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DISCORDER

m a g a z i n e

April 2017

"that salty magazine from CiTR101.9FM"

. Forever Local, Forever Free .



RICKSHAW

T H E A T R E

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UPCOMING SHOWS

APR 1 **D.O.A.**
ROOTS ROUNDUP, WETT
STILETTOS, CHILDSPLAY

APR 3 **AMORPHIS**
SWALLOW THE SUN, GROSS
MISCONDUCT, THE WANING
LIGHT



APR 5 **ELECTRIC SIX**
RESIDUAL KID, THE PRETTYS

APR 7 **VANCOUVER WORLD MUSIC
FESTIVAL FEAT. H'SAO**
LOCARNO, BREAKING
BOUNDARIES

APR 8 **SOHN**
WILLIAM DOYLE

APR 9 **HINDS & TWIN PEAKS**
WHITE MYSTERY

APR 14 **HOMESHAK**
WITH GUESTS

APR 15 **EARLY SHOW (7PM):
COMEDY SHOCKER XII:
THE DIRTY DOZEN**



APR 15 **LATE SHOW (10PM):
SPRUCE TRAP**
CARTOON LIZARD, MUTUAL

APR 18 **REAL ESTATE**
IJI, TIM COHEN

APR 20 **MYKE BOGAN**
THE PEOPLE NORTH WEST,
LAZY WEEKEND, MATHIAS,
MOXSA, GIORGI HOLIDAY

APR 22 **THE GATEWAY SHOW
KYLE BOTTOM**
SOPHIE BUDDLE, FATIMA
DHOWRE, CURTIS COOK, BILLY
ANDERSON

APR 26 **D.R.I.**
ETOWN BEATDOWN, THE
TUBULOIDS, GOLERS, LEGION
OF GOONS

APR 28 **DUNE RATS**
HOCKEY DAD, WAR BABY

APR 29 **COOLAID SHOW 3**
QUENTIN MILLER & GUESTS

APR 30 **ASPHYX**
EXTREMITY, AHNA,
GRAVEOLENCE, KONFORM



MAY 4 **CJ RAMONE**
BIG EYES

MAY 5 **DELAIN & HAMMERFALL**
WEST OF HELL, IRON KINGDOM

MAY 6 **THE MAHONES**
WITH GUESTS

MAY 7 **SABATON**
LEAVES' EYES, BATTLE BEAST,
UNLEASH THE ARCHERS

MAY 12 **SOUNDS OF SOLIDARITY**
ALITA DUPRAY, PEACH PIT,
BABYHARRY/KINGS OF SOUL,
KIMMORTAL, STEEVEN K, DA
GODZ. HOSTED BY KWASI
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A few months ago we created an online Readership Survey, and we're just looking over results now. Thank you everyone who answered! We learned some real interesting stuff. Like, contrary to a lot of business owners and tech people who have passed through CiTR 101.9FM with a bottom line, you don't think print is dead. Most of you are reading this Editor's Note in a physical magazine, which is good, because we printed 8,000 of them.

We also learned that while you don't want the magazine to disappear, you also want *Discorder* to do more online. You want to see web exclusive content, premieres, and timely news related to *Discorder's* community. Lucky for you, we soft-launched Web Exclusives on ctr.ca/discorder.ca in January — featuring interviews, music debuts, calls for submission, and more. We will continue expanding Web Exclusives over the next several months to incorporate more CiTR radio content, which is another thing y'all said you wanted.

Apart from one individual who wishes we would stop featuring established touring bands and focus on Vancouver content [?], we now know that most of you like our balance of music, art, and community coverage. Some of you even gave us topic suggestions, which we'll write about over the next few issues.

Finally, and perhaps most importantly, we found out that you appreciate what finds its way into these pages. You are more likely to go to an event if it is mentioned in *Discorder*, to support the music and initiatives of artists we interview, and to frequent businesses that advertise with us. Thank you for supporting our community, and being a part of it yourselves.

There is a lot of talk about expectations in the April issue of *Discorder* — the expectations that we set for ourselves and others — and how we act when our expectations are not met. Jeneen Frei Njootli is a Gwich'in artist that, among other things, advocates for the protection of caribou; Oona Krieg dissects the term gentricide as it relates to Vancouver's DTES; Ian William Craig discovers success may not be as glamorous as he thought; a fine. show finds a home at The Lido; Bridget Gallagher considers moshing from a new perspective; Under Review reviews some books and podcasts; and I shatter your hopeful delusions about the BC Music Fund.

Welcome to a new season.

A+

BB

PS. April 22 is Record Store Day! Pull out our calendar of April events to see a map of Vancouver record stores on the reverse side, and flip to page 10 for a map of additional record stores from select towns across the province. The record stores were compiled by Dora Dubber and illustrated by Sharon Ko. CiTR 101.9FM and *Discorder* in collaboration with our friends CJJS are hosting a RSD Afterparty at Red Gate April 23 with additional record vendors, and performances by Co-op, Jerk Jails, Sad Photography, Elisa Thorn and Pale Red. \$5 entry. See you there

HOT HEAD

Hot Head is *Discorder's* feedback column, encouraging any comments on the magazine or the community we serve. All submissions are welcome and will be considered for print unless they contain hateful language. To submit to Hot Head, email comments to editor.discorder@ctr.ca clearly indicating whether or not the submission is anonymous. Physical submissions can be left for *Discorder* Editor-In-Chief Brit Bachmann at the CiTR Station in the UBC Nest. To submit to Hot Head is to consent to being published in the magazine and online at discorder.ca

RICH PEOPLE CONTINUE TO CAPITALIZE ON THE CLOUT OF ARTISTIC COOL

From what I saw last summer, that majority of pieces commissioned by mural fest went up on walls around Main street. In the months since, shadowed by the ever growing beacon on displacement aptly dubbed "The Independent" (giant condo tower on the corner of Main & Broadway built for and marketed to white yuppie hipsters, see independentatmain.com for details), we've lost many long standing institutions that made anyone enjoy the area of Mount Pleasant around Main and Broadway in the first place. It's no secret that arts and performance spaces, queers, and students are the earliest indications that an area is being gentrified, (see also, Chinatown), but I'm so fucking sick of watching neighbourhoods I love tarted up so we can all be pushed out. In the last 6 months we've lost, Foundation, Hot Art Wet City, and we are soon to lose the Brickhouse. Before that, we lost Vivo (replaced by VAL), the Rumpus Room, and a number of clothing stores who could no longer afford rent in the area. Cynics may say, "Snooty veggie restaurant w/ rude staff, weird art gallery, and musty bar, who cares?" But these are the spaces that bring people who don't like the downtown core, and can't afford Kits of gastown into the area. And these people are the people who make this area cool. Many of whom happen to be artists who participated in Van Mural Fest.

For the record, I think the exposure given to local artists by the festival is overall a great thing. Artists deserve to be paid, they deserve to have their work displayed, and there should be more public works in Vancouver, because god knows grey stucco is fucking ugly. That said, the fact that Van Mural Fest is recommended to receive 40% of this year's Public Art Boost funding (Georgia Straight, Charles Smith, March 26th), is highly suspect. Condos in "the Independent" are currently sold out before construction has even finished. As I mentioned before, the majority of murals for Van Mural Fest have beautified the neighbourhood around the Independent. Grunt Gallery is slated to receive \$60,000 from Boost to set up a projection space on the side of the "the Independent" once it's finished. The funds mentioned come out of \$1.5 million over three years allocated by the city of Vancouver to support public art. I suppose that's nice, but really, nice for whom? This public beautification project benefits developers and rich people who can afford to buy an apartment "starting at \$219,000", not artists, their communities, or neighbourhoods.

So yeah, it's been said before, but R.I.P.* East Van. Let's all move and make Burnaby sexy.

—Pissed, poor, and precocious

*R.I.P. = Revel In Prosperity

THE POLITICS OF MOSHING

WORDS BY BRIDGET GALLAGHER ILLUSTRATION BY MICHAEL SHANTZ

The stench of blood, sweat and alcohol seeps from a pulsating mass of limbs. Guttural human cries and the shrieking song of flesh bending nylon wire fills the air. This is a mosh pit. From the outside looking in, a group of young guys slamming their sweaty bodies into each other while yelling is the pinnacle of toxic machismo. But for those inside the pit, this is the cathartic bonding ritual that steals them away from the expectations and pressures of everyday life.

It seems irrational, but moshing serves a purpose in metal and punk subcultures. People use moshing to let go of things they can't express elsewhere. This especially applies to men who feel stigmatized for showing emotion. Once you look a little deeper, moshing is actually kind of beautiful. Except, if you look even deeper, you realize that it's a physical manifestation of the sexism and ableism that breeds in the metal and punk scene. "If you don't want to get hit just move to the back!" cry avid moshers. If you can't handle the pit then you are both metaphorically and literally pushed out of the scene. If you are not an able bodied, young male, stepping into a pit suddenly makes you realize just how out of place you really are. Your differences, whether it be size, age or disability are highlighted by the unforgiving life force that is the pit. Now the question is, do the political implications of moshing negate the positives? Should we ban moshing at concerts to promote inclusivity? I think ridding the subculture of moshing would be like Funky Winker Beans without Wendy Thirteen – it was kind of the best part. But something still needs to change.

First, let's dive into the history of the issue. Moshing was a fixture of the L.A. hardcore punk scene from 1967–1980. From there, it was injected into the metal scene by way of crossover thrash bands. The aggression of moshing paralleled the anger and frustration of a generation that wanted to change the world. Punk and metal were born to dissent. Gigs were places of solace for kids who felt left behind by mainstream society. The outpouring of emotion and bodily fluid at punk and metal shows was intoxicating, and bonded people into fiercely loyal subcultures.

However, moshing is not loved by all. Hardcore heavyweights Fugazi have criticized audiences that dance too violently. In 1996, Smashing Pumpkins banned all moshing at their shows after a 17 year old girl was crushed to death. A young woman took a steel-toed boot to the face by way of a spin kicking mosher in a Code Orange pit. She left on a stretcher with her jaw on the opposite side of her face and a brain swollen with blood.



Beside the inevitable injuries, people are speaking out about the ableism and sexism that moshing perpetuates. For instance, people with physical disabilities may require extra space or certain accommodations to mosh themselves, and aggressive pits of destruction are not conducive to these needs. Alternatively, people with less obvious disabilities like mental illness or a developmental disability may feel unsafe in an environment with so much unhinged beligerence flying around. Many women have expressed fear of mosh pits due to being groped, mocked or crushed by their male peers. That is not to say that all women are too frail or weak to mosh. There are plenty of badass ladies that dive into pits and show off the resulting bruises like it's their first hickey. But, the point being, not all people are physically or mentally prepared for mosh pits. This shouldn't mean that their experience of the show is less valid. The violent and aggressive mosh pit atmosphere creates an unwelcoming space for those who can't participate or whose participation is conditional.

These subcultures were built to be transgressive. Yet, moshing creates environments that are unwelcoming to certain marginalized groups, and enforces a norm of what is acceptable and expected. These scenes are now doing exactly what they were built to rail against back in the '80s. Perhaps part of the issue comes from the fact that what it means to be transgressive has changed since the time that punk and metal came to fruition. Early punk, in particular, focused on supporting individualism, rebellion and breaking down establishments. Modern society is more aware of social inequalities that just weren't talked about in the '80s. This can include LGBTQ+ rights, women's equality, racism and ableism. It can't be denied that many of the issues that punks and metalheads fought for back in the '80s still exist today, but maybe it's time for subcultures to adapt and include contemporary issues in their fight as well. Do I think this means banning mosh pits? No. But, I think punk and metalheads need to be more aware of the people standing beside them at shows. Everyone is there to express themselves and to feel something bigger than their everyday existence.

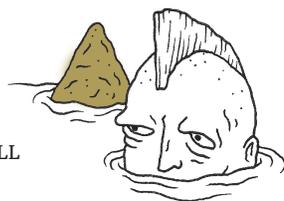
To those moshing, don't take that experience away from someone because you get too rough or aggressive. I urge you to scream your heart out and thrash around. Mosh. But, maintain that ounce of self control that might prevent someone from being pushed away from the scene forever. And for the love of god, don't wear steel-toed boots into the pit if you're going to do a spin kick.

THE BUSINESS OF MUSIC

BC MUSIC FUND

WORDS BY BRIT BACHMANN

ILLUSTRATIONS BY BRYCE ASPINALL



Holding the door open for me at Little Mountain Sound, a man asks, "Are you here for the workshop?"

"Um, info session?" I reply with uncertainty.

"Sure, whatever it is," he says with a chuckle.

Later found out this man was Mike Schroeder, CEO of Nimbus School of Recording & Media. And while his statement at the door was made in passing, a jovial slip, the interaction seemed to capture so many personal sentiments towards the BC Music Fund; predominantly, "I don't fucking belong here."

On February 11, 2016, the provincial government announced a \$15-million dollar investment in British Columbia's music industry in the form of the BC Music Fund, to be managed and distributed by Creative BC. Although initially it seemed that the BC Music Fund would help support emerging artists by way of stimulating the

growth of the music industry, it became clear early on that the government and Creative BC's understanding was different. In fact, phase one of their first funding initiative, the Sound Recording Program, was only made accessible to incorporated businesses, which disqualified many of those featured in *Discorder*. (It's worth noting that Creative BC opened up eligibility for the second round of Sound Recording Program intakes.)

An additional controversy of the Sound Recording Program was that funding was granted first-come-first-serve, without any juried selection or evaluation of merit. Not all recipients of the Sound Recording Program have been announced yet, but of those that have, artists signed to big labels received more funding. This is, in part, because bigger companies were able to match the funds allotted by Creative BC. It also due to larger labels having the staff and resources to hunt for funding for their artists 100 percent of the time, whereas smaller labels — especially local ones managed by people working multiple jobs — do not have the luxury of dropping everything, and rushing to compete for a slice of money alongside companies like Nettwerk or Universal Music Canada.

However, in an interview with Creative BC CEO Gill, she pointed out that the Sound Recording Program wasn't strictly intended for the artists, or even for the labels:

"The intention of the Sound Recording Program was designed as an economic stimulus for B.C.'s recording industry, and it did that. Recording facilities were busy, all kinds of recording facilities across the province. So, the first-come-first-serve nature of the program also made the funding available to a diverse range of artists that don't necessarily often access public funding." True, these artists don't usually have access to public funding.

In speaking with several musicians previously featured in *Discorder*, finding out about Creative BC's business focus is what made many of them give up on the BC Music Fund. It was perceived as inaccessible, because actually being an emerging artist — a scratch-your-way-to-the-top-but-still-buying-groceries-at-NoFrills artist — is not lucrative or sustainable. It's rare to meet someone who can earn a living wage through music, but some technically 'emerging' artists can. This highlights the disparity between underground emerging artists and partially-emerged artists. The difference is perseverance to a certain extent, but also luck, and usually some private funding.

The music industry, as with most creative industries, is more about business than it is about art. Once able to accept that, if you want to play the industry game, you can rise to the challenge. (And if you want to qualify for Creative BC funding, the first step appears to be getting a business number.)

Creative BC has seven funding programs for the BC Music Fund. They include Sound Recording, Live Music, Research, Industry Initiatives, Careers of BC Artists, Music Company Development, and Innovation. All programs are detailed on the Creative BC website, including Innovation, which was just announced March 31. Every program has a different structure, different criteria of eligibility, and different application process. Moving forward, Creative BC intends to choose BC Music Fund recipients based on jury selection.

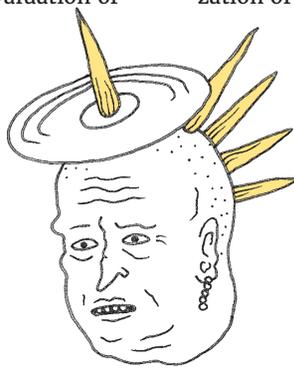
Speaking to this, Prem Gill explained, "We are working closely with our Advisory Committee. We are also talking to other programs — like FACTOR and BC Arts Council,

who both use peer and industry juries — to determine the right process depending on the program that we’re going to fund. As an example, for the Live Music [Program], we will be creating an industry panel for the evaluation of applications.”

While Gill denied the assertion, it seems that Creative BC has learned from the backlash of first-come-first-serve.

Although short-term project funding can be met with criticism, Gill insisted that the benefits of the BC Music Fund will be felt for years to come. “I think you’ll see with programs like Careers of BC Artists ... that type of program will help artists in different capacities, not just sound recording, but also marketing, promotion and development, which will hopefully be a part of longterm strategies ... [it] is intended to trigger some development in the local industry across the province,” said Gill.

I have a lot of respect for Creative BC’s handling of the BC Music Fund. Their flexible approaches to stimulating



different sectors of the music industry have been creative and efficient. The handing of the BC Music Fund programs has demonstrated that Creative BC isn’t a stuffy organization of suits, but a group of individuals who are clearly very passionate about the business of music, and celebrating artists and producers in British Columbia.

I also understand that the BC Music Fund is not meant for underground emerging artists. As with any government-funded project, the allocation of the BC Music Fund is as much about aesthetic and outward appearance as it is about business or general philanthropy. Your favourite Abbotsford garage band doesn’t clean up as nice as the label-signed local artists you hear on 102.7 The Peak, and they probably don’t have their shit together enough to register a business number. They aren’t the musicians that politicians like Christy Clark want to be photographed with or have representing Canada internationally. Nobody’s going to trust them to leverage a lump sum of money into quality production and sustainable marketing strategies, the way

they trust a more polished and established group with an easily-defined musical genre.

But don’t be offended. It’s not personal. It’s just business.



For those seeking funding through the BC Music Fund, we suggest acting fast! The deadline for Careers of BC Artists is May 1, and next Live Music intake is June 1. Visit creativebc.com for more information. And if you have questions, ask them directly. They don’t bite, we think.

TEXTUALLY ACTIVE

FINE.

words by Ivanna Besenovskiy // photos by Philip Moussavi // illustrations by Roz Maclean



Since moving to Vancouver seven years ago from small-town Alberta, Cole Nowicki has devoted himself to various literary and creative realms throughout the city — comedy, poetry, design, and plenty of work in between. It’s no surprise that Nowicki’s most recent project, *fine.*, has generated such well-deserved enthusiasm from the get-go. The monthly event, distinct in its emphasis on storytelling, has drawn an audience from every corner of the city — a reach that has extended well beyond just the literary community. With performances from a diverse pool of local comedians, poets, writers, and musicians — like hazy, Mourning Coup, and Milk — *fine.* offers a story for every listener. “There’s a lot of cool stuff happening in Vancouver, but I wanted to get a little weirder, so I set up a platform for myself and other stand-ups and storytellers and writers. There are a lot of talented folk,” says Nowicki.

Moving onto its fourth event, *fine.* has pulled in a full crowd each night, with transfixed listeners leaning in from floor seats,

couch corners, and clustered chairs, slunk back among friends and plenty of beer. Nowicki explains, “It’s a good atmosphere. It’s cozy. In terms of a storytelling event, it’s a comfortable space, [and it’s] where my friends and I go hang out regularly, so it’s familiar.”

Despite the Lido’s centrality and treasured appeal, *fine.*’s popularity transcends familiarity by breaking unique ground. “I think the reason why it tends to be popular is that there are people from all different realms,” Nowicki concedes, “comedy people, people coming to see the stand up acts, the writers, the bands that play ... That’s what helps with having a diverse group of performers: they’re gonna invite their friends, their friends are gonna invite their friends.”

Beyond the charm of *fine.*’s always-eclectic lineup, it’s Nowicki’s allowance for spontaneity that imbues the show with palpable authenticity and ease; there’s never a sense of urgency, nothing formulaic or prescribed. At *fine.*’s January event, Nowicki and writer Ben Stephenson both shared stories which pivoted

thematically on the taboos of gay skate culture. When asked whether it was by design or sheer coincidence, Nowicki recounts that the correspondence was totally unplanned, explaining that the two pieces just “dovetailed into each other.” He insists, “One of the things I really like about doing a show, is that when I get to do my piece, I’m doing whatever the hell I want, so I like to give everyone on the show the same opportunity ... to branch out and try something different.”

Nowicki kicks off each show with a piece of his own, setting the bar for anything goes. “I had this story ... where I found out a couple years ago that my dad’s cousin is a New York Times best-selling romance novelist.” At my confusion, Nowicki clarifies, “She writes erotic novels. [She’s] sold like, millions of books ... I was inspired, because I wasn’t really getting anywhere with my personal writing, so I thought, ‘I’m gonna try to get into the erotic novel realm, and I wanna write what I know, and what I know is skateboarding,’ so I read a piece of skateboard erotica.”

While charming and casual in his role as host, Nowicki is nonetheless staunchly committed to cultivating a sense of community: “I have a bit of a particular vision, but storytelling is pretty universal in its appeal. People like to share in others’ shared experiences, people like to laugh. And I’m pretty happy that people are coming to the show ... and enjoying it.” *fine.*, it would seem, is on



its way to big things: “I bought a standing lamp, so it’s not gonna be that weird stacked light anymore. Three shows in — proper lamp. Yeah, we’re getting legit,” he laughs.

When he’s not skating, writing, or picking out light fixtures, Nowicki dips his toes in other creative realms, like designing an illustrated short story project, *Portraits of Brief Encounters*, and working on short story submissions. Reminiscing on his first brushes with the Canadian literary community, Nowicki shares, “I would write poems and submit them to little journals that I’d find online, magazines I would get in the mail. I was probably 17 or 18 when I first got published ... I had to get rejected [a lot, but] I’ve been skateboarding since I was 11 or 10, so I’m used to not getting things very quickly. You know, you fall down and eat shit, and then just keep trying until

you get it.”

Looking forward to *fine.*’s next events, Nowicki raves that “everyone has killed it so far. I’m just grateful that most of the people who’ve been on the show and performed do not know me. I just out of the blue ask them to take a chance and be on the show, and they do, and I appreciate that. I’m grateful to be able to do something that I wanna do, and that other people seem into it.”



fine.’s next installment takes place April 24 at the Lido, and won’t be one to miss. For more information, visit afineshow.com or follow @afineshow on Instagram.

"Gentricide." There it is, written in fading red ink in an alley alcove in Vancouver's Downtown Eastside, a combination of the words 'gentrification' and 'genocide.'

No one has felt the mounting tide of housing insecurity more than the folks living at and around the intersection of Main and Hastings. It is the intersection where poverty disproportionately impacts displaced Indigenous communities, first-generation immigrants, former Riverview Hospital residents, and many people differently abled bodies.

While the neighbourhood demographics have changed, it was reported in a City of Vancouver area profile in 2013 that people living in the DTES had the lowest income in all of Canada, outside the Reservation System. The DTES community, as a whole, has faced an epidemic of opioid-related deaths, cuts to community resources, shifts from trusted community-based services to paternalistic and high-barrier agencies, and housing loss. Over the last few years in particular, the neighbourhood has been encroached by boutique condo developments and high-end-niche businesses aimed, in part, to change the demographic of the DTES and take advantage of its desirable real estate. Within this context of commodification and commercial interests, it is difficult not to jump to paranoid conclusions about how the ever-accelerating gentrification of the DTES has been made possible. Are there political or corporate forces that have deliberately calculated the vulnerability of people living in the DTES, and are allowing it to continue unnecessarily?

There is no evidence of inactive and ineffective government more damning than as demonstrated through *Paige's Story*, a report released in May 2015 by independent watchdog and former Representative for Children & Youth, Mary Ellen Turpel-Lafond. Paige, a young, legally blind Indigenous woman, grew up in the Downtown Eastside, where she experienced violence and neglect. Though she had been in the foster system, after 16 detox attempts, a drug overdose in April 2013 resulted in her death. Turpel-Lafond pointed out that Paige's death was not due to a single moment, but a lifetime of abuse, persistent inaction from front-line professionals, and an indifferent social care system. Turpel-Lafond argued that Paige's death was preventable, having occurred only two months after she 'aged out' of care.

In the report, Turpel-Lafond admonished every professional in British Columbia who worked with vulnerable children leading up to this tragedy — people in services such as child welfare, education, health care and justice — who were sworn public servants, but did not act to their fullest. As reported, one of Paige's safe places was Young Bears Lodge, a youth treatment house that incorporates Indigenous wellness practices, natural medicines, cultural connection, mentorship and love. If it wasn't so serious, it would almost be laughable how little it was funded at the time of Paige's visits.

When we look at main systems of inequality, poverty and homelessness are the two with the highest morbidity. With income often determining access to adequate healthcare, it is not surprising that poverty results in high death rates. It can be argued that poverty requires intervention, just like other well-known and diagnosed health risks.

Reports by Diabetes Canada and the Canadian Institute of Health Information show that Health Canada spends billions of dollars addressing medical issues like diabetes and cancer, and even smoking prevention programs. Research from the Cumming School of Medicine state that in 2010 alone, the federal government spent \$13.9 billion treating the symptoms and consequences of hypertension.

If being in a state of poverty causes and accelerates life-threatening conditions, why is it not treated like a health condition, and given the same funding for prevention and treatment? Simple: It is because society is a system that values the social situation and location of one person over another. In other words, we are stalled by stigma.

J spoke with Patrick Smith, one of the founders of Culture Saves Lives, a community-based initiative that connects DTES Indigenous residents to traditional medicine and community. He told me that the impetus for CSL was *Paige's Story*.

"She had been living down here since she was 12. Legally blind. All kinds of very risky situations for a young girl, and nobody seemed to save her from that," Patrick recalled as we sat on the overstuffed couches of a DTES social enterprise on Hastings Street.

I said that I had read that social workers wouldn't step foot in the DTES to find her because they thought it was too dangerous. His face darkened, "I had to live with that [death]. I know our cultures are really beneficial and powerful in helping facilitate change in people individually and collectively. I've seen it happen time and time again." *Paige's Story* didn't just resonate with Patrick, it propelled him into action.

Situated on the corner of Carrall and Hastings, the land that CSL occupies has a history that Patrick acknowledges. "From what little I know of it, this used to traditionally be called K'emk'emlay' or Q'umq'umal'ay, meaning Place Where The Maples Grow, because

"GENTRICIDE"

WORDS BY OONA KRIEG / ILLUSTRATION BY KATIE LAPI



the Squamish Nation, they'd come get their canoe paddles in this area where the maples were. Maples make great canoe paddles."

I asked Patrick to tell me more, and he sighed before answering. "The area was called sqax-xin, that's named after the bog that used to be False Creek, and there was lots of cranberries and things like that. It was a place of harvesting." And just as important as knowing the history of the land is sharing it with others. Patrick continued, "I always try to include the a deep, rich history. It wasn't always this stigma of Downtown Eastside ... It had a deeper purpose and a deeper meaning. I say the same is true for all the people who are here today; they have a deeper purpose."

Throughout our conversation, Patrick emphasized how the colonial system replicates itself through the bodies of the people downtown. "Because First Nations people are one of the lower groups in the hierarchy of power, of course they're going to be one of the first ones who are ground down by that system. We have to look at the [poverty] stats. Same with incarceration. We always have the highest population incarcerated. I haven't seen the [overdose] stats because nobody's found them or matched them together, but I know just by experience that going to these First Nation's funerals that this fentanyl — for lack of a better term — epidemic, that we're vastly overrepresented in that, too."

There are visible linkages between the housing economy and growing disparity between classes. What is a squeeze for some, has deadly health outcomes for others. Some identify gentrification as a top-down governmental strategy to 'redevelop' cities in order to increase a city's tax base.

Vancouver is one of many cities — Toronto, San Francisco, New York, Sydney — where the cost of housing has risen to the point where even the middle class cannot afford to live in the cities they serve. This globalized neo-gentrification is a blood relative of imperialism, which brought us colonization in the first place.

In Vancouver, there are constant examples of the undeserving-versus-deserving colonial narratives. *The Georgia Straight* filed a freedom-of-information request for public feedback letters to the City of Vancouver about the opioid crisis, culminating in an article published in March 2017. After the municipal tax hike of 0.5% to help deal with the opioid crisis, letters to City Hall were overwhelmingly negative, showing that Vancouver landowners did not want to pay for preventable deaths.

This outcry reinforced the stigmas impacting people who live with substance use in their lives. Unfortunately, the bulk of the funds raised from the tax increase were put towards enforcement and a new policing station in Strathcona, once again reinforcing the narrative that impoverished inner city dwellers are 'bad,' and just require supervision and control. The City of Vancouver missed an opportunity to allocate funds to address housing insecurity and poverty, two of the factors at the root of systemic health injustices and the conditions contributing to the crisis in the DTES.

The term gentricide is impossible to tether to a single definition, a single cause, or a single consequence, as this article demonstrates. There are so many interwoven factors contributing to the poverty of the Downtown Eastside: the perpetuation of colonial narratives through gentrification and commercial development, cuts and inadequate funding to community-driven resources, and inaction on all levels of government.

Patrick closed our conversation with a bittersweet reminder: "Everything is always interconnected. In all our relations, we always believe everything is related. As soon as you shift one thing in the puzzle, things can shift for better or worse."

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“I think a lot about images. I think about how images are consumed, how Indigenous bodies are consumed by different public.” Jeneen Frei Njootli is an artist and member of the Gwich'in nation. This statement, borderline stream of consciousness, seems to connect the various projects and passions she has been involved in lately.

Frei Njootli has just recently come back from Washington, D.C., where she was advocating for the protection of an area occupied by the Bering Ground Caribou herd. The land is called Iizhik Gwats'an Gwandaii Goodlit, or The Sacred Place Where Life Begins, named because it is where many caribou give birth. Frei Njootli explains that Gwich'in nation has had an interdependent relationship with caribou that spans 20 thousand years (according to scientists, though the nations themselves see time as immemorial). Unfortunately, this same area is also rich in fossil fuels and currently under threat of industry development. As Frei Njootli describes it: “If [the caribou's] cabin ground gets disrupted, that means their migration routes get disrupted, which means that means they die, and we die.”

The Gwich'in nation is one of the few nations that spans the U.S.-Canada border that still depends on hunting as a primary food source. Caribou is crucial to their diet, as much culturally as physically. Old Crow, a northern community just 130 kilometres north of the Arctic Circle, is a boat or fly-in area. This makes transportation of all goods and supplies exorbitantly expensive. However, the Gwich'in nation operates a food co-op, which centres much around caribou. If governments and industry develop the Bering Ground Caribou's migration locations near the border, the herd thins. This thinning would result in less caribou migrating

JENEEN FREI NJOOTLI

WORDS BY KAT KOTT
PHOTOS BY EMMANUEL ETTI
ILLUSTRATION BY AMY BRERETON

SUBVERTING, RECLAIMING AND REDEFINING



north, directly cutting off the Gwich'in caribou. Not protecting these lands won't just impact Gwich'in culture, it will lead to starvation.

Caribou, being such an integral part of her culture and sustenance, is often a theme in Frei Njootli's art. Her most recent performance piece *Through the Body. Where is the work?* *g'ashondai'kwa* is part of the *Ambivalent Pleasures* exhibition at the Vancouver Art Gallery. 'G'ashondai'kwa' translates to 'I don't know,' described by a footnote next to the display. The intention of the note is to lead the curious viewer to see their response reflected back at them. Playing with the perceptions and assumptions of the audience is not uncharacteristic of Frei Njootli's art practice.

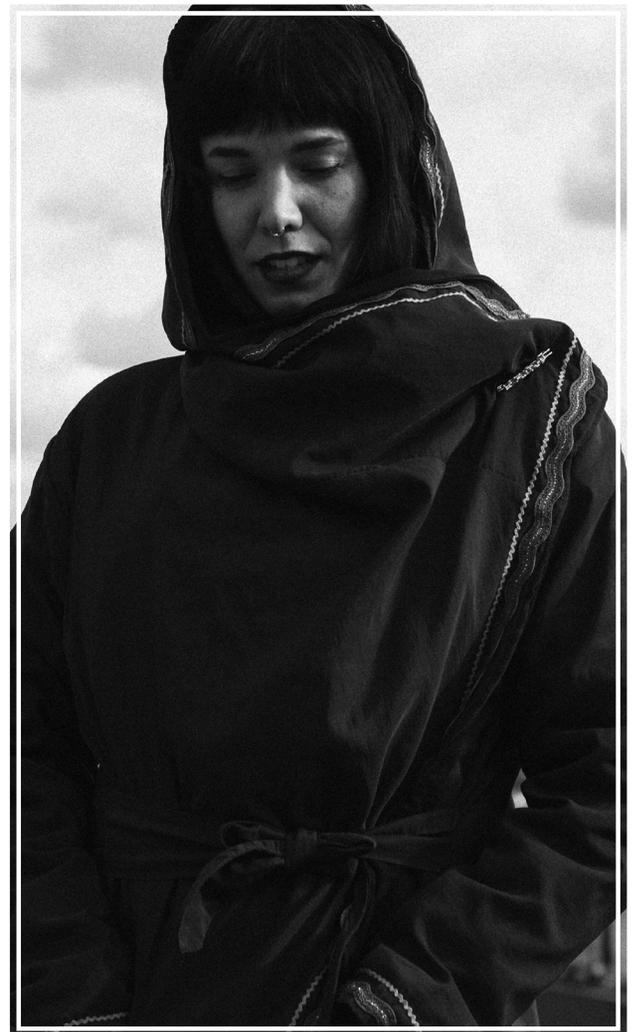
In *Through the Body. Where is the work?* *g'ashondai'kwa*, Frei Njootli turns a caribou antler into a microphone, into which she sings. It is also dragged across the floor, activating the microphone with sound. The audio feeds into a distortion pedal and a loop pedal, which are then fed through a subwoofer and guitar amp. Frei Njootli attempts to harmonize her voice with the other sounds generated by the pedals, creating a weave a complex sonic landscape.

During the performance, Frei Njootli wears an industry grade respirator and black parka she has made herself; the audience is also provided ear plugs and respiratory masks. Of this she says, “I want people to wonder why their protection looks different than my own.” Frei Njootli then uses an angle grinder on the antler, filling the space with dust and the smell of burning antler. The only form of documentation of this performance is the dust that falls to the floor by the end of it.

In addition to her performance practice, Frei Njootli is also a founding member of ReMatriate. ReMatriate aims to disrupt the narrative often assigned to Indigenous people from the media and, as Frei Njootli puts it, “assert a positive Indigenous presence.” The collective presents content that show the strength and vitality of women and female-identified artists in Indigenous communities, and share the true experiences of entrepreneurs and creatives.

The name, ReMatriate is based on *repatriation*, a term used to describe a restoration of a culture with their homeland. However, repatriation, with the latin root 'pater' meaning father, is still a perpetuation of patriarchal colonialism. The term continues the idea of the 'fatherland,' as if the home is necessarily 'of the father.' Frei Njootli suggested the more fitting term 'ReMatriate' to subvert traditional colonial language. She thought of it as she pondered what exactly was being taken from Indigenous folk.

“A lot of the things being profited from illegitimately by companies and designers is Indigenous women's labor.”



she explains. “Who tanned those skins? It was women who tanned those skins. Who sewed that together? It was women who sewed that together? Who carried that knowledge?”

When companies steal designs and patterns from Indigenous artists, it strips them of their voice and culture. It's as if to imply that the companies were inspired by a relic, or else came up with the designs on their own. Frei Njootli explains, “When [companies reproduce designs], it erases us, because it gives the statement that we're not here.”

Frei Njootli and the rest of ReMatriate are working to change that narrative. They use social media platforms such as Facebook and Instagram to show that their cultures are very much alive and active. ReMatriate makes an effort to post photographs, biographies and updates from Indigenous artists of various descents. In so doing, ReMatriate seeks to visually interrupt the colonialist narrative to reclaim their own images. The posts allow Indigenous women to tell their own, actual stories.

This movement also disrupts the misleading and ultimately violent depiction of Indigenous people in the media. Frei Njootli says, “We want to advocate for lateral kindness, lateral love, and the sovereignty over our image and culture.” ReMatriate shifts the focus away from harmful portrayals of Indigenous peoples to more accurate representations of their individual realities, accomplishments and creative expressions.

Frei Njootli's own art, activism, and involvement with ReMatriate centre around (mis)representation and power: questioning who controls the representation of individuals and groups, the harmful power of those representations, and what can be done to change it. Through her work, Frei Njootli considers the potency of the images we see, and how they come to define society's understanding of culture and heritage. In so doing, Frei Njootli challenges the complexity of contemporary colonial narratives, and compels her audiences to do the same.

Ambivalent Pleasures featuring the remnants of Jeneen Frei Njootli's performance is on display at the Vancouver Art Gallery until April 17. To learn more about ReMatriate, follow them on Facebook or on Instagram @rematriate_.



Real Live Action

MARCH 2017

GENTLE PARTY / MOONDLE

MARCH 4 / ACADEMIE DUELLO

When I arrived at the show, I was met by a wall of swords. While it was far from a conventional venue, Academie Duello — Vancouver's School of Modern Swordplay — perfectly set the atmosphere for Gentle Party's album release. The spacious studio, normally reserved for various styles of medieval combat instruction, was instead filled with small groups of people softly chatting in groups among the racks of blades that surrounded the dimly lit room.

As I studied the assortment of crests adorning the brick walls of the space, and the conversations continued humming behind me, Gentle Party quietly slipped onto the stage, readied their instruments, and let loose a single, powerful chord. It swept across the room and snapped the crowd to attention. Almost instantly the audience sank to the wooden floor, sitting enraptured by the quartet. Despite it being their own release show, Gentle Party showed no hesitation in performing first.

Harpist Elisa Thorn, violinist Meredith Bates, cellist Shanto Acharia, and vocalist Jessicka serenely moved through selections of their debut album, *Jouska*, mixing elements of chamber music, jazz and musique concrète, among other styles. Between the staccato pop of "Trophies" and the impressionistic instrumental "Boy Children," the intricacy and subtlety of their music united their performance and demanded close attention.

As the set went on, I found myself drawn to the oxymoronic phrase "modern swordplay" as an apt metaphor for the music Gentle Party created. By incorporating recorded soundscapes and slight electronic manipulations into their seemingly antiquated instrumentation, they blended the old with the new. Both the band and the space were suspended in time, pinned down to no singular era.

Moondle — the would-be opener for the night — took to the stage after a brief intermission. With a slightly more conventional set up (vocals, two guitars, bass, and drums), Moondle continued where Gentle Party left off in combining disparate genres with incredible technique and subtlety. Emma Postl's voice effortlessly spread across jazz-influenced melodies, as Eli Davidovici's bass lines grounded the quintet; Thomas Hoeller and Cary Campbell's guitar parts were passed back and forth, both defining the atmosphere of each song, and elaborating upon it; Mili Hong's drumming was near virtuosic.

Unfortunately, Moondle suffered from the all-too-common problem of having the guitars far too loud. As is the case with many guitar based bands, the two guitars overpowered the other instruments and muddled the overall mix. Especially in the swordplay studio, with an impressively attentive crowd, there was no need to have the guitars at such an attention grabbing volume.

As I stepped out onto the street after the show, it felt like I had stepped out of a time machine back into the present. I'm not sure where or when I had just come from, but it sure had sounded good. —Lucas Lund

RAE SPOON / CAROLE POPE

MARCH 11 / WISE HALL

If you're anything like me, in simplest terms, you go to a concert to experience your favourite mildly loud music from your favourite artists as loud as physically possible without rupturing an eardrum. Thankfully, my trip to the WISE Hall to see Rae Spoon and Carole Pope was to be no danger to my hearing.

Dubbed by Rae Spoon as "The Rae and Carole Variety Hour," the concert saw the two split their set lists in half and alternate every six songs. Spoon gently swept into "Lighthouse," which slowly broke through the chatter and gave a lovely kickstart to the night. Another song later and Spoon invited us into "a little sing-along," which, long story short, created a room full of people singing "Do whatever the fuck you want," — an experience that was easily worth the price of admission alone. "Any metal bands who want to use this song can just have it," Spoon says, referencing "The Beast Is Me," the penultimate song of the first half of their set-list. This light jab, while at their own expense, highlighted the charm that Rae exudes on-stage, making quick witted remarks about gender politics, Prime Minister Justin Trudeau, and their own experiences with fellow musicians across the country.

Without much delay, Carole Pope and her accompanying guitar player, David Taylor took the stage, and it became clear that most of the audience was there to see Pope. Taylor cranked up the gain and filled the hall with noise and applause from a ready-to-rock crowd.

I must say in advance that I listen to several albums of any musical artist before I go to their concert to get an idea of what type of music to expect. While it was fun to recognize some of my favourites such as "Francis Bacon," "Lesbians in the Forest," and "My Flame," Carole Pope's live performance didn't make me feel like I gained anything from coming to a live performance of the album material I grew to really enjoy over the weeks prior. The material performed during both halves of Pope's set demanded a drummer above all else — without a driving force behind the songs, her performance unfortunately felt more like karaoke night at the bar more than a paid concert.

How delightful it was for me then that Rae Spoon's performance exceeded and built upon the original studio-recorded material, especially during the second half of the performance. The second half of their set drove head first into bellowing electronica that got the concert hall shaking, a strong increase in tempo from the more soft-rock inspired first half. Their performance made me see the value in coming to see a live performance of the album material that I had grown to enjoy in the weeks prior to the concert. Rae's voice enveloped the audience in a dreamlike defiance of the sexual constraints that I feel comfortable in saying that many people in the room had experienced at least once in their lives before. It was the type of subtle rebellion that is refreshing in the vast ocean of name-calling and shouting matches that populates much of social politics today.

While rather disappointing on Pope's part, Rae Spoon stole the show. Their duet together at the end of the show was a pleasant surprise, however — their voices work impressively well together. But don't let a few paragraphs written by somebody you don't know influence your ticket-purchasing habits. In the words of Rae Spoon: "Do whatever the fuck you want."—Andrew Smith



Carole Pope courtesy of Lucas Lund.

JOKES PLEASE!

MARCH 16 / LITTLE MOUNTAIN GALLERY

I know some people who feel iffy about going to stand-up shows. They might've seen one too many comics bomb for comfort — or maybe once they were awkwardly singled out by a comedian doing some crowd work.

Either way, they shouldn't let some rough experiences in the stand-up universe ruin the fun for all stand-up shows — especially when there are rooms like Jokes Please! around.

Jokes Please! was no average stand-up comedy night. The poorly insulated (you will keep your coat on) but still charming and beloved Little Mountain Gallery offered a cozy seating arrangement that guaranteed a fun and casual show. No audience member was safe from some gentle, yet personal "zings" from chipper host Ross Dauk. The venue was so small that even late audience members walking through the front door were still in Dauk's zinger splash-zone. That's just one way that the crowd was drawn into the comedy. Another was that Dauk sent cat videos to everyone in the venue who activated Air-Drop on their iPhones. Weird, but very fun.

If you're looking for variety, this room has everything from comics working out new material, to others running sets they've prepped for TV specials. If you're skeptical about watching comics work out new jokes, rest assured that even the few punchlines that fall flat end in laughs, like when comic Ryan Williams (my personal favourite of the night) screamed into the mic after a silent pause: "They're not all good jokes!"

Kelsey Hamilton entertained the audience with some delightfully quirky anecdotes, and Alain Williams weaved some personal material into his set, as well as some deserving jabs at the final two *Harry Potter* movies. MVP Jacob Samuel ran his set for the Winnipeg Comedy Festival — people pay top dollar (as in, more than five dollars) to see sets like these. Samuel spent his time telling us tales about his long-term girlfriend — but his wholesome, light-hearted bits about relationships ended with the ultimate reveal: that his relationship had ended since he'd "submitted [his jokes] to the festival," and been accepted. While the audience roared with laughter at the sick irony of it all, there was beauty in such an honest moment of vulnerability on stage. The making-funny of things that are supposed to be sad: that is a special phenomenon largely unique to the art of stand-up comedy.

Between every comic, Dauk would pop back on stage and riff on a tangent while audience members had the chance to get a quick drink. For one of these instances, someone in the crowd abruptly stood up and announced "I'm gonna go vape," which was met by a world of berating quips. It was a special time.

Headliner Jane Stanton, a seasoned vet in the Vancouver stand-up scene, closed the show with 15 minutes of hilarity through telling-it-like-it-is comedy. Her narrative meandered from topics on chocolate bars, dating, Vancouver, Uggs, and more. She told her jokes in a totally unique style that had her putting on crazy voices and doing act-outs that left the audience in stitches.

If you're looking for a fun night out, Jokes Please! is a great room to get a taste of all that Vancouver's stand-up scene has to offer. If you're unsure of whether or not stand-up is for you, give this lovable show a try — worst case scenario, you'll leave with a new cat video.—Maddy Rafter

PRINCESS NOKIA / HORSEPOWER

MARCH 23 / BILTMORE CABARET

The show began with Horsepower and Homeboy Jules. Although I hadn't heard of them before, I instantly knew they were going to bring something special with an air of vigour and vitality to their presence. The two had great chemistry. Behind Homeboy Jules, clips of Bollywood movies kaleidoscoped on a projection screen. As the images twirled about in the background, Jules' mixed Bollywood samples with slippery techno beats. Horsepower, with a style slightly reminiscent of M.I.A., had empowering lyrics like, "What good is a king without a queen." The nuanced blending of traditional Bollywood music and electronic elements was new to me, but it didn't stop me from absolutely loving it.

As the clock struck 11pm (more than two hours after Princess Nokia was supposed to appear), I was entranced by two talented dancers alongside the badass DJ Kookum. Clusters of predominantly women pushed to the front for Princess Nokia, creating an almost faux-mosh pit as elbows were thrown and words exchanged, every fan trying to secure a spot near the front to see the Princess.

I knew the moment I would first see the notorious Princess Nokia had finally arrived when I heard the revving engine of "Tomboy." As she walked on stage, her presence was so powerful and positively radiant that her energy was infectious. There seemed to be a physical elevation of the mood in the room as the entire Biltmore exploded at the sight of her.

She played music from all throughout her career, ranging from tracks on her new album *1992* to her old songs on *Metallic Butterfly* such as "Dragons" and "Apple Pie." When she was playing "Kitana," the crowd's energy was bouncing off the velvet walls. Then it slowed down for "Soul Train," one of my favourite songs of the night. The song itself is an obvious throwback to the sensuality and coolness of '70s soul and funk, complete with a chant-along refrain — albeit with a few tricks picked up from modern deep house and r&b. This diversity in music genres added depth to the performance, as the intensity ebbed and flowed between fast trappy tracks to slow soulful ballads.

What made this show especially extraordinary was her closing remarks. She spoke about taking time each day away from technology and the importance of self-love for young adults, especially young women. It was such an important topic to address, considering the diverse and mostly female crowd. Princess Nokia has a strong feminist following, and she demonstrated why.

From the beginning of the night, when Horsepower and Homeboy Jules appeared on stage, to the moment Princess Nokia walked off, it was a truly magical evening. Never have I experienced a set with a lineup of such engaging, badass, socially aware performers. That was an unforgettable concert.

—Inca Gunter

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

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

RIDLEY BISHOP / ONLY A VISITOR / HUNTER GATHER / TOGETHERNESS

MARCH 25 / TOAST COLLECTIVE

“Welcome to my humble abode,” uttered Ridley Bishop, taking to the stage as the first act of the evening — the venue did at times feel like being in somebody’s living room.

Toast Collective occupies a converted storefront among a collection of independent shops at Kingsway and Fraser, and the entrance is through the back, as I was informed by scribbled note on the front door. Walking through the dark alley, I found a canopy of fairy lights leading to the door, which certainly added an air of mystique before the evening had even begun. The room itself was small and scattered with a few chairs — the high ceiling and the lazy sofas kept the space from seeming cramped, despite the growing crowd outnumbering the seats available.

Natasha Zrno (clarinet) and Johanna Hauser (bass clarinet) joined Bishop and his guitar on stage. The combination of timbres created intriguing layers of sound, with the clarinets almost filling the role of percussion, creating a beat for Bishop to play over. The talent on stage was clear to see, with sounds coming from the stage — albeit sometimes abrasive (particularly towards the



Why? courtesy of Hildegard Daug.

end of “Breathing Machine”) — that really gave the impression that these were artists who knew exactly how to manipulate their instruments with impressive outcomes.

Next came Only a Visitor, made up of three vocals, a keyboard, bass and drums. The band provided the warmest notes of the evening, and their performance certainly garnered the best response from the audience. Vocalists Emma Postl and Celina Kurz weaved harmonies together — finding the perfect balance between experimentalism and traditional vocals — over which Robyn Jacob provided groovy keyboard playing and great lyricism. The harmonized vocal line on “Feigning Innocence” — “We went outside / We were children again / Ignoring time” — was the most memorable moment of the set, providing the ideal backing for Jacob to work with and creating a welcoming atmosphere in the room. A cymbal heavy crescendo provided an end to an impressively powerful and well received set from the band.

Following the first two bands that experimented in sounds, the night made an unexpected turn with the next artists experimenting with the concept of performance itself. Seattle-based Hunter Gather had their tour to promote their new cassette cut short earlier that day having been turned away at the Canadian border. The audience was instead treated to a set via Skype — credit going to the organisers of the event, as well as Hunter Gather themselves for setting this up so efficiently. The band’s music centred around melodic saxophone, with texture added in the form drums, guitar and bass. The second (and final) song, “Sing” showed what Hunter Gather was capable of, even with the limitations of Skype, in filling the room with atmospheric sound. The short and impressive set certainly left the crowd wanting more.

TogetherNESS, the final band of the night, were waiting to satisfy the room’s craving. “We’re going to be a bit louder than the other bands,” the audience was warned. And they certainly weren’t lying, as TogetherNESS launched into a set of explosive rock songs. They clearly didn’t lack talent, but perhaps the music would have been better suited to a different night. Glimmers of mellow pop were short-lived as the distorted guitar screeched into action again. The performance provided a resounding end to a varied and experimental night of music. The variety of talent on display is testament to the welcoming nature of Toast Collective, and long may it continue. —Harry Varley

WHY? / OPEN MIKE EAGLE

MARCH 25 / VENUE

Arriving at VENUE at 7:30pm, I was surprised to see a nearly empty room. It was Saturday night, and it was to be an early show — get the concert out of the way so there’s still time to go clubbing later. The opener, Los Angeles rapper Open Mike Eagle, was supposed to be starting his set, but the stage was empty, except for four piles of equipment draped in canvas. The rest of the room was sparsely populated by the few who actually pay attention to door times.

Wandering around the near empty nightclub, I overheard a few fragmented conversations about the sorry state of the show thus far: “Didn’t make it into Canada ... No opener tonight, I guess ... I heard he forgot his passport ... I wonder when they’ll start...”

Over the course of the next hour, the stage remained devoid of Open Mike Eagle, but the crowd slowly accumulated, and the room filled with artificial fog. By the time 8:30pm rolled around, a surge of bodies pushed to the front, shoulders bumping to get that special spot at centre stage.

A few stage hands pulled the canvas sheets off the stage, revealing a drum kit and three towers of keyboards, drum pads, and synths, all adorned with

a few incandescent light bulbs. The lights dropped and Why? strode out on stage, each of the four members planting themselves behind their respective stations on stage.

Without a word, they jumped into “This Ole King,” the first track on their latest record *Moh Lhean*. The lights exploded through the dense fog that surrounded them, creating vast swathes of vibrant and ever-shifting colour, with the light bulbs intermittently flicking on as bright spots across the stage. After ploughing through a few songs without pause, frontman Yoni Wolf addressed the crowd for the first time. “Thanks for coming out Vancouver. And sorry about Mike Eagle — he didn’t make it into the country. He’s in Bellingham in a Motel 6 with all our drugs. We’ll go collect him later on tonight.”

Being someone who has never really delved any deeper into Why?’s music than their masterful second album, *Alopecia*, I was surprised to see so many people around me sing along to every song they played, old and new. Of course, the ones that garnered the most enthusiastic response from the crowd were the tracks from *Alopecia*, like “Song Of The Sad Assassin,” and “The Vowels Pt. 2.” But the rest of the set, drawn from every corner of their extensive catalogue, matched those classic tracks in energy and style.

Doug McDiarmid and Matt Meldon somehow managed to fill out each of the songs’ instrumentals, despite the incredible vastness of sounds and samples crammed into each. Josiah Wolf, drummer and Yoni’s younger brother, held down Why?’s signature complex and hard-hitting beats with an impressive display of technical drumming. Yoni Wolf completed the sound with his impressionistic and imagistic lyrics delivered in the unique speak-sing style of rapping that the band is known for.

Despite hours of waiting beforehand, Why? truly exceeded any expectations I might have had. Their performance, and the crowd’s unrelenting excitement made me want to go home and explore even deeper into their discography — or I could just stick to *Alopecia*.—Lucas Lund

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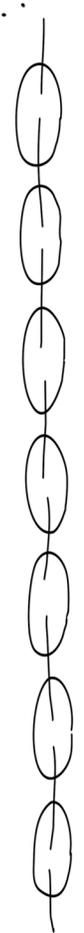
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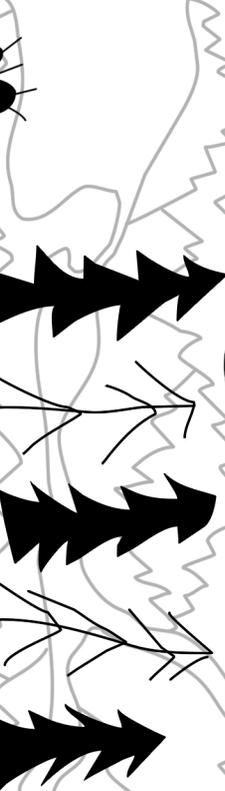
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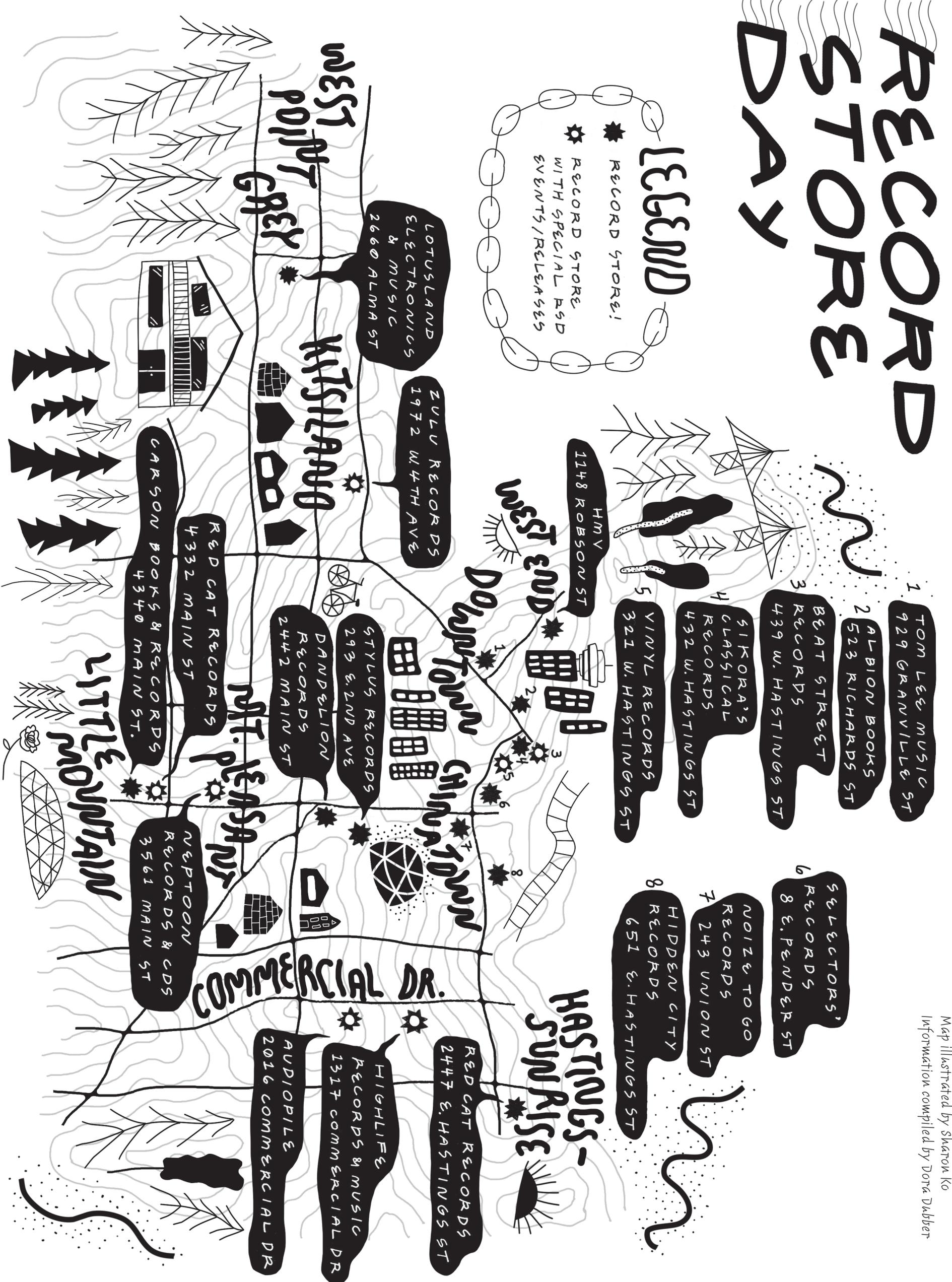
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Map illustrated by Sharon Ko
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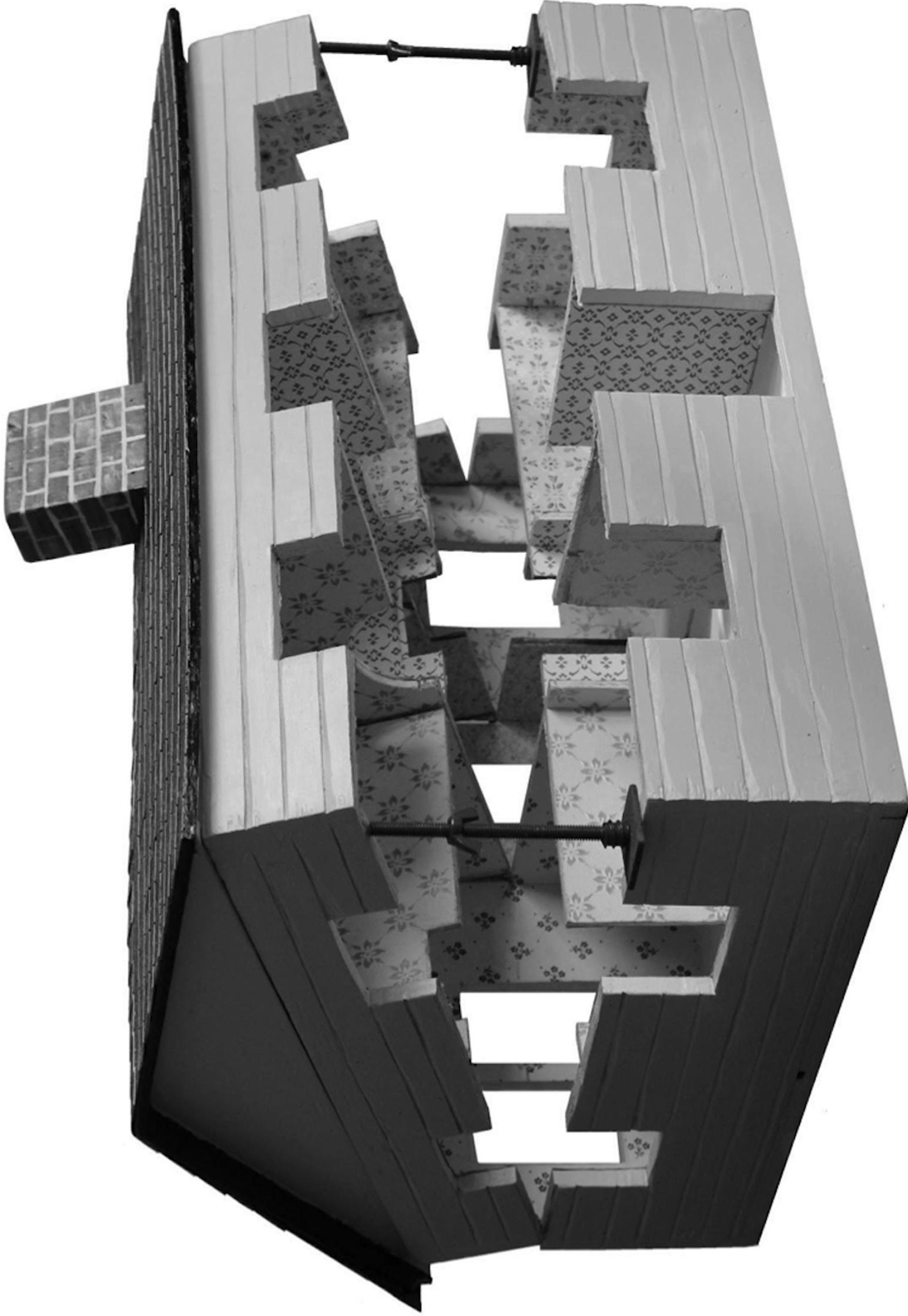
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LITTLE MOUNTAIN



Ar·chi·tec·ture dem·o·li·tion
/ˈärkeˌtek(t)SHər / ˌdeme ˈliSH(ə)n/

noun

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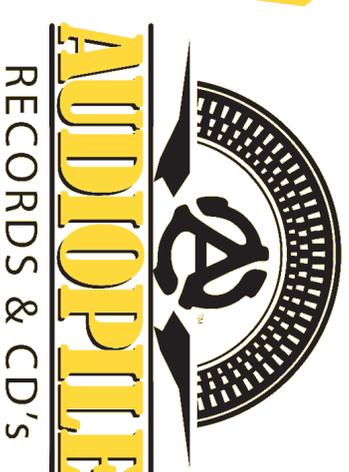
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Chance Lovett and The Broken Hearted Give Us Soul

Words by Sophie Gray
Illustrations by Janee Auger
Photos by Evan Buggie.



“We’re doing it a little bit more effortlessly.”

Chance Lovett got her start in soul as a backup singer when a classmate approached her in the hallway of the Conservatory of Music in Victoria.

“This girl just kind of stopped me and was like, ‘Hey, what do you think about soul music?’” recounted Chance. “We were studying jazz, so it was totally out of the blue. I told her I was in love with it, and she was like, ‘Well do you want to be a backup singer in a band?’”

Since this fateful day in 2010, Chance has been hooked on singing soul.

Lovett had always been obsessed with soul music. Starting out singing backup for the Victoria band The Chanterelles, she eventually moved up to lead vocals. Now she fronts her own band, Chance Lovett and The Broken Hearted. But the legacy of

The Chanterelles remains. Chance Lovett and The Broken Hearted is

made up of ten members, most of who played together in The Chanterelles. They include Liz Hagiepetros on backup vocals; Andrew Bishop on saxophone; Louis Grove on guitar; Scott Raddysh on guitar and keys; Amy Smith on bass; Adam Martin on drums; Paul Oppers on harmonica and percussion; and Emily Kells on trumpet. Also a previous member of The Chanterelles, Emily recalled how The Broken Hearted got their start as a band:

“I feel like it was just a cascade of people asking us to do shows or specific things, and we’re like, ‘Yeah, okay, we’ll do that.’ And then two months [would] go by and another show would come up and we’d be like, ‘Yeah, let’s do that too!’ And then we just realized we were a band again.”

Just like how Lovett wound up getting her start singing soul, the formation of The Broken Hearted

was “kind of a fluke.” Now in their third year together, the ten-piece band has found their groove. They are constantly fielding requests to play around Victoria.

“We’re really fortunate in that we get great opportunities,” said Chance, referring to their show at Rifflandia Music Festival last September. “I think it’s because we’re a soul band and soul fits into anything, really.”

But when your title band member lives in another city, taking those opportunities can be a little difficult. Lovett now lives in Vancouver, and has for the whole time the band has been together, which can make coordinating shows and scheduling practices difficult.

“Sometimes we’ll do a full month of practices and there won’t be the full band at any of the practices,” said Kells, noting that February was one of these months.

Sometimes the group will even play shows without holding a full band practice beforehand.

“We got the opportunity to open for Frazey Ford and they asked us on a Saturday and the show was on Wednesday,” said Lovett. “We somehow managed to get in some practices. So we can do it, it’s possible. It just can be a bit tricky. It’s pretty crazy, but we always seem to make it work somehow.”

Lovett believes they manage to make it work because they’ve been playing together for so long. The Broken Hearted are able to rely on their years of experience together when distance is an obstacle. Although not

ideal, they make do with whoever can make it to practice, and always manage to put on a good show in the end.

One of the major evolutions Lovett and Kells have seen in the break-up of The Chanterelles and formation of The Broken Hearted is an increase in collaboration. Chance Lovett and The Broken Hearted are much more democratic than The Chanterelles were, with no band drama around administrative issues getting in the way of creative expression.

“Before, there was too much other stuff besides the music going on that was taking away from what we we’re doing. We all mentally were in different places. But it feels like with this we’re working together more [now], and we’re really proud of the stuff we’re producing,” said Chance.

The music is more cohesive. To Kells, it just feels more natural and less forced. There is an innate trust in the ideas and capabilities of the bandmates. In The Chanterelles, songs would be written individually and brought to the band. This is not the case with The Broken Hearted, who write songs together, and are less concerned about a singular sound.

“We’re doing it a little bit more effortlessly,” said Kells. “[In The Chanterelles] we were putting a bit more pressure on getting a polished sound, and sometimes if you think too hard about it, you lose that fun vibe. Now, it sort of just sounds like a bunch of people

hanging out, having a good time, which is what soul music should sound like.”

Lovett seconded this in saying that the group’s sound has changed for the better because of the movement away from a polished product.

“Before, there was more of like a poppy-er soul sound whereas a lot of the stuff we’re playing now is grittier, which is my favourite kind of soul,” she said.

With a new edgy sound and a focus on the “fun vibe,” Chance Lovett and The Broken Hearted have set themselves apart from The Chanterelles, carving out their own spot in the soul music community.

Chance Lovett and The Broken Hearted recently performed at the Fox Cabaret March 31, though more show dates will be announced soon. They have wrapped up recording their debut EP, which will be pressed to vinyl and released later this Spring. Visit chancelovett.com for more.

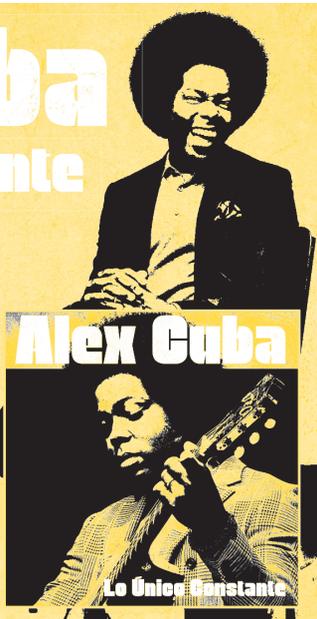
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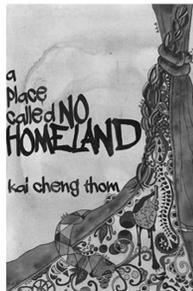
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BOOK REVIEWS



A PLACE CALLED NO HOMELAND

Kai Cheng Thom
(Arsenal Pulp Press)
01/04/2017

A place called *No Homeland* by Kai Cheng Thom is a powerfully written anthology of poems depicting her interconnected mental and physical experiences as a queer Chinese immigrant in Canada. The rhythmic and lyrical nature of her art moves the reader into a space of comfort and inclusion. As Thom explores the geographies of body, mind, movement, and settlement, she traces the ways in which violence scars, but also collides with the growth of individuals. Her writing situates itself as both a place of refuge and a space of learning for people who may or may not share similar experiences.

The beat of Thom's poetry leaves you with a craving to hear it out loud. Poems such as "Diaspora Babies" and "Between Friends" are among many of her rhythmic gems. While reading "Diaspora Babies," for instance, I couldn't help but add my own pace to each verse, and then wonder what the true intent was. As a reader, it is interesting to interact so strongly with a piece, because it begs for an understanding beyond one's self. Thom's passion is heard in each word and paints a vivid set of images. This interaction between experience and language intimately drags the reader to a place of understanding.

Storytelling is another key element of Thom's poetry. Through dynamic and compelling coming-of-age tales, Thom illustrates the battles many face against societal institutions. "its name was the Boy Without a Penis," for example, begins with a child's innocent self discovery. As the poem progresses, so does the child's life. Thom details the child's loss of personal and cultural identity. A cohesive and poetic narrative, this story depicts how it would feel to be forced into the margins of society.

What a *place called No Homeland* presents beyond waves of intense emotion, is questioning of the things Canadians choose not to consider. It prompts you to stare, and think about the imperfections of our sugar-coated nation. One thing becomes clear: it is only easy to be complacent within the structures of society when you fit in neatly. Thom's anthology highlights the reasons structural violence needs recognition and deconstruction.

—Emily Valente



EVERYTHING IS AWFUL AND YOU'RE A TERRIBLE PERSON

Daniel Zomparelli
(Arsenal Pulp Press)
01/04/2017

"It feels like all we ever do in this world is break each others hearts." These simple yet troubling words sum up my experience of reading *Everything is Awful and You're a Terrible Person*, the debut work of fiction from Poetry is Dead editor-in-chief, Daniel Zomparelli.

This collection of short stories is not all heartbreak, but there is an undercurrent of yearning, pain, and loneliness that ebbs and flows from tale to tale. These are stories about hooking up, breaking up, and the stories we make up. With recurring characters and themes, these interconnected tales follow several men on their life journeys and love's follies.

There is the story of Steve, a monster in human skin who just wants to be loved. And there is Derek with his newly moved in boyfriend, whose relationship already appears to be on the rocks. And then there is Ryan who shows up at various points of *Everything is Awful and You're a Terrible Person* to share his many dating experiences. Both humorous and frustrating, Ryan is almost a protagonist, speaking for everyone else in his sometimes crass words and actions. Cycling through a number of one night stands, he drifts from guy to guy, never coming up with much more than a shallow sexual

experience and a growing sense of isolation and cynicism, reflecting the myriad of ways in which we defend ourselves against pain.

At some points, I felt frustration over the callousness these characters displayed towards one another. My impression was that they were mostly jerks with a couple of diamonds in the rough. But, in many ways, these flaws were also refreshingly realistic. Zomparelli paints a vivid picture of his characters, weaving his words with sardonic wit, allowing the reader enough space to wiggle into situations from a bird's eye view. I routinely found myself rooting for some characters, while wishing others would just grow the hell up. But the sense that they could be that person sitting next to me on the bus, or a loved one who is intimately connected to my own life never left me.

Everything is Awful is a unique slice of reality that challenges and gives pause for thought. Daniel Zomparelli writes from an experience that is autobiographical yet touches upon us all in our search for meaning. While stepping into Ryan, Derek, or even Daniel's shoes we soon realize that the monsters are ourselves, and the ghosts are guilt that haunt us. This cast of characters, while sometimes careless are just like you and me: hurt individuals wanting only for a warm pair of wings to wrap us up in safety.—Nathan Pike

ALBUM REVIEWS



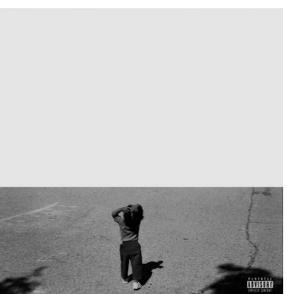
GENTLE PARTY

Jouska
Phonometrograph
04/03/2017

You have just laid down in bed. The light of your phone screen is still burning your eyes. Like most nights, your mind is racing. Thoughts and anxieties, successes and failures. Conversations. Maybe you remember a frustrating moment – someone cut in line at the coffee shop, and you stood by without saying anything. Maybe you are preparing to quit your job. These scenarios battle inside your head, you search for words, you find them. A retort which sends the line-cutter snivelling away. Or you imagine the sweet confrontation with your controlling boss, and walk away proud. These imaginary moments are familiar to all of us.

This is *Jouska*, the title of Gentle Party's debut LP – a word the band defines as "a hypothetical conversation that you compulsively play out in your head, which serves as a kind of psychological batting cage." Indeed, this is an album in conversation with itself. The sounds of cello, violin, harp, and voice swirl throughout each song, playing off each other to intrigue the listener into the album's imagination and take them down unexpected paths. This ensnaring quality is perhaps demonstrated no better than in "The Door There Is Devastation," a song without vocals in which the strings brilliantly invoke the ominous feeling hinted at in the song's title.

It is rare to find an album that has such masterful control over the emotional response it provokes in the listener. On *Jouska*, each song feels crafted to tell a particular story, whether it is a short track like "Wound of Fate" or the seven-plus minute tracks like "Boy Children." Even after multiple listens, Gentle Party manages to keep you wondering what will come next. Just as you settle into a peaceful place, another errant mood arises. *Jouska* indeed. Truly, it is easy to feel a deep connection with the world portrayed in this album.—Joey Doyle



SEAN LEON

I Think You've Gone Mad (Or the Sins of Our Father)
(Self-Released)
05/02/2017

The hook of "Matthew in the Middle" finds featured singer Daniel Caesar musing over the pains of class struggle, asking himself, "Is this Heaven or suburbia?" These simple lines best encapsulate the concepts behind Toronto-based rapper and producer Sean Leon's *I Think You've Gone Mad (Or the Sins of the Father)*, the highly-anticipated first installment of his *Black Sheep Nirvana* trilogy. On this album Leon mixes the personal with the social, weaving together motifs of family, economic tension and racial struggle atop spacey and trap-influenced production. As a result, it is a release both uniquely off-centre and powerfully inviting.

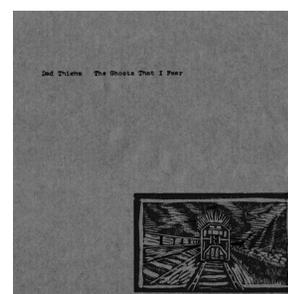
Leon achieves these results through rapping with intensity. In several songs he layers his naturally passionate flow with unique effects, which provides a strong catalogue of vocal highlights. The album's opener, "Daughter (Hailey-Nirvana)," for instance, begins with a heavily-synthesized Leon rap-

ping about his daughter over a droning trap beat. Suddenly, Leon transitions into a rawer, softer verse concerning his own tumultuous past.

Though compelling, "Daughter (Hailey-Nirvana)" is far from the only standout track. A diverse energy runs throughout *I Think You've Gone Mad (or the Sins of the Father)*. "Matthew in the Middle," for example, appears towards the midpoint of the album. With a rich and dreamy electric guitar juxtaposed against a jazzy drum beat, Leon's flow elevates to something which seems absolutely effortless. "Kill My Mind," on the other hand, is a confessional slow-burner, while "81" finds Leon at his most gleefully braggadocios. On this album, when the energy peaks, it does so with a club-crushing, soul-striking power.

This release, however, can still feel indulgent in its length. Clocking in at 75 minutes, *I Think You've Gone Mad* doesn't necessarily overstay its welcome but does lose steam. The best tracks appear in the first half, while the later songs suffer from a noticeable lack of lyrical and rhythmic intensity. Despite this relative lack of energy, some songs in the album's second half, such as the soft, piano-driven "Salt Lake City" and the lyrically aggressive "Sins of the Father (100 Bitches)," continue to showcase Leon's talents for blending tight-knit production with a strong sense of rhythmic and emotional lyricism.

On "Black Sheep Nirvana," Leon compares himself to one of America's most powerful musical families, remarking, "Make enough money we'll look like the Carters." Though he may never reach the heights of Jay Z and Queen Bey, if he keeps course, we may soon be hearing about another artist from Toronto whose name isn't Drake.—Leo Yamanaka-Leclerc



DAD THIGHS

The Ghosts that I Fear
(Old Press Records)
14/02/2017

Don't judge a book by its cover. Dad Thighs might have a goofy-chic moniker, but *The Ghosts that I Fear* is a far cry from a light-hearted gag. This album is a dedicated elucidation of heartbreak, tragedy, and self-loathing.

From delicate and soft to incredibly loud and abrasive, Dad Thighs' compositions involve clean melodic guitars and thundering self-destruction. "Going to the Dump to Watch the Bears Part One," for instance, serves as a fitting introduction to this type of songwriting. Beginning slowly, the song picks up into a hard hitting overdriven chorus, ending with a lasting impression that sets the tone for the rest of the album, "If this is love then where is life meant to lead us except in circles?"

"Part Two," on the other hand, brings with it bright guitars, a melancholy bassline, waltzed drumming, and vocals of harmonized yelling and whispers which juxtapose heartbreak with fury. This song is as devastating as it is tender, with the last two choruses coming from both perspectives of post-breakup depression, down to the details of the ensuing dampened cognitive functions. A point driven home when vocalist Victoria confesses, "I can't say that I've never fantasized about my own funeral and who would be there," a line which is later repeated by co-songwriter Felix on the dreamscape spoken word interlude, "Every Day."

These lyrics combine the delicacy of spoken word poetry with frustrated, rage-fueled cries of desperation. At times, however, Dad Thighs' commitment to raw emotion acts as a double-edged sword, as certain moments come across as overtly self-indulgent. On "The Rain it Raineth," for example, Victoria yells, "I'll stand on my rock / Wishing to scream / (Leave me alone) / But I'm too fucking pathetic." *The Ghosts that I Fear* suffers from an obsession with heartbreak. It is one thing to write a cathartic song about lost love, but half an album's worth of lamenting the same subject is overbearing to say the least, ultimately detracting from its lasting impression and meaningfulness. With that said, this "woe-is-me" self-absorption is not always present. Some lyrics are as simple and general as can be, such as on the ballad to self-deprecation, "My Favourite Valentine," which is carried by the chant, "We're all in this together / But we all hate ourselves."

The final track "Sometimes," is where everything comes together perfectly. With its catchy chord progressions, bright riffs and pounding drums, the band shouts, "SOMETIMES!" As they scream, you can hear the microphones capturing the air being torn out of their lungs by their (possibly damaged) vocal chords. And as it is with the rest of *The Ghosts that I Fear*, sensitivity is hidden amongst brutality: "Sometimes / A laugh is all we'll ever need / And at times I still forget to smile."—Aidan Danahe

!!!

To submit music for review consideration in *Discorder Magazine* and online, please send a physical copy to the station addressed to Maximilian Anderson-Baier, Under Review Editor at CTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though our contributors prioritize physical copies, you may email download codes to underreview.discorder@ctrr.ca. We prioritize albums sent prior to their official release dates.

Under Review is also expanding to include independent films, books and podcasts. Feel free to submit those, too.



LIZA

February 29

(Self-Released)

07/02/2017

The debut EP from Toronto-based R&B singer Liza is decidedly without winter's chill. Clocking in at 13 minutes, *February 29* is an effective presentation of Liza's warm vocals and her ability to move effortlessly through pitch perfect melodies. *February 29* showcases her technical precision rather than her range, favouring simple arrangements sung with mastery. As a result, the production emphasizes her voice. Absent are heavy synths and bass drops, as there is no need to compensate for vocal shortcomings. Instead, the listener is left in intimate reach of Liza.

Album opener "Let You Know What" is a mellow piano and synth track about desire. Liza's mellow vocals are at odds with the intensity of the language she uses to express this lust. "I've been fiending for you," she sings smoothly, quite unlike a woman who is actually fiending for her lover. On "You," she sounds her longing in scales, articulating desire through both her words and a mounting crescendo.

In contrast with the EP's first two tracks, which focus on Liza's feelings in relation to her would-be lover, "All Alone" is introspective. Synth-forward "All Alone" is the EP's lyrical standout. On this track, Liza describes feeling alone in a crowded room by using the month of February as a metaphor for her loneliness. Though this moment is the only explicit reference to the EP's title, Liza does not extend the metaphor. In the second half of the song, she relates this alienation to the pressures felt in school and at home: to do better and to meet the demands of others. Despite the song title, Liza is not alone in her feelings of isolation; "All Alone" is equally relatable and personal.

On album outro "Ride," Liza returns to the theme of desire from the EP's opening tracks. But this time, she no longer seeks the lustful relationship she describes on "You;" instead, she seeks a relationship built upon the slow bloom of love. "Ride" is the most instrumentally complex track on the album. Its style differs from the other three tracks and their predominantly electronic production. Quiet guitars and layers of percussion float through the song. As the best showcase of Liza's vocal range, "Ride" is a fitting outro to the EP.

With one EP under her belt, Liza is on her way to establishing herself as a highly regarded singer-songwriter. She writes with commendable frankness and honesty. However, her style is overly simplistically at times, which lessens the intimacy of her expression. Creative production and further development of her writing style will push her vocals even further and encourage a deeper connection between the artist and her listeners.

—Courtney Heffernan



MAN MEETS BEAR

I Want to Be a Gallant Rider Like My Father Was Before Me

(our audiovisual recordings)

01/09/2016

Deviating from the indie folk dalliances of predecessor, *Huronian Cadence*, Toronto-based Man meets Bear, explore a more spiritual side in their largely instrumental fifth album, *I Want to Be a Gallant Rider Like My Father Was Before Me*.

Released September 2016, the album flits between both world and post rock genres, collating natural and synthetic melodies with 'pretty' guitar motifs to create droning soundscapes. At times, inspiration seems drawn from traditional Indigenous music, invoking deep meditation and calm. This theme is heavily felt in title track "Lake Ontario Seiche," as well as "Year of El Niño" and "Garrison Creek."

The band however, pull back toward their indie roots on both "Niimi" and "Sun's Back," whose flirtation with dreamy folk tones and lo-fi are warmer, more inviting and less foreboding than the aforementioned 'atmospheric' tracks. These songs are reminiscent of Man meets Bear's *Dream BC*, whose perfect balance of whimsy, wit and folk-pop charm made it a strong and intriguing debut, played like a meeting of minds between peers Belle & Sebastian and The Polyphonic Spree.

But despite the efforts made in pursuing a more ethereal sound, *I Want to Be a Gallant Rider Like My Father Was Before Me* fails to offer anything of much interest. Instead, Soren Brothers (the artist behind Man meets Bear) chooses to meander aimlessly through half baked ideas that would be better served as interludes between more thought-out songs. Given the choice, I recommend Brothers' second album, *Buffalo Comets* for its far more earnest and flexible reaches as an experimental album. In comparison, *I Want to Be a Gallant Rider Like My Father Was Before Me* paints itself into a rather dull,

new age-y corner.—Victoria Canning



MAXIME MICHAUD

Essais

(Jeunesse Cosmique)

12/04/2016

Maxime Michaud's experimental album, *Essais*, is a triumph of consciousness. The word 'essais' implies 'to try,' a theme woven flawlessly into the delicate fabric of Michaud's work. As an experimental artist from Québec, he tasked himself with the mission to put personal experience into universal sound. From metallic wind chimes, to Johann Sebastian Bach, to Britney Spears, the ubiquity of the album is all consuming.

The first song "Human Thought, Consciousness, and Word," begins with a Bach-inspired call to the Christian Lord. Elements from classical music, radio interference, and synthesizers are combined and distorted to encapsulate Michaud's sentiments. Together, these sounds send you on a journey unhindered by the constraints of time and place. While listening, your mind leaves the body. Rather than being a mere observe, your thoughts become a part of the music. As a result, a beautiful narration of the universe's connective undertones emerges.

A sense of hope and wholeness is carried from the first song into "Essai d'une musique pour essayer de faire dodo." The radio interference transitions into the scratching of an old vinyl record as Michaud explores the love and presence of his friends and family. With crickets chirping at various intervals throughout, Michaud succeeds in making this fraternal and familial love seem organic and eternal.

This simplistic ease, however, is short-lived. The third song, "those who have hurt [him] and [he has] forgiven, the hard times, and the winter," takes on a much darker tone. While still creating a sense of calm, this song explores the hesitation felt by Michaud when faced with a challenging situation. Ultimately, the juxtaposition of tranquility and reluctance suggests there is always hidden depth to an experience.

The complexity of both consciousness and those trying to materialize it resounds throughout the album. "Les autres aussi essaient," hosts the pinnacle moment where Michaud unquestionably succeeds in bringing a voice to the vibrations of existence. Recorded from an inner-city balcony, the familiar sounds of cars rushing by, rain drops landing in the gutters, and delicate wind chimes can be heard amongst an ethereal backdrop. You can feel the harmony unmistakably conveyed through subtle chaos.

This review has been excerpted, read the full review at discorder.ca

The final song of *Essais*, however, shocks you out of this meditative state. By titling the piece "the struggle of being considered human in a world of Pokémon," Michaud calls to the inner child and creates a space to get lost in. This theme of imagination is carried through abrupt playground sounds and remnants of the video games we all know and love. A sense of endless possibility and innocent freedom pull the album to a satisfactory close.

Once you have experienced Maxime Michaud's album, *Essais* will no longer feel like a fitting title. Rather, it would be better named *Réussir*, 'to succeed.' In 63:38 minutes, one artist has managed to not only make sense of the world, but to convey it in a universal, relatable way. Human nature has never sounded so good.—Taylor Benn

PODCAST REVIEWS



POP THIS!

(Podcast Series, Pop This Collective)

Ongoing release since 7/10/2015

Press play and come hang out with your two new best friends." So reads the online description for *Pop This!*, and it's a statement which lives up to its promise. Recorded at the Vancouver Public Library, this local podcast series provides a candid dose of pop-culture discussion each week. It is hosted by two feminist veterans of Vancouver's music media: writer Andrea Warner and broadcast journalist Lisa Christiansen, both affiliated with the *CBC*.

Most episodes of *Pop This!* zero in on a buzzworthy piece of culture, whether it be a movie, book or T.V. show. Recent episodes feature topics ranging from comedian Phoebe Robinson's book *You Can't Touch My Hair*, to the power politics of this year's Academy Awards.

The hosts of *Pop This!* know that our cultural landscape does not exist in a vacuum: the underlying themes in what we read and watch are a reflection of societal values. Warner and Christiansen bring an essential feminist perspective to their discussions of media, hitting a perfect combination of sharp insight and genuine warmth.

Thanks to their multidisciplinary careers, Warner and Christiansen are experts at discussing pop culture from a diverse range of perspectives. Take a recent episode, for instance, which focuses on the 1992 female-centric baseball film *A League of Their Own*. Christiansen and Warner compare their past and present experiences watching the film, and discuss the movie's portrayal of political history, socioeconomic class, and gender roles.

This discussion is an extremely candid one. Rather than sticking to a script, Christiansen and Warner embrace tangents and build off of each other's energy, letting their real-life chemistry shine. While listening, I found myself both laughing, and gaining a new understanding of the film.

Each episode ends with a segment where the two hosts discuss recent favourites from their own pop culture diets. Here, the experiences that Warner and Christiansen's individual careers in media are clear: their top-notch recommendations are full of seasoned insight.

Pop This! is a lively reminder that discussions around what stories are being represented in our media, and what messages we're being fed, are essential – especially in our age of news echo chambers and sensationalized clickbait. It's proof that turning an analytical eye to our cultural landscape can be fun when it's done in such good company.—Hailey Mah



SOMEONE KNOWS SOMETHING

CBC Podcast

28/02/2016 to 13/02/2017

Someone Knows Something is *CBC*'s first attempt at a Canadian version of *NPR*'s *Serial*. The first season was released in March of last year, and follows documentarian David Ridgen as he returns to his hometown to research the 40-year-old disappearance of a child, Adrien McNaughten. You may be imagining a case similar to the one featured on *Serial*, with botched investigations, shoddy police work, and suspects lying through their teeth. Unfortunately, this podcast should be called *No-one Knows Anything*. For, regardless of how hard Ridgen tries, nothing turns up. Painstakingly, it becomes obvious that the disappearance of Adrien was an accident. As a result, the episodes drag on. Soon, the wide variety of Ontarian accents become more fascinating than the case itself.

Though the first season of *Someone Knows Something* is monotonous, the second promises drama. Ridgen investigates the 1998 disappearance of Sheryl Sheppard, a woman who went missing just hours after she was proposed to on live television. This story is filled with shady characters and the inherent heartbreak of a "pretty blonde" whose life is cut short.

But along with this second season of *SKS*, *CBC* took another stab at recreating *Serial*, and wound up with something better. Journalist Connie Walker's podcast *Missing and Murdered: Who Killed Alberta Williams* has the all the suspense of *Serial* and enough educational and historical content to make for a fascinating, if not depressing, episode of *Stuff You Missed in History Class*. Focusing on the disappearance of a young Indigenous woman (Alberta Williams), Walker explores the horrific trend of missing and murdered Indigenous women in Canada. A tragically ignored subject, Connie Walker brings attention to the forgotten.

Next to this significant podcast, *Someone Knows Something* seems like a white guy holding up an "All Lives Matter" sign. Of course, the story of Adrien McNaughten is tragic and horrible. And, of course, violence against women like Sheryl Sheppard is devastatingly important. But when Ridgen notes that Sheryl Sheppard's disappearance was met with media frenzy, my mind went to women like Alberta Williams. I couldn't help but think: they didn't bring the army to search the woods for Alberta, and they certainly didn't plaster her face all over national television. Instead of giving a voice to the voiceless, Ridgen concentrates on the already sensational through *SKS*.

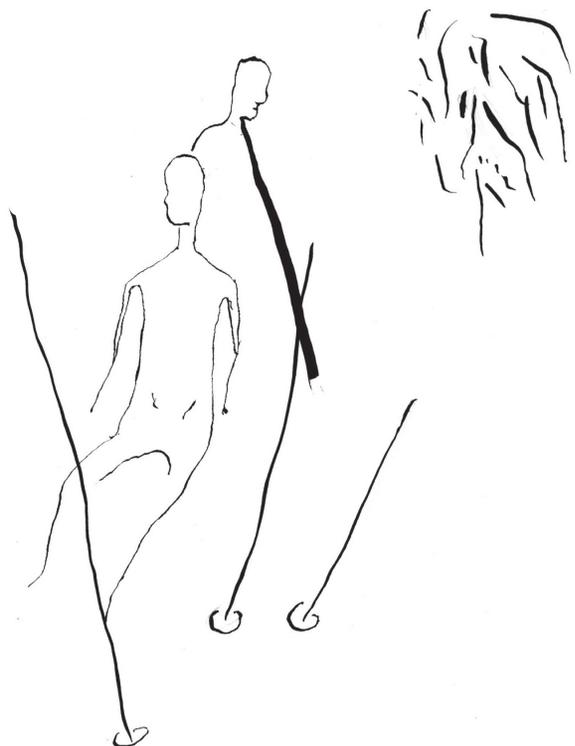
If you are a true crime junkie and need your next fix, then give *SKS* a listen. Be lulled by David Ridgen's smooth voice, and appreciate his ability to create the illusion of suspense without any suspenseful material. But *CBC* has its own version of *Serial*, and it's not *Someone Knows Something*. Not even close.—Sarah Jickling

ian. william craig on the brink

//words by Claire Bailey

//illustrations by Maxwell Babiuk

//photos by Pat Valade



When I sit down with Vancouver-based experimental sound artist Ian William Craig, I've caught him at a threshold. "The last record was a culmination of a lot of years of work and it was pretty intense," he says. "I think with that intensity has come kind of a re-stocking time – trying to figure out what relationship I want to have with music now or

"I'VE ALWAYS FELT LIKE YOU SHOULD BE ABLE TO WALK INTO YOUR FAVOURITE MUSIC, LIKE IT'S A PLACE IN WHICH YOU CAN EXIST."

maybe what that relationship is, or maybe enjoying a little bit of silence."

Craig's last album, *Centres*, released on 130701 label, came out to widespread critical acclaim, garnering attention from numerous music media, including *Pitchfork* and *Rolling Stone*.

Craig is best known for his experimentation with analog tape – his technique of running tracks repeatedly through manipulated cassette decks results in compositions that feel like vast environments of decaying beauty. At the time he got into this sort of experimentation, Craig was interested in exploring the relation between space and sound, and the haptic nature of tape is what drew him to it.

"It's really about the surface," he explains. "One of the interesting things about surfaces is that they cause you to think about space in a different way. Like how snow is kind of an interference, but because it fills the space in a really interesting sort of way, it makes you more aware of it. The analog tape [is] like a veil for me... I've always felt like you should be able to walk into your favourite music, like it's a place in which you can exist."

However, with his upcoming EP, *Slow Vessels* – which features re-renderings of six songs off *Centres* – Craig is pulling away from tape manipulation, and focusing on the bare bones of the songs underneath. When he first started making music, Craig found his songs had "a real singer-songwriter bent" which "didn't really quite sit right." Another aspect that drew him to tape was its ability to break those older songs apart and make them new. "The songs that I had written way back then got passed through this gauntlet and got reworked and recomposed, and sucked back together, and became unrecognizable from their original iterations." Craig returned to that source material for *Slow Vessels* out of an interest in exploring the songs "in a more deconstructed kind of way." For Craig, *Slow Vessels* seems to be more of a study than a permanent direction – a way of "trying to tinker around with the process itself."

Craig is still getting comfortable with the success of his music. "Ostensibly, I've made it, right? Like, I make ridiculous choral tape-loop decay music. ... This is as good as it gets, and I don't mean that in a bad way – it's humbling and awesome and a privilege. But also, this is what 'making it' looks like – there's no secret community, there's no point at which you feel like you've culminated, there's no other-worldly body that comes down and says 'You are a musician now.'"

While Craig is also a print studio technician at the University of British Columbia Vancouver campus, he has found himself struggling with the decision to devote his full-time to music after a successful tour last summer. He went so far as making plans with booking agents and management companies before reneging on it all. Craig "couldn't figure out why [he] was getting so anxious," but the decision not to quit came as relief: "I realized that

Repeating songs doesn't come naturally to Craig. He sees his live show as "more about creating a space or creating a feeling. I like being a bit more of a radio antenna than a loudspeaker."

Slow Vessels will be released on FatCat's 130701 imprint. The pioneering post-classical label meant a lot to Craig in the formative years of his musicianship, so being signed to it was a dream come true. "If you told my younger self that that's what was going to happen – he would just die, he would just explode," Craig says.

At the same time, seeing the label's day-to-day operations and talking with Dave Howell, 130701 founder and manager, has had the same effect as pulling back the curtain on the Wizard of Oz: "Prying open the dream and seeing that there's just a bunch of life underneath it is really weird. I mean it's beautiful and great but it's kind of like 'Oh, that's not like this magic world, I didn't become a perfect ball of energy and ascend to this creative Shangri-La'... Like, Dave Howell puts on pants. I thought he put on – I don't know – magic. Just dressed in magic. But, nope, he dresses in pants."

the thing that UBC gives me is this interesting stability, and the ritual of it is really interesting, and even the ritual of being disparaging about it, or the ritual of disparaging not being a full-time musician, that's actually kind of really interesting fuel."

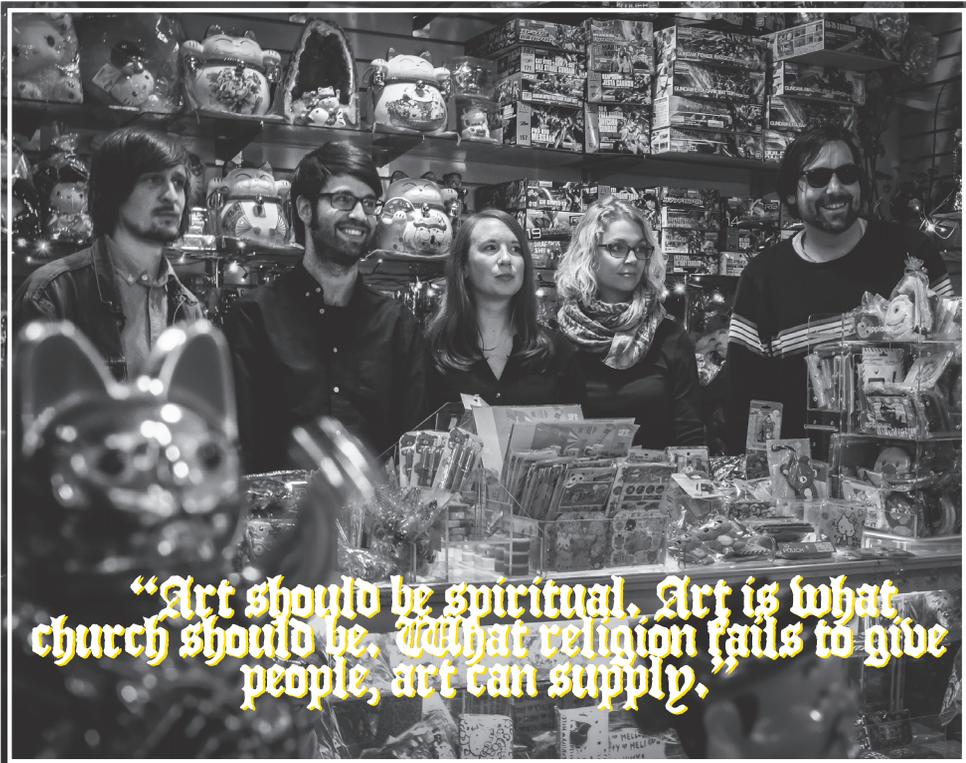
While Craig doesn't know exactly which direction he'll be taking in the long run, he is moving towards something new. "It's an interesting time because I think I'm recalibrating a lot of these things. I feel like I've come to the end of a big body of work, and for the first time I don't really have anything in the coffers anymore."

Slow Vessels is due out May 9. Ian William Craig will be playing the Donau Festival in Krems an der Donau, Austria May 1, and Oslo in London May 8.

THE PSYCHIC ALLIANCE

a shot of
adrenaline

words by Tintin Yang | illustrations by Sophia Lapres | photo by Christine Phang



As one of Shindig 2015 / 16 semi-finalists, The Psychic Alliance can be aptly described by their off-kilter show featuring lead singer being led on stage in a carrying chair with a face-painted choir at the front of the procession. The Shindig performance itself was bombastic, a pure rush of adrenaline, and pure punk euphoria. The Psychic Alliance is Shaun Lee on guitar and vocals; Marc Guenette on lead guitar; Dani Fournier on keys; Kyle Cheadle on bass; and Mareike Hanke on drums. I meet with three of band members, Marc, Dani and Shaun in Shaun's house in East Vancouver. The living room is decorated with knick knacks and paintings, and records line the room. A tall bottle of snake wine is the centrepiece of the coffee table between us. Shaun immediately takes control of the conversation and we quickly dive into the interview, discussing religion, curses and witches.

The Psychic Alliance formed in Calgary in 2010, and has had over 13 members since its inception. Unsurprisingly, the large number of past collaborators reflects the nature of the ever-changing styles and influences of the band. "But the band feels sort of anonymous anyway, that's kind of the appeal of it," remarks Shaun. The music is at the crux between the experimental and unconventional elements of psychedelic music, and the spry and unhinged nature of punk rock. It's music that can change from having a funky bassline and quirky lyrics to fast-paced drums and guitar-driven rhythms with existential undertones.

With their third studio album *Evil*

Against Evil dropping on April 29, the process of finishing this particular album has been a hectic experience, to say the least. After having a bandmate leave during the recording process, the existing band scrapped their initial synth-heavy experimental album in favour of a "gnarly, dirty rock album."

"At that point it was like, I never want to hear a synthesizer ever again," states Shaun in regards to the initial recordings. "We had about 48 hours to rewrite the whole album ... It was definitely a lot more terrifying and nerve-wracking than our other [releases]." When I ask the band about what fueled their writing process, they reflect on two events – a past drummer going awol, and a curse placed on The Psychic Alliance by an old band member. Both instances have inspired the motifs of witchcraft and spirituality on the album.

When thinking back on the curse specifically, Shaun remarks, "She wrote this long rambling letter about the curse placed on our band, and sent us a little bible, a piece of a dreadlock, among other things... but I loved it, it was very evocative to me." He continues, "The band has always been about the imagination of the occult and the darker and more sinister side of things."

As a band notorious for their dramatic, show-stopping live performances, The Psychic Alliance takes pride in creating a unique space that separate themselves from other acts. "What we having going for our live shows is an ability to connect with audiences not everyone does, or not every band does. I think ritual

is a big concept for the band, where people can achieve a catharsis," explains Shaun. "It's an event where you aren't just a casual observer, but that you're actually involved in a completely experiential process."

The band strives to make both art and music a much more involved and emotional experience; something akin to religion ritual by demonstrating an all-encompassing and engaging artistic practice during their live performances. By undertaking the daunting task of turning music into a sweeping art form, the band challenges their audience to see music in an entirely different, visceral way. "Art should be spiritual. Art is what church should be. What religion fails to give people, art can supply," states Shaun. "No matter how much you beat their spirit down, through art people still have the chance to connect with others who are full of things that make people feel alive."

After moving to the coast from Calgary, it was evident that although Vancouver's music scene is more vast, both cities face the same challenge of fewer and fewer venues for live music. The Psychic Alliance has hosted house shows as a solution, which also creates a much more intimate and safer environment compared to the bar scene. Despite difficulties with venues in Vancouver, Shaun praises the creativity of younger, underground bands combatting these issues. "At some of these all ages shows I just think: how are there this many people here to see a band playing teenage yacht rock? It's mind-blowing," comments Shaun, "I don't understand what the bars aren't getting that 19 year-old kids [putting on shows from] the suburbs seem to be figuring out."

With a follow up album to *Evil Against Evil* already finished, The Psychic Alliance is planning on touring outside of Canada soon. The band concludes that this is with the exception of the United States, given that recent political and social climate of our Southern neighbours. "I'd like to represent what we're doing in Canada internationally, because I think there's a Canadian aesthetic in music that's valuable and cool, and it's not always what we choose to put out into the world as a nation," remarks Shaun.

The Psychic Alliance strives to celebrate the unusual and the underappreciated in contemporary music. As a band with so much personality and bravado, coupled with their spiritual approach towards musical experimentation, The Psychic Alliance truly sits somewhere between the divine and the absurd.

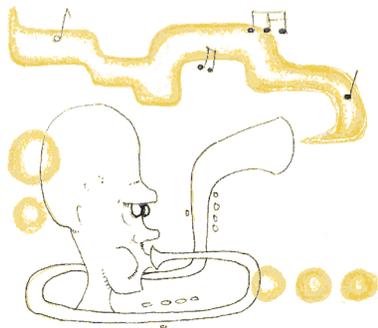
The Psychic Alliance will be playing an album release party for Evil Against Evil at the Fox Cabaret April 29.



ON THE AIR

LITTLE BIT OF SOUL

interview by Patemeh Ghayedi // illustrations by Emily Valente // photo by Alisha Weng



Jade Pauk is the founder and host of Little Bit of Soul, a show concentrated on playing jazz, swing, and more for three years now. Discorder recently had the opportunity to sit down with Jade to talk about her show.

DISCORDER MAGAZINE: Little Bit of Soul is one of the longer running shows on CiTR that plays a mix of jazz tunes and oldies. I was just interested in knowing how you started out?

JADE PAUK: Well, growing up I was exposed to a lot of different forms of music — thank you to my parents for that — and I remember going around my grandmother's living room dancing with my sister to big band music. So, that music always has a place in my heart. Throughout my childhood, I was involved with these different forms of music: classical piano, cello, all those other art forms. Then, when I got to university it was hard for me to maintain a focus on studying those instruments, and [I] wanted to find a different creative outlet and a way of maintaining my connection to music. So, that's how it started.

I guess I was hoping that I could find the interconnections between the different genres that I was focusing on. If you listen to the playlists, you'll hear similarities or contrasts between the music. I don't necessarily always want to be overt in telling the listener "Listen for this" or "Listen for that," but if they can make those connections appear for themselves, I would really be happy.

DM: You do play a mix of old and new on your show. What's your process of putting content together for each episode?

JP: I really like to focus on the historical elements of the music, and a lot of the times when I'm listening to music, I try and find similarities between songs, or pieces. What's really amazing with jazz, soul, and R&B is that you have these sort of condensed audio files. I really like to put them into context or try and see the trends within the music.

DM: How relevant do you think the genres you play are nowadays?

JP: Extremely. Mainstream music is, I'd say, primarily made up of these genres, and everything links back to them. And with that comes a lot of cultural appropriation of African American culture. I think it's really important to look at the music that we listen to today, and see where it came from; we have to go back to the roots and hear for ourselves how that came into being, and how it has influenced the way we listen to it today. A lot of artists draw directly from those in the '60s and '70s. Justin Timberlake is directly connected to Michael Jackson; he has his falsetto voice, his entertainment style. That being said, Michael Jackson did also steal moves from James Brown, so, it kind of goes back a long way.



DM: It's just like a chain.

JP: Yeah, exactly. It just goes to show how influential that time period was for music. The other thing is, a lot of musicians — jazz especially — had a really wonderful understanding of musical history. So, when they started bebop and the other jazz forms, they were breaking away from convention. Miles Davis, for example, had played in more conventional jazz ensembles, and had wanted a way out of that to break convention. It's very much like visual arts, in that sense, where the [contemporary] artists were breaking away from the standard.

DM: You've already accomplished so much on Little Bit of Soul, but I was just wondering where else you'd like to see it go.

JP: When I first started out, it was very much focused on big band and older styles of jazz and things of the sort. Now, it's starting to incorporate a bit more modern r&b and hip-hop, and finding that line of contrast and comparisons between the music. It's been a journey and it's kind of been chronological? Like, I'd like to say that there's been a bit of a stream there. I hope that at least some people have stuck with me throughout the process, and have learnt about these genres from the beginning to the current state of those genres, really.



Little Bit of Soul airs on CiTR 101.9FM Mondays 4-5pm. For more show information or archived episodes and podcasts, visit citr.ca/radio/little-bit-of-soul.



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DENTRY'S IRISH GRILL \$8.99 wings, \$11.99 pitchers, \$9.99 burgers	LITTLE SISTERS BOOK AND ART EMPORIUM 10% off
FRESH IS BEST SALSA 10% off	PACIFIC CINÉMATHÈQUE 1 free bag of popcorn
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DANDELIONS RECORDS AND EMPORIUM 10% off used records	JEAN QUEEN (JQ) CLOTHING 15% off
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LUCKY'S COMICS 10% off	THE RIO THEATRE 2\$ off movie tickets
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RED CAT RECORDS 10% off CD's and LP's	BAND MERCH CANADA 15% off services
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R/X COMICS 12% off	EAST VAN GRAPHICS 10% off
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CITR 101.9FM PROGRAM GUIDE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday		
6AM				CITR GHOST MIX	AURAL TENTACLES			6AM	
7AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	OFF THE BEAT AND PATH	CITR GHOST MIX	CITR GHOST MIX	BEPI CRESPIAN PRESENTS	7AM	
8AM				CANADALAND (SYNDICATED)	CITED!			8AM	
9AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	WIZE MEN		CLASSICAL CHAOS	9AM	
10AM		FEM CONCEPT	STUDENT FILL-IN	STUDENT FILL-IN	MIXTAPES WITH MC & MAC	THE SATURDAY EDGE		10AM	
11AM	UNCEDED AIRWAVES	STUDENT FILL-IN	POP DRONES	ROCKET FROM RUSSIA	THE REEL WHIRLED		SHOOKSHOOKTA	11AM	
12PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM	
1PM		STUDENT FILL-IN	PERMANENT RAIN	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	FRESH SLICE		1PM	
2PM	PARTS UNKNOWN	PARTICLES & WAVES	MUZAK FOR THE OBSERVANT	ALL ACCESS PASS		POWER CHORD		2PM	
3PM	THE BURROW	STUDENT FILL-IN	KEW IT UP	ASTROTALK				3PM	
4PM	LITTLE BIT OF SOUL	TEXTBOOK	STUDENT FILL-IN	SIMORGH	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	
5PM	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	BABE WAVES	NEWS 101	MANTRA	CHTHONIC BOOM!	5PM	
6PM	FINDING THE FUNNY	STUDENT FILL-IN	STUDENT FILL-IN			RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	
7PM	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	INNER SPACE	SAMS QUANTCH'S HIDEAWAY	ARE YOU AWARE	STUDENT FILL-IN	QUESTION EVERYTHING	NIGHTDRIVE95	MORE THAN HUMAN
8PM		INSIDE OUT	MIX CASSETTE	SOUL SANDWICH	RIP RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRESSIVO
9PM			WHITE NOISE			SKALDS HALL			9PM
10PM	THE JAZZ SHOW	CRIMES & TREASONS	NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL		CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE	10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW	THUNDERBIRD LOCKER ROOM	COPY / PASTE		THE MEDICINE SHOW	RANDOPHONIC	THE AFTN SOCCER SHOW	11PM
12AM	THE SCREEN GIRLS		SPICY BOYS						12AM
1AM		CITR GHOST MIX		AURAL TENTACLES		THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX	1AM
2AM	CITR GHOST MIX		CITR GHOST MIX						2AM
LATE NIGHT									LATE NIGHT

"DISORDER RECOMMENDS LISTENING TO CITR EVERYDAY"

TRANCE DANCE GHOST MIX

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

Contact: programming@ctlr.ca

BREAKFAST WITH THE BROWNS

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

Contact: breakfastwiththebrowns@hotmail.com

UNCEDED AIRWAVES

11AM-12PM, TALK/CULTURAL COMMENTARY
Unceded Airwaves is in its second season! The team of Indigenous and non-Indigenous peeps produce the show weekly. We talk about Indigenous issues, current events, and entertainment centering Native voices through interviews and the arts. Come make Indigenous radio with us!

Contact: programming@ctlr.ca. Follow us @uncededairwaves & [facebook.com/uncededairwaves/](https://www.facebook.com/uncededairwaves/)

SYNCHRONICITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

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

Contact: programming@ctlr.ca

THE BURROW

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

Contact: music@ctlr.ca

LITTLE BIT OF SOUL

4PM-5PM, JAZZ
Host Jade spins old recordings of jazz, swing, big band, blues, oldies and motown.

Contact: programming@ctlr.ca

THE LEO RAMIREZ SHOW

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

Contact: leoramirez@canada.com

UBC ARTS ON AIR

ALTERNATING MON. 6:30-7PM, TALK/ACADEMIA
Provocative interviews expert commentary and the latest updates from Faculty of Arts make for engaging segments with UBC's top writers, philosophers, researchers, singers, and actors in the Humanities & Social Sciences, Creative & Performing Arts.

Contact: artsonair.com

EXPLODING HEAD MOVIES

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

Contact: programming@ctlr.ca

THE JAZZ SHOW

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

Contact: programming@ctlr.ca

FINDING THE FUNNY

6PM - 7PM, TALK/COMEDY
Finding the Funny is a variety show with host Nico McCown & special guests who talk comedy. What makes us laugh, and why? What separates the best of the best from all the rest? Every episode you hear great jokes and bits from both famous and unknown comedians.

Contact: programming@ctlr.ca

TUESDAY

THE SCREEN GIRLS

12AM-1AM, HIP HOP/R&B/ SOUL
The Screen Girls merge music and art with discussions of trends and pop culture, and interviews with artists in contemporary art, fashion and music. We play a variety of music, focusing on promoting Canadian hip hop and R&B.

Contact: info@thescreengirls.com

PACIFIC PICKIN'

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

Contact: pacificpickin@yahoo.com

POLITICS

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

Contact: queerfmvancouver@gmail.com

FEMCONCEPT

ALTERNATING TUES, 10:30-11:30, ROCK/POP/INDIE
A show comprised entirely of Femcon* music and discussions of women's rights and social justice issues. Featuring all genres of music, with an emphasis on local and Canadian artists and events in Vancouver.

*"Femcon" is defined as music with someone who self-identifies as female in 2/4 categories: music composition, lyric composition, performance, or recording engineering.

Contact: programming@ctlr.ca

THE MORNING AFTER SHOW

12PM-1PM, ROCK / POP / INDIE
Oswaldo Perez Cabrera plays your favourite eclectic mix of Ska, reggae, shoe-gaze, indie pop, noise, with live music, local talent and music you won't hear anywhere else. The morning after what? Whatever you did last night.

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

THE PERMANENT RAIN RADIO

1PM-2PM, ROCK/POP/INDIE
Join co-hosts Chloe and Natalie lighthearted twin talk and rad tunes from a variety of artists. For more info, go to thepermanentrainpress.com

Contact: theprpress@hotmail.com

PARTICLES & WAVES

2PM-3PM, ROCK/POP/INDIE
Like the quantum theory it is named for, Particles and Waves defies definition. Join Mia for local indie, sci-fi prog rock, classic soul, obscure soundtracks, Tolo's deep cuts, and much more.

Contact: programming@ctlr.ca

TEXTBOOK

4PM-5PM, TALK/STORYTELLING
Textbook (FKA The Student Special Hour) is a show about students by students hosted by Josh Gabert-Doyon, CTR's student programming coordinator. There are three segments: Feature Interview, student storytelling, & "Tell Me About Your Paper".

Contact: outreach@ctlr.ca

DISORDER RADIO

5PM-6PM, ECLECTIC, TALK
Produced by the Disorder On Air collective, this show covers content in the magazine and beyond. Coordinated by Claire Bailey, Matt Meuse, and Jordan Wade. Get in touch to get involved!

Contact: disorder.radio@ctlr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL
Punk rock and hardcore since 1989. Bands and guests from around the world.

Contact: programming@ctlr.ca

INSIDE OUT

8PM-9PM, DANCE/ELECTRONIC
Tune in weekly for dance music!

Contact: programming@ctlr.ca

CRIMES & TREASONS

9PM-11PM, HIP HOP
Uncensored Hip-Hop & Trill \$h*t. Hosted by Jamal Steeles, Homeboy Jules, Rely Rels, LuckyRich, horsepowar & Issa.

Contact: dj@crimesandtreasons.com

www.crimesandtreasons.com

STRANDED: CAN/AUS MUSIC SHOW

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

Contact: programming@ctlr.ca

WEDNESDAY

SUBURBAN JUNGLE

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

Contact: dj@jackvelvet.net

POP DRONES

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

Contact: programming@ctlr.ca

THE SHAKESPEARE SHOW

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

Contact: programming@ctlr.ca

MUZAK FOR THE OBSERVANT

2PM-3PM, ROCK/POP/INDIE
The CTR Music department program, highlighting the newest/freshest cuts from the station's bowels. Featuring live interviews and performances from local artists.

Contact: muzak@ctlr.ca

Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

Contact: programming@ctlr.ca

ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE
The one and only student run arts and culture radio show in Vancouver. Arts Report brings you the latest in local arts! Your show hosts Ashley and Christine provide a weekly dose of reviews, interviews, and special segments.

Contact: arts@ctlr.ca

INNER SPACE

6:30PM-8PM, ELECTRONIC/DANCE
Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

Contact: programming@ctlr.ca

SAMSQUANTCH'S HIDEAWAY

6:30PM-8PM, ROCK/POP/INDIE
If you're into the 90's nostalgia, Anita B's the DJ's for you. Don't miss her spins, every Wednesday.

Contact: programming@ctlr.ca

MIX CASSETTE

8PM-9PM, HIP HOP/R&B/SOUL
A panopoly of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which hearkens back to the days where we made mix cassettes for each other(cds too), and relished in the merging of our favourite albums.

Contact: programming@ctlr.ca, [facebook.com/ctlrbabewaves](https://www.facebook.com/ctlrbabewaves)

WHITE NOISE

9PM-10PM, TALK/SKETCH COMEDY
Join Richard Blackmore for half an hour of weird and wonderful sketch comedy, as he delves into the most eccentric corners of radio. Then stay tuned for the after show featuring Simon and Connor who make sense of it all, with the occasional interjection of quality music.

Contact: whitenoiseUBC@gmail.com

NINTH WAVE

10PM-11PM
Thunderbird Locker Room

11PM-12AM, TALK/SPORTS
Chase takes you into the locker rooms of UBC for talk with varsity athletes, coaches, and UBC staff on everything but sports. The Thunderbird Locker Room gives you a backroom perspective.

Contact: programming@ctlr.ca

THURSDAY

SPICY BOYS

12AM-1AM, PUNK/HARDCORE/METAL
Playing music and stuff. You can listen. Or don't. It's up to you.

Contact: programming@ctlr.ca

OFF THE BEAT AND PATH

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

Contact: programming@ctlr.ca

CANADALAND (SYNDICATED)

8AM-9AM, TALK/POLITICS
Podcast hosted by Jesse Brown that focuses on media criticism as well as news, politics, and investigative reporting. Their website also has text essays and articles.

Contact: jesse@canadaland-show.com

THE COMMUNITY LIVING SHOW

9AM-10AM, TALK/ACCESSIBILITY
This show is produced by and for the disabled community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Raeburn, Michael Rubbin Clogs and friends.

Contact: programming@ctlr.ca

ROCKET FROM RUSSIA

11AM-12PM, PUNK
Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted in by Russian Tim in Broken English. Great Success!

Contact: rocketfromrussia.tumblr.com, rocketfromrussiactr@gmail.com, tima_tzar_facebook.com, [RocketFromRussia](https://www.facebook.com/RocketFromRussia)

DUNCAN'S DONUTS

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

Contact: duncansdonuts.wordpress.com

K-CAFE

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

Contact: programming@ctlr.ca

ALL ACCESS PASS

2PM-3PM, TALK/ACCESSIBILITY
The Accessibility Collective radio show! They talk equity,

news, events, & dialogue.

Contact: programming@ctlr.ca

ASTROTALK

3-3:30PM, TALK/SCIENCE
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

Contact: programming@ctlr.ca

THUNDERBIRD EYE

3:30-4PM, TALK/SPORTS
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your hosts Jason Wang and Timothy Winter.

Contact: sports@ctlr.ca

SIMORGH

4PM-5PM, TALK/STORYTELLING
Simorgh Radio is devoted to education and literacy for Persian speaking communities. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

Contact: programming@ctlr.ca

BABE WAVES

5PM-6PM, TALK/CULTURAL CRITICISM
Babe Waves is CTR's Gender Empowerment Collective show. Jazzed women-identifying and non-binary folks sit around and talk music, art, politics, current events and much more. Tune in, follow us on social media, and get involved!

Contact: programming@ctlr.ca, [facebook.com/ctlrbabewaves](https://www.facebook.com/ctlrbabewaves)

ARE YOU AWARE

ALTERNATING THURS, 6PM-7:30, ECLECTIC
Celebrating the message behind the music. Profiling music and musicians that take the route of positive action over apathy.

Contact: programming@ctlr.ca

SOUL SANDWICH

7:30PM-9PM, HIP HOP/R&B/SOUL
A myriad of your favourite genres all cooked into one show. From Hip Hop to Indie rock to African jams, Rohit and Ola will play it all, in a big soulful sandwich. This perfect layering of yummy goodness will blow your mind. AND, it beats Subway.

Contact: programming@ctlr.ca

R.I.P. RADIO

ALTERNATING THURS, 8PM-9PM, TALK/POP/INDIE
R.I.P. Radio brings deceased artists back into the spotlight and to reveal the world of budding artists standing on the shoulders of these musical giants. Each episode is a half-hour journey back from the musical grave. You'll want to stay alive for it.

Contact: programming@ctlr.ca

LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE
Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: programming@ctlr.ca

COPIY/PASTE

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

Contact: music@actsofautonomy.com

FRIDAY

AURAL TENTACLES

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

Contact: auraltentacles@hotmail.com

CITED

8AM-9AM, TALK/ACADEMIA
This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project on CTR." Join multi award winning producers Sam Fenn & Gordon Katic every Friday morning.

Contact: [facebook.com/citedpodcast](https://www.facebook.com/citedpodcast), [Twitter | @citedpodcast](https://twitter.com/citedpodcast)

WIZE MEN

9AM-10AM, ROCK/POP/INDIE
Watch and wonder as Austin begins to unravel the intricate world of environmental science right in front of your ears. Austin's taste in music has been praised among the deities as the finest and most refined in all the land. So trust in Austin as you surrender your ears every Friday morning.

Contact: programming@ctlr.ca

10AM-11AM, ROCK/POP/INDIE

Whether in tape, cd, or playlist form, we all love a good collection of songs. Join us every Friday morning at 10 for a live mixtape with musical commentary. Who knows what musical curiosities you will hear from Matt McArthur and Drew MacDonald!

Contact: programming@ctlr.ca

THE REEL WHIRLED

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

Contact: programming@ctlr.ca

DAVE RADIO WITH RADIO DAVE

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

Contact: daveradiopodcast@gmail.com

FRESH SLICE

1PM-2PM, ROCK/POP/INDIE
Tunes are hot and fresh. Talk is cheese. Pop, rock, DIY, pop-punk.

Contact: programming@ctlr.ca

RADIO ZERO

2PM-3:30PM
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else.

Contact: programming@ctlr.ca, www.radiozero.com

NARDDUAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS
Join Nardduar, the Human Serviette for an hour and a half of Manhattan Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo!

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

NEWS 101

5PM-6PM, TALK/NEWS
Vancouver's only live, volunteer-produced, student and community newscast. Fridays tune in to hear an independent perspective of what's going on in the world. News 101 covers current affairs ranging from the local to the international.

Contact: news@ctlr.ca

RADIO PIZZA PARTY

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

Contact: programming@ctlr.ca

QUESTION EVERYTHING

7PM-7:30PM, TALK/INTERVIEWS
Question Everything focuses on providing inspiration and advice to young leaders who are in the early phases of their careers. Each week, we bring you inspiration and insights from creative minds and experts in entrepreneurship, publishing, and design.

Contact: programming@ctlr.ca

AFRICAN RHYTHMS

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

CiTR 101.9FM MARCH CHARTS
 WE APPRECIATE APPRECIATION SOCIETIES

	Artist	Album	Label
1	Century Palm*	Meet You	DERANGED
2	Austra*	Future Politics	PINK FIZZ
3	Louise Burns*+	Young Mopes	LIGHT ORGAN
4	Mi'ens*+	Challenger	KINGFISHER BLUEZ
5	The Courtneys*+	II	FLYING NUN
6	High Plains*+	Cinderland	KRANKY
7	Little Sprout*+	Little Sprout	SELF-RELEASED
8	Pale Red*+	Soft Opening	SELF-RELEASED
9	Tim Darcy*	Saturday Night	JAGJAGUWAR
10	Tim The Mute*+	Take My Life...Please!	KINGFISHER BLUEZ
11	PC Worship	Buried Wish	NORTHERN SPY
12	Cawama*+	Sea Sick	SELF-RELEASED
13	Japandroids*+	Near to the wild heart of life	ANTI-
14	Cuddle Magic	Ashes/Axis	NORTHERN SPY
15	Gun Control*+	Volume 1	SELF-RELEASED
16	Julie Byrne	Not Even Happiness	BA DA BING!
17	Melisande*	Les millesimes	BOREALIS
18	Rose Cousins*	Natural Conclusion	OUTSIDE MUSIC
19	Local Creature & Alien Boy*+	The Viper Sessions	SELF-RELEASED
20	Bored Décor*+	S/T	ROCKSALT
21	Forager*	The Body Vow	SELF-RELEASED
22	Kele Fleming*+	No Static	SELF-RELEASED
23	Brasstronaut*+	Brasstronaut	UNFAMILIAR
24	Fond of Tigers*+	Uninhabit	OFFSEASON
25	Amy Brandon*	Scavenger	SELF-RELEASED
26	Bill & Joel Plaskett*	Solidarity	PHEROMONE
27	Church of Trees*	Primitive Creatures	SELF-RELEASED
28	Delia Derbyshire Appreciation Society	Delia Derbyshire Appreciation Society	SIX DEGREES
29	Doug Cox and Sam Hurrie*	Old Friends	BLACK HEN
30	Sore Points*+	Demo	SELF-RELEASED
31	The Luyas	Human Voicing	PAPER BAG
32	Cloud Nothings	Life Without Sound	CARPARK
33	Pye Corner Audio*	Half-Light: Prowler Remixed	MORE THAN HUMAN
34	Knautic*+	Asaka	EAST VAN DIGITAL
35	Nothingness*+	Being	BIG SMOKE
36	Pissed Jeans	Why Love Now	SUB POP
37	Moon Duo	Occult Architecture Vol. 1	SACRED BONES
38	Danny Michel*	Khlebnikov	SELF-RELEASED
39	Begonia*	Lady In Mind	SELF-RELEASED
40	Elisa Thorn's Painting Project*+	Hue	SELF-RELEASED
41	Homeshake*	Fresh Air	ROYAL MOUNTAIN
42	The Evaporators*+	Ogopogo Punk	MINT
43	Jens Lekman	Life Will See You Now	SECRETLY CANADIAN
44	Loscil*+	Monument Builders	KRANKY
45	Laughed the Boy*	Here is Fine	SELF-RELEASED
46	King Woman	Created In The Image Of Suffering	RELAPSE
47	Moth Mouth*+	Mirror Universe	SELF-RELEASED
48	Leif Vollebakk*	Twin Solitude	OUTSIDE MUSIC
49	Tanglers*+	Light Slips In	SELF-RELEASED
50	CFCF & Jean-Michel Blais*	Cascades	ARTS & CRAFTS

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CiTR 101.9FM, 11500 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

LIVE AT THE WISE HALL
APRIL EVENTS SCHEDULE 2017

FRIDAY MARCH 31	Co-Op Radio Birthday Bash
THURSDAY APRIL 6	DANIEL CHAMPAGNE (AUSTRALIA) LIVE IN THE LOUNGE
THURSDAY APRIL 6	RICH KATYNSKI ARTIST SHOWCASE LAUNCH WITH MUSICAL GUESTS THE WASTED STRAYS LIVE IN THE LOUNGE
FRIDAY APRIL 7	OLD TIME DANCE PARTY MONTHLY SQUARE DANCE
SATURDAY APRIL 8	WISE OPEN HOUSE & MEMBERSHIP DRIVE 12 NOON-4PM • THEN 8PM-MIDNIGHT • FREE EVENTS WITH MUSIC, SNACKS AND BEVVIES!
SUNDAY APRIL 9	GOSPEL TRAIN THE LAST TRAIN 10:30AM GOSPEL BRUNCH • 11AM-1:00PM BROADCAST • \$25 ADV ONLY
MONDAY APRIL 10	PETUNIA AND THE VIPERS THEIR LAST MONDAY ENGAGEMENT • IN THE HALL • DOORS 7PM \$15
THURSDAY APRIL 13	JOLINE BAYLIS ALBUM RELEASE SHOW WITH GUESTS THE CRACKLING AND VI AN DIEP
FRIDAY APRIL 14	BLUE LODGE SOCIETY A BURLESQUE THEATRE EXPERIENCE • HOSTED BY MELODY MANGLER
SATURDAY APRIL 15	THE BIG SOUND VANCOUVER 26 PIECE SOUL ORCHESTR
WEDNESDAY APRIL 19	PLANET PINKISH FEATURING ORCHARD PINKISH & THE BIRD FRIGHTENING HAY DOLLS LIVE IN THE LOUNGE 8PM AND EVERY THIRD WEDNESDAY OF EACH MONTH
THURSDAY APRIL 20	LINDA MCRAE AND GURF MORLIX \$20 ADV \$25 DOOR
FRIDAY APRIL 21	JOEY ONLY KYM GOUCHIE MICHIGAN RATTLERS DEMON SQUADRON
SATURDAY APRIL 22	TABOO REVUE Burlesque variety show
SUNDAY APRIL 23	VERSES FESTIVAL FEATURING SAUL WILLIAMS \$25 ADV HHARI MCCLELLAND. DAWN PEMBERTON. EUGENE BAE. IMMORTAL. \$30 DOOR
MONDAY APRIL 24	VERSES FESTIVAL VAN SLAM FINALS more info versesfestival.ca
WEDNESDAY APRIL 26	VERSES FESTIVAL MASHED POETICS more info versesfestival.ca
THURSDAY APRIL 27	VERSES FESTIVAL MIGHTY MIKE MCGEE WITH SHERI D WILSON
FRIDAY APRIL 28	Bret Higgins' ATLAS REVOLT
SATURDAY APRIL 29	GLAM SLAM Burlesque vs Wrestling
SATURDAY APRIL 30	WISE HALL MARKET 11AM-4PM
EVERY MONDAY IN THE LOUNGE	MISS QUINCY & THE 5 STAR STUDS EVERY MONDAY 8PM-11PM • \$10 SUGGESTED DONATION



WISE HALL
 1882 ADANAC STREET (AT VICTORIA DRIVE)
 WWW.WISEHALL.CA (604) 254-5858

Homeshake



Betty Who



UPCOMING SHOWS IN VANCOUVER!

Apr 7 MITSKI The Biltmore	Apr 7 WIRE Imperial	Apr 8 SOHN Imperial	Apr 8 FKJ Fox Cabaret	Apr 9 HINDS AND TWIN PEAKS Rickshaw
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Apr 9 REGGIE WATTS - SPATIAL Vogue Theatre	Apr 10 KING GIZZARD & THE LIZARD WIZARD Vogue Theatre
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Apr 10 WHITNEY The Biltmore	Apr 10 A BOOGIE WIT DA HOODIE Rio Theatre	Apr 11 JAY SOM & THE COURTNEYS The Cobalt
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Apr 11 NICOLAS JAAR Vogue Theatre	Apr 12 AB-SOUL Fortune	Apr 14 HOMESHAK Rickshaw	Apr 18 REAL ESTATE Rickshaw	Apr 20 SAN FERMIN The Biltmore
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Apr 25 the xx Thunderbird Sports Centre	Apr 27 BETTY WHO Imperial	Apr 28 DUNE RATS Rickshaw	May 1 KEHLANI Vogue Theatre	May 4 LEIF VOLLEBEKK The Biltmore
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May 4 LYDIA AINSWORTH Fox Cabaret	May 5 COM TRUISE / CLARK Imperial	May 6 ALL THEM WITCHES The Cobalt
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May 8 NIGHTLANDS & THE BUILDING Fox Cabaret	May 8 THURSTON MOORE GROUP Imperial	May 16 KONGOS Imperial
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May 17 JMSN Alexander	May 22 MATTHEW LOGAN VASQUEZ Fox Cabaret	May 23 PAUL KELLY & CHARLIE OWEN Biltmore Cabaret
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May 24 H09909 The Cobalt	May 24 SMINO Alexander	May 24 THE JESUS AND MARY CHAIN Vogue Theatre	May 25 FOXYGEN Rickshaw
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