

# DISCORDER

m a g a z i n e

Nov.  
2018

"that magazine from CiTR 101.9FM"

Local + Free

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# RICKSHAW

T H E A T R E

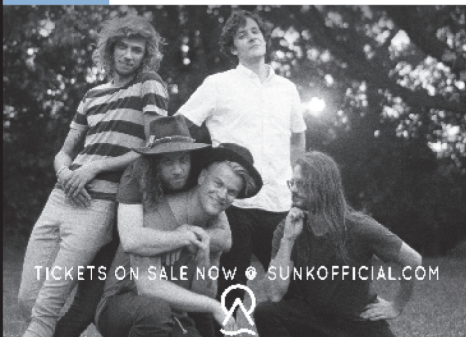
254 EAST HASTINGS STREET 604.681.8915

## UPCOMING SHOWS

**NOV 1** **BGUILED DEBATE TRY-OUTS**

**NOV 2** **AT PAT'S PUB:**  
**RAYGUN COWBOYS**  
GRRL, CAMPFIRE SHITKICKERS

**NOV 3** **AT LANA LOU'S:**  
**SUN K** YEP



**NOV 3** **THE MAIN EVENT URBAN DANCE SHOWCASE**

**NOV 4** **AT PAT'S PUB:** TEN FOOT POLE  
OFF BY AN INCH, RUSSIAN TIM AND PAVEL BURES

**NOV 5** **ICEAGE & BLACK LIPS**  
SURFBORT

**NOV 6** **LUCKY CHOPS**  
WITH GUESTS

**NOV 7** **THE SELECTER**  
DJ RHODA DAKAR



**NOV 8** **THIS WILL DESTROY YOU**  
CLARICE JENSEN

**NOV 9** **MATTHEW DEAR (LIVE)**  
WITH GUESTS

**NOV 10** **THE CONTORTIONIST**  
INTERVALS

**NOV 11** **FU MANCHU**  
MOS GENERATOR

**NOV 12** **KORPIKLAANI**  
ARKONA

**NOV 16** **AT THE BILTMORE:**  
**ART D'ECCO** ALBUM RELEASE  
BORED DÉCOR



**NOV 17** **ALL THEM WITCHES**  
HANDSOME JACK

**NOV 18** **DEAP VALLY**  
CANDACE, DOPEY'S ROBE

**NOV 19** **WEDNESDAY 13**  
ROADRASH, 2 SHADOWS

**NOV 20** **UNDER BAD INFLUENCE**  
TOUR UBIQUITOUS, JOEY COOL,  
THE PALMER SQUARES & MORE

**NOV 21** **HAKEN & LEPROUS**  
BENT KNEE

**NOV 22** **AT SBC: GUTTER DEMONS**  
IN THE WHALE, THE SHIT TALKERS



**NOV 24** **DESERT DWELLERS**  
KAMINANDA

**NOV 26** **PALAYE ROYALE**  
BONES, DEAD POSEY

**NOV 29** **STIFF LITTLE FINGERS**  
THE MAHONES

blueprint  
LIVE

## UPCOMING EVENTS

Nov 06

**JACK HARLOW**

FORTUNE

Nov 07

**J MASCIS**  
(OF DINOSAUR JR)

IMPERIAL

Nov 08

**AUTOGRAMM**  
NEEDLES//PINS

FORTUNE

Nov 10

**GHOSTEMANE**

FORTUNE

Nov 14

**THE LAZYS**

VENUE

Nov 17

**YOUNG FATHERS**  
ALGIERS

VENUE

Nov 23

**LUCA FOGALE**

FOX CABARET

Nov 24

**THE FLATLINERS**

VENUE

Dec 06

**GODFLESH**

VENUE

Dec 14

**FREDDIE GIBBS**

FORTUNE

Dec 15

**PREOCCUPATIONS**  
PROTOMARTYR

VENUE

Dec 19

**JAZZ CARTIER**

VENUE

Jan 18

**TAGGART & TORRENS**

FORTUNE

Jan 31

**LP**

ORPHEUM

Feb 07

**KING TUFF**

FORTUNE

Feb 7/9

**MONSTER TRUCK**

VENUE

Feb 21

**SHAD**

FORTUNE

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# TABLE of CONTENTS

NOVEMBER 2018

Mallory

EDITOR'S NOTE

COVER: SOFTIESHAN BY ALISTAIR HENNING.

## Features

### 07 - ESSAY: AN OPEN LETTER

TO WHITE STUDENTS IN NATIVE STUDIES AND QUEER STUDIES

### 08 - ACTIVIST ARCHIVE RECOLLECTIVE

A conversation about in-house archiving strategies for artist-run centres and Vancouver Independent Archives Week

### 16 - CAITLIN FFRENCH

Local maker extraordinaire talks sustainability and finding place in her practice

### 17 - LORETTA SETO

A playwright who understands the significant of face-to-face interactions

### 18 - IVORY TOWERS

Monsters, birds, marshmallows and self-care; the gooey organics of music-making

### 19 - SOFTIESHAN

A powerful, but soft reshaping of space: DJing towards inclusivity

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## Columns + Other Stuff

### 04 - Campus Beat:

Social Justice Centre

### 05 - Filmstripped:

Short Circuit Tour

### 06 - Shelf Life:

An interview with Sunny Nestler

### 10 - Real Live Action

Music, mostly

### 12 - Art Project

by John Pachkowski

### 13 - November 2018 Calendar

### 14 - Under Review

music & films

### 20 - On The Air:

Deliberate Noise

### 21 - CiTR Program Schedule

### 22 - CiTR Program Guide

### 23 - October Charts

FONDATION  
**SOCAN**  
FOUNDATION

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Hello Discordian readers,  
As you all know, BB has been a tenacious and innovative Editor-in-Chief for the last three years at *Discorder*, amplifying its cultural content and honouring our mandate. Truth be told, I've been slightly intimidated taking up the reigns as incoming editor. However, my hand has been held by the amazing CiTR/Discorder staff and BB has been wonderfully supportive (like prepping the content for this issue, for example— she's not quite done with us, yet!)

To introduce myself — I'm a born and raised Maritimer from Mi'kma'ki, Nova Scotia, with Acadian and Mi'kmaq ancestry. My roots belong to a part of the province called Yarmouth, the Kespukwtk district, which translates from Mi'kmaq as 'where the land ends.' If you know a bit about the province, you might know that it is shaped like a lobster. Essentially, what I'm trying to say is that I come from the ass of a lobster, something that has come to make a lot of sense to me overtime and maybe in its own way, will come to make some sense to you, too. (Particularly in the way of humour. We'll see in the coming issues...)

In saying this, I want to take the opportunity to reiterate our mandate, which is to provide a platform for voices that are frequently under or misrepresented, a mandate I will be practicing rigorously.

As incoming editor, prioritizing Indigenous content will be a focus of mine, as well as broadening our scope of how we are examining the Vancouver "local." I have a tendency to seek out work that is experimental, politically driven and uncomfortable and hope to continue developing the creative direction BB has bravely ventured toward; I am truly excited to uncover the work that is ahead of us.

With that, allow me to tell you what to expect in this issue (thanks, BB!) This November, you'll encounter a no bullshit letter to white students in Native and queer studies classes; the inclusive softness of local Dj, Softieshan; an emphasis on connectivity from playwright, Loretta Seto; the sustainable practices of artist, Caitlin Ffrench; interviews with local musician, Ivory Towers, and multidisciplinary artist, Sunny Nestler; and a look into the activist archival series, *Recollective: Vancouver Independent Archives Week*.

Yours,  
M'aritime N'8V

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# CAMPUS BEAT

## SOCIAL JUSTICE CENTRE

words by Fatemeh Ghayedi // photo by Ciaran Scanlon // illustrations by Emily Valente



**T**he Social Justice Centre grabbed the attention of many at UBC at the beginning of this academic year with the little handbooks they were passing around, titled “Resisting the University: An Alternative Orientation.” According to Gabby Doebeli, one of the co-chairs of the student club, the handbooks are part of a broader mission to reframe the conversation around social justice initiatives. “I feel like common narratives around social justice are that we’re just angry people who are fighting and raising our fists. This handbook is really trying to reinvigorate old traditions and



radical imaginings, and with this, comes a broader frame of reference to tackle issues and provide students with a safe campus. Aside from providing resources, they also do their own organizing around issues members are interested in, such as the recent “B-Line and Bike to the Ballot” event they hosted to bring students together and vote in the municipal election.

**A** big focus of the group is community building: within the SJC and the UBC campus, but also more generally across Vancouver and the unceded, ancestral Indigenous land on which it is situated. “From my impression, campus is like a bubble that exists outside of Vancouver,” Gabby tells me, “so my intention with the handbook was to break

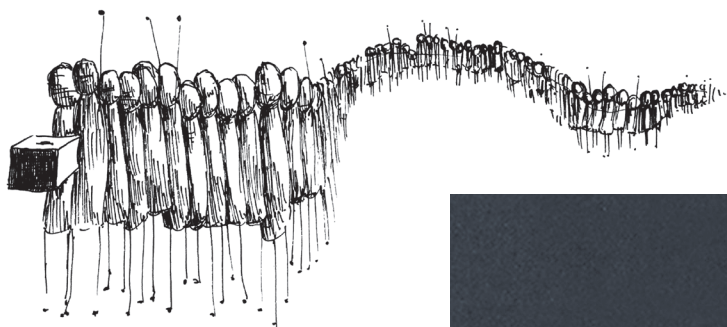
that bubble and situate people who are coming from all over the world and ground them in relationships to the different people, organizations, clubs and to the land that they’re on.”

Going beyond that, they also want to be a space where people feel like they belong, can find others with similar ideas and build collective power to work towards those ideas. “I see [the SJC] as something that has potential as a networking piece that connects a lot of the different movements and initiatives on campus. [...] We’ve been thinking of ways that we can provide students with resources that are not just financial — like a community where they feel their ideas around social justice can be expressed, shared and acted on,” Jacob expresses.

The SJC’s community focus is also apparent in the organization’s structure. They’re proud of the group’s non-hierarchical nature, which aims to create a genuine, safe environment where everyone has equal say and where your say is respected. The structure takes into consideration how many marginalized folks

don’t have a great relationship with authority and may find it intimidating or inaccessible to speak out for themselves. “The resource groups are a space especially for marginalized folks, so it’s really important to organize this way,” says Gabby. The only thing co-chairs are mandated to do is call meetings and ensure they are taking place and they often help to initiate or guide the conversation during the meetings. “We try to envision ourselves as a group that is critical of the existing status quo and critical of legitimacies that power structures claim. We definitely see a lot of things that could change in the world. It’s important for us to be enacting and practicing the change that we want to see,” Jacob continues.

The co-chairs mention that over the past couple of years turnout has been low, which has led to the group performing with reduced capacity. They are hoping to revive the conversation around the potential of social justice practices and welcome new people into their weekly meetings. If you’re ever free and on campus on a Thursday evening, you’re more than welcome to come to Room 2108 in the AMS Student Nest and join in on the discussion of what our futures should look like.



the space [...] to allow us to re-centre and focus on what we actually want to see in the world, rather than just resisting or reacting to things.”

The group has existed as a resource centre at UBC since the events of the 1997 APEC summit, wherein the RCMP was found to have employed excessive force on students protesting the presence of autocratic leaders. “Out of the protests came a movement to fix some institutional shell of an organization that would, into the future, pool resources of students and have those be accessible to students, in terms of organizing, movement building and social justice,” says Jacob Fischer-Schmidt, the group’s other co-chair. The SJC describe themselves as idealists who centre around anti-oppressive, decolonial, feminist and

# PREOCCUPATIONS

## \* PROTOMARTYR

\* HURRY UP TOUR 2018

**SAT DEC 15**

**VENUE**



# FILMSTRIPPED

## SHORT CIRCUIT FILM FESTIVAL #PNW TOUR

words by Lua Presidio // illustrations by Zadrien Kokar



**T**his year, for the first time, Short Circuit Pacific Rim Film Festival will be touring the Pacific Northwest with eight screenings at Dawson City, Tofino, Vancouver, Portland, Nanaimo, Salt Spring Island, Juneau and Seattle. This is only the second year of the Pacific Rim Film Festival — it was previously the Pacific Northwest Film Festival, which ran for four years before expanding to accept movies from over thirty countries in the Pacific Rim region.

The regular festival, put on by the CineVic Society of Independent Filmmakers, occurs every May in Victoria, BC, which includes panel talks with filmmakers and three sets of screenings — one for BC films, one for Pacific Rim Fiction and one for Pacific Rim documentaries. However, as this is the first time CineVic Society has created a program of this magnitude, the PNW tour will be limited to showing one screening per location. Filmmakers are encouraged to attend, and in the case they are present, a Q&A session will be added following the films. Vancouver the only location hosting a reception open to all ticket holders before the screening on November 8, at the VanCity Theatre.

**E**ach screening will consist of a nine short films ranging in length from three to seventeen minutes that deal with a variety of themes focusing on regional relationships. The approaches of each film are incredibly diverse and offer a wide representation of the Pacific Rim filmmakers. Be it animation, documentary or

fiction, the shorts selected for the tour are the highlights of this year's festival. Only *Lions in Waiting*, directed by Vancouver's Jason Karman, is a new addition to the festival, as it was not screened at the festival in May, but was part of its shortlist.

One of CineVic's goals with the Short Circuit Tour is to support artists and raise voices that are often under-represented. *Lions in Waiting* deals with LGBTQ+ themes through hockey, but is far from the only film in the circuit directly connected to queer representation. Additionally, the New Zealand short *Tama*, tells the story of a Maori Deaf boy's journey to connect with his hearing family and was directed by Jack O'Donnell and Jared Flitcroft who

is deaf. Of the twenty-eight films screened at the 2018 Short Circuit Film Festival, these nine shorts touring throughout the PNW offer an exciting and intersectional slice of the Pacific Rim's independent film community.

CineVic's Executive Director, David Geiss, highlights the tour as an opportunity to "extend our organization's reach" and "increase the diversity in filmmakers and audience."

While the tour will only reach the PNW — as a means to go back to the festival's roots and make it accessible for the selected movie's filmmakers who are mostly located in the PNW region — there are plans for even further expansion in the future to include more Pacific Rim countries.

*The Short Circuit #PNW Tour will be stopping in Vancouver on Thursday, November 8 at the Vancity Theatre. For more info and tickets, visit [www.cinevic.ca/short-circuit-pnw-tour-2018/](http://www.cinevic.ca/short-circuit-pnw-tour-2018/)*



C:TR 101.9FM+DISCORDER

# SHINDIG

2018-2019

## 3 BANDS

HEAD TO HEAD TO HEAD

7:30 ON THURSDAYS at the  
HASTINGS MILL BREWING CO.

NOVEMBER 1

MONSOON MOON  
GARDEN MICE  
YAWN

NOVEMBER 08

RUSSIAN TIM & PAVEL BURES  
SPOUSE  
TOTAL ED

NOVEMBER 15

GHULO  
RINSE DREAM  
MELT

NOVEMBER 22

BOYS IN BLUSH  
PUDDING  
TEAK PHYSIQUE

NOVEMBER 29

THE DAWNING  
NYLEZ K  
SLEEPY GONZALES

DECEMBER 6

DROMI CLIFTON  
SATURDAYS  
GIRLS NAILS





# SHELF LIFE

## AN INTERVIEW WITH SUNNY NESTLER

words by Judah Schulte // photos by August Bramhoff // illustrations courtesy of Sunny Nestler

Sunny Nestler is a multi-disciplinary artist, teacher, and biology enthusiast. Throughout their decades-long practice, they have produced works in a range of mediums including illustration, sculpture, installation and publishing. Hailing from Arizona, Nestler has established themselves as a strong presence in Vancouver's DIY art scene with their contributions to art book fairs, frequent gallery shows and the creation of a course at Emily Carr University that uses scientific method to inform artistic expression.

Like many extraordinary things, Nestler's creative practice began in an ordinary way. "I started when everyone else did, like age two or three," says Nestler, "but around the time when the school system squeezes [the art] out of you, I enrolled in drawing classes at the senior centre in my neighborhood." Their interest in biology was also began in childhood. Having lived in New York prior to moving to Arizona, young Nestler and their mother would try to make the dreary rain more interesting by looking at samples of it through a microscope. "I couldn't believe it. I thought it was so cool that it was there, but I didn't even know." Looking through that microscope sparked in Nestler an insatiable curiosity for the natural world. They spent their early years attempting to cultivate moss samples on their mother's dinner plates, poring over the illustrations in their collection of field guides and exploring the patches of green between the rows of houses in their suburb. Though they may have been unsuccessful in cultivating the samples of moss, Nestler succeeded in cultivating within themselves a sense of wonder. Never stopping to let it diminish, the spirit of exploration that graces every child was preserved within their art.

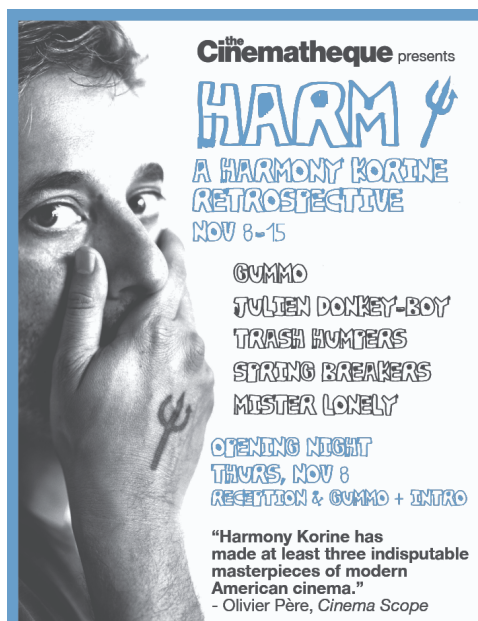
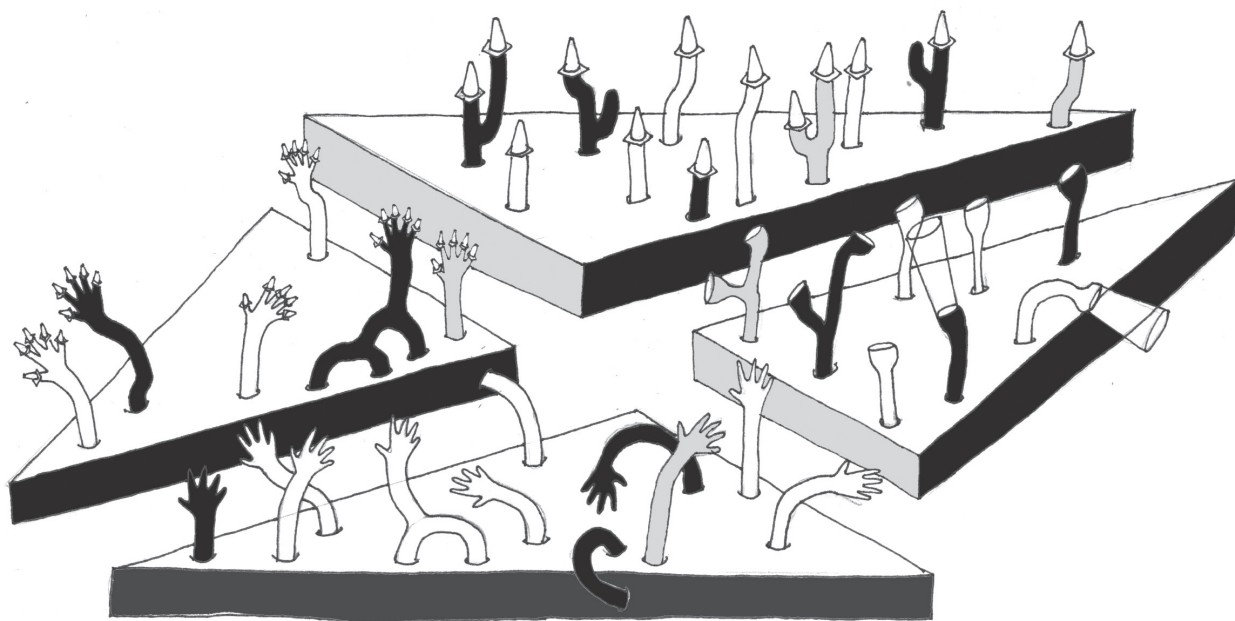
Nestler's work is molecular and playful. Made of myriad different shapes and symbols, they have created a whimsical world that is full of colour and appears to be multiplying right in front of you. Whether it's sculpture, textiles, illustration or animation, Nestler's collection

gives the impression of looking through a microscope that contains in it a portal to another dimension. That is not to say it's all fun and games. True to actual biological processes, Nestler's work also emulates the strangeness of growth and decay.

they're also just a really good repeatable modular unit; they're stackable, bendable, they segment and they reference this mechanism of natural mutation but also the synthetic world."

There are, sadly, some things that Coneworms cannot do. One of those things is self-publishing books of art. For that, Nestler relies on their ten years of experience. In that time, Nestler has drawn, printed and bound several of their own publications. Their most recent work, *Undergrowth*, was on display at the Vancouver Art Book Fair after five years in the making. Nestler's creations not only populate pages of their own design, but also those of publications such as *Swampcone Magazine*, the forthcoming edition of *SAD Mag* and *Discorder*.

Many would say that science and art are separate subjects and, most of the time, they would be right. Nestler seeks to show us that if you look very closely, like, say, through a microscope, the two fields are very much connected, and art, as a process of endless creation and recreation, is mutation.



www.theCinematheque.ca | 1131 Howe Street | 604.688.8202 | **straight**



## AN OPEN LETTER TO ALL WHITE STUDENTS IN NATIVE STUDIES AND QUEER STUDIES

WORDS BY AUTUMN SCHNELL w. ILLUSTRATIONS BY ALEJANDRA SANMANIEGO

I'm sitting in a lecture hall on the UBC campus and crying. I'm crying, because school can be so hard, friendships can be so hard and being a human can be so hard. Especially when your skin is brown. Especially when your sexuality is unknown. Especially when gender is confusing. Life can be so much harder than the white, middle class, cisgender perspectives that are continuously prioritized.

I was brought up in a middle-class, mixed race home. We had money. We owned a boat. That doesn't equate to whiteness. I am still Gwich'in.

These classes are so theory-heavy, that we sometimes we forget Indigenous people are alive. Indigenous people are at the grocery store with you, Indigenous people are sitting beside you at the library and sometimes we drink the same unethical coffee as you, because we like it. We're here. We don't all have the same stories. We don't all have that laugh. We weren't all in foster care.

This is about you. This is about me. This is about your expectation of me. If you don't expect me to be a "real Indian" accompanied by poverty and a rez accent, then you expect me to be able to speak to my Indian experience. You expect me to tell you about all the foster parents that my mom had, all the Indian tacos, the powwows and the sexual harassment and hypersexualization. If you don't expect that of me, you expect me to be able to sit through courses and listen to you talk about my people from your colonial deficit model.

Yesterday I saw one of the most influential plays of my entire life. Kamloopa, written and directed by Kim Harvey, is an Indigenous feminist play focused around 2 sisters who are diasporic and trying to learn what their Indian is.

The reason this play was so influential is because it is, well, feminist. There are no characters who are men, no love stories, no gendered denouncing, simply a story that has Indigenous women as leads. Though it was not at all simple.

They were so unapologetic. They were sharing Native jokes, talking in accents, talking without accents. They were themselves. They were people. They were Native people.

Most people think I'm white. Most people think I'm straight. Most people think I'm cis. When they find out I'm a queer Indigefemme, everything changes. Suddenly, I'm expected to fill awkward silence in lecture, do the land acknowledgment and talk about my Indigenous experience. I understand why this is. I understand why this space is made. The problem is though - this space is not made, it is *expected*.

I understand that you want to learn. Unfortunately, the time to learn is not in this lecture hall where you talk about my people as "uncivilized." I will share when I want to and I won't share when I don't want to. Most people in lecture halls don't understand that. I'm paying 550 dollars to be here and "learn" (whatever that means), I'm not paying to be the lecturer. I'm paying for someone to supposedly lecture away my ignorance. Whatever that means.

I don't care if you've "never met an Indigenous person before," I don't care if I'm "not like the other ones," I don't care if I'm "smart and articulate," I don't care if you "don't know where Treaty 11 is." Do a google search. Read some Chelsea Vowel. Look at #nativetwitter. I'm not here to debunk your pseudo-Indian stereotypes. I'll educate you when you pay me a salary.

Today, I'm emotionally drained and I'm sitting in a lecture hall with 70 other students learning about Indigenous food sovereignty when there are (estimated) 300 homeless people in my hometown, with a population of 3200. That's 10%. 10% of the population is homeless. My mom texted me the other day that a thanksgiving Turkey is 100 dollars in Inuvik. The same turkey in Metro Vancouver is 25-35 dollars. That is 4x inflation.

My people are starving.

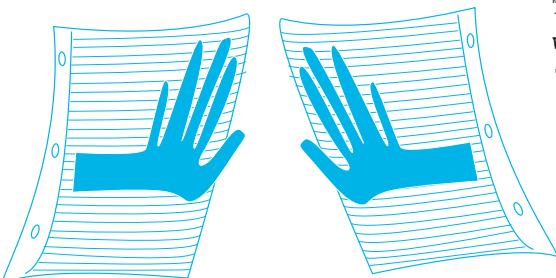
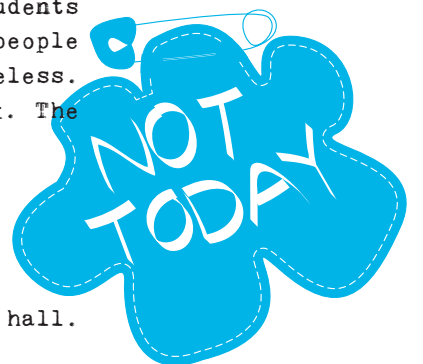
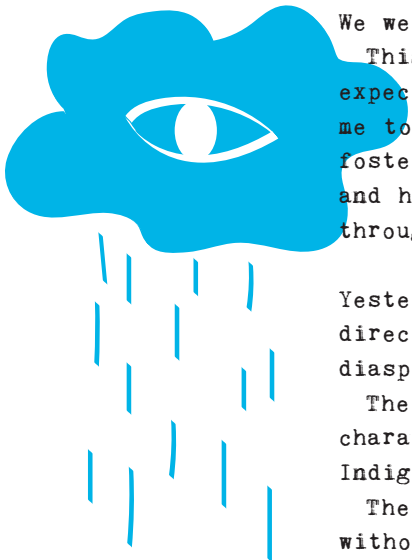
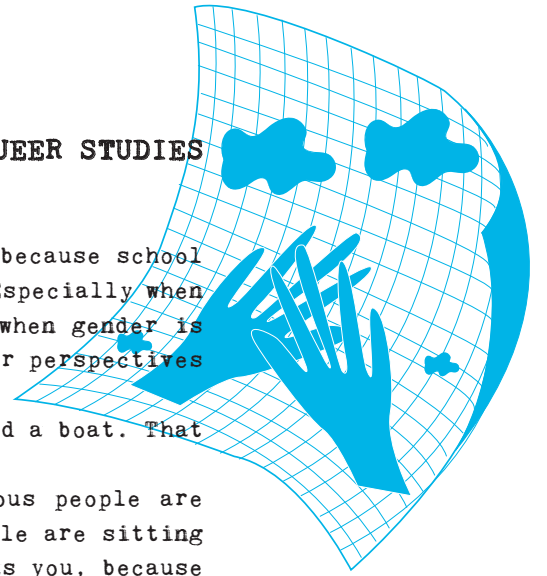
My people are dying.

This colonial abuse is happening right now while I'm sitting here in this lecture hall.

Colonial institutions will never actually give a fuck about me.

So, no, today I will not answer your questions. Today, I will not let you make me cry. Today, I will not allow for your white fragility to guilt me or permeate my thoughts. Today, I will not consider you or allow for your settler futurity. Today, I will go home and tell my mom that I love her. Today, I will burn sweetgrass. Today, I will listen to Jeremy Dutcher and drink tea with my nehiyaw best friend.

Today, you are not deserving of my time.





# ACTIVISM ART & ARCHIVES RECOLLECTIVE

WORDS AND PHOTOS BY JAMIE LOH // ILLUSTRATION BY ALISON SADLER

**A**RCHIVES LINK PEOPLE TOGETHER from all generations — long-gone communities of social movements in the past, new audiences engaging with archival material for the first time and future audiences-to-be. These multi-layered, multi-generational experiences and engagements form the core of *Recollective: Vancouver Independent Archives Week*.

In anticipation of this year's Vancouver Independent Archives Week, I sat down with two of the people behind the event, Project Coordinator, Emma Metcalfe Hurst and Archives Manager, Dan Pon, based at grunt gallery, to get an inside look at what *Recollective* has to offer.

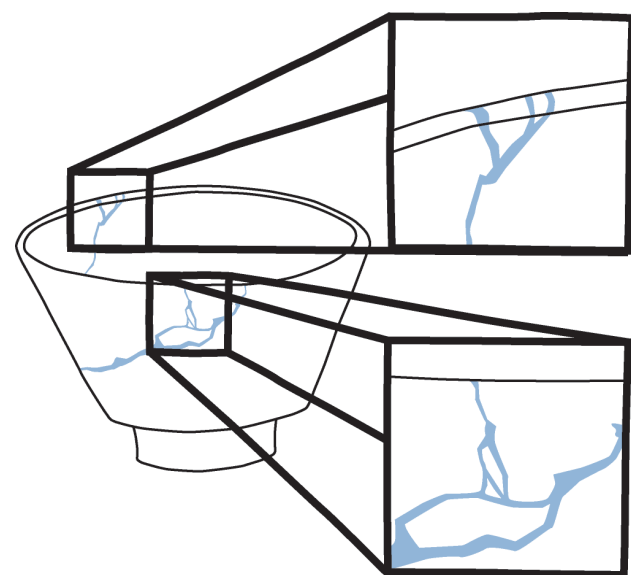
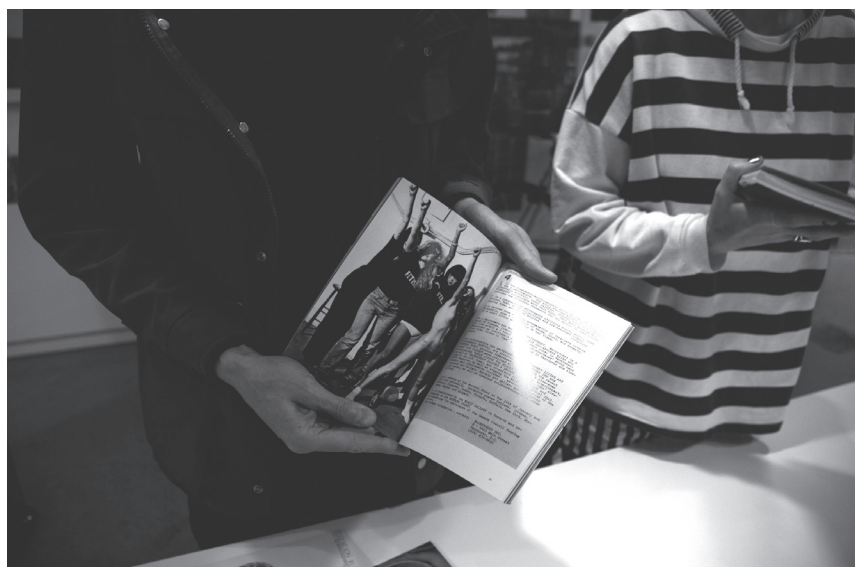
*Recollective* is the third iteration and a reinvention of Vancouver Independent Archives Week, which runs out of grunt gallery in collaboration with Western Front and VIVO Media Arts Centre. This year welcomes last year's collaborators, 221A and The Morris and Helen Belkin Art Gallery, as well as new organizations, Artspeak and *Rungh Magazine*.

Dan explains the name *Recollective* as “capturing [the] notion where arts and archiving intersect with activism,

each of the participating organizations will creatively respond to the events happening throughout the week. Emma believes that their pieces will add another dimension to the event, acting as creative, subjective and nuanced documentation.

Dan states that, “the idea [behind the website] is so that the project has a broader reach. We will have this platform where we can have documentation for events and these response pieces and details of the event will hopefully allow folks that can't make it in person to experience it at least on some level. [The website may also] act as a research resource for wider arts [and] activist sectors, information science or other communities.”

In the case of most archives in artist-run centres, there is no standardized framework of maintaining the archive. Dan unpacks the difference between archives of artist-run centres and institutional archives. “At grunt, we're very fortunate to have [archival conservation] as a central programming strategy. I manage the archives here [...] but I don't have formal schooling of an archivist,



social movements, community networks, collective actions [and] histories of resistance [that form] a decentered idea of the archive.”

Each organization will host panels, conversations and screenings around their own archives, as well as feature artists exploring tensions between archives, art and activism within Vancouver and Canada at large. With each organization bringing a unique perspective, there will be no bounds to *Recollective's* appeal.

An exciting installment to this year's Archives Week is the launch of a website (archivesweek.ca — check it out!), which will act as a collaborative repository for documentation of events during *Recollective*. How meta, I know. In addition, artists, activists and writers invited by

so there's many things that we do that are just in-house systems that work for us. This is the case with many artist-run centres. They just do the best with what they know.”

There are mandates these small centres can fulfill without worrying about bureaucracies. Speaking to the gaps an artist-run centre can fill, Dan says that, “What a small organization brings is the ability to balance the desire to preserve something and to keep it safe with the desire to activate it.”

Regardless of generation or the time and space, these archival collections appeal to niche audiences, but remain accessible. “[grunt] makes this material available [for] people of different generations to see it and extrapolate the

meaningfulness that they find in it, which may be totally different from how it was perceived in the late '90s.”

In looking at *Recollective* as an archival initiative where art and social movements in Vancouver intersect, Emma and Dan reflect on its core purpose and function in the social fabric of this city.

“We see a lot of instances nowadays of the art sector becoming more closely aligned with housing justice movements, especially around the quest for affordable space. We also know that the presence of arts organizations has a role in displacement and affordability of space in a given neighbourhood, street, building.” Looking into the past and future to unpack the present, *Recollective* seeks to illuminate the inherent tensions and complicated relationships existing between art and activism.

Aiming to represent flexible approaches to the archive in its many forms and interpretations, Dan notes “[*Recollective*] offers an opportunity to be speculative about how things turn out or different alternative histories or speculative futures which are super important in activist work, because their existence is predicated on imagining a different and better future.”

In a quest to gain global perspective, both Emma and Dan hope that *Recollective* will put into conversation the intersection of art, archives and activism on an international scale by featuring a second, more distributed part of the series featuring international participants throughout 2019. “We are going to be inviting more national and international participants to expand conversations around independent archives into global contexts. Looking at where arts, activism and archives meet in different places around the world.” With the sharing of experiences and struggles in discreet places in the world, *Recollective 2019* will surely resonate with the specific experiences felt here in this multicultural city.







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## RAVEN CHACON / MASS MARRIAGE

OCTOBER 3 / DEEP BLUE

There's a certain cleverness to the name of the venue: Deep Blue. For one thing, its role as a hub for DIY, experimental electronic music in Vancouver jives well with the technological implications of its namesake — a groundbreaking chess-playing supercomputer from the '90s — as well as much of the output that comes from its studios and its after-hours parties.

But for me, given that I have only truly known Deep Blue abstractly, as a name on event invites, experiencing the physicality of its space was more striking. At the risk of sounding like a hayseed: holy hell, look at how blue the building is!

Speaking of physicality, I was at Deep Blue to take in a noise show, which is a genre that arguably is best enjoyed in a live setting, given how important the tactile and bodily experience of sound is to noise performance. Organized by Deep Blue and Vancouver New Music, the intimate night of performances featured works by Raven Chacon and Mass Marriage (Melissa Paget's noise project).

Paget opened, playing a set drawn from her most recent Mass Marriage tapes, namely *Secrets*, which was released this past June. It reflected the project's progression from a sample-based and conceptual mode to a greater focus on sound design and perhaps more song-like structures — no doubt the natural progression of the addition of a Korg synth to Paget's setup recently. A certain cinematic feel still runs through her work, however, whether composed of samples from giallo films or synth flourishes inspired by '70s and '80s genre film soundtracks.



Photo from Alien Organism courtesy of Jayden Hwang.

Following Paget's set was several minutes of pink noise that provided an appropriate ambience for the interlude between the two sets. Eventually, Raven Chacon took to the stage and took the audience on a sonic journey.

Chacon, a composer and installation artist from Fort Defiance, Navajo Nation and based in Albuquerque, New Mexico, was in Vancouver to lead the Indigenous Youth String Quartet Project workshop, presented by Vancouver New Music and the Native Education College. At Deep Blue, however, Chacon's performance was more in line with his installation art than his chamber works.

There were percussive noises, sounding like planes or trains or horses. The wind blew and birds chirped — or at least, the

abstracted forms of these sounds, fashioned from static and overdriven mics, played through directional speakers (the sort used in certain kinds of retail store displays, Chacon told me afterwards.) More than anything else, an interplay between quiet and loud segments emerged. Though not quite the movements of a single composition, discrete as the segments were, a common thread had been woven through them nonetheless. Even when Chacon jolted the audience with feedback as his performance reached its midpoint, he followed it with a flurry of shushing and gesticulating — aggressive, but still quiet. The clear emotion and amorphous meaning of it all seemed to crystalize: it seemed, at that moment, the journey that was Chacon's performance had reached its destination. —Chris Yee

## ALIEN ORGANISMS ART SHOW AND ZINE RELEASE

OCTOBER 5 / LUCKY'S COMICS

A stack of merchandise greeted me as I entered Lucky's Comics. Arranged on the front table, a collection of Kirsten Hatfield's art books sat, their cover's filled with a bright purple organic figure on a yellow background.

It was this moment that I got to see Sunny Nestler's art in person for the first time. Even without knowing the title of the art show, the zines did a great job in showcasing the theme "Alien Organisms." Perfectly mixing together images of human cells and nebulae, the figures offered a glimpse into an mystical world of organic life unknown to this planet. "They are all kind of inspired by cell structures in human bodies, plant bodies and the ocean — so a lot of them have repeating patterns," said the artist. In the back part of the store, there was a small room where the rest of the artwork was displayed.

Peering past the sea of heads — the room was packed with people — I saw a series of colourful paintings, all of which shared a similar, otherworldly vibe. One piece, with the blue and purple background caught my attention first — perhaps because it was largely than the others. It was full of different shapes and forms reminiscent of jellyfishes and seaweed all tangled with together. After a few moments, I started to imagine the figure as fireworks, with the shards of colour on a dreamlike background, like the space in the sky.

On the same wall, the other drawings were also extremely successful in evoking the alien theme and the similar mystical atmosphere, despite the variety of colours and images throughout.

While all of these smaller drawings shared a similar texture, their backgrounds were varied enough to make each one unique enough to stand alone. If I were to compare these drawings and their vibe to something else, I would compare it to music to which people could dance excitingly, because the drawings give the viewers room for imagination for aliens or even space, which may return them to the innocence of childhood.

On the other side of the gallery, there was this particular work that attracted the attention of almost everyone in the room. In the same style and feeling as the rest of the pieces, this one was made in 3D, with layers of amorphous forms layered overtop each other within the frame. Out of all of Hatfield's pieces, it looked the most realistic, as if it was a glimpse at an actual alien organism. —Jayden Hwang

## QUIET CITY #51 W/ KEIJI HAINO

OCTOBER 11 / FOX CABARET

Steady, electronic beats softly played in the background as I walked into the Fox. A soft chatter resounded within the room. The balcony, opposite the stage, held all those who were looking for a clear view as the venue gradually became packed.

After the doors closed, a man sporting long, light grey hair appeared on stage, his expression made undecipherable by bangs hanging down to his black, opaque sunglasses. A silence fell over the crowd and the background music quieted as the entirely black-clad Keiji Haino readied himself.

Through partnerships with Powell Street Festival Society and Send + Receive Festival, Quiet City put together the first Vancouver appearance of the prolific Japanese experimental musician and composer since his collaboration with Vancouver / Seattle post metal act SUMAC, 2018's *American Dollar Bill - Keep Facing Sideways, You're Too Hideous To Look At Face On*.

His performance began with minimal electronic tones. Moments later, the Fox was filled with the sound of numerous overtones played from Haino's guitar and the faint echoes of deafening scrunch notes that he repeated in from time to time. Haino diversified the sonic texture by adding a droning sound, creating a sense of fluidity in the music. This sense of flow was emphasized through his movements onstage, swaying smoothly to his fluid sounds.

He then ruptured the meditative atmosphere by adding short, worded shouts and abrupt crunchy notes from his guitar, snapping the audience out of its trance-like state. As Haino allowed the notes strummed from his guitar to linger and decay, the audience crept closer, their faces dimly illuminated by the blinding blue light on the left side of the stage. Their mouths were slightly agape, their eyes were wide open and their eyebrows were scrunched together.

Just as an atmosphere of familiarity and stillness within the sound settled on the room, Haino took out a reed pipe and blew a single, airy whistle out of it. The whistle pierced through the electronic beats playing in the background, sending a temporary jolt through the crowd. Haino kept on whistling notes of varying tones, a millisecond pause between each one. Several photographers near the front stopped taking pictures — one of them even closed their eyes. The audience remained motionless, their faces still holding the same wide-eyed expression.

As his performance neared its end, Keiji Haino took a minimalistic turn, lessening the variations of the electronic tones, slowly dropping out the sounds he had so meticulously added over the set. He finished his performance crouched behind his electronics, his hands stretching over them as only a drone continued. The audience responded with a deafening applause that continued even as he left the stage. —Joy Astudillo

## PUGS & CROWS ALBUM RELEASE WITH MALCOLM JACK

WESTERN FRONT, OCTOBER 13TH 2018

The paper tacked to the door of the Western Front read plainly: "CONCERT TONIGHT, 9PM." There was no mention of the band — Pugs & Crows — or the occasion — the release of their fourth LP, *Uncle!*.

Despite the minimal signage, an animated party was underway upstairs. People young and old mingled in the performance space and adjacent hallways, supplicated by familiarity, expectation and a lively bar. With everyone gathered in the low-lit wood-panelled





Photo of Keiji Haino courtesy of Alistair Henning.

concert hall, I felt as if I'd stumbled upon the meeting of a secret society or perhaps an extended family reunion. In reality, the *Uncle!* album release was something even more special.

Malcolm Jack opened the show with pieces from his upcoming album, *Mirror Moon*. A veteran of the Vancouver indie-psych scene, Jack masterfully created cavernous soundscapes with his acoustic guitar, pedal rig and earthy musings. His pieces were well received by the audience — whom he happily joined for a beer after his set. Meanwhile, a projector screen and floor lamps illuminated the stage as technicians prepared for the next performance.

After the break, the audience gathered patiently in their seats to experience Pugs & Crows' collaborative creation. Joining the group for the first time was lead-vocalist Marin Patenaude, whose combination of folkish whimsy and jazz club know-how serves to elevate the Pugs' already virtuosic style. Patenaude's effortless allure, along with the group's transcendent synergy, made the album sound extraordinary. As they played through the album, carefully crafted visuals from multidisciplinary artist, Roxanne Nesbitt, flashed behind them — telephone wires wafted along in technicolour to jazz beats, then collapsed into distorted small town scenes and guitar licks. The full effect was a stunning immersion into the world of *Uncle!*

Band leader, Cole Schmidt had introduced the album not only as a memorial to his own uncle, but to his mentor, Ken Pickering as well, who listened to a copy of the album before he passed away this summer. Many members of the audience had been at a memorial service held for Pickering earlier in the day. Schmidt recalled Pickering's wary assertion that "community" must not be a buzzword — a sentiment that was manifested as a lyric on "Not My Circus Not My Monkeys." Nights like this one prove the lasting integrity of the term. Community is not a buzzword; community is having every seat filled, with the overflow standing crowded in the corners and doorways, mingled with collective memory and the earnest celebration of good art. —Hannah Kruse

## GLAM FEST 2018

OCTOBER 13 / RED GATE

I must have walked past it five times before I noticed the cracked-open door and blackened noise leaking out onto the daytime pavement. Pupils shooting open to accommodate the sudden darkening, I walked in, hoping that I hadn't come through the wrong entrance.

At 7PM, the Red Gate Arts Society was still rather quiet, all of the audience's attention was drawn to the stage, where Bored Décor was preparing for their set. Playing with both the automated cool of krautrock and the excesses of glam, their music had a clockwork texture. On the highly machinated "Hardworking Man," an undeniable *tic-toc* rhythm underscored moments of wild passion: pianist Ryan Quist nearly knocked his keyboard off its stand during a particularly involved instrumental section.

With two stages in adjoining rooms, the first annual *Glam Fest* didn't leave much time for breathing between sets. Once a performance ended on one stage, the adjacent room would begin shaking with an equally intriguing sound. Here, Spesh Pep, a group that hovers somewhere in between glam, psych and pop, delivered a set of entirely unreleased songs. All three members employed their singing chops at various points in the performance, each having distinct proclivities and abilities, and all together providing a diverse collage of music.

The venue began to swell with people smiling, sparkling and highly conversational. It started to feel like a perfect microcosm of a community: friends were common and

bountiful and a sense of camaraderie was carried long into the night. As a newcomer to Vancouver, this buzz of familiarity made me feel like I was being welcomed into a new city.

After making a brief trip to grab some food (at 9PM the festival still had six hours left), I returned to find a full-blown shift in the music. Since Prxncxss Aprntly's boisterous and confident performance, *Glam Fest* had grown exponentially more aggressive and noisy, with Alien Boys and Terrifying Girls High School both exhibiting wonderful speed and technical prowess throughout their sets.

One of the more absurd moments of the night came courtesy of Rambone and The Wet Reality, whose frontperson donned a Fishman costume and translucent cape. After calling out for "Scottzilla," a member of their band who had not yet made it to stage, they began their first song with the repeated declaration, "There is no Scott."

It was the penultimate act of the night, Eric Campbell & The Dirt, who delivered one of the most unique performances of the festival. Taking cues from a wide array of influences — from traditional western music to blues and punk — they commanded attention with their strangely orchestral and elegant sound. It was the kind of music that begs for the label *cinematic* with its ability to transport you into its own unique reality.

Perhaps this was the festival's greatest success — amidst the strife and toil of the modern social climate, *Glam Fest* created its own little one night CBGB: a free, accepting, and ceaselessly creative artistic community. No doubt next year will be even better. —Tate Kaufman

!!!

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

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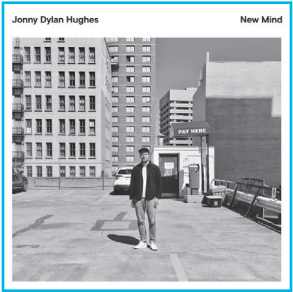








## MUSIC



### JONNY DYLAN HUGHES

*New Mind*

(self-released)

August 9, 2018

Music is sad these days, man. Sadness has not only permeated alternative genres, which have always had a significantly higher tolerance for malaise and angst, but has also found a place in mainstream, chart-topping pop music. In addition to glumness, nostalgia, specifically for the 80's, has appeared in full force. This has led to some delightful throwback sounds, illustrative of the benefits that come with cherry picking the past. At the crux of these two tendencies is Jonny Dylan Hughes' latest album, *New Mind*.

JDF is an Edmonton/Vancouver-based singer and house DJ, operating in the latter capacity under the name of Slow Start. *New Mind* is his sophomore release and given that it's been four years since its conception in 2014, it's actually something of an unfair accusation to say that *New Mind* is riding a downbeat trend. In fact, it's more apt to say that the album's sound circumnavigates the depression-pop that is currently dominating the charts. The lyrics, sung by drummer Jay Arner, are forlorn and introspective, dealing predominantly with disappointment, heartbreak and regret, but the instrumental sound is not low-key or hazy. The production is masterful and crisp, with glittering synths and rich drumlines creating an insistent pace throughout. This is certainly a pop album, but it's more Phil Oakey than Post Malone.

The quality of the tracks is generally good, but the album's uniform production also works against it. Arner's vocal mood is set at longing and regret for the entirety of the album, which would be dreary if it wasn't for Hughes' soaring synths, making the vocals emotive rather than mopey. "Daughters," right at the middle of the album, is the high-water mark, with a vast, echoing bridge that elevates Arner's vocals to operatic heights.

In many ways, this album sounds like the original songs on the Drive soundtrack, and if that doesn't sell you, nothing will. Its consistency is both a strength and a weakness, but with "Daughters" sounding as good as it does, it's more a net gain than loss. If you've got a thing for synthpop and self-reflection, this is certainly the album for you. —**Jake Clark**



### CLUB SOFA

*Club Sofa*

(self-released)

September 8, 2018

Dream pop is a genre that often fails to excite me. Although I enjoy its rather calming, vibey palette, I find that so many artists sound the same, however, club sofa's self-titled debut does not succumb to this. The Vancouver-based band offers a distinct, yet simultaneously familiar sound, proving themselves to be masters of the genre.

Upon initially listening to the album, a few things immediately stood out. While not entirely rejecting traditional elements of dream pop, many tracks have a level of energy that is not always present in the genre, a key factor in the band's unique sound. Furthermore, every bandmate is able to showcase their talent, especially through extended instrumental features in tracks like "No Frills." Lead singer Payton Hansen's versatile voice is one of the album's greatest strengths. Not only does she wield a powerful voice with great range, but she knows how to utilize this to great effect. In "Myspace 2009," she alternates between singing, speaking and shouting,

reminiscing about a summer romance and bad decisions with both frustration and a self-deprecating humour.

Each song on the LP offers a distinct sound. The album's third track, "Bed Song," is upbeat and groovy, while "Beach Bum Baby" is quite minimalist and provides Hansen yet another opportunity truly show off her vocal talent. Another stand-out is the aforementioned "No Frills," a short, but incredibly energetic song that almost forces you to start dancing. Although each track is unique, nothing feels out of place, a testament to the band's ingenious songwriting.

Thematically, *Club Sofa* cleverly combines a sharp sense of humour with a genuine angst. Songs like "I Moved to Vancouver and All I Got Was This Stupid Nicotine Addiction" and "You vs. My Self-Esteem," despite their considerable tonal differences, are not at odds with each other, but actually quite complementary due to their blunt exploration of anxiety. "You vs. My Self-Esteem," for example, opens with "There's a lot of things I shouldn't have said / Most of the time it goes better in my head," a sentiment that most listeners will find pretty relatable.

club sofa explores anxiety, love and heartache with an empathetic frustration and a clever wit, backed by their inventive interpretation of dream pop—a remarkable balance to perfect on their debut. —**Alexander Christensen**



### JOCK TEARS

*bad boys*

(Inky Records)

September 28, 2018

**B**ad boys, the first full-length from Vancouver pop punk band jock tears, comes two years after their debut, *sassy attitude*, and delivers an even sassier punch. The new record is out on emerging Vancouver label Inky Records and celebrated its release with a show at the SBC supported by goofy Portland punk band, Mean Jeans, on September 29.

The first song of the album, "salt," opens with a catchy, fuzzed-out guitar riff and Lauren Ray's animated vocals: "Girls have it trickier than boys / Let's show them how to make more noise" — a testament to feminist punk and a jab at male privilege that sets the tone for the entire album. Later track "boys with bruises" follows this up when Ray shouts "Misogyny makes me sick," succinctly hitting home the album's (and the band's) attitude with the unapologetic candor one comes to expect from jock tears' lyrics.

With only one of the album's 12 tracks breaking the 2 minute mark, each song is a playful and quick jibe at bad boys — even Neil Young. *bad boys* sports a song that pays witty homage to the rock icon ("Keep on searching / For some cake to score / Not a heart of gold / Like before") and a song that pokes fun at Kits Beach bros ("Bleach blond hair and he's ready to go") back to back, showing the variety of men at their mercy.

The self-titled track slows down the noise for a quick inning with its spoken word intro and jazzy bass line, opening up a wormhole to the '60s. Ray's softly layered soda shop vocals are met with a welcome exchange between clean-toned guitar and punk fuzz in a lyrical portrait of a sensitive jock. A couple tracks later, "handlebars" feels like another nostalgic nod to '60s youth culture with kids riding around on bicycle handlebars. The repeated line, "All the world is speeding by / All I want is you to be my guy," introduces teen romance, while the track still maintains the sense of bitterness and rebellion intrinsic to punk.

All in all, the record plays through how I imagine the high school diary of a cheerleader's punk alter ego would read. *bad boys* is fed-up but upbeat, providing the "sweet & mean and everything inbetween" mix that the band promises. —**Robyn Bowes**



### DEAD SOFT

*New Emotion*

(Arts & Crafts)

October 12, 2018

**D**ead Soft is one of very few bands in my music library that survived my wobbly transition from adolescence to adulthood and likely the only local group to appear on my high school playlists that hasn't since broken up.

In fact, the band is moving more quickly now than ever. They played with The Breeders earlier this year and are now signed onto indie label, Arts & Crafts, alongside acts like Timbre Timbre, Broken Social Scene and Feist. As their debut to Arts & Crafts, *New Emotion* doesn't disappoint. While the record is unlikely to blow your mind, it will satisfy anyone who's a fan of Dead Soft's earlier work, in particular, their 2014 self-titled EP.

The record opens hard and fast with "Kill Me," delivering the style that Dead Soft does best right from the get-go. This sound—based on Nathaniel Epp's laidback drone, Keeley Rochon's fuzzy bass and Graeme McDonald's punchy drumming—is comfortingly similar to their past work. This track will be a crowd-pleaser for the tried and true Dead Soft fans, who might've heard the song onstage in the past and will be glad to finally have it on a record.

You'll remember the vocal hook in the chorus of the EP's second song, "Proof," but the track is otherwise less exciting than the opener. It feels slightly more predictable and might blur into other songs in Dead Soft's discography, particularly the melodic ballads that usually fall between more upbeat moments on their tracklists. The same applies to "I'm Afraid," a slower, more melancholy track that gives listeners a bit of a break from the heaviness that normally defines the band, but is equally unlikely to get stuck in your head.

I'm glad to say that "Down" will get you moving and shaking. Of all the tracks on *New Emotion*, it's the one I'm most excited to see live. The closing track, "Bones," nails the Dead Soft string signatures—lower, noisier rhythm alongside a chirpy, bendy lead guitar—and we finally get to hear Epp yell a little, a touch that would be sorely missed if it didn't make it onto *New Emotion*.

The first and last tracks act as the perfect bookends for the EP, sandwiching material that could otherwise be interpreted as less engaging than their previous work. *New Emotion* is solid enough to be listened to on repeat, but will also work if played in the background. It would be nice to see them push their boundaries further in the future, maybe opting to experiment with style and structure rather than sticking to what's familiar and safe.

—**Aly Laube**

## FILMS



Yang Yishu (directors)

### LUSH REEDS

(China)

2018

**Y**ang Yishu's *Lush Reeds* is about a journalist, Xiayin, concerned with social stories in an inhospitable journalistic climate. Motivated by repeat encounters with Gao, a refugee farmer, she visits the countryside to report on suspect waste practices. This synopsis suggests that *Lush Reeds* is an investigative thriller, an expose of corporate misdeeds in the countryside, far from the eyes of regional authorities. But these are broad strokes and ultimately misleading.

Yang Yishu, a professor of filmmaking and dramatic arts, infuses her film with intellectual overtures —offhand remarks about the transformation of Chinese tradition, and the displacement and redevelopment induced by flows of capital. But, *Lush Reeds* is an ambiguous and elliptical story, more about alienation, more about Xiayin and her meanderings through a ghost-city perpetually under construction, and a return to nature



suffused with menace and mystery.

The audience enters *Lush Reeds* through screens of blue: a flash-forward to a twilight journey, through the bush near the film's conclusion, workers on an unfinished bridge that stretches across the Yangtze into a haze, a shoe by the side of a river. The shoe is an artefact of suicide, one of the hazy details that constitute a series of meanderings and subtle aggressions.

We do understand that Xiayin has come across the scene, and that the shoe belonged to one of her colleagues. Though her response is subdued, this death weighs heavily on Xiayin, and much of the film consists of her passive emotional conflicts. Yishu makes canny choices, often shooting Xiayin outside herself with the camera encountering her by surprise in a hallway, or placing her outside of the frame, only visible in a window's reflection.

References to feminist labour, right to the city and the rural/urban divide position, *Lush Reeds* as a political film. But, Yishu is most committed to the existential and phenomenal, as the film's surreal turn in its second-half makes clear. *Lush Reeds'* first half can be oppressive, but Yishu demonstrates throughout her sharp mind for images the vivid internal life of its protagonist.

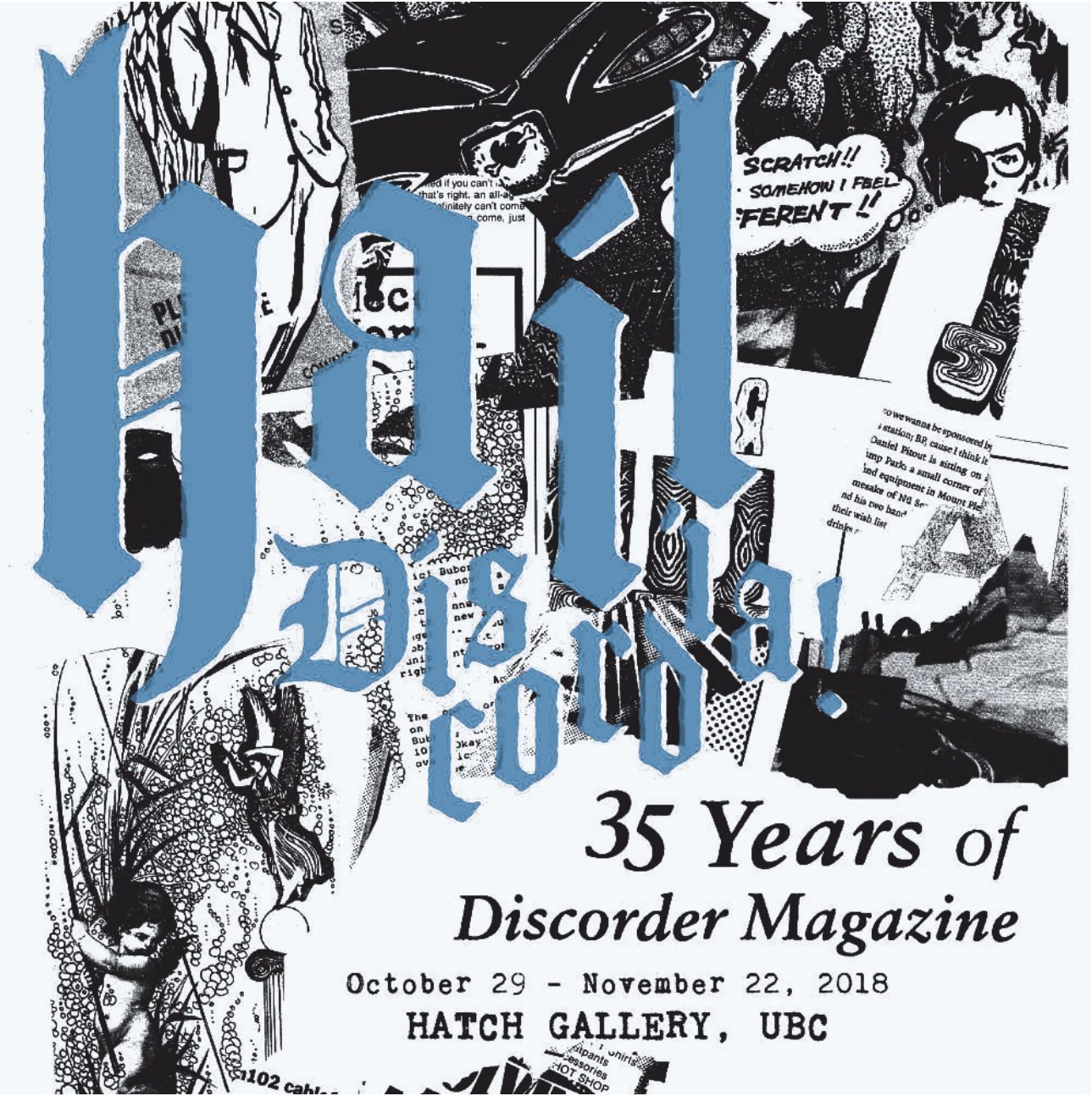
*Lush Reeds* is not a hopeful film with answers to the questions it poses. Its title (suggesting growth and rejuvenation) is suffused with irony. It situates Xiayin in a landscape of patriarchal revanchism, environmental destruction and global capitalism. It challenges the intellectuals who theorize freedom while they remain insensitive to the struggle around them. It is a clear-eyed portrayal of internal ambiguity, where alienation follows the urbanite to a compromised pastoral. *Lush Reeds* does provide a yearning desire for sense in an insensate world, and at its highest points the film captures that moral act of searching, even as it contends with a bitter realism.

—Jonathan Kew

!!!

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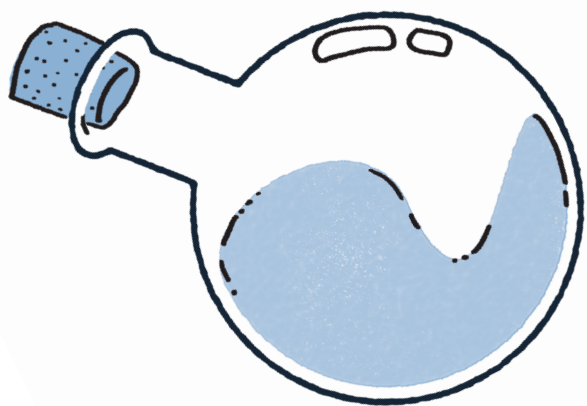
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# CAITLIN FFRENCH

words by Issa Braithwaite // illustration by R. Hester  
photos by Coltrane Yan



*“Buying and consuming things that aren’t ethically made doesn’t make sense.”*

**C**AITLIN FFRENCH IS A LOT OF THINGS: teacher, seamstress, forager, weaver, sculptor, painter, witch, designer, chemist, dyer and knitter (I think I got it all). Her art is her story and through her work, we get to see a little more of her with every release.

Caitlin shuffles her handmade water colours around her Vancouver studio, situated between a dog boarding kennel and band studio space. We have found one of the quieter moments to talk, despite the faint barking in the background. “It’s brutal.”

“Autumn is chaos time,” says Caitlin — she’s either “in the wild everyday harvesting dyes” she will use for the entire year, making paints, “applying for grants,” or trying to figure out her next trip to Iceland — the land that “haunts” her.

That ‘haunt’ is real and reflected in her work. Caitlin’s most recent project, her sixth book *Hiraeth*, is a collection of knitting patterns shot in some of her favourite places — Iceland, Vancouver and the coast of Oregon. However, it is the meaning behind the title that carries her art, body and spirit. “*Hiraeth* is an intense longing for place or home, one that you might never be able to return to, or never existed,” she explains. That feeling brought Caitlin to “vast, empty and brutal” Iceland three times, and it’s that feeling that has brought this final book closer to the dark, beautiful aesthetic she strives for. *Hiraeth* is what allows her to fully explore her art.

Caitlin’s connection to the land is foundational to her work and much of it is inspired by her upbringing on a farm. However, she hasn’t always been this appreciative of the serene. “As a kid growing up on a farm, I thought I was going to live in the city forever, but now realizing it’s slowly killing me.”

The fruit orchard is where her dad grew the food and her mother and grandmother made clothes. She admits she “used to think it was dorky,” but it’s this perspective that she taps into to create the work. Caitlin’s understanding of how something is made is equally or more important than what she makes. “Everything being made by hand just really makes sense to me. Buying and consuming things that aren’t ethically made doesn’t make sense.”

**A**s Caitlin refills her coffee, she begins to tell me about the concept that, along with *Hiraeth*, drives her work: “clothing scarcity.” It’s an idea she works into her entire practice and teachings. Caitlin explains that

as a people, we need to familiarize ourselves with these ideals, the same way we understand food scarcity. “We think about blueberries in the winter, but no one thinks about the cotton t-shirt, the water and the people who make it... it takes 3,000 liters of water to produce a cotton t-shirt, but only eight liters for a linen shirt.”

Caitlin’s perspective and self-awareness is what shapes her art and it’s that which allows her to bring her whole self into her pieces. “The art is more genuine, it’s more real and I’m doing the work, it is the truest.”

For Caitlin, it’s simply not enough to look at pollution, water usage or artificial dyes — we, as a collection of people, need to take a more holistic view of our world and change our values. “We are polluting places we will never see... I get the happiness when you get something new, but do you need that happiness at the expense of another human?” It’s being more intentional in understanding the processes we are a part of from beginning to end, which is why she changed her method of painting years ago.

“I stopped using acrylics. Painting with plastic didn’t make sense to me... sitting in a studio, buying tubes of paint and just painting doesn’t feel like that’s where the world makes sense for me.”

There is a physicality to her art. Everything that it takes to create her colours — the hours, the sweat and the alchemy, coupled with the bruises and “falling into ditches.” It’s what makes her art uniquely hers. “Painting comes a little harder because there is an added level of specialness.”

Caitlin enjoys and appreciates being a part of this special history and community and feels sharing the knowledge that she has built over her nearly two-decade career is not only important, but essential. “I look at myself like a strange island, because I’m adopted and I will never have children... The knowledge that I know, when I die it’ll be gone.” This propels her to travel around Canada and abroad, both to learn and to teach these arts, which are passed on how they are practiced — hand to hand. “Always have the willingness to be humbled, to listen to other folks and to always learn more.”

*To view Caitlin’s work, find out about upcoming workshops and learn more, visit [caitlinffrench.com](http://caitlinffrench.com)*





**F**OR LORETTA SETO, ART IS A FORM OF CONNECTION. An avid reader turned professional writer, Seto has explored the arts since childhood. Seto remembers feeling compelled by storytelling from a young age: “My mom had one of these really old, electric typewriters that we had at home that you plug in. Every key you would tap on this thing would deafen you. It was so loud — Clack! Clack! Clack! — but I would be fascinated by the fact that I could type on this thing and create words on a page, and that I could write sentences and paragraphs and then create little stories. I was really drawn to that for some reason.”

Out of her childhood passion for stories came an undergraduate degree in Creative Writing and a job in publishing, but it was her completion of an MFA in the Creative Writing program at UBC that convinced Seto that she could rely on writing as a career. Now comfortable in her identity as a writer, Seto has worked on screenplays, published a children’s book, *Mooncakes*, and has spent the past decade or so writing for theatre. She has produced two plays including *Dirty Old Woman*, which was well received at both the Vancouver Fringe festival and during its run at The Cultch. Her third play, *The Ones We Live Behind*, is produced by Vancouver Asian Canadian Theatre.

Although Seto finds writing for theatre more challenging than screenwriting, she admits that “There’s something about theatre that you can’t replicate in film.” Seto credits the difference between theatre and film to “the immediacy of the face-to-face.” Seto’s recent, most powerful experiences as an audience member occurred when watching a play: “It’s the immediacy of having live performers in front of you. Things are happening in real time. There’s this vitality that’s going on that’s different than if you’re sitting in a movie theatre and relaxing with your popcorn.” Seto understands the significance of face-to-face interactions, especially in a society that seems to be devaluing them: “You can’t replicate that,” Seto says, “it’s hard to have a substitute for that kind of connection.”

**R**elationships and connection have been a recurring theme in Seto’s work, albeit unintentionally. Emphasis on familial relationships is an area in which Seto’s own life has influenced her work: “My parents are Chinese immigrants who came from China in the 1950s. Even though we were brought up in ‘the Canadian way,’ they also instilled in us a lot of core Asian values and often that means focusing on family.”

Seto’s most recent play, *The Ones We Leave Behind*, is no exception to the thematic trend of Seto’s work. The play is the story of a young woman, Abby Chung, who is tasked with finding the next of kin of an elderly woman who passed away and was undiscovered for several months. As she solves the woman’s mystery, Abby begins to uncover her own family’s story. Although a work of fiction, the premise of the play came from a newspaper article Seto read several years ago: “It was just a short news item that I read about a man who had died in his home, and nobody discovered him for three years. He was only discovered because apparently some debt collector or somebody had come by because he owed them money or there was some need to get in touch with him, and I thought, ‘wow, nobody’s missed him enough to try and figure out what happened to him, why is he not calling anymore, or why is he not showing up anymore?’ And that just started my storyteller brain going:



# LORETTA SETO

WORDS BY KATHERINE CHAMBERS

ILLUSTRATIONS AND PHOTO BY MATTHEW LIM



how did this happen? Who was this man? Who were the people who used to know him who aren’t really in touch with him anymore and how did it get that way?”

Despite its serious subject matter, *The Ones We Leave Behind* is not a heavy play. The play has a strong element of humor in it, which Seto notes is true to the variety of life: “It’s very human to try and find humor even in the darkest situations [...] it’s so easy to get bogged down by darkness and tragedy and sadness; that is part of life, I’m not taking away from that.”

Seto reflects that it was a conscious decision to change the gender of the central figure of her story from the male in the newspaper article to the female we encounter in *The Ones We Leave Behind*. The image Seto had in mind when imagining the story was that of an elderly woman and Seto



is glad that the central presence on the stage is female.

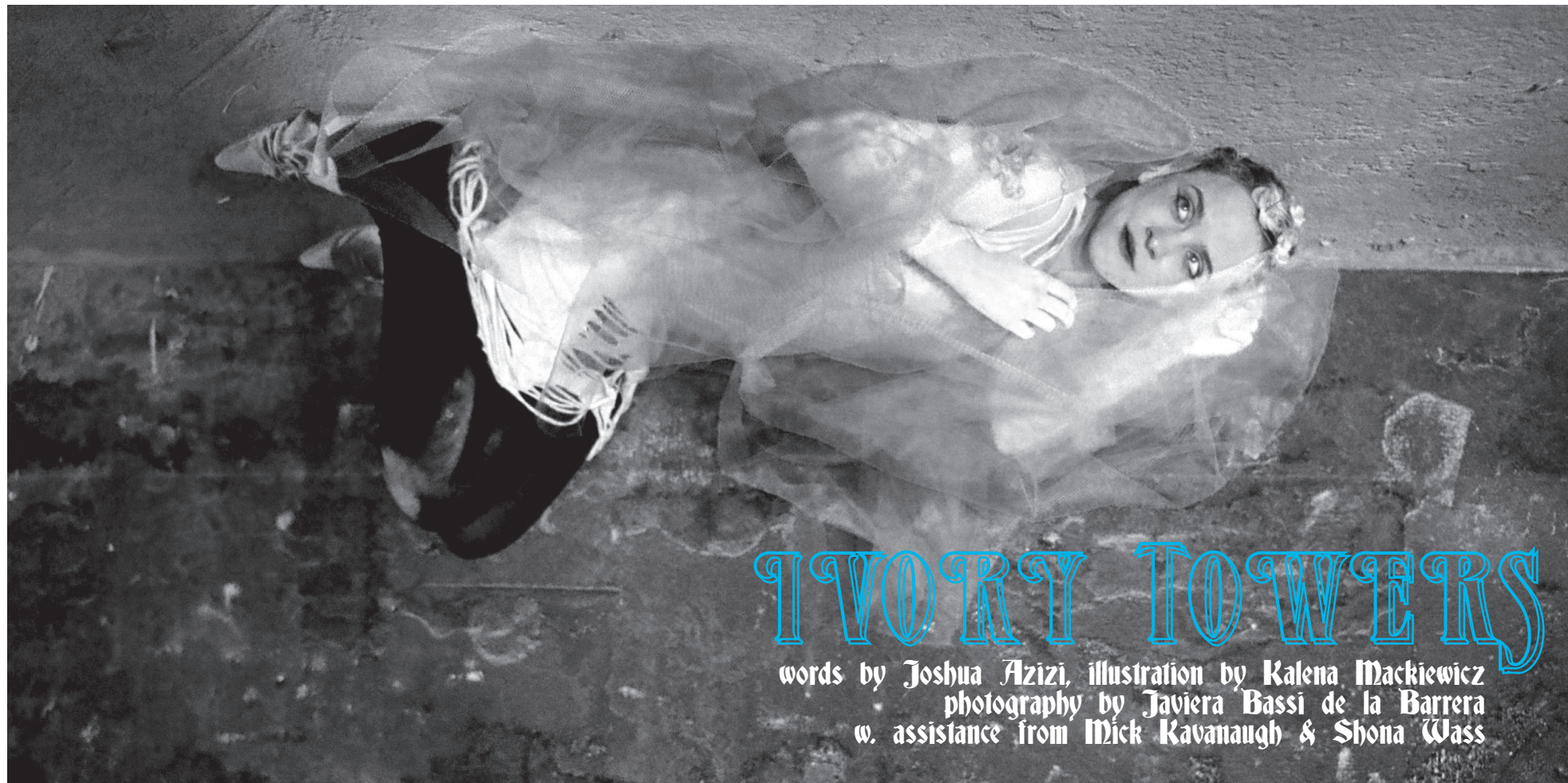
Although her stage is filled with diversity, Seto does not view art as resistance. On the contrary, Seto believes that art is about connection. Reflecting on the increasing rarity of face-to-face connection, Seto observes that its lack “takes away from the joy of being human.” Seto’s art is perhaps a testament to the joy that we find in connection and in each other and she is tapping into society’s craving for this joy when she says that “[art] is welcoming. Come in; come into the world and see yourself in there or see your family member in there or your friend. We are more alike than we are different.”



“Loretta Seto”







**A**S A CHILD, Quinne Rogers would have — and occasionally still has — violent nightmares in which blood-thirsty monsters would hunt her down and try to devour her. Faced with this recurring dream that she couldn't escape, she had to develop a way to survive.

"I would pretend to be a monster to blend in so that they wouldn't eat me," she tells me during our interview in Volcano Sushi on Hastings Street. The tactic worked: "They just thought I was one of them and I snuck away."

Rogers, who makes experimental synth-pop under the name Ivory Towers, brings these nightmares to life on "somnambula / dreamfasting," a song that uses her dream-world experiences with monsters as an allegory for her attempts at befriending a group of mean, but popular girls back in high school.

"I thought the same thing: if I befriended them, maybe they wouldn't eat me," she says. "It didn't work though. It's a survival mechanism" — befriending those who could harm you — "but maybe not a very good one. But it did work a lot in my dreams!"

"somnambula / dreamfasting" is just one of the many songs about survival from Rogers' excellent new EP, *Queller*. In her previous releases, Rogers' music brimmed with political anger against the privileged and the powerful — "eat-the-rich, burn-it-all-down fury," as she describes it. She's still angry, but she's also starting to realize that anger isn't the healthiest way to cope with the pains of 2018's political climate. "This stuff can really cut deep, depending on what rights are being attacked that day or what horrible things are happening in the world," she says. "We need to survive, but also we need to be able to stop sometimes and make sure you're taking care of yourself."

**F**or her stories of survival, Rogers was inspired by the natural world and all of its peculiarities. She developed a fascination with birds after installing a bird feeder on her patio last year and she came up with the concept behind her EP's opening song, "Sand Witches," while observing chickadees taking seeds from it. "I was imagining them in their little nest when it rains and they're protecting each other and keeping each other warm," she says, "that's what I want, that nice domestic thing of creating that with someone, like a partner or a friend. Having somewhere where you're protected and safe."

Likewise, "Marshmallow" developed out of her own personal research into marsh mallow plants. "I was thinking of your inner self as a little marshmallow and how you need to make sure that it doesn't get burned," she says, "you have to take care of it."

Then there's the cover art, where she's dressed in all-white but bearing the threatening, bright red eyes of a wood duck. Her eyes look like something out of a horror movie rather than the face of a duck, but for Rogers, the natural world is just as scary and inspiring. "I was reading about these moles [that] have a bite that's poisonous. 'They get these grubs and they bite them and the grubs are paralyzed, but still alive [...] so they're getting eaten and if they wake up, they just bite them again.' That's a horror movie!"

**M**onsters, birds, marshmallows, self-care — there's a lot going on in these seven songs. Electronic noises and fluorescent keyboards dominate the mix, but Rogers makes it all sound as organic as possible. A song like "Celaeno" might be driven by a dark, brooding drone, but its horrors are heightened by samples of

whale sounds and bird calls permeating the background. Musically, it's perhaps easiest to compare *Queller* to Grimes' work circa *Visions* and *Darkbloom*, but its moments of protective warmth amidst electronic experimentation also bring to mind *Vespertine*, Björk's 2001 opus of domestic comfort.

Rogers had her first musical breakthrough as one half of the industrial, feminist post-punk duo MYTHS, whose 2011 self-titled album remains an unsettling, uncompromising and exciting listen. MYTHS even toured with Elite Gymnastics and Grimes herself back in 2012, where they performed as an opening act as well as Grimes' backing band.

However, Rogers found MYTHS to be a constraining project. "It was politics and feminism, that's what the content was and that was it," she says. Politics are still present throughout her music, but breaking off into her Ivory Towers project in 2015 gave her a chance to make something more personal and experiment with different sounds and song structures.

With her first two EPs, *Endling* (2014) and *Vile* (2016), Rogers began to embrace the left-field pop that she's always loved, but never got to make in MYTHS. *Vile*'s "Hel's Belles," in particular is a stunningly beautiful work of art-pop, but on *Queller*, she leans further into accessibility and ends up with her strongest release yet.

That's not to say that Rogers is no longer interested in challenging her listeners. "Sand Witches" might be filled with pop hooks and cutesy atmospherics, but it also opens with a giant squelch of noise. "The first EP I put out, people were like 'it's so experimental, it's borderline unlistenable.' But I want to be experimental and listenable."

Rogers remains committed to dismantling power abuse as well. She might be in awe of nature, but it's through this appreciation that she expresses her environmentalist, anti-pipeline politics. While she sings about domestic comfort, it's for the sake of protection from today's political horrors. Once again, the personal remains political.





# SOFTIESHAN

**A** FRUIT SALAD IS A CONCOCTION OF NOURISHING, sticky and sweet fruits, most of which traveled many miles to meet in a bowl of elaborate colours and flavours. The fall sunshine met Softieshan and I at Crab Park on a lively Saturday, where we partook in a juicy and fruitful conversation, literally and figuratively.

Softieshan is a Vancouver DJ, event coordinator and a queer woman of colour. Her aura is fully charged and

**P**eople of colour are often conditioned to act or project in a certain way to avoid societal stigma. Through her own experiences, Softieshan acknowledges that being black in Vancouver can be very isolating and exhausting. One way she combats this reality is by altering the dominating elements that comprise these spaces.

As a queer woman of colour in a city with minimal diversity, Softieshan puts the safety and experiences of marginalized people first. “A safe space to me is a space

the music that I play or by just being a black woman taking up space in a venue that is predominantly non-black,” expresses Softieshan, “making space is fucking showing up!”

Her “soft” and intersectional presence fosters a contagious comfortability and the best part about it is she shares it. Only starting to DJ two years ago, Softieshan has a hunger for advancement and innovation seen through her resident DJ positions and her leadership role in Intersessions. “Intersessions is an organization that was

founded to teach women, people of colour and people in the queer community how to DJ. It was a response to DJing being CIS, heterosexual, male-dominated,” explains Softieshan. Intersessions events are all accessible and by donation or free.

**W**hen Vancouver Intersessions coordinator and co-founder, Rhi Blossom, moved to Montreal, Softie was offered the position as the Vancouver Coordinator. “I learned how to DJ at the very first Intersessions workshop that happened ever. Now, it’s my job to coordinate different workshops and find teachers for them,” and in doing so, Softieshan encourages others to reshape and manipulate space. “I feel like the only way to change the music scene in Vancouver is to give more people who normally wouldn’t have access to this equipment access to it and access to learning.”

**T**hrough finding connection in her own community, Softieshan is now embracing the act of saying “no,” which means letting go of people and environments which no longer serve her. “I think it’s really difficult, specially as women, to say no in situations even when I know saying yes doesn’t totally serve me. I’m trying really hard to do my own thing and to create and align with

people whose values align with mine,” she admits. These communities exist within the interconnected space between individuals who have a similar experiences and a vision for change. As Softieshan traverses through what was once a barren land for folks like herself, she inspires those like her to see their own own potential through the abundance of her fruits.

*Looking for a safe space? Follow @softieshan on Instagram and Facebook, and keep watch for intersessions events in Vancouver.*

## ALL FRUIT IS RIPE

Producing high-yielding communities in eroded space

WORDS BY LEXI MELLISH MINGO / PHOTOS BY ALISTAIR HENNING



radiating, which is no surprise as it has recently become her job to create uplifting environments. As a DJ, Softieshan’s femme and queer-friendly, hip-hop and rap-infused sets challenge the male-dominated spaces that comprise Vancouver’s nightlife scene.

So, that Saturday in Crab Park, Softieshan and I made a fruit salad. We cut up apples, kiwis, dragon fruit, bananas, strawberries and a watermelon. Every fruit came with a question and Softieshan chose watermelon first. “My sister was talking about how when she was little, she felt like she couldn’t eat watermelon even though she really liked it, because people would make racist jokes about it. So I picked the watermelon first, because it’s fucking good and I’m not ashamed to eat it,” admits Softieshan.

where the people working in it have a zero tolerance policy for racism and sexism,” she says. Softieshan expresses the need for venues to be responsible for their own social infrastructure by requiring that they are safe and welcoming to diverse audiences.

“A couple parties that I play at use the “buddy system,” where there’s a team of people who are hired and trained in NARCAN and de-escalation,” advocates Softieshan. Events such as Pep talk, which Softieshan and two other female DJs organized, prioritize safety and inclusion over profit, creating what she calls “a different kind of party.” Her current position as a resident DJ at multiple venues around Vancouver has enabled her to create a community through knowing the venues safety policies and becoming friends with the staff. “I have the ability to shape spaces by



# ON THE AIR

## DELIBERATE NOISE

words and photo by Jana Rolland / illustrations by Fatemeh Ghayedi

**N**ina Panini hosts one of CTR's most recent additions, Deliberate Noise. Nina creates a weekly show centered on playing punk music and supporting Vancouver's live scene, complemented by Special Guest Clare's witty banter. Discorder recently had the opportunity to interview the pair.

### What is Deliberate Noise?

**NP:** It's a music show. I wanted to focus on playing local bands, especially punk or rock music. The point is playing good stuff, highlighting shows that people can see and getting people into the local music scene.

**C:** I think that everything is in service of that, in a way, and banter makes it a little more human.

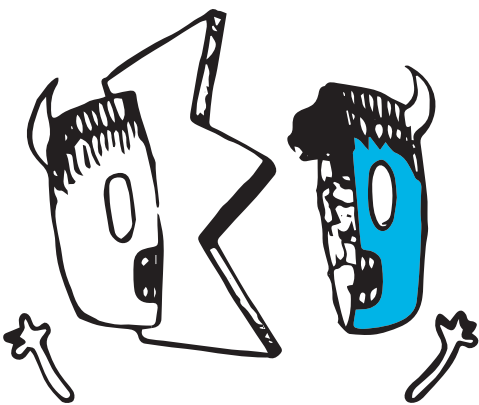
**NP:** Yeah. We're kinda just normal, we're people, we're students. We don't have a ton of expert knowledge of the scene, we're not in bands, but we do live here, so we have general knowledge of venues and bands. We think that we have good music taste and [we] want people to like the scene as much as we do.

**So with the show you hope to encourage people to get out in the scene more.**

**NP:** Mhm, and recognize how much good music there is, even though a lot of it is underground and not always easy to find. There's a lot of good stuff here.

**C:** People often move to Vancouver and they have a sense that it's pretty dead.

**NP:** The whole "No Fun City" thing.



**C:** It's weird, because there is quite a lot going on, it's just a little discreet. It's good to have something that can curate and deliver. If you like the music that's on the show, you listen every week, you'll have a curated package of things you can go to.



**Since this is a heavier genre, is there ever anything you listen to that you think 'maybe we shouldn't put this on the air?'**

**NP:** We pretty much don't care. We played a song called "Eighth Dick" and I was like 'ehhh, no it's fine.'

**C:** What happens is Nina, halfway through a song, [will be] like, "should I not have played this?," but it's only until they're actually shouting "dick in a jar" that she's like 'actually...'

**NP:** laughs No, we don't play anything super hardcore. When I say we play punk music, it's very very on the pop side of the spectrum. I'm never super concerned that no one will be able to handle it. I try and play some pop and some punk, but mostly keep it in the middle so it's pretty accessible to people.

**Anything else you'd like to talk about?**

**C:** The Bathroom.

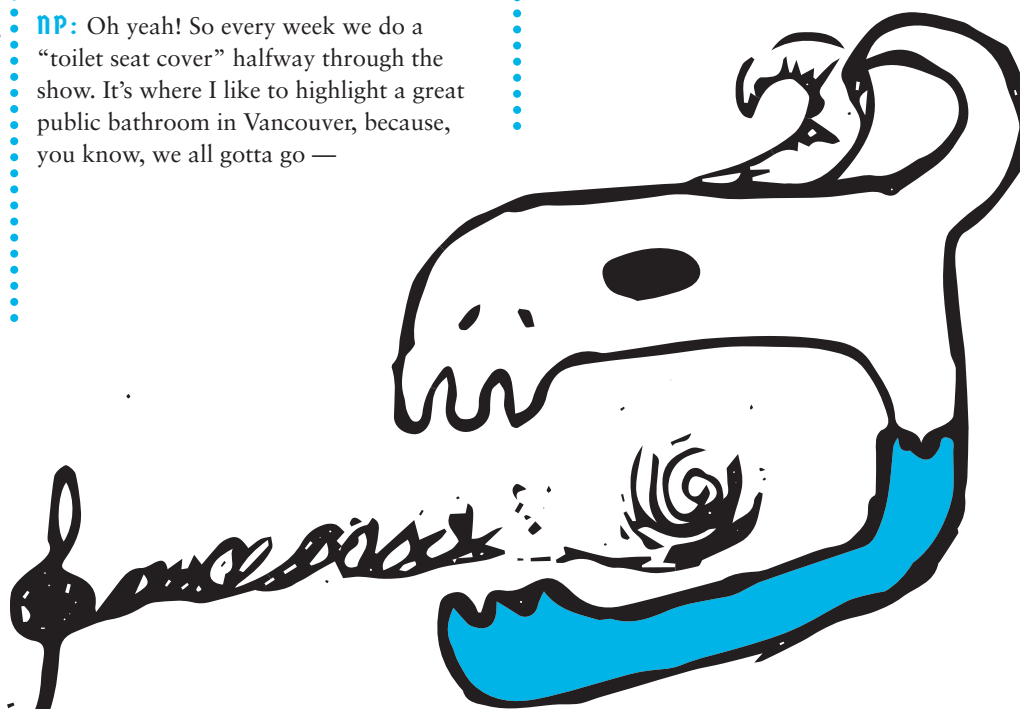
**NP:** Oh yeah! So every week we do a "toilet seat cover" halfway through the show. It's where I like to highlight a great public bathroom in Vancouver, because, you know, we all gotta go —



**C:** Bathrooms are one of the great joys of life.

**NP:** Yeah, like you'd see a great bathroom and you just kinda want people to know about it. It's a toilet seat cover [because] I talk about a bathroom and then I play a cover song. That's kinda the only segment we have on the show. It excites me every week. I got the idea for it from *Beatroute*. They would review bathrooms around Vancouver at the end of every show, but they stopped doing that a couple years ago and I really miss it.

*Deliberate Noise airs every Tuesday from 2 - 3 PM on 101.9 FM and citr.ca.*



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# CiTR 101.9FM PROGRAM GUIDE

"DISCORDER MAGAZINE RECOMMENDS LISTENING TO ciTR EVERY DAY!"

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday			
6 AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	CiTR GHOST MIX	6 AM		
7 AM				OFF THE BEAT AND PATH	CANADALAND			CiTR GHOST MIX	7 AM	
8 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRADICTIONS	SEEKING OFFICE	THE SATURDAY EDGE	YOUR NEW SHOW	8 AM		
9 AM				GOODIE	MIXTAPES WITH MC & MAC			SHOOKSHOOKTA	9 AM	
10 AM		COMEDY ZEITGEIST	ROCKET FROM RUSSIA	THE SATURDAY EDGE					10 AM	
11 AM	YOUR NEW SHOW	MORNING AFTER SHOW	POP DRONES	U DO U RADIO	THE REEL WHIRLED	GENERATION ANNIHILATION	THE ROCKERS SHOW	11 AM		
12 PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE			12 PM		
1 PM	PARTS UNKNOWN	THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	TOO DREAMY	POWER CHORD	THE ROCKERS SHOW	1 PM		
2 PM		DELIBERATE NOISE	UNCEDD AIRWAVES	ASTROTALK	BEPi CRESPIAN PRESENTS			2 PM		
3 PM	120BPM	120BPM	120BPM	120BPM		CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	3 PM	
4 PM			THUNDERBIRD EYE		NARDWUAR PRESENTS				4 PM	
5 PM	THE LEO RAMIREZ SHOW	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	CHTHONIC BOOM!	5 PM		
6 PM	YOUR NEW SHOW	FLEX YOUR HEAD	YOUR NEW SHOW		FLASHBACK w/ ALEC CHRISTENSEN	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	YOUR NEW SHOW	6 PM
7 PM	EXPLODING HEAD MOVIES		THE MEDICINE SHOW	SAMSQUANCH'S HIDE-AWAY						
8 PM		CRIMES & TREASONS	MIX CASSETTE		SKALDS HALL	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO	8 PM	
9 PM	THE JAZZ SHOW	THE SPENCER LATU SHOW	NINTH WAVE		LIVE FROM THUNDERBIRD RADIO HELL	CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE	10 PM	
10 PM			ANDYLAND RADIO WITH ANDREW WILLIS							YOUR NEW SHOW
11 PM	STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW		COPY / PASTE	YOUR NEW SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	12 AM		
12 AM									CiTR GHOST MIX	CiTR GHOST MIX
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	2 AM		
2 AM									CiTR GHOST MIX	CiTR GHOST MIX
LATE NIGHT										

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

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

Contact: [breakfastwiththebrowns@hotmail.com](mailto:breakfastwiththebrowns@hotmail.com)

### SYNCHRONICITY

12PM-1PM, TALK/ SPIRITUALITY

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

Contact: [spiritualshow@gmail.com](mailto: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@ctitr.ca](mailto:programming@ctitr.ca)

### • 120BPM

3PM-5PM, MUSIC

120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

Contact: [@CiTRRadio](mailto:@CiTRRadio)

[programming@ctitr.ca](mailto:programming@ctitr.ca)

### THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL

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

Contact: [leoramirez@canada.com](mailto:leoramirez@canada.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@ctitr.ca](mailto:programming@ctitr.ca)

### THE JAZZ SHOW

9PM-12AM, JAZZ

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

## ■ TUESDAY

### PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

Contact: [pacificpickin@yahoo.com](mailto:pacificpickin@yahoo.com)

### QUEER FM

8AM-10AM, TALK/POLITICS

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

Contact: [queerfmvancouver@gmail.com](mailto:queerfmvancouver@gmail.com)

### THE MORNING AFTER SHOW

11PM-1PM, ROCK / POP / INDIE

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

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

### THE COMMUNITY LIVING SHOW

1PM-2PM, TALK/ACCESSIBILITY/ DISABILITY

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

contact: [communitylivingradio@gmail.com](mailto:communitylivingradio@gmail.com)

### • DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE

Love rocking out to live music, but don't feel like paying cover? Tune in for the latest and greatest punk, garage rock, local, and underground music, with plenty of new releases and upcoming show recommendations. Let's get sweaty.

contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • 120BPM

3PM-5PM, MUSIC

120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

Contact: [@CiTRRadio](mailto:@CiTRRadio)

[programming@ctitr.ca](mailto:programming@ctitr.ca)

### • INTO THE WOODS

TUES 5PM-6PM, ROCK/POP/INDIE

Lace up your hiking boots and get ready to join Mel Woods as she explores music by female and LGBTQ+ artists. Is that a bear behind that tree? Nope,

just another great track you won't hear anywhere else. We provide the music mix, but don't forget your own trail mix!

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### CRIMES & TREASONS

8PM-10PM, HIP HOP

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

Contact: [dj@crimesandtreasons.com](mailto:dj@crimesandtreasons.com)

[www.crimessandtreasons.com](http://www.crimessandtreasons.com)

### • THE SPENCER LATU SHOW

TUES 10PM-11PM, TALK/ POLITICAL COMMENTARY

The Spencer Latu Show is a progressive politics show that speaks truth to power. We provide much needed coverage, and media criticism of stories at the municipal, provincial, national and international level from the perspective of two progressive working class students: Spencer Latu and Ajeetpal Gill. We are based out of UBC in Vancouver BC.

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### STRANDED: CAN/AUS MUSIC

#### SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

## ■ WEDNESDAY

### SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

Live from the Jungle Room, join radio host Jack Velvet for music, sound bites, information and insanity.

Contact: [dj@jackvelvet.net](mailto:dj@jackvelvet.net)

### POP DRONES

10AM-12PM, ECLECTIC

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • KOREAN WAVE: ARIHANG HALLYU

1PM-2PM, TALK / POP

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • UNCEDED AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca). Follow us @Uncededairwaves & [facebook.com/uncededairwaves](https://facebook.com/uncededairwaves)

### • 120BPM

3PM-4:30PM, MUSIC

120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

Contact: [@CiTRRadio](mailto:@CiTRRadio)

[programming@ctitr.ca](mailto:programming@ctitr.ca)

### • THUNDERBIRD EYE

4:30-5PM, TALK/SPORTS

CiTR Sports treat you to interviews with UBC's top athletes and Olympians, off-field stories of the accomplished sportspeople. T-Bird Eye is your weekly roundup of UBC Thunderbirds sports action with hosts Eric Thompson, Jake McGrail, Liz Wang, and Jacob Aere.

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

### • ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves.

Contact: [arts@ctitr.ca](mailto:arts@ctitr.ca)

### SAMSQUANTCH'S HIDEAWAY

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

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### THE MEDICINE SHOW

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

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: [vancouvermedicineshow@gmail.com](mailto:vancouvermedicineshow@gmail.com)

### MIX CASSETTE

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

A panoply of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which hearkens back to the days where we made mix cassettes for each other(cds too) and relished in the merging of our favourite albums.

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### NINTH WAVE

9PM-10PM, HIP HOP/ R&B/ SOUL

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

Contact: [Facebook | NinthWaveRadio](https://Facebook.com/NinthWaveRadio)

### ANDYLAND RADIO WITH ANDREW WILLIS

10PM-11PM, TALK

Listen to your favorite episodes of Andyland Radio with Andrew Willis. Our borders are always open.

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

## ■ THURSDAY

### OFF THE BEAT AND PATH

7AM-8AM, TALK

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • CONVICTIONS & CONTRADICTIONS

THURS, 8AM-9AM, TALK/COMEDY/ SOCIAL OBSERVATIONS

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

Contact: [programmingctitr.ca](mailto:programmingctitr.ca)

### • GOODIE

9AM-9:30AM, TALK / INTERVIEW

Goodie is an interview show with the do-gooders who are using business, innovation and creativity to make positive change in the world.

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • COMEDY ZEITGEIST

9:30AM-10PM, TALK

Comedy Zeitgeist 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@ctitr.ca](mailto:programming@ctitr.ca)

### ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

Contact: [rocketfromrussia.tumblr.com](https://rocketfromrussia.tumblr.com), [rocketfromrussia@ctitr.ca](mailto:rocketfromrussia@ctitr.ca), @tima\_12ar, [facebook.com/RocketFromRussia](https://facebook.com/RocketFromRussia)

### U DO U RADIO

11AM-12PM, ELECTRONIC

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.

Contact: [duncansdonuts.wordpress.com](https://duncansdonuts.wordpress.com)

### • K-POP CAFE

1PM-2PM, K-POP

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • 120BPM

3PM-5PM, MUSIC

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at us if you want this airtime

Contact: [@CiTRRadio](mailto:@CiTRRadio)

[programming@ctitr.ca](mailto:programming@ctitr.ca)

### • DEMOCRACY WATCH

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

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

Contact: [news101@ctitr.ca](mailto:news101@ctitr.ca)

### • FLASHBACK WITH ALEC CHRISTENSEN

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

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

Contact: [Twitter | flashbackalec](https://Twitter.com/flashbackalec)

### NO DEAD AIR

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

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

Contact: [Facebook | NoDeadAir](https://Facebook.com/NoDeadAir)

### C1 RADIO

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### LIVE FROM THUNDERBIRD

RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### COPY/PASTE

11PM-12AM, ELECTRONIC

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

Contact: [music@actsotautonomy.com](mailto:music@actsotautonomy.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](mailto:auraltentacles@hotmail.com)

### CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

Podcast hosted by Jesse Brown that focuses on media criticism as well as news, politics and investigative reporting. Their website also has text essays and articles.

Contact: [jesse@canadalandshow.com](mailto:jesse@canadalandshow.com)

### • SEEKING OFFICE

8AM-9AM, TALK/NEWS/POLITICS

On October 20th, 2018, Vancouverites will vote in a new mayor, city council, park board and school board. This is a change election, in the midst of Vancouver's worst housing crisis. With a fractured right and a divided left, CiTR's News Collective brings you unique coverage of the issues and individuals seeking office. Seeking Office is available for download on iTunes, Stitcher or where ever you get your podcasts!

Contact: [@CiTRNews](mailto:@CiTRNews)

### MIXTAPES WITH MC AND MAC

9AM-11AM, ROCK/POP/INDIE

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### • THE REEL WHIRLED

11AM-12PM, TALK/ FILM

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

Contact: [programming@ctitr.ca](mailto:programming@ctitr.ca)

### DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/ THEATRE

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



CiTR101.9 FM OCTOBER CHARTS

	Artist	Album	Label
1	Jock Tears*+ #	Bad Boys	INKY
2	Carlo* #	Carlo	SELF-RELEASED
3	Smithy Ramone*+ #	Cursed EP	GARY CASSETTES
4	Sarah Davachi* #	Gave in Rest	BA DA BING!
5	Claire Lynch#	North By South	COMPASS
6	catl* #	Bide My Time Until I Die...	BEAST RECORDS
7	Low#	Double Negative	SUB POP
8	Nicholas Krgovich*+	Ouch	TIN ANGEL
9	Mitski#	Be The Cowboy	DEAD OCEANS
10	The Shit Talkers*+ #	I Scream EP	SELF-RELEASED
11	Jeremy Dutcher*	Wolastoqiyik Lintuwakonawa	SELF-RELEASED
12	Chain Whip*+	Chain Whip	SELF-RELEASED
13	Old Soul Rebel*+ #	Demo	SELF-RELEASED
14	Fake Fruit#	Sack Lunch Demos	SELF-RELEASED
15	Dumb*+ #	Seeing Green	MINT
16	Dilly Dally* #	Heaven	DINE ALONE
17	Kellarissa*+ #	Ocean Electro	MINT
18	Courtney Barnett#	Tell Me How You Really Feel	MILK!
19	Sugar Brown* #	It's A Blues World (Calling All Blues!)	SELF-RELEASED
20	Fortunate Ones* #	Hold Fast	OLD FARM PONY
21	Gentle Mind*+ #	After Earth	SELF-RELEASED
22	Gaye Su Akyol#	Istikrarli Hayal Hakikattir	GLITTERBEAT
23	Watermelon*+	S/T	SELF-RELEASED
24	GOT7	Present: You	JYP ENTERTAINMENT
25	Land Line*+ #	Goodbye Frida	SELF-RELEASED
26	Wallgrin*+ #	Bird/Alien	HEAVY LARK
27	Empress Of#	Us	TERRIBLE
28	Rita Braga#	Bird On The Moon	LUNADÉLIA RECORDS
29	Tim Hecker*	Konoyo	KRANKY
30	Lou Phelps*	002 / Love Me	LAST GANG
31	Ray Bonneville	At King Electric	STONEFLY
32	Bored Decor*+	The Colour Red	SELF-RELEASED
33	Sunday Wilde & Reno Jack#	Two	HWY 11
34	Club Sofa*+ #	Club Sofa	SELF-RELEASED
35	Gina Sicilia#	Heard the Lie	BLUE ELAN
36	Terry Blersh*	Play It All Day	SELF-RELEASED
37	Amnesia Scanner	Another Life	PAN
38	Joani Taylor*+ #	In A Sentimental Mood	CELLAR LIVE
39	The 427's* #	Stay Gold	STINGRAY
40	Garbage Dreams*+ #	Demonstrations	SELF-RELEASED
41	Rachel Beck* #	Rachel Beck	SELF-RELEASED
42	Widdendream#	In The Night	SELF-RELEASED
43	Kat Danser* #	Goin' Gone	BLACK HEN
44	Bob Moses*+	Battle Lines	DOMINO
45	Shemekia Copeland#	America's Child	ALLIGATOR
46	Lonely Parade*	The Pits	BUZZ
47	Forma	Semblance	KRANKY
48	Coeur De Pirate* #	en cas de tempête, ce jardin sera fermé	DARE TO CARE
49	Natalie Prass#	The Future and the Past	ATO
50	Orquesta Akokan	Orquesta Akokan	DAPTONE

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

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SMITH

BALENC

6LACK

ICEAGE

EST./1981  
*Timbre*  
CONCERTS

## UPCOMING SHOWS IN VANCOUVER!

Nov 1  
**THE SADIES**  
Wise Hall

Nov 2  
**BIRDTALKER**  
Fox Cabaret

Nov 3  
**CITY OF THE SUN**  
Fox Cabaret

Nov 5  
**ICEAGE & BLACK LIPS**  
Rickshaw Theatre

Nov 5  
**TANK AND THE BANGAS & BIG FREEDIA**  
Commodore Ballroom

Nov 6  
**CLOUD NOTHINGS**  
Imperial

Nov 8  
**TWDY**  
Rickshaw

Nov 9  
**CROOKED COLOURS**  
Fortune Sound Club

Nov 16  
**ANDRE NICKATINA**  
Harbour Events Centre

Nov 17  
**ALL THEM WITCHES**  
Rickshaw

Nov 18  
**DEAP VALLY**  
Rickshaw

Nov 20  
**JORJA SMITH**  
Orpheum Theatre

Nov 23  
**JULIEN BAKER & PHOEBE BRIDGERS W LUCY DACUS**  
Commodore Ballroom

Nov 24  
**SHALLOU**  
Fox Cabaret

Nov 26  
**MURS**  
Fox Cabaret

Nov 28  
**WINGTIP**  
Fox Cabaret

Nov 29  
**6LACK**  
Harbour Convention Centre



Nov 29  
**STIFF LITTLE FINGERS**  
Rickshaw

Nov 30  
**MAGIC SWORD**  
Fox Cabaret

Dec 2  
**WAFIA**  
Wise Hall

Dec 3  
**HOW TO DRESS WELL**  
Wise Hall

Dec 4  
**JMSN**  
Fox Cabaret

Dec 8  
**CONNER YOUNGBLOOD**  
Fox Cabaret

Dec 8  
**THE SOFT MOON**  
Fortune Sound Club

Dec 9  
**EZRA FURMAN**  
Wise Hall

Dec 12  
**ALLEN STONE**  
Commodore Ballroom

Dec 12  
**FUCKED UP**  
Fox Cabaret

Dec 12  
**POLO & PAN**  
Imperial

Dec 14  
**LIL UZI VERT**  
Pacific Coliseum

Dec 16  
**KURT VILE AND THE VIOLATORS**  
Commodore Ballroom

Jan 16  
**BAS**  
Fortune

Jan 21  
**WILD CHILD**  
Fox Cabaret

Jan 27  
**SNAIL MAIL**  
Imperial

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