 • CiTR PROGRAM GUIDE

31 • Top 50 Charts

Publisher: Student Radio Society of UBC // **Station Manager:** Ana Rose Carrico // **Advertising Coordinator:** Tasha Hefford // **Discorder Student Executive:** Dan Miller // **Outgoing Editor-in-Chief:** Chandra Melting Tallow // **Incoming Editor-in-Chief:** Tasha Hefford // **Sections Editor:** Jasper D. Wrinch // **Web Editor:** Fatemeh Ghayedi // **Art Director:** Ricky Castanedo Laredo // **Social Media Coordinators:** Alex De Boer, Dora Dubber // **Administration Coordinator:** Angela Nguyen // **Charts:** Jasper Sloan Yip // **Production Assistants:** Enya Ho, James Spetifore // **Writers:** Anton Astudillo, Sasha Balazic, Susanna Barlow, Lena Belova, Katherine Gear Chambers, Arjun Doraiswami, Clara Dubber, Sara Genge, Fatemeh Ghayedi, Almas Khan, Hana Golightly, Lucas Lund, J Ockenden, Gabby O'Hara, Alexis Ola, Milena Markovich, Jordan Natarer, Jane Procyshyn, Idaresit Thompson, Valie, Justine Yiu // **Photographers & Illustrators:** Perry Chahal, Fiona Dunnett, Alistair Henning, r. Hester, Bre McDaniel, Emma Potter, Daniela Rodríguez, Alejandra Sanmaniego, Hayley Schmidt, Beau Todorova, Isa You // **Proofreaders:** Ana Rose Carrico, Ricky Castanedo Laredo, Fatemeh Ghayedi, Tasha Hefford, Jonathan Kew, Dan Miller, Jordan Natarer, Jasper D. Wrinch.

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Editors' Note

I used to spend my time writing poetry about gaming, turning copypastas into essays and making art about *Second Life*. While this could be a parable, one concerning someone who knows her narrative, practiced the script, prizes coherency, it instead suggests there is often no intelligible throughline. That chance happens without pattern. That my front-facing camera is broken and maybe that is a metaphor for my stepping into this role. Though let this be clear: I am indebted to everyone past and present at CiTR/Discorder for welcoming me into the fold— it is incredibly humbling and I am grateful for this opportunity in ways I may not be capable of expressing verbally.

As an incidental by-product of our continued activity in Vancouver, with its irrepressible aimlessness, it's especially cruel commercial footholds, *Discorder* continues to be home to stories of purposeful accommodation. The scaffolding of care Kathleen Hepburn and Elle-Máijá Tailfeathers build into filmmaking, the industrious stampede of selfhood J Ockenden finds in Adele Barclay's *Renaissance Normcore*. Many of these pitches have been passed down from Chandra Melting Tallow — *Discorder's* previous editor— to me. In turn, these stories are picked up by *Discorder's* generous contributors, who activate everything around which the magazine orbits. Forgive me for my summarization of the quotidian — I'm new to this and also prone to awe. This issue is a collective effort of varying narrative lines colliding; it's not simply the telling of stories in order to understand, but the imposition of them upon disparate images. It's growing into your skin like a wolf in a human suit. That's it, that's all I've got to start. Let's do this.

GL/HF
:~) Tasha

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art REVIEW

CHOREOGRAPHY FOR CARROT

Shizen Jambor at Ground Floor Art Center

words by Clara Dubber

photos courtesy of Shizen Jambor

Illustrations by Bre McDaniel

Everyone wants to believe they're self-aware; that they are conscious of the concessions they've made to play whatever games they have committed to. *Choreography for Carrot*, a video installation piece by Shizen Jambor, forces artists to recognize their own complacency within myths and norms of the art world. The exhibition was short-lived but immersive. It was made up of two videos centered around a fictional artist (played by Jess Waters) and ran from November 15 to 20 at Ground Floor Art Center.

One video depicts an interview with the fictional artist speaking about their art practice. The other video, which Jambor attributes to the fictional artist, shows an art piece Jambor and Waters actually executed. It was only viewable through a peephole, and in it Waters is seated on a mounted bench wearing long blonde wigs on their head and waist. They hold a pole tipped with an inflated glove, and interact with a suspended carrot in their studio, following the instructions in the show's literature:

Stretch

Inch forward, inch forward, inch forward

Gather (collect self)

Drive hand forward

*glide towards goal, feeding inches at a time
full extension*

reach for it

r e e e a a a a a c h h h h for it

swipe, swat, swat

strain, put everything into it

relax and reset

One of the most effective and endearing parts of *Choreography for Carrot* is the unobvious satire. Jambor knows how to be exaggerative. Their recent show, *High Performance Object* at Charles Clark Gallery, was explicit and intentional in its exaggeration and crudeness. It was self-definedly campy. However, with *Carrot* there is no winking at the camera — Waters' earnest delivery of "We live in a society," is with sincere conviction, it does not waver. It is past deadpan; it makes us sit in reality-as-ridiculousness until we realize how ridiculous it is.

In *Carrot*, Jambor explored the "contextualization of art on display." *Carrot's* structure was intentionally layered and implicit, contorting standard routes of interacting with the work. The reality of the humor, the facility of the show itself, the intentionally mimicking-to-mock, forced the audience to eschew certain standards of contextualization yet made the show more dependent on others. Without the show's literature, without being told that it is satire, you would not know. You might think the work is bad, but not intentionally. This satire is explicit in the literature accompanying the show, but the pieces themselves don't have embedded points of entry.

The opening was simultaneous with the Eastside Culture Crawl, and the Crawler audience often takes work at face value. This

transient demographic, en route to participating Crawl events, magnified those elements of inaccessible humour in *Carrot*. The layers of reality in Jambor's work successfully created a whole and believable world, so whole that the messages became almost over-coded. In challenging art contextualization conventions, the show also demonstrated how standardizing art-interaction allows for concise communication to a broader audience.

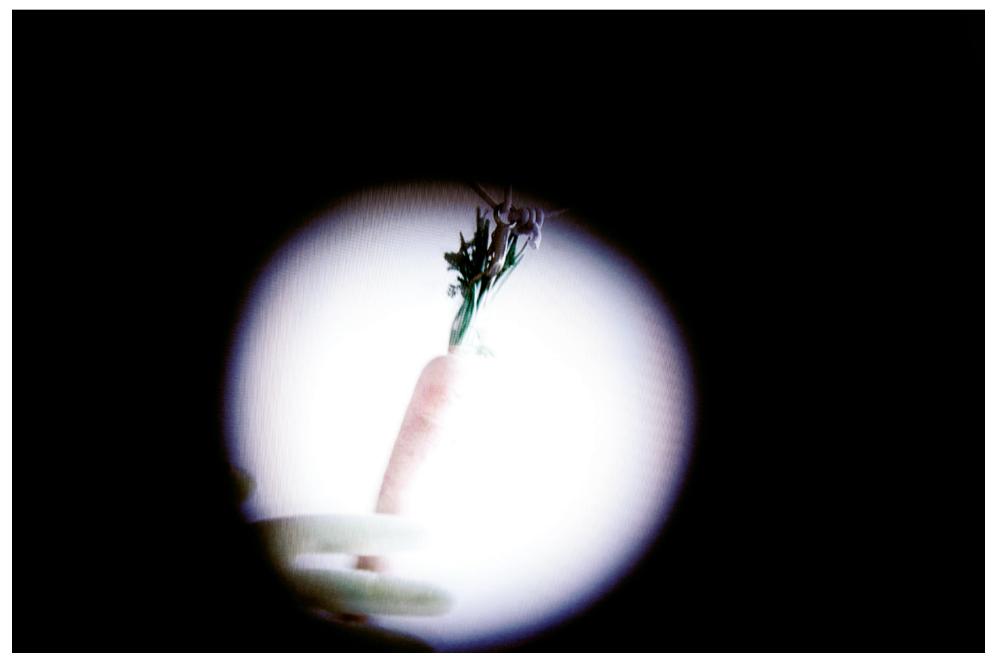
Still, *Choreography for Carrot* was not necessarily made for a broader audience. What makes it relatively inaccessible to those outside the art world made its communication to those *within it* more effective. Ground Floor is run by Emily Carr students and alumni, and acts as a community cornerstone for young, emerging artists who were hoping for an obvious or heightened silliness — *Carrot's* satirical sincerity was not comforting. At the opening reception the interview's audio was played off the monitor speakers and the audience watched it together, reacted together, and where Waters did not wink at the camera

we winked to each other. The hyper-closeness to reality was proximal to the ways in which audience members interact with, or perpetuate myths around art production. There was a comradery in these emerging artists, collectively recognizing the goofiness of these behaviors. That comradery was comforting where the pieces were not.

Carrot's interrogation of the conceptions of art production indicates their contradictions. Such as when Jambor and Waters' unnamed artist claims, "if making art is difficult for someone then maybe it's not for them," despite the fact their own art practice focuses on struggle and striving.

The "peeped performance" is the kind of art culminated by these art-production myths. It is filmed in a large white room, the fictional artist is intent, they "put everything into it". It alludes to the Lady Godiva legend, but is too dependent on the associations it expects its audience to already have made and does not say much itself.

Jambor seriously and steadily holds a mirror up to the art world and tells it that it is silly — providing itself as a negative for how artists can approach their practice.



FILMSTRIPPED

THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN

words by Susanna Barlow and Sarah Genge
Illustrations by Alejandra Sanmaniego

I have spent many days on a cloudy Vancouver film set; dragging heavy cases down the back alleys, anxiously watching loaded trucks and crew busily clearing the remnants from those who spent the night there. As I scurry up a ladder to adjust a light that burns my fingertips, with the gaffer's screams ringing in my ears "now, we need it NOW!" I question why I am contributing to this industry. It is a militarized system that erases spaces in order to fictionalize them.

Directors Elle-Máijá Tailfeathers and Kathleen Hepburn offer an entirely different model of filmmaking with their 2019 film *The Body Remembers When the World Broke Open*. Inspired by an experience Tailfeathers had, the film walks with two young Indigenous women from very different backgrounds as they deal with the ramifications of domestic violence.

It is a loving portrait on and of the unceded land of the Musqueam, Squamish and Tsleil-Waututh Nations. The film looks and feels like East Vancouver, which is something the film industry rarely lets happen. A roaring truck soars past Rosie (Violet Nelson) as she walks down Clark Drive; the rain clings to her hair, plastering it to her cheek; CBC radio blares in the taxi cab, announcing the approval of the Kinder Morgan pipeline. We sit in the cab with Rosie and Alia, we open the door and walk the streets, we enter buildings and we exit buildings. There is no pointing, there is no judgement — we are just there with them.

♦♦ The core of the film is about love, motherhood and sovereignty of the body. Being able to have the right to choose to have a child and have the right to raise that child. It's been this fundamental rupture of Indigenous community: this removal of our children, this fracture of our families and our communities, which has done so much damage.♦♦¹

-Elle-Máijá Tailfeathers

These deeply present colonial wounds are exactly what Indigenous poet and scholar, Billy Ray Belcourt, is referring to in his proposition from which the title was taken: *The Body Remembers When the World Broke Open*². We see it in Aila's guardedness and mistrust of the white male doctor inserting her IUD, and even more clearly in Rosie's resistance to entering the system of public aid in fleeing her abuser. Rosie states, "No one is going to take my baby away from me." Their bodies inherit the ongoing history of colonizers deciding what happens to them and their children.

The film resists a didactic moral message without being neutral, though — it's nuanced. They're able to show how important it is for us to look out for one another while still acknowledging the power dynamics of giving and receiving help. Rosie endures domestic violence and decides to return home, but it seems that the film asks us to respect her decision. Domestic violence is terrible, and we

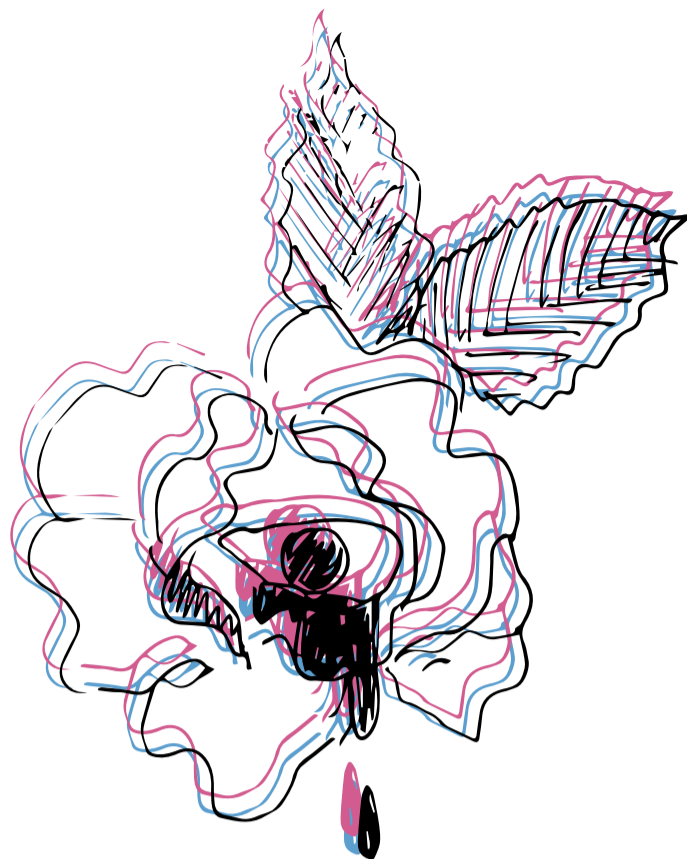
should support women living in those circumstances but sometimes that means supporting them in their decision to stay. The power to decide what happens to her and her body is a fundamental human right and we can't take that away from her.

Care and specificity are at the core of this film and that further extends into its production. In preparation for *The Body Remembers* set, the directors and producers had a lawyer come in and give a seminar on colonialism in Canada for the entire cast and crew. For example, they discussed why certain culturally appropriated words are harmful and that they wouldn't be using them on set.³ That's what making a safe space means: It's a verb. It requires action. It takes time, education, unlearning, learning. It requires taking a stance, defining what a safe space means for that particular cast and crew dealing with that particular topic and then taking the steps to take everyone there with you. They are actively building new worlds to exist in, make work in and teach new filmmakers in. How we make films matters. What good is a film that perpetuates a cycle it is critiquing?

Furthermore, Hepburn and Tailfeathers set a goal of having at least one Indigenous person in each key department.⁴ After not being able to fill those positions, they started a mentorship program wherein they brought Indigenous youth from the community to train in each department. It's an upstream solution to the problem of unequal representation. They also workshoped the script with Indigenous women who had experience with domestic violence and public aid systems in order to show not just any trauma or victim, rather, a lived-in reality that so many Indigenous face. They are brave mothers that deserve to be honoured on screen.

Hepburn and Tailfeathers have developed a situated way of making films filled with care: away from extracting and exploiting, towards collaborating with and strengthening the communities represented.

Dear Elle-Máijá Tailfeathers and Kathleen Hepburn, will you write a manifesto? Also, thank you.

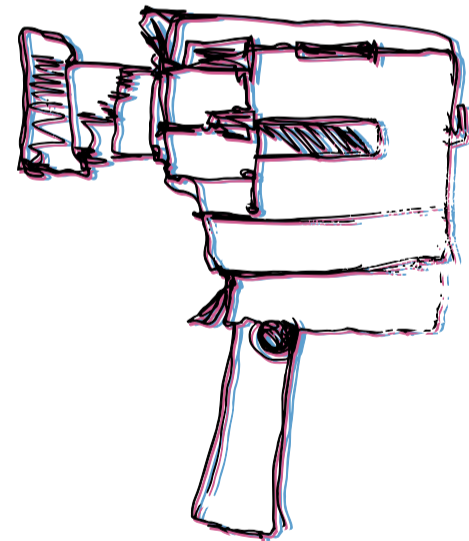


1. See Radheyen Simonpillai, "TIFF 2019: Elle-Máijá Tailfeathers Takes on the Foster Care System," web, NOW, August 29th, 2019. <https://nowtoronto.com/movies/features/tiff-2019-body-remembers-when-the-world/>

2. See Billy-Ray Belcourt, "The Body Remembers When the World Broke Open," blog, February 8th, 2017. <https://artseverywhere.ca/2017/02/08/body-remembers-world-broke-open/>

3. See Norm Li, CSC, Interviewed by Carolyn Wong, CSC Podcast, January 20th, 2019. <http://www1.csc.ca/en/knowledge/podcasts/201901Li/>

4. Kathleen Hepburn and Elle-Máijá Tailfeathers, Q&A presentation at the VIFF Premiere screening of "The Body Remembers When the World Broke Open," Vancouver Playhouse Theatre, September 28th, 2019.



SHINDIG

2020

January →

KYLIE V
WILD FRIAR
EMMA LEE TOYODA
MORTON MUNCH

January 14

THE GET HIGHS HOLZKOPF
DEATH TALKS AKITA

16 bands * 1 WINNER * Red Gate Arts Society
\$5 NOTAFLOP * All ages * Doors at 7:30pm

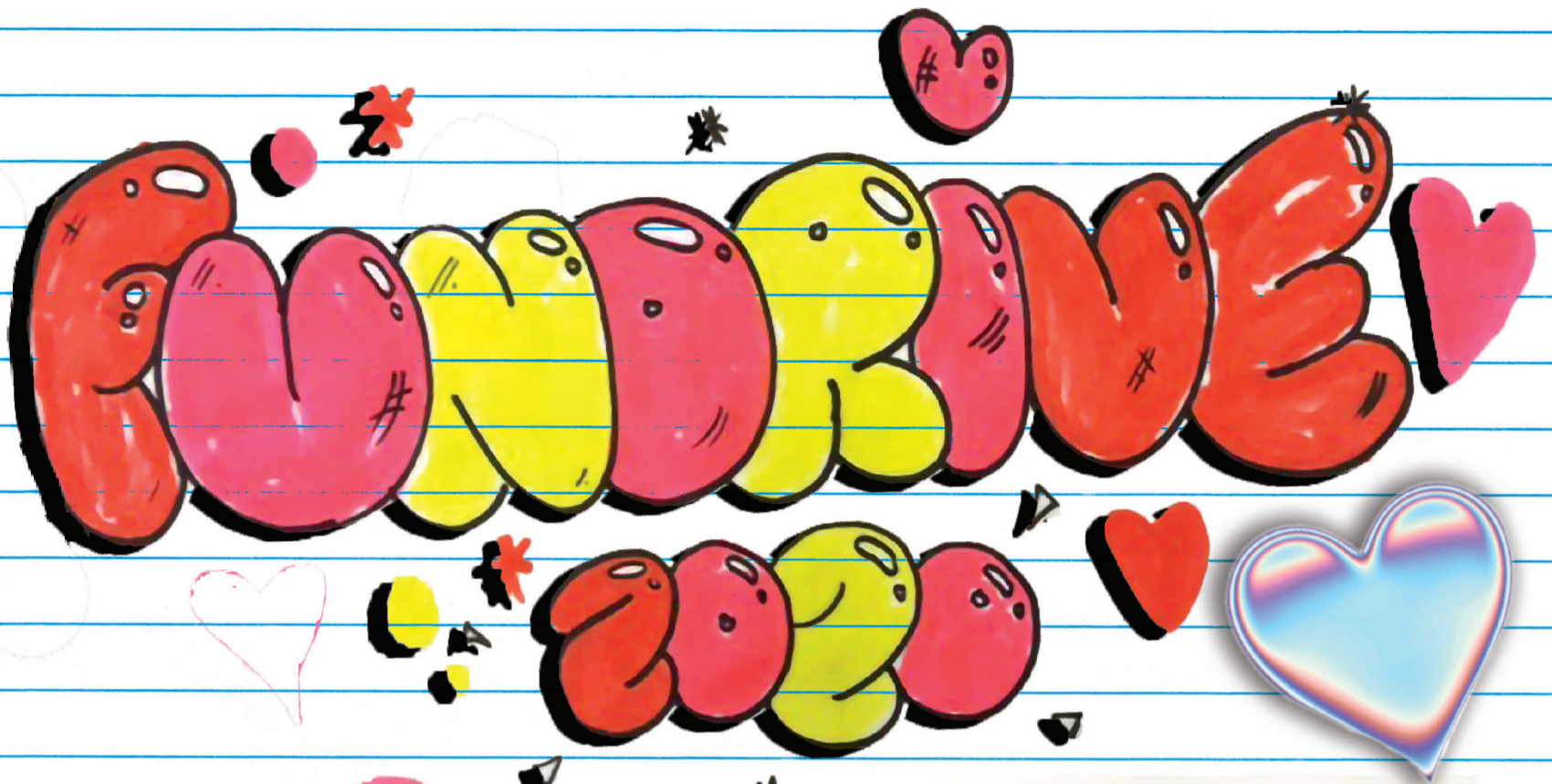
January 21

THE NEIGHBOURS
CAIN PRICE
KCAR
BE AFRAID

January 28
ADEWOLFE & THE 3RIBE
STRÜDS MONROE
BABE CORNER
PAPERWAVE

Sponsors!

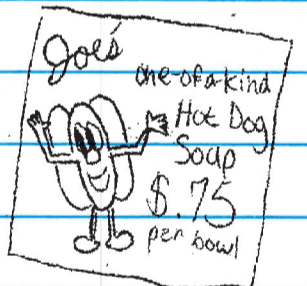




February 6
to
February 14

DO YOU HAVE A
CRUSH ON

CITR?



YES
NO

Adèle Barclay

words by J. Ockenden

illustrations by Emma Potter

photos by Alistair Henning



Adèle Barclay clearly has an effect on people. When I go into a bookshop to ask for her latest volume of poetry, Renaissance Normcore, the bookseller beams at me. As I explain it's for research and that I'll be interviewing the author, she overflows with enthusiasm and tells me how lucky I am to have such a good assignment. At the Renaissance Normcore book launch, the host, Brit Bachmann, laughs about a time she was mistaken for Barclay's partner, calling it a great honour. Another poet reads a piece that pays tribute to her, by name. Everyone, it seems, is just a little bit obsessed with Adèle Barclay.

Even before she comes onstage at *The Lido* to read from her new collection, you get a hint of her character from the surroundings. The bar is a little divey. The audience is visibly queer. The table set with copies of *Renaissance Normcore* also bears a large cake. After the reading, the audience eat cake and drink beers while local band Pale Red prepare to play a set. The vibe is wholesome, gay, arty and punky.

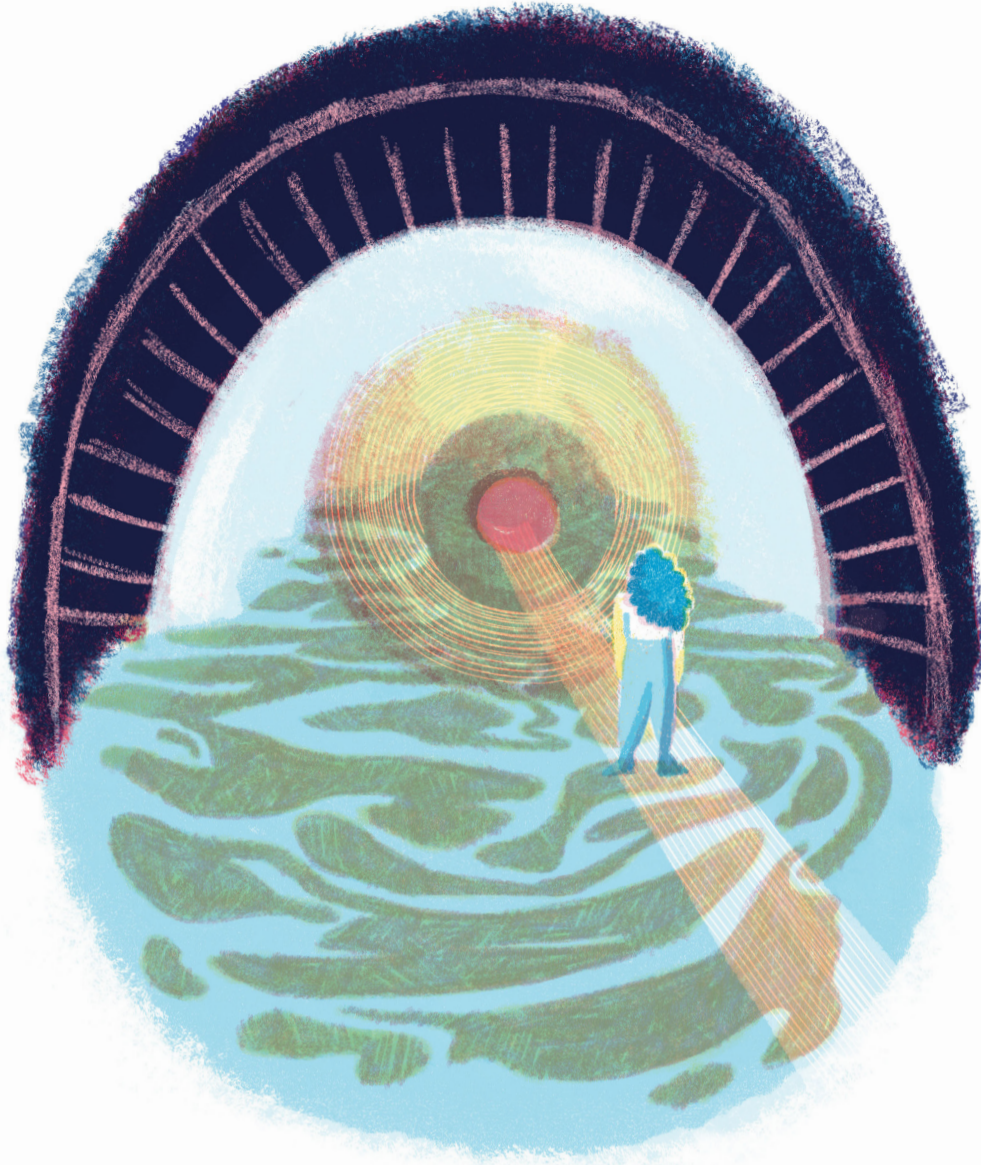
The night kicks off with a moving land acknowledgement from Bachmann that goes beyond the usual formula and asks the audience to imagine the land as it would have looked before colonization. The first poet to read is Brandi Bird, author of the chapbook *I Am Still Too Much*. Their reading is confrontational, raw and powerful. They are followed by Kyla Jamieson, whose poetry is no less hard-hitting, although spiked with dark humour. She is the author of the chapbook *Kind Of Animal*. The audience is responsive by turns; solemn and cheerful. Each poet is accompanied by sign-language interpreter Joy Emerson. The translation of each poet's work into gesture, body language and intricate finger-spelling is incredibly hypnotic.

Barclay is up next. She wears large cat-eye glasses and smiles a lot. When she speaks, she seems to lean on certain words. Her poetry is different again from Bird's and Jamieson's — lyrical, romantic, and studded with pop-culture references. There is trauma and pain, but it's tempered and digested, turning almost to wistfulness. Later, when I interview her, she talks about "building escape routes" into her poetry and "finding ways to deliver the hard things with equal parts humour and joy."

Barclay is introduced as a poet of "East Vancouver self-love and queer love" — it's a very good description. Self-aware references to therapy and queer femme culture abound in her poetry. Before reading a poem dedicated to her partner (*For Ariss*), Barclay explains that she wrote it early in their relationship as



“ Adèle Barclay ”



a gift because she thought buying something would be “too intense”. Instead, she decided to read their grandmother’s poetry and write a poem in response, which she jokes, was “not intense at all.”

Barclay’s poems are full of queer joy, queer anxiety, queer yearning and queer solidarity. She has a knack for juxtaposing words and images in playful, unexpected ways: *Renaissance Normcore*, for example. That’s the first thing I ask about, when I interview her in her East Vancouver apartment. A painting captioned “Virginia Wolverine” hangs on the wall. Her cat, Cricket, is gently trying to eat my socks. It’s exactly what you’d expect a queer femme poet’s apartment to look like.

“Renaissance normcore originated as a term that I used to describe my clothing style”, she explains, “the combination of Boticelli curly hair and button-ups, normcore infused with a floral flourish.” Later, she started applying the idea to her poetry, as she moved away from the surrealism of her first collection, *If I Were In A Cage I’d Reach Out For You*. “I was taught aesthetic is really superficial, but it’s something that women and queers are really good at. It can be really powerful to take all of the things you’ve been bequeathed and then remix them [...] forging your identity and yourself out of a world that doesn’t quite match it.”

Many of the poems in *Renaissance Normcore* play with the language of queer identity and associated roles. In *The Fish*, Barclay writes “on a chart that roughly maps / the gender spectrum / I select *femme* and *dirtbag* / instead of *masc* and *dapper*.” I ask how she thinks this sort of language will be understood outside the queer community and she says she’s curious to find out too. She gives an example of an editor misunderstanding the descriptor “stone,” asking if the word should be “stoned.” She’s not worried about her words being interpreted diversely by a wide

readership, though. “I think poetry can hold all of the different facets of life and language [...] Maybe it will have its own meaning to them and I’m kind of OK with that.”

There is a certain mysticism about Barclay, a gay witchy vibe that comes out in her references to astrology and her use of the verb “conjuring” to describe the act of writing. As she explains, “the thing I really like about astrology is not that I really feel defined by it, but that it gives me a lot of images and archetypes that I can then make meaning out of.” She’s also refreshingly unpretentious about her craft and the romanticisation surrounding poetry. “It’s so weird. Being a poet is so weird, because you’re simultaneously really coveted by society, but not super compensated and I think I’m comfortable with that — but it’s a weird paradox.”

In person, she is much the same as on stage: warm, laughing, pausing at the end of her responses to ask “does that make any kind of sense?” At one point, we pause the interview during a meditation on cultural identity for a cat-petting break. “Feel free to just write about the cat,” she tells me, as Cricket rubs her head against the spiral binding of my notebook. Let the record show: Adèle Barclay has an exceptionally charming cat.

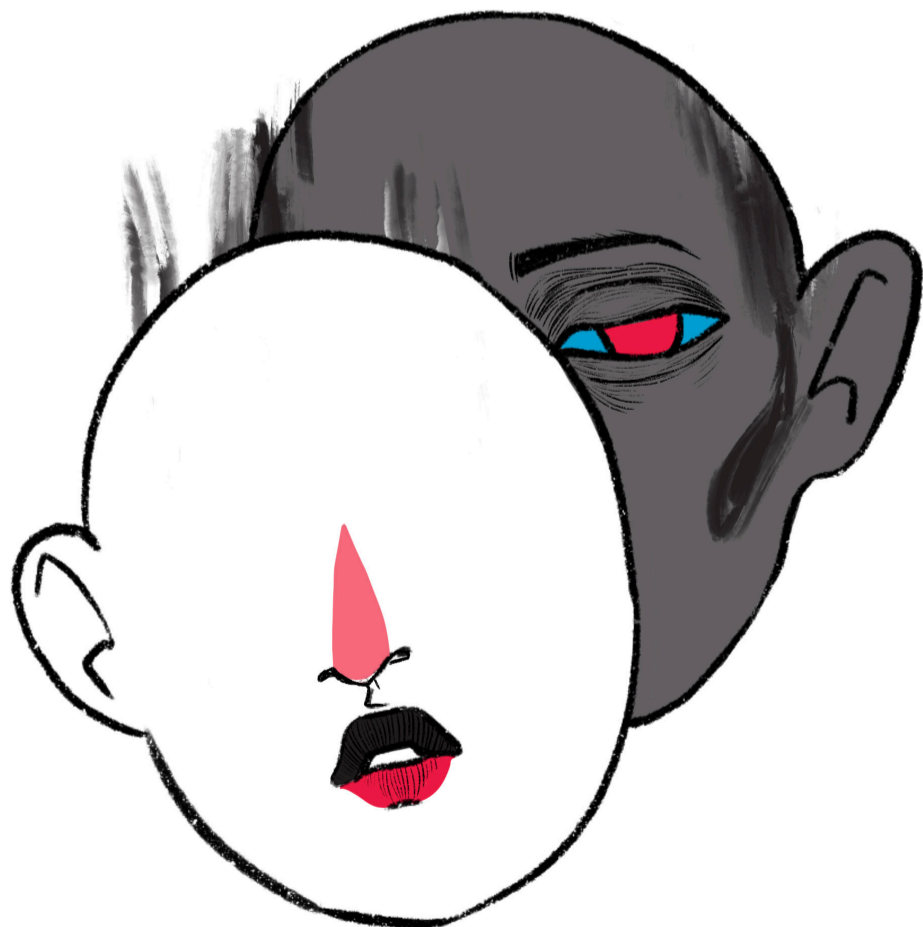
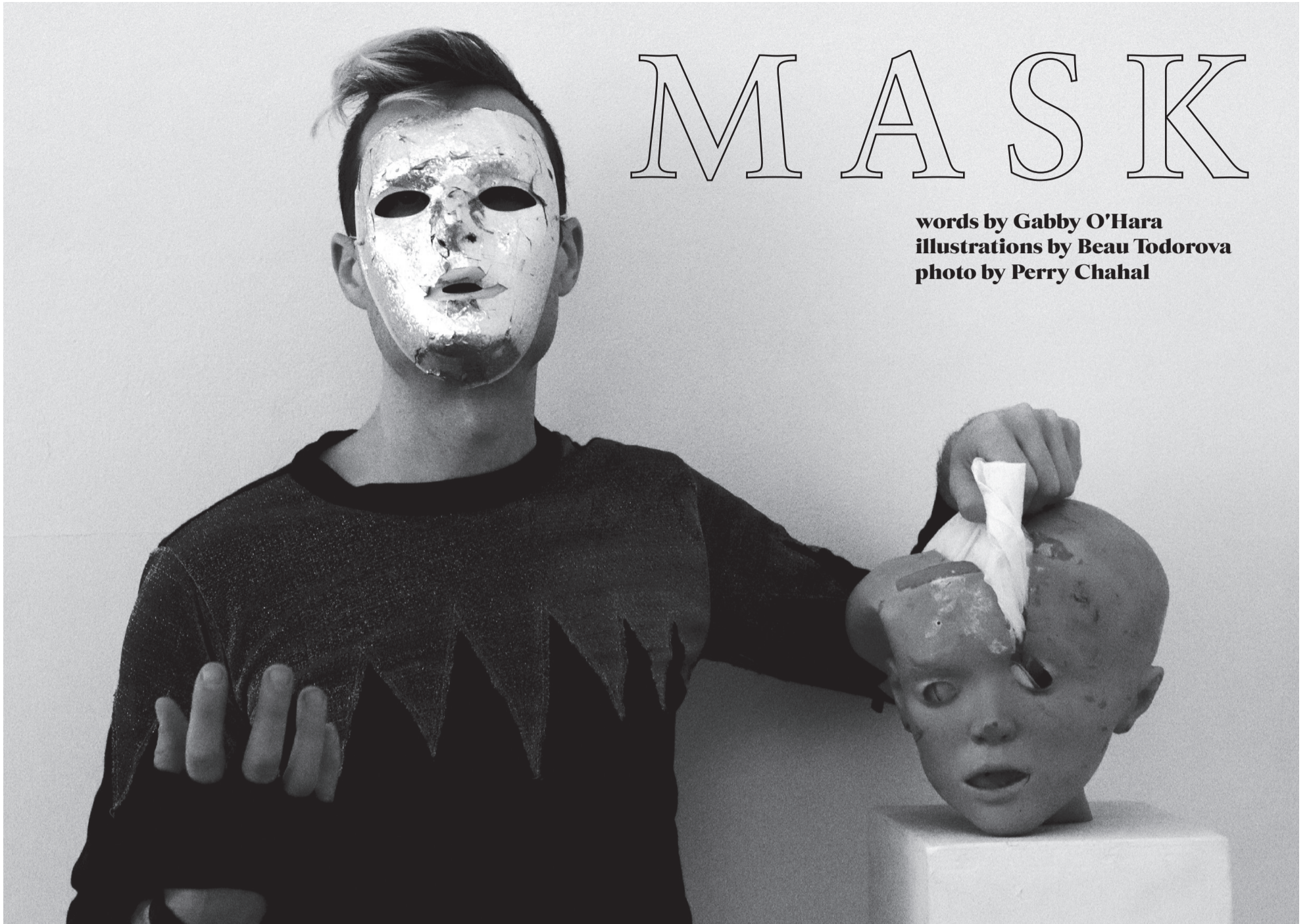
I leave her apartment, my socks miraculously intact, eating the leftover Halloween candy she pressed on me, making a mental list of all the people I will give *Renaissance Normcore* to this Christmas. Everyone, it seems, is just a little bit obsessed with Adèle Barclay. I think I’m starting to see why.



“ Adèle Barclay ”

M A S K

words by Gabby O'Hara
 illustrations by Beau Todorova
 photo by Perry Chahal



I met with Nxc Hxghxs at a busy coffee shop in East Van. New to the neighbourhood, and to Vancouver in general, I feared a wave of impostor syndrome would come over me when meeting them. Nxc is a pioneer of the now wave scene in Vancouver, fronting bands like Shearing Pinx and Princess Apparently, as well as pursuing several solo endeavors. Their current personal project, Maskara, is set to release the cassette *Winston Slip* in the coming months. Nxc is also behind the label Isolated Now Waves, and has one of the biggest discographies (300+ pieces) I have ever seen. So yeah, I was nervous.

A R A

Yet meeting Nxc was genuinely comfortable and welcoming. They explained to me that sometimes they're okay with sitting in silence because they have a hard time talking about themselves. Nxc explains they have also experienced their share of impostor syndrome, despite living in Vancouver for almost 20 years. "When people move [to Vancouver] they always feel like it's so hard to meet people and crack into a community," Nxc suggests, joking "maybe we're all so siloed off in capitalism stress and daily life existence."

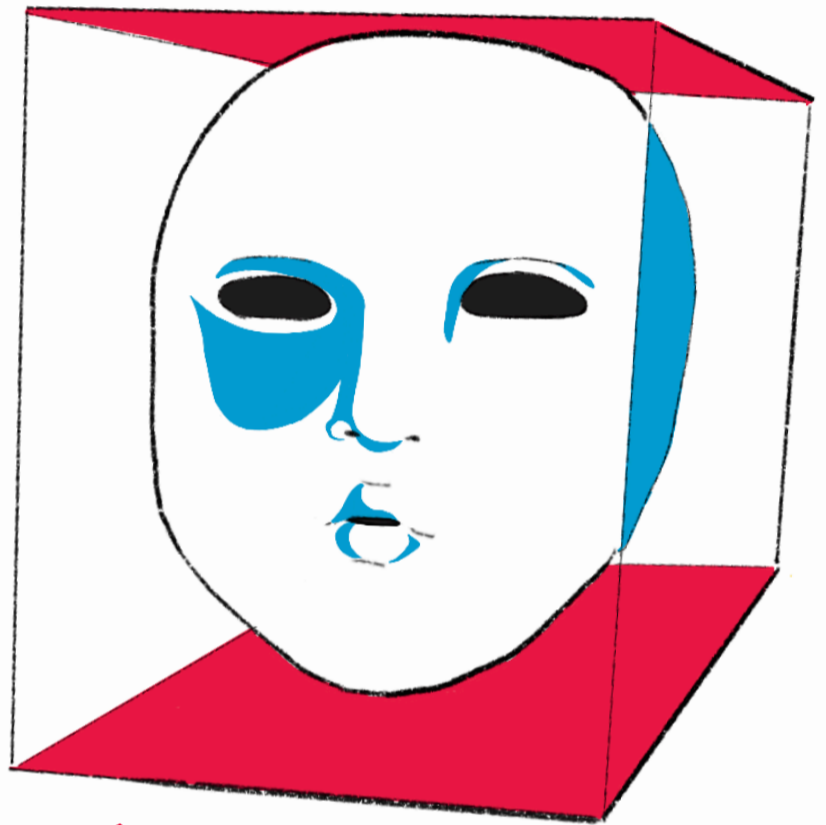
I can agree — Vancouver is a huge city with a multitude of scenes, it can be hard to find your niche. I was curious to know if they'd found a distinct community in music since moving to Vancouver. Nxc explains, "I've honestly never quite felt like I had a queer community. There is a community of bands that support one another, but in terms of a queer scene I felt attached to — I've never felt that here. I think people are inclusive in the music scene, and they want to support minorities, but it's hard breaking the ice." Nxc explains that it can be complicated finding a niche when you don't fully know which one you belong to, "I don't really know where I stand sometimes, it's so weird, navigating an existence in these binary terms when you don't quite fit either. Sometimes you can fit in one lane for a while but then not. Sometimes I wish I just felt comfortable in one of the others."

Nxc's music career is both fluid and expansive, with tenure in the Vancouver now wave music scene. When asked about their gender identity, Nxc explained, "If you're an artist and people want to talk to you in a magazine you shouldn't hide the fact that you're non-binary, it's the only way we're going to navigate through this societal change we're going through."

As a teenager, Nxc's first band consisted of themselves, their cousin and their neighbour. Together they built their own punk scene in the Okanagan. Nxc then moved to Vancouver and started playing solo shows in 2004 and has been a staple of the independent scene since. Nxc explained that because they have been musically involved in Vancouver for so long they are a bit more relaxed now — "I'm kind of a homebody these days, I go to my jam space which is also Red Gate, and there will be shows happening and me and my friends will hang out in our room and do karaoke or jam." I asked Nxc what's changed over the years, and if their music has followed this maturing of personality, to which they said, "Maskara is a little bit more slow, more warped, and I've added performance art and props when I perform. I have my backing track and sing over my songs, then have an instrumental break, like I'm performing my own karaoke."



“Maskara is a little bit more



slow,

What's next? Nxc says they would like to tour Europe. "It seems so inviting. You can see a bunch of these little towns and you're welcomed in with a bed and food." They also want to get back into making movies, "I haven't since like 2003, but I'm much more inspired by watching movies these days and getting ideas from that."

Nxc Hxghxs is insanely multi-talented as a musician and overall artist — meaning they have been, and currently are redefining what it means to be fully yourself on any platform. Their originality in sound and stage performance expands and shapes Vancouver's music scene by welcoming newcomers and allowing them space to express themselves. I am eagerly waiting for Nxc's forthcoming release under Maskara, as well as Princess Apparently's *Last Night's Ass: Demolition Mix Tape*, which is soon to be available on Bandcamp. If you get the opportunity to see them live, I would take it and run.



more

warped





I must admit, I was a little nervous to meet Katayoon. With a CV boasting 10 music videos, being a member of noise rock band Puzzlehead — an amorphous rock cosplay, with over 25 members across North America — and most recently, the September Artist-In-Residence at Warm Notice, it was difficult to not be overwhelmed by her clear passion and obvious artistic talent. In the half-hour that I spoke to her, I was blown away by her humble and thoughtful nature, as well as her vision and ambition for Puzzlehead. Her artistic approach to music has changed the way I think about composition, and the impact that music can have.

Katayoon spent about 7-8 years in the Vancouver music scene, playing in various bands, working at a record store and being involved in event promotion for herself and the Red Gate Arts Society. With years of experience touring and booking gigs, she found herself wanting to start a project that would allow her to hone her songwriting skills, one that would allow her to write and record song ideas as they came up. This venture was not without difficulties — In its infancy, member turnovers were frequent and Katayoon soon found herself interested in how new members would interpret and play the same riffs differently. She started to incorporate this into her songwriting by making structures and riffs more ambiguous.

According to Katayoon, this opened up the conceptual side of Puzzlehead, as she started approaching writing songs by “thinking about how it would sound when this person would play this [...], and what combinations of people would make for an interesting sound and structure, and how would that sound if another combination of people played it.” With the collaborative nature of the instrumentals, the many-membered contributions accumulated to create a big and complete rock sound, one that marries melodic passages with multiple harmonies from the guitars and basses.

KATAYOON

by Arjun Doraiswami // illustration by Hayley Schmidt // photo by Isa You

Puzzlehead’s debut album, *Big Sniff*, was written by Katayoon alongside the Montreal version of Puzzlehead. Although iterations of the band exist here in Vancouver, and as far as Olympia, Katayoon was writing and playing shows in Montreal at the time and decided to record the album alongside “the truest version of the band.” The album is a “rock concept album” that combines elements of cock rock, psychedelic rock, surf rock and even hardcore punk. The album was inspired by what Katayoon was listening to at the time — Led Zeppelin, Red Cross and Royal Trux — as well as all the bands she had formerly played in.

This is all part of Katayoon’s goal for Puzzlehead. She is looking to franchise the band by creating iterations of Puzzlehead across North America, that will play Puzzlehead songs, either with Katayoon, or on their own. The project will allow for different versions of Puzzlehead to interpret and perform the songs written by Katayoon in their own way, giving each version a distinct sonic flavour, while playing with the same ingredients. Katayoon is hoping to start iterations of the band across North America and abroad, with Japan and Russia being two countries she mentioned in particular.

With the ambition to spread rock music across the globe, Puzzlehead and Katayoon are going to give rock a big kick — changing the conventions of how we make and share music, and I for one, can’t wait to see Puzzlehead do this.

SHARONA FRANKLIN

Sharona Franklin is a disabled artist who recently attracted much mainstream attention after Gucci plagiarized her cake sculptures, with no compensation or credit given. She runs @paid.technologies, which houses her edible sculptures, @hot.crip, for charged memes touching on disability and chronic-illness, @disabled.personals, co-ran with Tash King as a community-building initiative for disabled individuals, and @star.seeded, where Sharona posts more personal work. This includes written work, digital art and textiles, along with insight into navigating life through her diagnoses and lived experience. On behalf of *Discorder*, I had the opportunity to talk to Sharona about the evolution of her practice and advocacy, erasure, and the impact social media has had on her work and community.



words by
Fatemeh Ghayedi

artwork images
courtesy of
Sharona Franklin

photo of the artist
on pg. 19 by
r. Hester

To start, I wanted to ask for an overview of what has led to your current projects, since they expand over multiple accounts and mediums.

I've been making all sorts of work since I was a kid. In my early twenties, I was baking a lot but was also really interested in community organization and how spaces can be embodied and shared, so I was curating a lot. I started making more personal work when I was 27 but was never really public about anything related to my life or disability — I found that I preferred to focus on facilitating. I was in the hospital a lot and it just became more apparent the older I got that I couldn't really live with this division and started making work trying to communicate about disability and invisibility. I started sharing work online and remember it being kind of confusing for people; I got a lot of weird feedback. When I started the *New Psychedelia* project, it was really important to me to destigmatize these topics. There was this interesting thing where bakers — or this very specific type



photo by Rashelle Campbell.

of person into craft and artisanal work — would start following me, and a separate group of people, who were more interested in advocacy and disability, would as well and they wouldn't mesh. A lot of them didn't want to engage with the other things I was engaging with, or weren't interested in accepting the complexity of how I live and choose to communicate. In January, I was like: You know what? People are so specific in how they engage with me, and I'm so used to feeling erased on a day to day basis anyways, that I began to separate everything. When I was curating and doing graphic design, it was great in the sense that I never had to talk about myself or be vulnerable. After quite a few years of that, I realized there was a lot of division in how I was living. Me creating my own artwork and poetry, and starting to change my practice, was part of trying to give visibility to all of that.

That's interesting because my next question was as to whether the separation happened to fill a gap or if it was more an attempt to divide things into more digestible chunks for people to engage with.

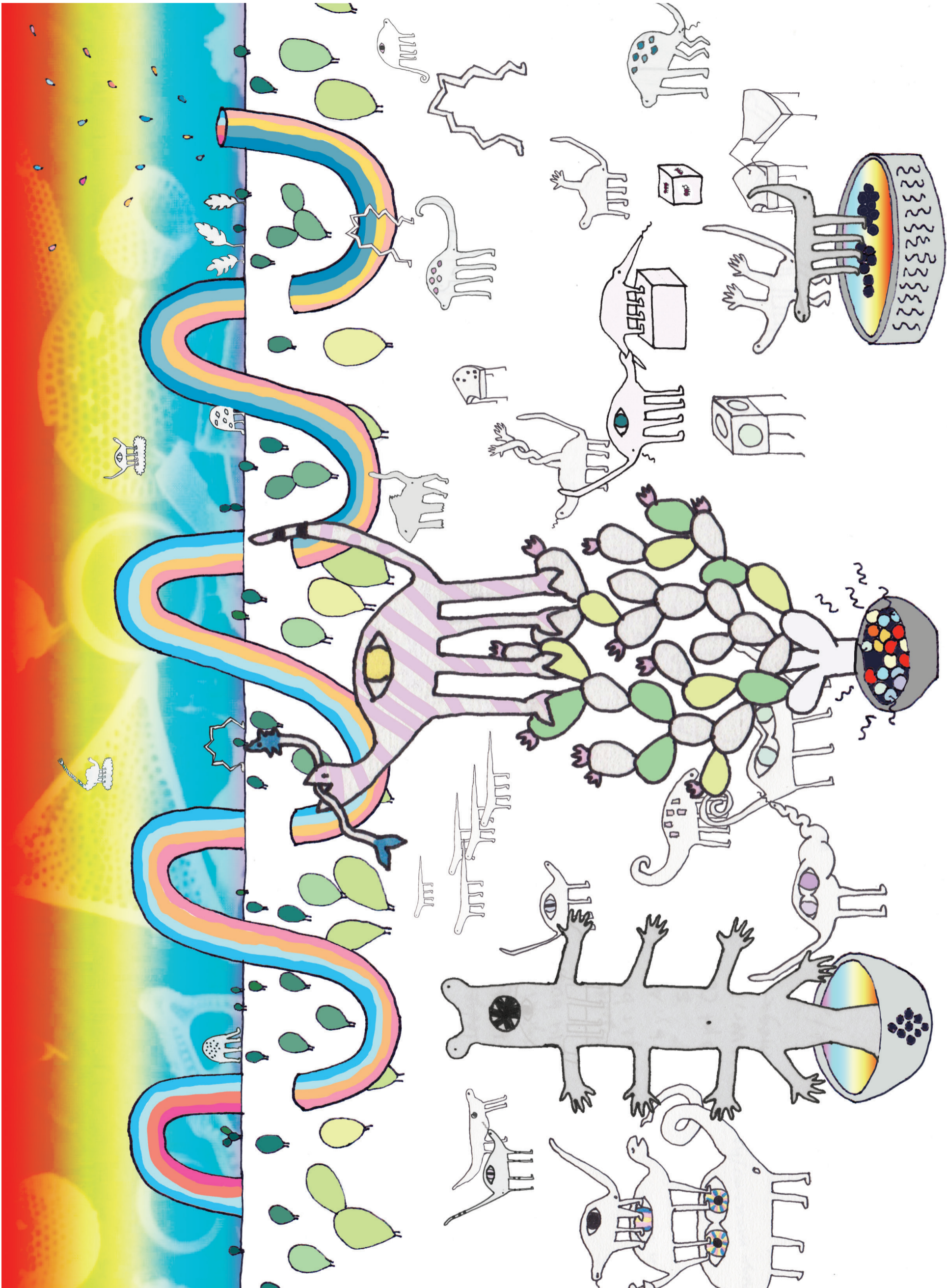
I think that there was a major intent in clarifying my own ideas as well, because @paid.technologies helps normalize and destigmatize my life in that I get to live

and share my art like anybody else. There doesn't necessarily need to be a constant political answer or a vulnerability in how I'm making things. A lot of my work can exist and be enjoyed on its own. A lot of the time, I don't wanna talk about politics even though I think about it all the time. For me, too, it created a space where I can relax and not have to dig up trauma or be prone to hyperpersonal questions. I realized that in my advocacy and personal art, I'm creating a large place for those conversations to happen but it's not healthy for them to always be happening.

The Q&As and surveys you hold on Instagram attempt to actively engage with the experiences of disabled individuals. It has the function of engagement but also education. How has social media allowed you to expand your practice and to cultivate a community?

I used to be very anti-technology. I think that drove me to put on community events, but then I got burnt out by these dominantly able-bodied events that seemed to keep happening. I couldn't really leave home in my later twenties and thought I would try hashtagging some things, like a few of my medications and illnesses. I realized the way I had been approaching community was the way I was told was the right way, ■





Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Annuaire 2020

"SHADOW BIOSPHERE LANDSCAPE" BY SUNNY NESTLER

NOTE FROM THE ART DIRECTOR

Sunny's illustrations stem with life. As I spoke with them about their *Art Project* contribution, my one piece of feedback was that they should "populate" their piece a little more. At the time it just seemed like the appropriate word for what was missing, but the more I look at it the more I realize how perfect a word it was in relation to Sunny's work. Populate. Living things populate the two dimensional landscape of the piece above, but also through the entirety of their practice. Taking time with Sunny's art is like taking a hike through an oozing forest of colour with no paths, or zooming in on the petrified of overlooked things. Places where coneworms grow, and the animals answer to no god or science.

5

- Monty Biggins @ Guilt & Co.
- The Actor's Nightmare - Theatre and Improv Collide! @ Havana

6

- Petunia and the Vipers @ WISE Lounge
- Coal Davie and the Rockabillionaires @ Ivanhoe
- John Korsrud Latin Quintet @ Guilt & Co.

7

- **Shindig 2020**
W. KYLIE V. WILD FRAIR, EMMA LEE TOYODA, MORTON MÜNCH @ RED GATE

1

- Audien @ Celebrities

2

- Cashmere Cat @ Fortune
- Terminal Station @ The 2nd Floor at The Water St. Cafe

3

- Dino Dinicola's 'Sound of Soul' @ Guilt & Co.
- The Jim Cuddy Band @ Commodore

4

- Easy Trance, Mercy Parker @ Roxy
- Siobhan @ Guilt & Co.
- Vancity Comedy Extravaganza Vol. 2 @ Vogue
- Heavy Rotation @ Fairview
- Las Divas @ Toby's on the Drive

5

- Vsonm02 Carte Blanche: Nicole Lizée @ Annex Performing Arts Theatre
- Turunesh @ Guilt & Co.
- Theo Katzman, Rett Madison @ Venue
- Early Show: Turunesh

6

- Petunia and the Vipers @ WISE Lounge
- Coal Davie and the Rockabillionaires @ Ivanhoe
- John Korsrud Latin Quintet @ Guilt & Co.

7

- **Shindig 2020**
W. KYLIE V. WILD FRAIR, EMMA LEE TOYODA, MORTON MÜNCH @ RED GATE

9

- Sunny Nestler has been illustrating for Discorder since 2017. Sunny primarily works in drawing but also makes video, installing, and performance, painting, and books. Their subject matter cross pollinates biological processes, DIY communities, and unusual landscapes with the political affect of relatedness and adaptation. Sunny lives a double life as a community bike shop person and an artist, and facilitates/teaches in both worlds, with a focus on social justice. Sunny is a queer white Jew with a chronic illness, and is currently immigrating from Arizona.

9

- Paul Anthony's Talent Time @ Rio

10

- Pernel Reichert @ Brighton Pub
- The Strumbellas @ Commodore
- Mad Riddim @ Guilt & Co.

11

- **David Strancy** @ ROGUE FOLK CLUB
- The Rare Forms, Brutal Poodle, KCAR @ Antisocial Skateboard Shop
- Bowie Ball 2020 @ Rickshaw
- The Vidos @ Railway
- Cat Murphy Band @ Fringe Cafe
- Brennan Heart @ Harbour Event Centre
- A Night of Death and Doom XII Presents: Chthonic Deity @ Astoria
- Vsonm101 (re)-creations @ Chan Centre

12

- Vsonm02 Carte Blanche: Nicole Lizée @ Annex Performing Arts Theatre
- Turunesh @ Guilt & Co.
- Theo Katzman, Rett Madison @ Venue
- Early Show: Turunesh

13

- VSONMFO3 Bizarre Bazaar @ Christ Church Cathedral
- Music and Movement Mondays @ Gold Saucer

14

- **Shindig 2020**
THE GET HIGHS, DEATH TALKS, AKITA, HOLZKOPF @ RED GATE
- RIDER, Allday @ Fox
- Vancouver Story Slam @ Cottage Bistrò

15

- **Stewart Goodyear** @ CHRIST CHURCH CATHEDRAL
- VSONMFO5 Waitz with Bashir @ Waterfront Theatre
- The Guilty Feminist Podcast @ Commodore
- Stewart Goodyear @ Christ Church Cathedral
- UBC Department of Theatre and Film Presents: The Changeling @ Chan Centre

16

- **Stewart Goodyear** @ CHRIST CHURCH CATHEDRAL
- Patrick Watson @ Vogue
- King Princess @ QE Theatre
- Fred Eaglesmith @ Rogue Folk Club
- Best Canadian Poetry @ Massy Books
- Emmet Kirwan @ Rickshaw

17

- **Stewart Goodyear** @ CHRIST CHURCH CATHEDRAL
- REY'd @ Fairview
- YBN Cordae @ Fortune
- Deorro @ Harbour Event Centre
- Zion I @ Biltmore
- The Starling Effect, Mully & Sculder @ Princeton
- Graham Clark's Quiz Show @ Fox

18

- ShoCore, The Rubes @ Rickshaw
- Legends of Motown @ QE Theatre @ Biltmore
- Jon Bryant, Josh Hyslop @ Biltmore
- Chadwick Stokes & The Pintos @ Fox

19

- Cold War Kids, Overcoats @ Commodore

20

- Rex Orange County @ PNE Forum
- Community Sound Bath @ Banyen Books & Sound
- And You Will Know Us By The Trail of Dead @ Fox

21

- **Shindig 2020**
THE NEIGHBOURS, GAIN PRICE, KCAR, BE AFRALD @ RED GATE
- **Little Dolcano: Deda Hill** w. Theatre Replacement @ ANNEX PERFORMING ARTS THEATRE

22

- **Little Dolcano: Deda Hill** w. Theatre Replacement @ ANNEX PERFORMING ARTS THEATRE
- Jana Seale @ Sylvia Hotel

23

- **Little Dolcano: Deda Hill** w. Theatre Replacement @ ANNEX PERFORMING ARTS THEATRE
- Com Truise (DJ SET) @ Fortune
- Amber Liu, Meg & Dia, Justice Carradine @ Vogue

24

- Unknown Soldiers, Bad Moon Hissin' @ Fairview
- Nightseeker, Dead Quiet, Killer Deal @ WISE Hall
- Xavier Omär, Parisalexa @ Fortune
- Nightseeker, Dead Quiet, Killer Deal @ WISE Hall
- The Lil Smokies @ Biltmore

25

- Leif Vollebakk @ Imperial
- Jauz, Habstrakt @ Commodore
- Greyson Chance @ Fortune
- Big Bone Brass Band @ Backstage Lounge
- Alexisonfire, The Distillers @ Pacific Coliseum

26

- Howard Jones Trio @ Commodore

27

- The Stew Jams @ Red Gate

28

- **Shindig 2020**
ADEWOLFE & THE 3RIBE, STRÜDS MONROE, BABE CORNER, PAPERWAVE @ RED GATE

29

- Girlfriend Material @ Fox

30

- BoomBox, ETHNO @ Fox

31

- SHINDIG Finale @ Red Gate
- BattleWorld '88 - A Rickshaw Wrestling Presentation @ Rickshaw

Sunday

1

Afterglow Americana Sundays @ Heatley

Monday

2

·Mauey @ Fortune
·Strange Tides @ Bourbon
·Petunia and the Vipers @ WISE Lounge
·Soul Mondays @ The 2nd Floor at The Water St. Cafe
·Miriam Young 'My Beautiful Live' Concert @ Orpheum

Tuesday

3

·Nothing, Launder, Woolworm @ Biltmore
·Underneath the Harlem Moon @ Guilt & Co.
·Sawdust Collector @ Gold Saucer

Wednesday

4

·BVP Open Mic @ the Gallery
·Jaalem Bhatt Jazz Orchestra @ Frankie's
·Ponytails, Jody Glenham, Palm Haze @ Fox Cabaret
·DZ Comedy Tour @ Rio
·Flamenco Viro @ Los Lunares
·Karaoke Wednesdays @ the Met

Thursday

5

·Sound House: nehlyarak @ Museum of Anthropology
·Kaneber, @R&I Gate, Thomson & Thompson @ Fox Cabaret
·Bonb Sheldor! Amateur Night @ Ransom Comedy @ Blue Light Studios
·Desiree Dawson @ Blue Light Studios
·NOW Society Improvisation Workshops @ SEAST
·French Vanilla, Sign, Divorcer @ Biltmore
·John Reischman & the Jaybirds @ St. James

Friday

6

·The VHS Players, Teresa Chang, Matt Franceschini @ Roxy
·Conan Gray, BENEE @ Vogue
·The Pointed Sticks @ Rickshaw
·Elkhart Lodge, Wesley Attem, Here North There @ Pal's Pub

Saturday

7

·Lattimer Gallery's Silent Action @ Museum of Vancouver
·Rocky From the Pines @ WISE Christmas (MUGA) RAGER @ WISE Hall
·The Silyva Platters, Mi'ans, Applewhite, Kylie Y @ Toast
·Soul Hop Presents: Harrison BDP, Max Ullis @ Open Studios
·Obi Iwona (SEA) @ Black Lab
·Tonyoda (SEA) @ Black Lab
·Hello Victim, Una Mey, honeyvelvet, BRTHRS @ Fox Cabaret

8

·William Lake, Michaela Slinger, Rita Jade, Nell @ Railway
·Hockey Dad, Horror My Friend @ Biltmore
·Dead Soft, Goon, Brutal Poodle @ Red Gate
·Wilson, Samworth, Yan der Schurff, Loewen @ SEAST
·Corridor, NOVYL, Dumb @ Astoria

9

·Soul Mondays @ The 2nd Floor at The Water St. Cafe
·Dusknote @ Guilt & Co.
·Petunia and the Vipers @ WISE Lounge

10

·Howlin Rain, The Orange Kyte, Brutal Poodle @ Astoria
·Angel Olsen @ Orpheum
·Sawdust Collector, New Works @ Gold Saucer

11

·Cattfish And The Bottlemen @ Vogue
·Music for the Winter Solstice @ Heritage Hall
·Elipeeth Tremblay, Wesley Attem @ WISE Lounge

12

·To Passed, B&W, Dadmeed, Little Sprout @ Red Gate
·604 & Light Organ Christmas Party @ Roxy
·NOW Society Improvisation Workshops @ SEAST
·Warm & Toasty: A Choir Cozy @ Rickshaw Theatre

13

·Van Django's 'Cool Yule' @ St. James Hall
·Brothers Xmas XIV @ WISE Hall
·Le Fields & the Expressions @ Rio
·Giant City #68: Echo Beach @ Red Gate
·Young Friend, Bella Rocca, Cate @ Roxy
·Cameo 67 @ Guilt & Co.
·China Syndrome, Death to Bluntistand!, Rampant Lion @ Princeton

14

·Keithmas X @ Rickshaw
·Ezra Collective @ Rox
·Lazy Ghost @ Backstage Lounge
·Sawdust Collector: ITSYM, Ava Mendoza, Rusty Grdina/famblle, C170 @ Red Gate
·Alex Cameron, Holiday Sidewinder @ Venue

15

·Q Choir, Rose Butch @ Warehouse
·Jesse Bentley @ Guilt & Co.

16

·Soul Mondays @ The 2nd Floor at The Water St. Cafe
·Kiffs, Brandon Wolfe Scott @ Biltmore
·Petunia and the Vipers @ WISE Lounge

17

·4x4, Her Brothers, Sleepy Gonzales, Late Night Takeaway, Fake Fake @ Fox
·Sadie Campbell @ Guilt & Co.
·Tambura Rasa @ Guilt & Co.
·Sawdust Collector Christmas Party @ Gold Saucer

18

·Gartel Madras @ Fortune
·Fruit Bats @ Biltmore
·Improv Karaoke @ China Cloud
·NOW Society Improvisation Workshops @ SEAST
·Ardeshir Quintet @ Frankie's
·Haram w. Pathieh Honari @ Paradise

20

·The Escapes, Ivan Hartle, Fionn @ Fox
·Punk The Halls 2019 with The Punk Hunters @ Commodore
·The Vanrays @ Roxy
·Ian James and the Combo Breakers @ Railway
·fine. @ The Lido

21

·Goodstampa, Supertask, Mat The Alien @ Red Room @ The 2nd Floor
·After Guitars Duo @ The 2nd Floor
·8th Annual Solstice Show @ Ianatou's
·Kingfisher Blues 12th Annual Christmas Party @ Rickshaw
·MSRRRRR! @ Open Studios
·A Very Punk Rock Xmas! @ Heatley
·Daddy Issues, The Blow Up Dolls, CLONE @ Astoria
·Trillojay @ Guilt & Co.

22

·Yacht @ Biltmore
·Real Love Holidays @ Celebrities
·We Three Queens @ Frankie's
·A Traditional Christmas with The VSO @ Orpheum
·Viper Central @ Guilt & Co.

23

·Soul Mondays @ The 2nd Floor at The Water St. Cafe
·Petunia and the Vipers @ WISE Lounge

24

·Another Perfect New Years @ Pat's Pub
·4th Annual NYE Skytrain Party @ The Skytrain
·NYE 2020 @ Fortune
·New Years Eve 2020: Rebel Priest, Damsel @ Pub 340
·NYE 2020 | MMXX: A Space Odyssey @ Waldorf
·NYE 2020 with Queer As Funk and DJ Slade! @ WISE Hall

25

26

·The Burying Ground @ The 2nd Floor at The Water St. Cafe
·Caliante Thursdays @ Mangos Lounge

27

·Sharon Minemoto @ The 2nd Floor at The Water St. Cafe
·10th anniversary Pairview Extravaganza! @ Pairview
·Soul Queens Tribute feat. Marie Hui & Nahai @ Guilt & Co.
·Hell Night w. Gorman and Aaron @ LMG

28

·Emily Chambers @ Guilt & Co.
·Tullepathy, Rob Bailey @ Princeton
·BabyFace Brass @ Cafe Deux Sojells

29

·DamFunk, Nosal Thins, MachineDrum @ Fortune
·Dylan Cramer @ The 2nd Floor at The Water St. Cafe
·Torben Brown @ Guilt & Co.
·Lucie Walker Band @ Princeton Pub

30

·Mike Allen Trio @ The 2nd Floor at the Water St. Cafe
·The Stew Jams @ Red Gate

31

·Another Perfect New Years @ Pat's Pub
·4th Annual NYE Skytrain Party @ The Skytrain
·NYE 2020 @ Fortune
·New Years Eve 2020: Rebel Priest, Damsel @ Pub 340
·NYE 2020 | MMXX: A Space Odyssey @ Waldorf
·NYE 2020 with Queer As Funk and DJ Slade! @ WISE Hall

December

2019 SHARONA FRANKLIN

"RITUAL SHAME" BY

FEMINISM THAT ONLY VENERATES ABLE BODIED WOMEN IN THE WORKPLACE IS NOT INTERSECTIONAL

@hot.crip



but when you're at home or in doctor's offices a lot, it's hard to cultivate that. I also realized when I was engaging in person, I was most often the only disabled person. It made me feel like I kept hitting a wall — I could talk to my friends about it, and they would be kind and nice, but they couldn't relate. I also couldn't get tips on how to function or navigate the disability system. I felt like the only person dealing with these problems in my community. For a long time, I didn't know a single person who was receiving disability, who had ever even heard of the medications I was taking, and I had gone my whole life like that. When I started hashtagging I felt so much less alone — the irony of it was that I felt judged by my IRL community. I think a lot of abled people use social media as entertainment [...] and for people with disabilities it's often the only safe space. If we can find one person through a hashtag who takes this medication and can have an unjudged conversation, no able people involved, it's so comforting. It started that way and I now have so many friends with all different disabilities, who can and can't relate, but we can all empathize and try to understand.

Even in art, a lot of my disabled friends use computer programs like I do and there's a lot of elitism in construction and a studio practice that uses your hands. I remember when I first started using my computer, people were like "Oh, that's just digital art." I know that I can make things with my hands, but it doesn't mean that I always should be because that can be really damaging to me. Within the disability community, a lot of friends are talking about access to resources — finding ways to have lightweight or affordable materials that can be easily manipulated with little physical exertion. When I was younger, I put so much pressure on myself to make things by hand and then I inherently wouldn't be able to do things or wouldn't finish things. When I took that pressure off of myself, it was such a steady flow of creativity because I wasn't as inhibited by my body. In a creative respect it's helped

me a lot too.
It seems in listening to the changes in your physical health you often accommodate for that in your practice, as well.

I have probably ten different people that help me, and three people that specifically help me in the kitchen; lifting and carrying ingredients. I have friends who help me document and transport work. It depends on my ability levels. It's funny because when I make cakes, often I can lift one ingredient at a time but once I've made [the whole sculpture], I can't lift it. When I make papier-mâché, the cool thing about it — similar to the jelly sculptures — is that you use little bits at a time. Then, in the end you have this giant structure, which I couldn't physically create at once. It's interesting because a lot of able-bodied people hire assistants and they don't get judged for it. As soon as you're a disabled person, people say "Could you do it without help?" I can do everything without help but it's very damaging to me. Why should disabled people have to put their body into worse and worse pain just for the satisfaction of an able-bodied viewer?



SAMANTHA MARIE NOCK

words by Katherine Gear Chambers
illustrations by Beau Todorova
photos by Daniela Rodriguez



Samantha Marie Nock is a Cree-Métis woman who grew up in Treaty 8 territory in North Eastern BC, with her family from Sakitawak (Île-À-La-Crosse), North Saskatchewan. She has been living, working and writing in Vancouver for the past ten years; and has since been observing and experiencing the rhythms of life that shape relationships to land and to people, and reflecting them back in work that is radically true.

Nock's writing has been included in magazines such as *Shameless*, *SAD* and *Guts*, however recently her voice has taken on a new medium through her podcast *Heavy Content*, which addresses the harmful exclusion or misrepresentation of fat bodies in mainstream media.

"I didn't really plan to do a podcast like *Heavy Content*, talking about body politics," Nock admits. The podcast was created out of her response to a trailer for the Netflix show *Insatiable*, as a way to have open conversation about fat representation in the media. "It also is a way for me to think about these things for myself," Nock shares, "because a lot of my writing, and this podcast, has been part of my own journey of self-acceptance and loving my own body."

Representation is a personal issue for Nock, as much as it is a political one. "I often don't see a lot of myself represented in the media," she admits, "And there's one part of me that doesn't really blame the media. Like, ok, yeah, I'm a fat mixed woman who's from these really specific places and who has had specific experiences [...] There are little bits I can see, but in terms of seeing the whole picture [...] that doesn't happen in one character, or in one piece."

However, between seeing parts of her identity in film/TV such as *Dumplin'* and *Shrill*, or in literature, such as *Half Breed* (Maria Campbell) and *A Really Good Brown Girl*, (Marilyn Dumont), Nock has been able to "hodge podge together things that I can

read, watch or listen to that make me feel more whole."

Heavy Content takes on the challenging questions surrounding media representation. For example, in her episode "The Problematic Fave," Nock observes that the media repeatedly shows women—especially women who are not considered normatively desirable—seeking validation from straight, cis, white men, and other figures of power. The episode raises the question of whether the media is successfully portraying complicated issues, such as internalized racism and internalized misogyny, or is merely reinforcing their dangerous and toxic ideals.

"When you have a body that runs against the norms, and isn't considered normatively desirable, you definitely look for those classic figures of desirability to look at you and want you." Nock explains, "I've definitely hunted out what I thought were good, hot, straight, white men to think I was hot, too. Like, 'Once I get that then obviously I'm like everyone else, and everyone will think that I'm hot, and it's ok, and everything's ok - right guys?' Which is so normal. And I think it's so important to have depictions of that experience, because if we don't, we're just lying to ourselves. But, I think what's important in those depictions, too, is moving beyond it."

When we're undoing internalized misogyny, or internalized racism, or internalized self-hate, it's a really complicated, messy thing," Nock continues, "And we're going to make mistakes and we're going to do shitty things. But, what's important is our accountability, and our care for each other. When we have these depictions of people living this very real process, we're going to create more conversation and create empathy for each other."

Part of the complex and harmful structures surrounding body politics that Nock addresses in *Heavy Content* is the false hierarchy that is placed on romantic and platonic relationships, a hierarchy that undermines those who

are excluded from mainstream ideals of desirability. "What's been really helpful for me is to dismantle that hierarchy," Sam shares, "Loving everybody equally, all your friends and all your partners, in ways that you're not reserving specific care for specific people, depending on these antiquated and arbitrary distinctions we have for relationships."

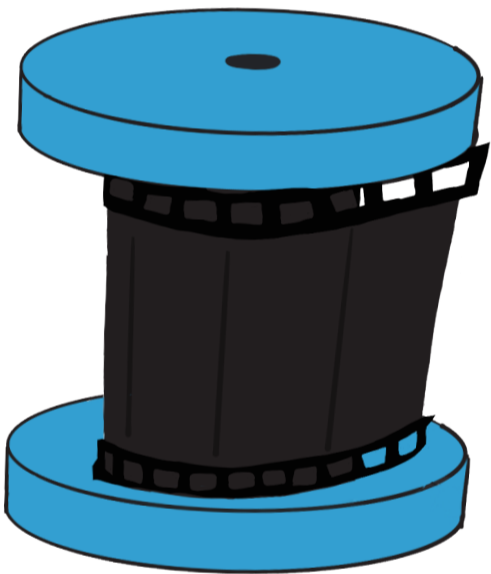
Nock describes love that defies the boundaries of romantic and platonic — love that is reciprocal and caring — as decolonial and radical love. "It really takes away that idea of scarcity that capitalism and colonialism loves to put on everything," she explains, "That there's not enough of everything and we all have to fight for it. That can be resources, or that can be literal care." Nock claims that "if we can work together and re-imagine this, there's not going to be a scarcity of care."

While radical and decolonial love might be fairly absent from media representation, it is visible in literature, in the works of writers such as Billy-Rae Belcourt and Leanne Simpson.

"I think that radical and decolonial love obviously is open for everybody and is something that everyone needs to experience and work towards," Sam observes in reflecting on the media's absent representation of decolonial love, "it's folks who've lived under immense marginalization [...] under colonialism, who are looking for ways to love and live that aren't colonial. And so we're looking for that decolonial love, and what that means for us [...] And obviously we're not the ones that are at the helm of making media - especially popular media - so [those stories are] not quite out there yet."

For Nock, decolonial love contains all aspects of radical reciprocity, tenderness and care. Although, she admits, "Tenderness and radical tenderness is something that I struggle with [...] I think especially for fat folks, and especially, *especially*, for racialized fat folks, we don't get tenderness shown to us [...] It's no secret that Indigenous people aren't exactly treated with tenderness in this country."

Radical tenderness requires attention and respect. "I hate the pressure that I feel exists



in a lot of alternative communities or artist communities and queer communities to be this radical, tender thing, 'cause I'm like 'Oh that is *not* me.' But, it's also super cool and amazing to work on yourself and to learn how to accept tenderness and be tender."

Nock explores these ideas of radical tenderness, of decolonial love, and of her relationships with people and with the land through her writing. Several of Nock's poems include Cree words, specifically when she is referring to the land.

"There is a very simplistic reason why I put Cree in my poems," Nock tells us, "For me it's a way to re-claim and use those words, and it's a way to be disruptive on the page for readers who don't know the language, for them to stop and be like, 'Oh, what is this? Why is this uncomfortable?' And also, it is a way for me to begin to reclaim those things that have been lost through colonial trauma, a way for me to use my language and a way for me to re-think of things with Cree, and bring that world view back into my own writing, and my own brain.

A lot of the words I use are often words for plants and other things, because one part of me just loves to know the Cree words for plants I see around. I just love to know that. And it is a little bit of a reclamation — like, no *this* is what this is called. We may call it

this, but *this* is the name for this plant, and I just want you to know that."

Although Nock's writing is not always strictly related to body politics, there is a relationship between the body and the land, perhaps not unlike the relationship between the language and the land that her writing brings to attention. "I don't think that any of our bodies are separate from the land," Nock reflects. "This is something that is complicated because of colonization and because of losing so much culture, but in terms of looking at ways that I may honour [the] deep responsibilities I have to my ancestors, and the ones that came before me, I think this all is definitely rooted back to the land. We all exist because of the land, and my body is no different than the bodies of other animals that are from this place [...] It all begins and ends with the land."

"Every single person on this earth, regardless of where you're from or who you are, has a responsibility to the land, to earth," Nock continues, "And maybe you don't have the same ingrained connection, because you're not living on your ancestral land, or you're so far displaced through colonial settlement or through force. That looks different for a lot of people, and it's complicated. But at the end of the day, we all are responsible to this place, regardless of how you got here and regardless of who you are. And so I think really working on your own relationship with what that means, and your own relationship with the land you're on, is really important, and that's a sign of respect to the peoples whose land you're on."

As Nock continues with her work, it is this exploration of decolonial love and creating communities of care that propels her forward. Nock reflects that a lot of her past work has been focused on hurt, and she is ready to focus more and more on creating futures.

Regarding *Heavy Content*, Nock is excited to start incorporating more interviews and using them to build stories around a particular topic. "The conversations I've gotten to have with people through the podcast have been

absolutely amazing," Nock enthuses. "That's what my goal was, and is: to open up conversations and to create space to have those conversations in ways that people feel cared for."

As her work continues to address issues of representation, and to promote love and care, Nock reflects that success does not lie in the capitalist notion of production, but rather in the ability to notice, to pay attention. For Nock, success is "a part of just slowing down [...] and focusing on what people are experiencing and what you're experiencing through it."

"Be it body politics or ingrained racism in our communities, or decolonization, or resiliency," Nock reflects, "just creating spaces, having artists and content creators create space where we can have these conversations in a safe and good way, I think is what success should mean." In her honesty and her attention, Nock's work is opening space for connection and for care.



NO fun FICTION

by Lena Belova
illustrations by Fiona Dunnett

Bodies

Before Him, buckets drained the well. Cheap takers never complimented the way the water reflected their image so clearly, not one ripple; never threw in a penny or two after sipping from the surface. But now I know what it means to share bodies. As I lay awake and listen to the rain, I wonder about the girls in this city walking paths I have worn. And I wonder if they know of what they live without. If they know they will walk with weary steps. *I saw better life once on TV. Might I find freedom in the country? Far from the shoreline, past the mountains, in the cat-tail fields? I stepped on a cricket once at night.* If they don't, they might never get out. *All I see is the tumultuous tides, needles in the park, bodies orbiting farther from each other. There's nothing I can do but stay here and tread water.*

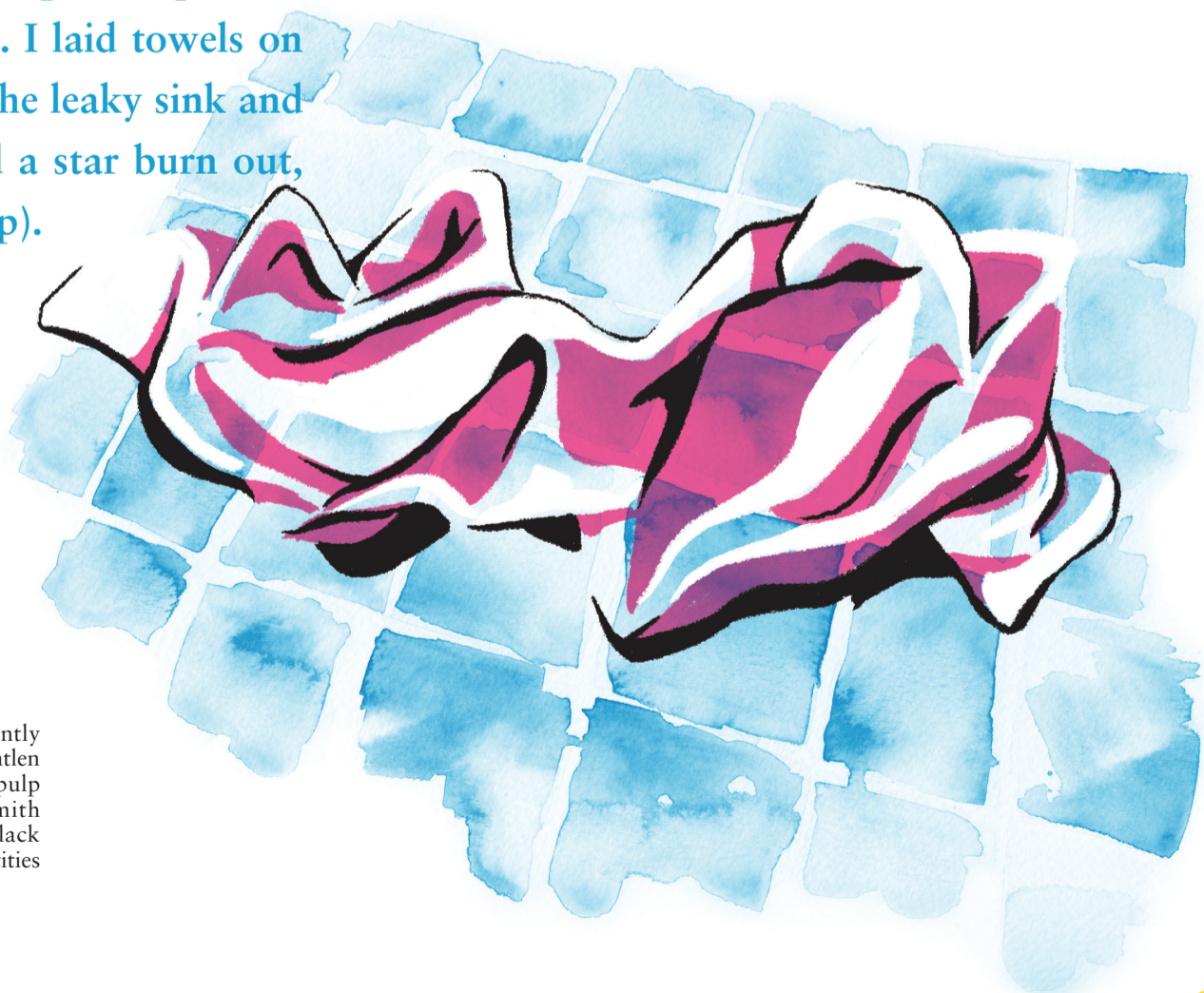


Wet

Last night, a rain-drop (drip) landed on my cheek and it was the first time I've been touched in months. I stripped down to my underwear in the light of August meteors and waited for the clouds to thicken. Drip. Drip, drop — my nails cut crescent moons into my fists as the rain touched other women's rooftops.

I stayed out all night, till the sun broke the sky, then walked home with the remnants of our encounter — dew sliding down leaves onto concrete, tires swerving through puddles on the street (splash). Once inside, I ran to the shower and sat under it for hours. Who cares about a drought when the drip and drop of a shower head simulate and stimulate.

When the water went cold, I stood there until every pearl had run off — down my thighs like soft fingers, down the drain like best laid plans. I squeezed my hair out onto the tiles, drip, drip, (slip?). I squeezed until my hair went brittle and split. I laid towels on the floor to listen to the lullaby of the leaky sink and waited for a flood. I once watched a star burn out, vacuumed up without a sound. (Slip).



Lena Belova is a writer, poet, and activist. They are currently pursuing a Bachelor of Arts Degree in Creative Writing at Kwantlen Polytechnic University (KPU), are the Managing Editor for pulp MAG, and the proud recipient of the 2019 PIPS Wordsmith Endowed Award. Lena's writing explores freedom and the lack thereof, and all the resilient ways people can reclaim their identities in the face of oppression and depression.

REAL LIVE ACTION!

Dakwākāda Warriors Book Launch

OCTOBER 4 / LUCKY'S COMICS

The street door to Lucky's Comics is closed, but there's a sandwich board out front advertising the launch of the young adult graphic novel *Dakwākāda Warriors*. I push the door open, accidentally flattening someone standing behind it. The bookshop is packed, although it only takes a handful of people to fill the tiny space. The crowd is young and hip: there are a lot of horn-rimmed glasses, piercings and even a couple of mullets on display. In the main room, Cole Pauls sits behind a desk in a punky jacket bristling with patches and pins, signing copies and selling merch. In the back room, pages from his graphic novel decorate the wall, covered with adventurers, spaceships, villains and stylized starscapes.

The lurid sci-fi style carries a trace of teenage boy enthusiasm, but the character design and visual world-building also draw heavily on traditional formline art. The text is a bilingual mixture of English and Aishihik dialect. The dialect words are integral to the narrative, so an English reader can only follow the plot by consulting a language key.

It's time for the artist's talk, and I am weirdly reminded of primary school assemblies as we sit on the floor in front of a projector screen, tightly packed and desperately trying to avoid putting our feet in our neighbours' laps.

Dakwākāda Warriors, as Pauls explains, is about two heroes who protect the world from evil. Their spacesuits boast crow-and wolf-inspired helmets, referencing the two clans of the Tahltan Nation. *Dakwākāda* is the traditional name of Haines Junction in the Yukon, Pauls' hometown. Pauls describes the influence of Southern Tutchone culture on his work and shows pictures of the *Dakwākāda* Dancers, a traditional song and dance group from Haines Junction. Pauls was once a member, and he carefully points out his relatives in each in each photograph. He talks movingly about family and about Annie Ned, an Elder and founder of the *Dakwākāda* Dancers who appears in the comics.

Dakwākāda Warriors is clearly a labour of love, designed to honour and preserve Indigenous art and language. It also has a strong anti-colonial message, evident in the choice of villains: an evil pioneer and a brainwashed cyborg sasquatch (the latter a reference to the exploitation of Indigenous children in residential schools). That said, it also belongs to the nerdy sci-fi canon. Among his influences, Pauls lists *Star Wars*, *Power Rangers* and the video game *Metroid*. He deftly blends his two sources of inspiration, inventing the "lightsaber version" of the atlatl, and weaving Indigenous cosmology into his space saga. —J Ockenden

Pip Magazine Launch w/ Sam Tudor / Gal Gracen / Rooms

NOVEMBER 9 / VANCOUVER SPECIAL NO. 1

Since 2016, four volumes of *Pip Magazine* have been published online, but the latest edition, *The Music Issue* is the first to appear in print.

The magazine — brainchild of editor-in-chief Julia Pepler — is long, slender and spiral-bound, looking a little like a calendar in its newly printed form. Its content is stylishly designed. Each two-page spread is inspired by a different song from a playlist put together by contributors. Some pages carry poems or miniature essays, while others are dominated by photographs, with only a few words scattered across them. Pepler's background in art and graphic design, explains the impeccable visual design, which slightly overshadows the text content.

The magazine was launched at a party thrown by Julia Cundari and Sarah Genge at their beautiful house in Kensington. Much like the magazine itself, the party was a collaborative, multidisciplinary show, where hand-crafted jewellery created by Katie Yokota was sold alongside copies of the magazine in the back room, while various bands played in the front room.

The aesthetic of the house and the crowd could best be described as art school chic, although mention must be made of the bathroom, which was lovingly but inexplicably Danny

Devito-themed. I didn't stop to count the Danny Devitos, which I regret, but I would guess that about 20 Danny Devitos were arranged around the bathroom walls.

Music was provided by Rooms, Sam Tudor and Gal Gracen. *The Georgia Straight* recently described a Gal Gracen track as a "lounge-tastic soul-pop anthem for the young urban sophisticates of Alpha Centauri." The crowd at the Pip Magazine launch were probably the closest to that demographic you could find this side of Voyager 2.

The house-party atmosphere was delightful but the event was so popular it soon became a victim of its own success. The audience was tightly-packed during the first set by Rooms (highlights of which were the line "Fuck you and your MBA" and one band member endearingly exclaiming "I didn't know that!" as the singer introduced a song and explained what it was about.)

By the time Gal Gracen took the stage, the spacious apartment was packed so tightly that getting from the front room to the back of the house was a lengthy pilgrimage requiring patience and (ideally) steel toe caps.

I confess: your correspondent succumbed to mild claustrophobia before the final act of the night, but even as I left, more people were flowing in. *Pip Magazine's* transition to print appears to have been a success, so keep an eye out for future editions. Meanwhile, Julia Cundari and Sarah Genge have found a winning formula to tempt Vancouver's art scene — now they just need a bigger house. —J Ockenden

Aural Oracles w/ Ivanna Baranova / Kaitlyn Purcell / Aja Moore / Shazia Hafiz-Ramji / Tarene Thomas / Brandi Bird

NOVEMBER 13 / RED GATE ARTS SOCIETY

The more you look around Red Gate, the more strange things emerge to catch your eye: two disco-balls, jarring against the exposed pipes of the ceiling; a ring of brightly-coloured plastic streamers; a tree in a pot, looking lost; an orange and purple booth that engulfs the people sitting in it like a monster's mouth; a sign on the stage that reads "MMM... Toasty." When I arrived there for the for the launch of two new books from Metatron Press — *Confirmation Bias* by Ivanna Baranova and *bédayine* by Kaitlyn Purcell — the whole place felt like a garage filled with old art projects. And poets.

Four guest readers took the stage before Baranova and Purcell: Brandi Bird, author of the chapbook *I Am Still Too Much* (Rahila's Ghost Press); Tarene Thomas, a Gitksan, Tahltan, Haisla, and Nehiyaw artist from Enoch Cree Nation, whose work weaves English and Cree vocabulary together; Aja Moore, another Metatron Press poet and author of *Hotwheel*; and Shazia Hafiz Ramji, author of *Port of Being* (Invisible Publishing).

After the four guest poets, Ivanna Baranova took the stage. She read in a rather dreamy, deadpan voice with lots of pauses. Her debut collection, *Confirmation Bias*, sets out to discuss "feminine conditioning, racialization, Slavic and Latinx diaspora, experimental therapy, and nausea under capitalist hegemony." In "Aloe," the speaker wonders "how to be your new translucent heaven" and fantasizes about being "kept in your pocket like aloe-infused Kleenex, like cash, cash, cash." Her lines juxtapose lyrical imagery with the disheartening fact of reality. In "EKG," Baranova raised a laugh with the line "Congratulations on your face. It's a good one." Later, unsure what to read, she asked the audience to call out a page number. Someone suggested "69!" to more laughter. Page 69 proved to be home to the shortest poem in the collection, "Algorithm:" "The habit always dies before the impulse." Many of Baranova's lines read like epigrams. After her reading, Baranova passed the microphone to Purcell, introducing her as "the angel of a generation."

Purcell read from *bédayine* (spirit), which won the 2019 Metatron Prize for Rising Authors. The book tells the story of two girls, Ronnie and Thena, who travel from Portsmouth to Edmonton, and "get lost in the city and their own addictions." Purcell was clearly nervous, cheerfully admitted to having had drunk "so much gin" and was prone to fits of giggling. Her laughter should

have been incongruous as she talked about some of her work's darker themes, but instead it served as a reminder that, as she put it, "a lot of cute and funny things come out of the darkness." She grew more confident as she started to read, although she interrupted herself more than once to tell stories about how certain lines came to be written. Purcell's poetry is full of images that hit like concrete. Flights of fancy provide escape routes from grim reality: there are penguins and flamingos in these poems as well as addiction and sickness. —J Ockenden

PARALLEL 02: Okkyung Lee / Marina Hasselberg / Alanna Ho / Constantine Katsiris / Stephan Maier / prOphecy sun/ Tegan Wahlgren

NOVEMBER 16 / ROUNDHOUSE ARTS & RECREATION CENTRE

Vancouver New Music hosted their second *PARALLEL* workshop-performance series at the Roundhouse Arts & Recreation Centre on November 16, inviting New York-based cellist Okkyung Lee to collaborate with local artists.

Lee embraces the gritty noises often tuned out by more digestible melodies, producing a cacophonous soundscape that challenges listeners to question what makes sound music. Lee gives no impression of wanting to pander to her audience. She is there to create an experience like no other, and with the help of musicians using a range of unconventional instruments from a salad bowl filled with ice water to a modular synthesizer — she did just that.

The performance began at the lobby with the scraping of her cello's endpin on the polished cement floor. Lee languidly moved through the crowd as she dragged her cello in figure-eight motions. As she meandered around the room, she lifted her cello and began to play. The low unsettling rumble dissipated all other chatter. Tension crept up with the subtle pace of someone in full control of the discordance. Our ears perked, anticipating a melody, but all she played was friction. This is how she draws you in: you want to hear the tuneful denouement. Eventually, Lee disappeared behind the doors to the theatre, the melodious drone of her cello beckoning us to follow.

Despite being the headline for the show, Lee placed the main focus on the ensemble. Alanna Ho, on the hydrophone, created a variety of underwater sounds by blowing bubbles, mixing ice and rubbing water on glass. Next to her, Tegan Wahlgren manipulated her voice and violin with a mixer. Guiding the array of sounds was a steady bass line produced by electronic artist Constantine Katsiris. Cellist, Marina Hasselberg, played electric whines and rumbles with such ferocity, her bow strings would visibly break during the performance. Behind a crowd of wires and machines stood Stefan Maier, using a string bow and metal plate to create sawing sounds enhanced by his MDLR Case modular synthesizer. Finally, prOphecy sun as the second vocalist had a stunning range that complimented the other sounds, filling the negative spaces with a touch of lightness in the overall dark tones.

After the first song, Lee placed her cello delicately on its side where it remained for most of the show. Her back was to the audience, keeping her focus on guiding the sounds between the five other performers. Lee used cue cards to conduct the group. She wrote them on the spot with blank paper and a marker. The notes were sometimes instructional — "Play w/ me" or "Play w/ Constantine" — at other times leaving it to interpretation such as — "Low drones" or "Bring in screaming." When asked how she approached these improvised performances, Lee remained humble, insisting the creation was all by the other musicians. She was simply there to facilitate.

It takes an incredible amount of skill and musical knowledge to combine eclectic noises and create complex tunes out of it. Okkyung Lee is an exceptional collaborator and performer, creating a truly unique experience for both audience and performers. —Justine Yiu



photo of EARTHGANG courtesy of Valie.

EARTHGANG / Benji. / Guapdad4000

NOVEMBER 16 / VENUE

When EARTHGANG first announced that their show would be taking place at VENUE, I was slightly mystified. However, a spot that I have come to associate with indie acts or late night clubbing, turned out to be an amazing location for this hip-hop duo from Atlanta, Georgia.

Opening for them were two acts: Benji. and Guapdad4000, who both impressed me immensely. While Guapdad4000 did a great job of getting the crowd's energy up, Benji. was able to connect to the crowd through his lyrics and storytelling. They engaged the crowd while also hyping them up, and were the perfect choice of openers for EARTHGANG, known for their amazing beats, lyrics, but also kind nature.

It is always refreshing when musicians genuinely care about their fans and listeners — especially when they make a point of interacting with their fans throughout their performance. EARTHGANG did just that. Not only did they invite five members of the audience to join them onstage during one of their songs for a dance-off of sorts, but they also made a point of acknowledging specific people in the audience, and included everyone in the chanting of “when [we] say EARTH, you say GANG” throughout the night. The use of coloured lighting, accentuated by the neon Monster Energy sign, outlined each performer's silhouette exquisitely, making the concert not only an amazing audio experience, but also very picturesque.

A personal highlight of the show was the performance of “Meditate,” which was my first introduction to EARTHGANG's music. They managed to perform the perfect mix of old and new material, as the packed venue sang, rapped and danced along to the music — even Vancouver's infamous moshing wasn't able to put a dampener on the energy EARTHGANG was supplying to the audience.

The duo brought out their opening acts once more at the end of the night, encouraging them to sign merch and people's belongings, emphasizing once more their amazing interaction and engagement abilities with their fans. As they move on with the Monster Energy / Welcome to Mirrorland tour, I am sure they will manage to continue on with as much dynamism as they were able to bring to Vancouver — it was a great show. —Valie

Western Front Listening Party w/ Aram Bajakian / Raven Chacon / Gabi Dao

NOVEMBER 22 / WESTERN FRONT

“There's so much music out there,” exclaimed Aram Bajakian, Western Front's new music curator. And he could not be more right. Even at the best of times, when we set time aside to actively listen to new music; when we are yearning to discover something new and exciting that has just been released; or when we dive back into the countless

artists, albums and time periods we somehow haven't managed to listen to yet, there's just no way to keep up.

But that doesn't keep us from trying, and Western Front's ongoing listening party series is doing its best to help us along. Along with host Bajakian, artists Raven Chacon and Gabi Dao spent the evening sharing “recent musical and sound works that exert emotional pull.” In other words, the three artists took turns playing songs they like.

While the playlist was certainly diverse, each person's selection made perfect sense as a representation of their artistic practices. Raven Chacon, Navajo composer and artist from the southwest United States, whose sound and installation work often deals with the postmodern collision of tradition and technology, as well as Indigenous resistance, chose exclusively songs from LA-based artists, including “He Dead” by clipping. and Luicidal's “Institucionalizado,” a Spanish cover of Suicidal Tendencies' “Institutionalized,” among others. Gabi Dao's selections exemplified her interest in the use and limits of technology to create alternative narratives in her interdisciplinary art practice, most explicitly with two bombastic songs from experimental electronic artist Elysia Crampton.

Given the nature of the artists sharing the music, the majority of their choices were dense, esoteric and not traditionally approachable music. And given the setting — the Western Front being a historic and international hub of experimentalism and avant-garde sound and art practice in Vancouver — the listening party could've easily veered into an alienating discussion of art-music, far beyond the sonic vocabulary of anyone in attendance. And while it did, at times, seem to be going down that road, the conversational and relaxed tone of the event, facilitated by the warm and welcoming presence of Bajakian, fended off the typical coldness and elitism often plaguing New Music circles.

After each song, the chooser talked briefly about why they chose it. But these statements often turned into conversations with the audience, making the event feel more like an informal hang out than anything. As Bajakian mentioned in his introduction to the event, it can be overwhelming to approach the vast quantity of music being released all the time, and getting recommendations from friends is one of the best ways to sift through it all. While that might be true, the Western Front's Listening Party Series is certainly the next best thing. —Lucas Lund



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, Section Editor
ria.discorder@ctr.ca

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

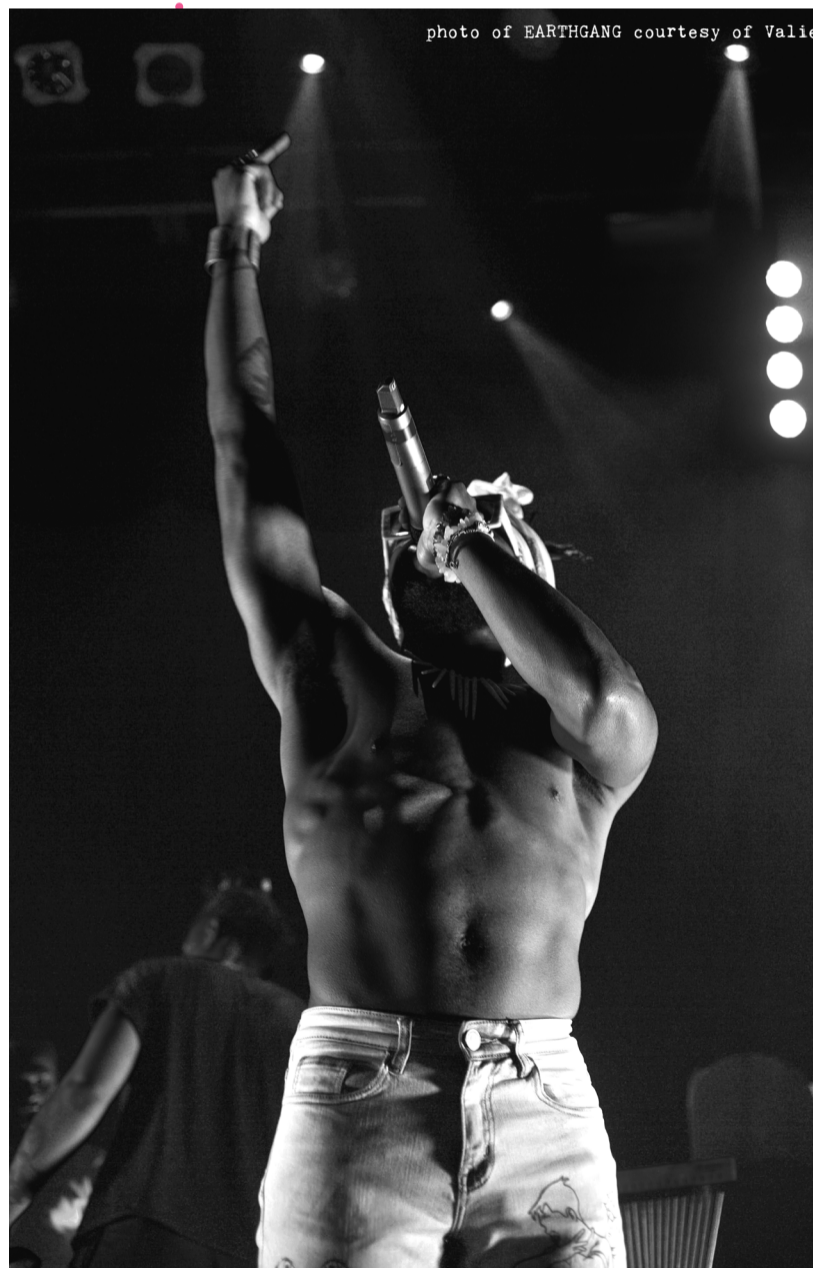


photo of EARTHGANG courtesy of Valie.

Under Review

Albums



Ilya Krivo
Kingdom Went
(self-released)
June 8, 2019

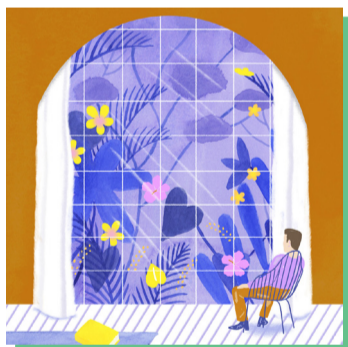
In his first LP *Kingdom Went*, Ilya Krivo manages to put together a deeply personal, yet touching story which endeavours to understand the human experience. While exploring issues of immigration, family, religion, and environment, Krivo integrates various aspects of folk music to put

together an album that feels intimate and niche, almost like a conversation with the artist. With help from Martin Riesle on the cello, Spencer Swarts on drums, and John Evans on the pedal steel guitar, each melody transcends any preconceived idea of classic folk, seamlessly blending together traditional bluesy and country sounds with classical and international flavours introduced through Krivo's mandolin and flute.

The album's second track, "Complementary Wine", sets the tone for the whole album, blending together a catchy, punchy melody — led by the notable presence of mandolin — with poetic lyrics looking deep into the human spirit. The song at once explores ideas of religion and consumerism by combining elements of upbeat mandolin with a dark undertone that perfectly mirrors the subject matter of Krivo's lyrics. Juxtaposing the idea of religious fulfillment with images of betrayal and selfish preoccupation, Krivo argues that true satisfaction requires hard work: "We don't just simply go to the holy land / But we rise."

Another fantastic demonstration of this album's personal tone is "Make the Cut," which discusses topics of family tradition, history, and immigration. The beautiful, intimate song begins with traditional Ukrainian vocals and continues with a combination of blues and soft mandolin elements. The lyrics perfectly describe the struggle of young immigrants worldwide: the battle between the traditional sense of home you leave behind and the harsh knowledge that that home is no longer welcoming. Transcending traditional folk music, Ilya Krivo manages to make a unique statement both lyrically and melodically through the clearly personal tone of the song, and the album as a whole.

Between the catchy mandolin melodies, ethereal and candid vocals, and out-of-this-world cello and pedal steel backtracks, this album establishes Ilya Krivo as an exciting and unique modern freak-folk artist. All I can say is that if this album is a testament to the start of Krivo's music career, I am very excited to see where the next effort will lead. —**Milena Markovich**



Mr. Merlot
City Sex Vol. 2
(self-released)
June 14, 2019

Robert Ondzik's alter-ego, Mr. Merlot, is back and ready to uncork this punchy sequel of 2017's *City Sex Vol. 1*. Mr. Merlot's experimental new album opens with the entrancing "Catch a Feeling," setting the tone of this album with its spacey funk and glam reminiscent synths.

Ondzik's vocals border on a yawn, it complements the dreamy production of *City Sex Vol. 2*, as Ondzik tackles love, rejection and emotional reparation. "Love's Going to Get You Again" grapples with mourning a relationship and then letting it release you, as Ondzik's croons promise future romantic opportunities are on the horizon.

A talent packed team helps provide Ondzik's musical accompaniment with appearances from Destroyer's Nicholas Bragg, Supermoon's Adrienne LaBelle, Retail Nightmares' Jessica Delisle, Milk's Thomas Lougheed, Role March's Richard Sexton and Tommy Tone's Tom Whalen, with additional writing and performance input from Jay Arner, making *City Sex Vol. 2* a dynamic and rhythmically entrancing work of art.

The bright and mellow sounds of *City Sex Vol. 2* serve Ondzik's emotionally invasive lyrics as Ondzik channels operatic vocals and visions of big hair in "For You (feat. Tommy Tone)," serving '80s pop chord progressions in more modern terms. The throbbing synthesizers and disco influences in "Fix Your Heart" create an ear-worm that will have "You're going to be a work of art" etched into the back of your brain long after your music player moves on, while "Voyage of Delusion (feat. Jendiquois)" lends to your imagination images of arcades with its video game style synths and sound effects.

The album art for *City Sex Vol. 2*, courtesy of Louis Reimer, captures the psychedelic impression that Mr. Merlot serves up in his latest release, while adding a floral and whimsical touch to the album's overall appeal.

With *City Sex Vol. 2*, Mr. Merlot scratches an artistic itch in the Vancouver music scene for experimental dance. It's such a treat that this itch sounds so great to scratch. —**Jane Procyshyn**



Tender Time
Self Care
(self-released)
August 16, 2019

Tender Time's bandcamp page describes the artist's music as "warm, dark, romance." With the addition of their newest release, *Self Care*, a fourth quality would be a fitting addition to the description: dream-like.

In all the tracks the vocals sound far away, as if the microphone was placed far away from vocalist and songwriter James Gibbs during recording. In this album, whose first track, aptly named "Reverie" evokes that very quality with its surreal vocals, we head into what seems like a journey into a dream. The second track, "Chrono 2.1," gives off an '80s techno feel, and the inclusion of the chant-like vocals further propels this dream-like quality.

"Piece of My Heart" is faster paced than "Chrono 2.1." Along with the interesting drum solo in its middle, "Piece of My Heart" is also one of the only tracks where the lyrics are clearly heard. The repetition of the words "You had a piece of my heart / Should've known from the start," evokes a feeling of regret from the artist. With the next track, "Fortune," the vocals again take a back seat, while the '80s inspired synths are front and centre. This same synth appears again in the eerie track aptly named "Haunt," which feels like the beginning of a twist in the dream, giving it a different atmosphere than the rest of the tracks.

The rest of the album settled back into the calm after this track, with "Moonlight Beach" being my favourite. With its instrumental flow and vocal fade in the middle, it feels like you are honestly standing by that moonlit beach in the artist's memories. Overall, *Self Care* feels like a calming '80s dream. —**Almas Khan**



Slam Dunk
In Hell
(self-released)
August 21, 2019

If Slam Dunk's new album *In Hell* is a more accurate representation than the fiery inferno that literature has lead us to believe, I genuinely think I'd have a pretty swell time down there. The emphasis on overdubbed vocals, organs and eccentric effects show the band attempting to explore new creative ground on top of the musical

foundations they have previously laid. Slam Dunk's last album was released six years ago, so they have had quite a bit of time to refine their creative palettes and bring Vancouver some new tunes. Whether it be creating a mockumentary of touring with Canadian indie legends Arcade Fire, or gigging all across Europe summer 2019, it's pretty clear these guys don't want their listeners to have a good time.

The opening track, "In Hell," is a great way to start off the album, as it immediately catches your attention with the guitar's bouncy reverb and overwhelming amount of vocals overlapping each other. I found that the tones introduced in this track — and throughout the rest of the album — felt very tropical, though it feels a bit weird describing their sound like that. I could imagine myself surfing out in the ocean listening to these tracks, but instead of a surf-board I had an oversized Froot Loop. Obviously my blood would be pumping at substantial rates, because Slam Dunk loves to keep you on your toes with their fast tempos and rad guitar solos.

Another standout track is the single they released back in 2017, "Fucking Around." Not only do they keep you on your toes with a train bell holding the rhythm for certain sections of the track, but the guitar solo halfway through immediately made me pucker my lips and want to stand on my chair and pretend to air-surf on top of the wave of lush guitar melodies. The final track to praise is "DYB," Slam Dunk's longest track released yet. At over seven minutes long, the song is a good break from the other shorter dance tunes on the album, and shows that the group knows how to use dynamic changes to keep the listener engaged throughout a garage rock ballad.

If this troop of tenacious troublemaker's past releases have earnestly tried to get you to dance, their new album *In Hell* can't help but seduce you into boisterous state of head-banging and chorus chanting upon each listen. —**Jordan Naterer**



Meltt
Swim Slowly
(Self-released)
September 20, 2019

The album artwork for *Swim Slowly* is both lonely and comforting. A single figure waits for a passenger train pulling into a station high above the Earth, the planet hovering close in the background in steely light. Much of the album feels like this: pressing your face to the cold glass of a train window, watching the world go by as if from a

distance, and finding comfort in your solitude.

Swim Slowly is Meltt's debut full-length release, following their first EP, 2017's *Visions*. On the band's Facebook page they describe themselves in hashtags as psychedelic / indie / alt rock, and it checks out. With *Swim Slowly*, Meltt holds their own against other groovy psych-rock outfits like Tame Impala, Unknown Mortal Orchestra, or Still Woozy.

Lyrical, the album centres on the theme of questioning what you should be doing, where you should be going, and who you should be loving. "How did it come to this?" the vocalist sings, "Are we wasting time?" Sonically, the album features a broad variation in pace and texture. In "S.O.S.," lush harp strums vibrate in the back of your throat, melancholic and dreamy, and a few songs later, on "Footprints of the Sun," energetic jangly guitar accompanies the lead singer's clear, optimistic vocals — there's a song for every mood.

The standout ballad of the album, "Love Again," is a deeply wistful but slow-danceable song; an inner-monologue of someone facing the uncertain end of a relationship. The lead vocalist sings: "Maybe I could be growing / Instead of always holding / Half my life in doubtfulness," a meditation on staying with a partner when you feel the boundless potential of the world outside. In the video, couples sign up for a relationship-saving program called "Love Again," eat two halves of a purple heart cookie, and relive the intoxication of falling in love for the first time.

"Photogenie" starts dark and restless, 3/4 time beating us through tension that builds for the first half of the song, melt(t)ing into a relatively demure second half. Sometimes, you want them to hold steady with that energy until it burns out, tearing down the steady drum beats into a frenzy, but they show restraint. For the most part, kinetic potential is contained on *Swim Slowly*, but it comes out in the final seconds of the last song on the album, "Moths in the Darkness", which rises quickly and falls just as fast. —Hana Golightly



Frankiee

Forget Your Head
(Paper Bag Records)
September 20, 2019

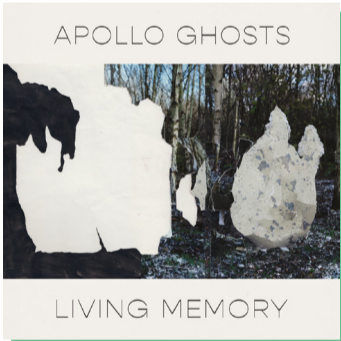
On their debut full-length album, Frankiee demonstrates major label aspirations with a wildly cohesive collection of catchy '70s classic rock inspired dream pop songs. I first heard the Vancouver quartet on an Apple Music editorial playlist which had on it their lead single for the album, "Dream Reader," a groovy Metric-esque bass driven track that

felt made for alternative radio. The single encompasses the essence of *Forget Your Head* and the band for that matter — an alarmingly familiar sound, but just varied enough to stand out.

Forget Your Head is an easy listen. Hook heavy songs like "Sun Queen," "Funny Feeling," "Easy Breezy (Je Sais)" and "Don't Be Low" feel like necessary cartilage that hold the album together. They're pleasant and fit with the best of Canadian dream pop and rock acts like Alvvays, The Beaches and Metric. The band shines however, the further they drift from these more formulaic sounding efforts.

Songs like "Nowhere Days" — a patient and thoughtful track that showcases the fruitfulness of multiple vocal melodies dancing over each other to create a more intimate performance — or perhaps the distorted climax in the final moments of "Corner," are highlights. A personal favourite is the spoken word passage just over two minutes into "Compare," that showcases a poetic approach that would be beneficial to capitalize on more frequently.

It is no doubt that *Forget Your Head* will mark a successful leap forward in Frankiee's career. To continue this momentum, the four-piece will need to mine for more differentiation and learn from the moments that make this album great. —Sasha Balazic



Apollo Ghosts

Living Memory
(self-released)
October 1, 2019

Many years after playing their last show, Vancouver indie rock heroes Apollo Ghosts finally return with a new record. On *Living Memory*, frontperson Adrian Teacher goes solo with a new ambient sound, a change of direction from their pop rock stylings. Recorded with only a spinet piano

and Logic stock plugins, the music echoes the death of his father, and cedar trees being wiped away due to our destructive climate crisis. Our relationship with nature as human beings for the most part has been parasitic. News of the Amazon forest burning, wildfires in Los Angeles, and the refusal of our leaders to take action have only added to the pessimism and anxiety of our collective psychology. Apollo Ghosts' heavy take on death, disease and our environment through *Living Memory's* 14 tracks is imbued with that of mourning, plea, and recollection.

Just as the memory of his father has decayed, so too has our relationship with our planet, and the planet itself. On "Gold in the Hill" and "Hannibal's Alps," warbling synths allow us to explore the divine in nature. The loss of gravity in "Mowing Around Arbutus Trees" and "Campground Philosophy" gives us a chance to stop and think about the world we live in. Piano chords are suspended in the air while softer notes slowly flow in like water droplets on an early Sunday morning. It's the feeling of tranquility of the outdoors that provide us with a sense of peace of mind until everything is wiped away. On "Reading Chair," a hushed piano is played as if in bereavement — it reverberates, attempting to connect to a specific memory. Towards the end of the track, the mood shifts as the piano is played more lavishly, conjuring Teacher's childhood of yore. He elucidates this feeling of a time and a place from when all our problems of today never seemed to have happened: picnics on campgrounds, the smell of the wind and the ocean, the sound of birds and children's laughter. These are the moments we cherish, that we wish we couldn't have taken for granted.

Teacher's father may have passed, but there is still hope for our planet. Its state of degradation can still be reversed if we can find our connection with it — just as Indigenous people have been advocating for all along. The music of *Living Memory* touches on Teacher's memories of his father, but it helps us to get in touch with our planet too, to help us think about why we need a more loving and respectful relationship with it. —Anton Astudillo



Woolworm

Awe
(Mint Records)
November 8, 2019

It's perfect listening on a cold, gloomy winter night, when another human's warmth acts as an antidote for frosty sorrow. *Awe* is the third studio album from Vancouver's alternative rock band Woolworm. An analogy for heartbreak, *Awe* is an album that conveys the complicated relationship

between lovers. It begins with "Awe," a title track that tackles the endeavour for connection. "Awe" personifies the fear and wonder attached to the state of love. When lead singer Giles Roy professes "I don't need money just love," he makes the point that receiving unconditional love is far more valuable than a million dollars in the bank.

The album continues to communicate the trial and error of a romantic connection, by using a wide dynamic range introduced right away, to balance high energy with calm. These swells in volume paint how affection grows, fizzles and terminates — and the inevitable grief from the loss of love. With the imperative of pain and passion as part of the human experience and the tenderness of love strummed by the guitar, the music juxtaposes love and pain throughout.

Woolworm also explore the impact of alienation on dating with *Awe*, examining the craving of a bond while being too afraid to act due to pain, rejection and heartbreak. Alongside the universality of loneliness pouring out musically, solace comes through with the lyrics "You always act like you're alone / But you're not / No one is."

Conversational disputes escalate to full-blown arguments, grappling with the fact that you may be the one in the wrong. The album takes the listener down a journey of meeting, falling in and falling out of love with another person. Each song in the collection represents a different moment in that journey, ending with a slight shift in atmosphere. The final track, "Woe is Me," is a chill electronic track, dramatic yet comical, addressing the disappointment associated with the current dating scene. Capturing the feeling of self pity, of failing to fulfill the craving for genuine connection, "Woe is me" wraps up the album in a truly self-defeating, but still satisfying way. —Alexis Oia



Sarah Jickling & Her Good Bad Luck

The Family Curse
(self-released)
November 8, 2019

On her second album, *The Family Curse*, Sarah Jickling and Her Good Bad Luck layer vulnerable yet catchy hooks over lush electronic production in a way seldom heard in pop music. The

self-proclaimed "Manic Depressive Pixie Dream Girl," Jickling has historically been rather open about her struggles with mental health. Her debut album, *When I Get Better*, is an unfiltered exploration of her experience living with bipolar disorder, anxiety, OCD and PTSD. Her 2019 follow up, *The Family Curse*, seems like a natural leap forward. While sticking to her brand of confessional pop songwriting, Sarah Jickling and her collaborators add new textures and complexities to her production landscape that only adds new depth to her music.

The Family Curse's opening track (and single), "Saint," is carried by a reverb soaked rimshot and rolling high hats that would have it fit in with the very best of 2019's top 40 music. Tracks like this and the greater majority of the album could easily be taken as ditch efforts at the charts. But *The Family Curse* will reward those who listen attentively enough to get lost in moments of instrumental experimentation and provocative songwriting. Its lyrics like "Showed me grace when he offered to kill him himself instead of me," on "Saint" that have you pause and marvel at the magnitude of her writing. It's not just manufactured pop music: it has real substance and Jickling shines through moments like this. Standout songs like "Hospital Bed" and "Make it Work" challenge the norms of modern pop music in a way that can only be admired. It's honestly brilliant how catchy songs ranging from overdoses to hospital run-ins can be.

Sarah Jickling and Her Good Bad Luck's sophomore album demonstrates that dealing with mental illness through songwriting isn't just reserved for pop punk, rap or "sad-boy" indie rock — it very much has a place in modern pop. *The Family Curse* is a brutally honest, dynamic and memorable record. —Sasha Balazic

Podcasts



Black Girl Brunch

June 2017-present

When I first heard the hosts of *Black Girl Brunch* discuss the size of Arnold's head from *Hey Arnold* for ten minutes, I knew immediately that this was the podcast for me. Focusing on popular culture, the hosts provide their brand of carefree and authentic black girl commentary on celebrities, dating, health, beauty, self-care, culture and politics to their listeners. The

best-friend duo, Iman and Sabria, have such genuine chemistry with a unique sense of humour that it is often difficult not to break out laughing in public as I tune in. Moreover, Iman and Sabria are such warm hosts that the conversational tone of the show leaves listeners feeling safe and welcome.

Every episode begins with light banter as the hosts welcome their audience with the

topics of the week. Usually, Iman shifts the conversation from the introduction towards a segment titled, "Fave Four," in which they discuss their four favourite topics of the week. In a recent episode titled, "Disney and Daiquiris," Iman and Sabria talk about their four favourite Disney original television shows and instantly proceed to sing the theme song of the TV show, *Hannah Montana*. It is often their spontaneous and raucous behaviour that makes the podcast even more engaging, interesting and hilarious. Moving onto the celebrity news and gossip section of the show named "Teatime," Sabria and Iman give insight on celebrity controversies of the week. Both hosts contextualize the controversy, or if they must, criticize the mess said-celebrity is entangled in while leaving sound advice for their audience.

It can be difficult to maintain a light-hearted tone from the beginning of the show, as the show transitions into more pertinent topics. But, Sabria and Iman's open, no-holds-barred personalities make this transition seamless. In the section, "Common Sense Sis," they speak the truth on important topics such as racism, sexism, homophobia and transphobia while regaling the audience with tales of their personal experiences. Their willingness to be vulnerable as they confer with one another produces a sense of authenticity that is an excellent addition to the show. As a listener, I appreciate the realistic tone in this aspect of the podcast. *Black Girl Brunch* prioritizes conversations about popular culture and its connections to politics, health and relationships in real life with two black girls leading the conversation at the head of the table. —Idaresit Thompson

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Super! Sick! Podcast!

with Alicia Tobin and Kevin Lee

April 2018 - present

You stroll down the city street and various strangers pass you by, each with their own story and unique experience. Some have stories of joy, some of hardships, sometimes invisible to passersby.

Super! Sick! Podcast! shines a spotlight on the stories of those diagnosed with a chronic condition at a young age. Despite changing its name — from *Young and Sick* to *Super! Sick! Podcast!* due to copyright infringement — Vancouver comedians Alicia Tobin and Kevin Lee help detail and destigmatize medical conditions and illness through storytelling and humour. Each guest shares insight into navigating life with their diagnosis, from the day they received the news from the doctor, to the everyday actions they take to mitigate symptoms — like avoiding cold beverages or managing intrusive thoughts — and how their physical diagnosis can often intersect with mental health. They also discuss the repercussions they experienced, even to the extent of bullying as school-age children, which stemmed from ignorance about their condition — sharing their trauma for listeners to hear while listeners empathize with their experiences.

Inspired by their own medical struggles — Alicia grapples with an autoimmune disorder and Kevin with a heart condition called atrial fibrillation — the hosts invite their guests into a multipurpose "den / office, in a room that is about ten by 8," to have an in-depth conversation about their condition. The podcast employs humour as a coping mechanism, in a self deprecating and gritty way. To laugh through the everyday hardships they endure is to change the narrative about illnesses from glum to comical. Alicia and Kevin succeed in transforming what could easily be a depressing topic into one that can derive giggles. The wordplay in the podcast's title is a perfect foreshadowing of the implementation of humour to discuss often disheartening topics.

Dealing with a chronic illness is not always easy, but Alicia and Kevin succeed in adding a positive spin on their guests' daily suffering — and their own! They start each podcast with a check-in to discuss how they are doing in terms of their chronic illness. Due to the host's ability to use a humorous lens to spotlight commonly unheard-of diseases by the mainstream, *Super! Sick! Podcast!* allows listeners to gain an in-depth and empathetic account of a stranger and their medical struggle. —Alexis Ola

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CiTR 101.9FM PROGRAM GUIDE

"DISCORDER MAGAZINE RECOMMENDS LISTENING TO CiTR EVERY DAY!"

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6 AM				CiTR GHOST MIX	AURAL TENTACLES			6 AM
7 AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	OFF THE BEAT AND PATH	CANADALAND	CiTR GHOST MIX	CiTR GHOST MIX	7 AM
8 AM				CONVICTIONS & CONTRADICTIONS	WINTER GHOST MIX	CRACKDOWN		8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE	THUNDERBIRD EYE			PACIFIC PICKIN': REBROADCAST	9 AM
10 AM		WINTER GHOST MIX		WINTER GHOST MIX	WINTER GHOST MIX	THE SATURDAY EDGE		10 AM
11 AM	CiTR CHARTS WITH KAILA		POP DRONES	U DO U RADIO	THE REEL WHIRLED		SHOOKSHOOKTA	11 AM
12 PM	WINTER GHOST MIX	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	VIVAPORÚ: THE OINTMENT FOR THE SOUL		12 PM
1 PM	PARTS UNKNOWN	WINTER GHOST MIX	LA BONNE NUIT w. VALIE	fine.	TOO DREAMY		THE ROCKERS SHOW	1 PM
2 PM		FLOWER POWER HOUR	DIALECTIC	ASTROTALK	BEPI CRESPIAN PRESENTS	POWER CHORD		2 PM
3 PM	WINTER GHOST MIX	WINTER GHOST MIX	ALL ACCESS PASS	WINTER GHOST MIX				3 PM
4 PM	SHOES ON A WIRE	TEACHABLE MOMENTS	C-POP CONNECTION	FEELING SOUNDS	NARDUWAR PRESENTS	CODE BLUE	BLOOD ON THE SADDLE	FLASHBACK WITH ALEC CHRISTESEN
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	LA FIESTA	5 PM
6 PM	WINTER GHOST MIX		SPENCER LATU SHOW	UNCEDDED AIRWAVES	HEAVY CONTENT	RADIO PIZZA PARTY	FRIDAY NIGHT FEVER	NASHA VOLNA
7 PM	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	THE MEDICINE SHOW	SAMSQUANCH'S HIDE-AWAY	WINTER GHOST MIX			WINTER GHOST MIX
8 PM		CRIMES & TREASONS	WINTER GHOST MIX	AFRICAN RHYTHMS	CANADA POST ROCK	WINTER GHOST MIX	RHYTHMS INDIA	TECHNO PROGRESSIVO
9 PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9 PM
10 PM	THE JAZZ SHOW	YOUR NEW SHOW	ANDYLAND RADIO WITH ANDREW WILLIS					10 PM
11 PM		STRANDED: CAN/AUS MUSIC SHOW	WINTER GHOST MIX	WINTER GHOST MIX	WINTER GHOST MIX			11 PM
12 AM						RANDOPHONIC	THE APTN SOCCER SHOW	12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	1 AM
2 AM								2 AM
LATE NIGHT								LATE NIGHT

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<-hey, this kind of cell means this show is hosted by students
They are also highlighted in this colour on the guide,
you can't miss it.

CITR 101.9 FM CHARTS

November 2019

	Artist	Album	Label
1	Men I Trust*#	Oncle Jazz	SELF-RELEASED
2	Sleepy Gonzales*#+	mellowtrauma	LIGHT ORGAN RECORDS
3	Apollo Ghosts*#+	Living Memory	SELF-RELEASED
4	Lightning Dust*#+	Spectre	WESTERN VINYL
5	Peach Pyramid*#	Bright Blue	OSCAR STREET RECORDS
6	Dead Soft*#+	Big Blue	ARTS & CRAFTS
7	kylie v*+	lotus eater	SELF-RELEASED
8	Mauno*#	Really Well	TIN ANGEL
9	Debbie Friday*#+	Death Drive	DEATHBOMB ARC
10	Meltt*+	Swim Slowly	SELF-RELEASED
11	Dil Brito*+	Lowing	SELF-RELEASED
12	Strange Breed*#+	Permanence	SELF-RELEASED
13	Begonia*#	Fear	REX BABY
14	FRANKIE*#+	Forget Your Head	PAPER BAG
15	NIMKISH*#+	Heartbreak On The Coast	SELF-RELEASED
16	Hua Li*#	Dynasty	OUTSIDE MUSIC
17	Baby Blue*#+	Death of Euphoria	SELF-RELEASED
18	Sara Carbone*#+	Irrationale	SELF-RELEASED
19	Kacy & Clayton*#	Carrying On	NEW WEST RECORDS
20	Harlequin Gold*#+	Baby Blue - EP	SELF-RELEASED
21	Gal Gracen*+	Fantasy Gardens	JAZ RECORDS
22	Jenny and the Mexicats#	Fiesta Ancestral	SELF-RELEASED
23	Blue Hawaii*#	Open Reduction Internal Fixation	ARBUTUS RECORDS
24	Andre Ethier*	Croak in the Weeds	TELEPHONE EXPLOSION
25	Woolworm*#+	Awe	MINT RECORDS
26	Chris-a-Riffic*+	Treats	SELF-RELEASED
27	Champion Lawnmower*#+	Champion Lawnmower	SELF-RELEASED
28	Andrea Superstein*#+	Worlds Apart	SELF-RELEASED
29	Fountain*#	Laughing Through Traffic	SELF-RELEASED
30	Bridal Party*#	Too Much	KINGFISHER BLUEZ
31	Necking*#+	Cut Your Teeth	MINT RECORDS
32	The Orange Kyte+	Carousel	LITTLE CLOUD RECORDS
33	The New Pornographers*#+	In The Morse Code Of Brake Lights	CONCORD RECORDS
34	Britt A.M.*#	Psychic Knots	GOOD EGG RECORDS
35	Tim the Mute*+	Welcome to the Sad Cafe	KINGFISHER BLUEZ
36	Puzzlehead*#+	Big Sniff	STUCCO
37	Material*#+	Leather	MATERIAL PRODUCTS
38	The Sojourners*+	Freedom Never Dies	SELF-RELEASED
39	Black Belt Eagle Scout#	At The Party With My Brown Friends	SADDLE CREEK
40	Olivia's World*#+	Olivia's World	SELF-RELEASED
41	Waingro*+	III	SELF-RELEASED
42	Kamikaze Nurse*#+	Bucky Fleur	AGONY KLUB
43	yoona*#+	Wilt	SELF-RELEASED
44	Kristin Witko*#+	Zone of Exclusion	KINGFISHER BLUEZ
45	Chain Whip*+	14 Lashes	SABOTAGE RECORDS
46	Dadweed*+	Mighty, Always	KINGFISHER BLUEZ
47	Kim Gray*+	Plastic Memory	BUZZ RECORDS
48	PUP*	Morbid Stuff	LITTLE DIPPER
49	Minor Pieces*#+	The Heavy Steps of Dreaming	FATCAT RECORDS
50	Smoulder*#	Times of Obscene Evil and Wild Daring	CRUZ DEL SUR

CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Jasper Yip, Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@citrc.ca. You can follow up with the Music Director 1-2 weeks after submitting.



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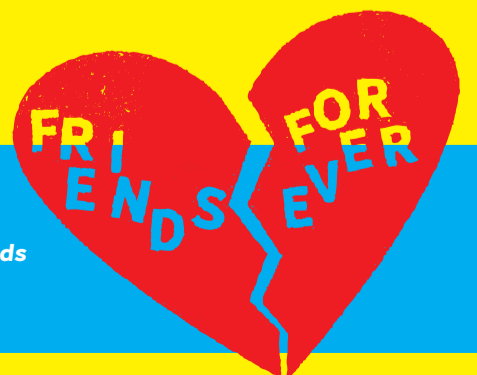
OTHER

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UPCOMING SHOWS IN VANCOUVER!

December 8
ALLAH-LAS
 Commodore Ballroom

December 13
MAGIC SWORD / DANCE WITH THE DEAD
 Venue



December 13 - #WINTERBREAKOUT19
SCHOOLBOY Q, DABABY, RODDY RICCH, LIL TECCA, POLO G & MORE!
 Pacific Coliseum

December 13
LEE FIELDS & THE EXPRESSIONS
 Rio Theatre

December 14
EZRA COLLECTIVE
 Fox Cabaret

December 14 & 15
ALEX CAMERON
 Venue

January 12
THEO KATZMAN
 Venue

January 17
YBN CORDAE
 Fortune Sound Club

January 18
CHADWICK STOKES & THE PINTOS
 Fox Cabaret

January 19
COLD WAR KIDS
 Commodore Ballroom

January 20
...AND YOU WILL KNOW US BY THE TRAIL OF DEAD
 Fox Cabaret

January 23
COM TRUISE (DJ SET)
 Fortune Sound Club

January 24
NIGHTSEEKER
 Wise Hall

January 24
XAVIER OMÄR
 Fortune Sound Club

January 25
GREYSON CHANCE
 Fortune Sound Club

January 29
GIRLFRIEND MATERIAL
 Fox Cabaret

February 4
TEMPLES
 Fox Cabaret

February 6
MATTIEL
 Fox Cabaret

February 7 & 8
THE BLACK HALOS
 Rickshaw Theatre

February 9
C.W. STONEKING (SOLO)
 Wise Hall

February 13
MAGIC CITY HIPPIES
 Fortune Sound Club



February 13
LUNA PERFORMING PENTHOUSE
 Venue

February 14
THE FROGS
 Rickshaw Theatre

February 14
ILLITERATE LIGHT
 Wise Hall

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