

DISCORDER

m a g a z i n e

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2019

"that magazine from CiTR 101.9FM"

Local + Free



RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

DEC 1 TRIATHALON & THE MARIAS
KEVIN KRAUTER

DEC 1 AT LANALOU'S:
SKATING POLLY & POTTY
MOUTH THE FURNITURE



DEC 2 JOHN MAUS
ACTORS

DEC 7 ARMY OF SASS:
DANCE SHOWCASE

DEC 8 DEATHMAS FESTIVIUS II
PROCEEDS GOING TO THE FOOD
BANK THE HALLOWED
CATHARSIS, GROSS MISCONDUCT,
RESURGENCE, EXTERMINATUS,
OBSIDIAN, TRUENT, & MORE

DEC 9 LUCITERRA STUDENT
SHOWCASE:
WHITE RAVEN REVUE

DEC 14 THE SLACKERS
LOS FURIOS, BREHDREN, YOUNG
ROYAL

DEC 15 KEITHMAS IX AN ANNUAL
FOOD BANK FUNDRAISER FEAT.
RICH HOPE, LA CHINGA, LITTLE
DESTROYER, SORE POINTS,
OSWALD, CHRIS & CORA, THE
RENTALMEN, ELLIOT WAY &
WILD NORTH, FORD PIER
VENGEANCE TRIO, WAR BABY



DEC 16 STORY PARTY VANCOUVER:
TRUE DATING STORIES

DEC 29 THE DUDES
SKYE WALLACE



JAN 11 THE BROKEN ISLANDS VIDEO
RELEASE PARTY

JAN 12 BOWIE BALL 2019
AN ANNUAL FUNDRAISER
CELEBRATING THE LIFE AND
MUSIC OF DAVID BOWIE WITH
PROCEEDS GOING TO THE
CANADIAN CANCER SOCIETY.
THIS YEAR'S LINEUP FEATURES
THE POINTED STICKS, LA
CHINGA AND 16 OTHER BANDS.



JAN 18 ENSIFERUM & SEPTICFLESH
WITH GUESTS

JAN 19 THE GATEWAY COMEDY
HOSTED BY BILLY ANDERSON

JAN 19 AT THE VOGUE:
PETER MURPHY 40 YEARS OF
BAUHAUS, RUBY CELEBRATION
FEATURING DAVID J

JAN 25 SILVERSTEIN
HAWTHORNE HEIGHTS, AS
CITIES BURN, CAPSTAN

JAN 26 ZIMMERS HOLE
SCRAPE RECORDS 'THE LABEL'
LAUNCH SHOW

blueprint
LIVE

UPCOMING EVENTS

Dec 06

GODFLESH

VENUE

Dec 14

FREDDIE GIBBS

FORTUNE

Dec 15

PREOCCUPATIONS
PROTOMARTYR

VENUE

Dec 19

JAZZ CARTIER

VENUE

Jan 05

MICK JENKINS

FORTUNE

Jan 18

TAGGART & TORRENS

FORTUNE

Jan 24

MADEINTYO
(ALL AGES)

VENUE

Jan 31

LP
(ALL AGES)

ORPHEUM

Jan 31

CHROME SPARKS

FORTUNE

Feb 07

KING TUFF

FORTUNE

Feb 07/09

MONSTER TRUCK

VENUE

Feb 08

HIPPIE SABOTAGE

COMMODORE

Feb 16/17

LIL MOSEY
(ALL AGES)

VENUE

Feb 21

SHAD

FORTUNE

Feb 21

DAVID AUGUST

IMPERIAL

Mar 08

MANSIONAIR

IMPERIAL

Mar 10

BRYCE VINE

VENUE

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Lobsters have Six Middle Fingers

EDITOR'S NOTE

WE [...] SURVIVE.

In this issue, you'll learn that creativity can thrive in the face of adversity; that compassion is a form of agency and resilience; that when we subvert racism, we gain collective cultural strength; that top-down hierarchies are redundant, outdated; that political complacency and sexism are no longer tolerated; and that voices will find a way to speak through censorship.

Yours,
M'aritime N'8V

CORRECTION ON THE NOVEMBER 2018 MASTHEAD:

We would like to amend an error in the Masthead section of this page(the blurb of words below the table of contents) in the November 2018 issue of *Discorder* Magazine.

The November 2018 issue of *Discorder* reads:

Editor-In-Chief: Mallory Amirault

When it should actually read:

Outgoing Editor-In-Chief: Brit Bachmann
Incoming Editor-In-Chief: Mallory Amirault

That was my mistake. This is why proofreading is so important. Credit where credit is due, now back to that magazine.

- rcl.

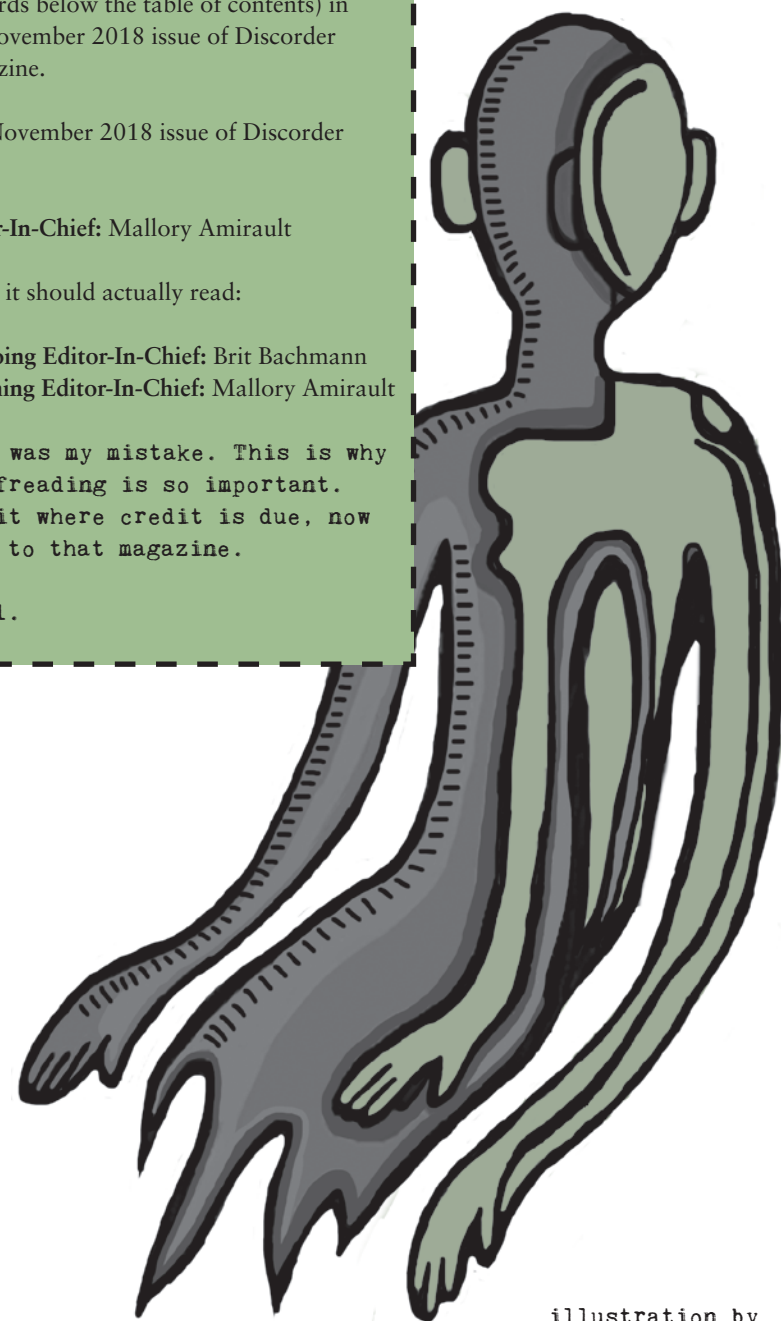


illustration by
Megan Pereira.

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PHOTO: RICHARD DAVENPORT

@ FREDDIE WOOD

PRINCE HAMLET

Shakespeare's classic gets the update it needs in Ravi Jain's wildly inventive, radically inclusive production of Prince Hamlet.



PHOTO: DHALIA KATZ

@ RUSSIAN HALL

100 KEYBOARDS

Sound artist ASUNA takes battery-powered, analogue keyboards and uses them to create waves of overlapping notes.



PHOTO: ASUNA ARASHI

@ PERFORMANCE WORKS

RINGO

The wildly inventive Tetsuya Umeda uses tin cans, dry ice, bowls, hot plates, and more to create an experience so beguiling and unique as to redefine those very objects.

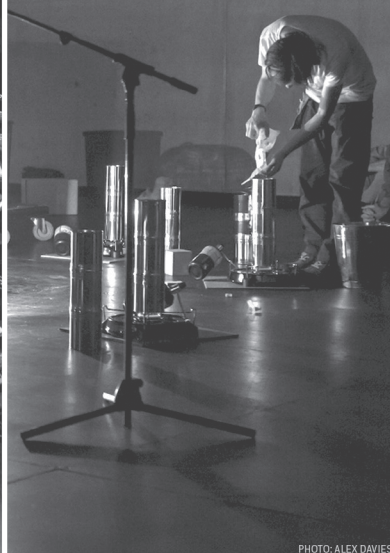


PHOTO: ALEX DAVIES

@ PERFORMANCE WORKS

MARGINAL CONSORT

For three hours, four musicians come together with enough instruments for an orchestra. The improvise ambient, heavily manipulated music, neither fully in harmony nor fully independent of each other.

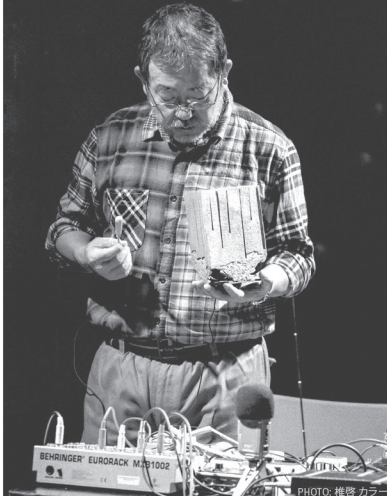


PHOTO: 椎啓 カラー

@ PERFORMANCE WORKS

KIINALIK: THESE SHARP TOOLS

A concert, a conversation and a multimedia performance *Kiinalik: These Sharp Tools* is the meeting point for two people—Inuk artist Laakkuluk Williamson Bathory and queer theatre-maker Evalyn Parry—and two places: Canada's North and South.



PHOTO: JEREMY MINNAGH

If you're between the ages of 16-24, you can rush PuSh shows for only \$5! details at **PUSHFESTIVAL.CA**



TELEPRESENCE

Reinventing VR and the Individual Experience

words by Jamie Loh & Alex Smyth // Illustration by Rachel Lau // photography by Ashley Sandhu, styling Chris Reed, Make-up Kelsey Tressel and lighting by Andie Lloyd

important for us to understand how physical bodies respond to these virtual environments, the sound and to the live performance,” Nancy explains. “We want to be mindful that when people come into a space, our bodies are not neutral, we have previous lived experiences, we carry certain traumas, memories. When we come into a live performance, we are not a blank slate.” By embracing

the diversity of backgrounds, experiences and traditions our bodies carry, *Telepresence* allows each performance to take shape differently with each audience member. “There are traditions involved in these technologies,” Kiran adds, “[We must consider] how these technologies are presented, how [we] work in these traditions, but also [that we] come from tradition.” Through a collaborative viewing experience, each audience member is involved, where their individual experience contributes to and enhances a collective one. This strong sense of agency and individualism in a collaborative, collective context not only lies at the core of *Telepresence*, but also Nancy and Kiran’s approach to working in a team.

Nancy and Kiran work hard to facilitate a work environment that values creative collaboration and mentorships between team members to uplift each other. By breaking a traditional top-down hierarchy that often comes with working within a large agency or company, Nancy and Kiran make an effort to keep their ten-person team close knit. They create a space that isn’t just about them and their vision, but involves the entire team through their individual skills, goals and experiences. With this open and nurturing environment, the piece is not constrained to a fixed vision, but organically takes form through the process of collaboration. “Coming from a feminist way of working, we want to value our team and we want to be to develop a strong creative relationship with them,” Nancy expresses. “The most important part [is] for them to feel validated and feel like they’re also getting just as much as we are from the project.”

Individual experiences and embodied traditions are carried into the participation or creation of immersive environments and the artists hope to put those embodiments in dialogue with their work. Through a collaborative, process-driven workflow that reflects unique and personal traditions and identities, Nancy hopes that working with these technologies can become open to more women, non-binary folks and underrepresented people. Nancy, Kiran and their team are pushing the limits on the possibilities of VR and as a result, position themselves at the forefront of an emerging industry. This in itself enables them to set the tone for how technologies like VR can grow

PUTTING ON A HEADSET AND EXPERIENCING VIRTUAL REALITY (VR) for the first time could be discombobulating, terrifying, exciting or all of the above.

Telepresence embraces all the emotions and sensations that come with this generally individualistic experience, but pushes it into a new realm where VR can be experienced collectively. As a performance that transcends a single dimension of physicality, *Telepresence* is an amalgamation of a live trumpet performance by musician JP Carter, sound design and composition by Kiran Bhumber, virtual environment design by Nancy Lee, while the audience choreographs the piece by moving their bodies in response to both the sounds in the room and the visuals in their headset. The space of the performance can be described as a merging of two physicalities — the performative space of the room where participants can roam while exploring the virtual space that they’re immersed in.

We sat down with interdisciplinary media artists Nancy, a filmmaker, culture producer and curator, and Kiran, an interdisciplinary media artist, sound designer, curator and educator, to learn more about *Telepresence* and how it all came together.

“Usually in VR, it’s a very individualistic experience. You have your headset on and you’re kind of in your zone and your own world,” says Kiran, “we wanted to create an environment where people are witnessing and experiencing the same thing, they’re still in their own environment and their own world, but they’re all united through the sound world.”

Just like going to a concert or movie together with friends, *Telepresence* proves that VR is no different from a live performance. Nancy believes that experiencing VR collectively, instead of separately, encourages a sociality that extends beyond the piece by bringing people together and encouraging conversations about their own unique experiences with the piece. “It’s not just interacting with the piece per say, but it’s the interaction that people have with each other before and after seeing the piece. That’s what makes a live performance different from an individualistic witnessing of a VR experience.”

In breaking away from the traditional stage of performance and performer-audience dynamic, Nancy and Kiran invert this hierarchy and give agency to the audience as the creator of their own experience. The audience chooses how to interact with the piece and in effect, choreographs the performance through their gaze and physical movements. “Because we come from a choreographic lens, we really center the body. It’s really



to become more inclusive and diverse.

“With new, emerging technologies, there isn’t really a protocol,” Nancy explains. “Everytime we do a new project, we’re exploring new technologies, but we’re also building new protocol. When you can change the protocol and the way the power dynamics work in these new technologies, [you are also offering] a space that will be more inviting for people that [previously] did not have access to this workforce.”

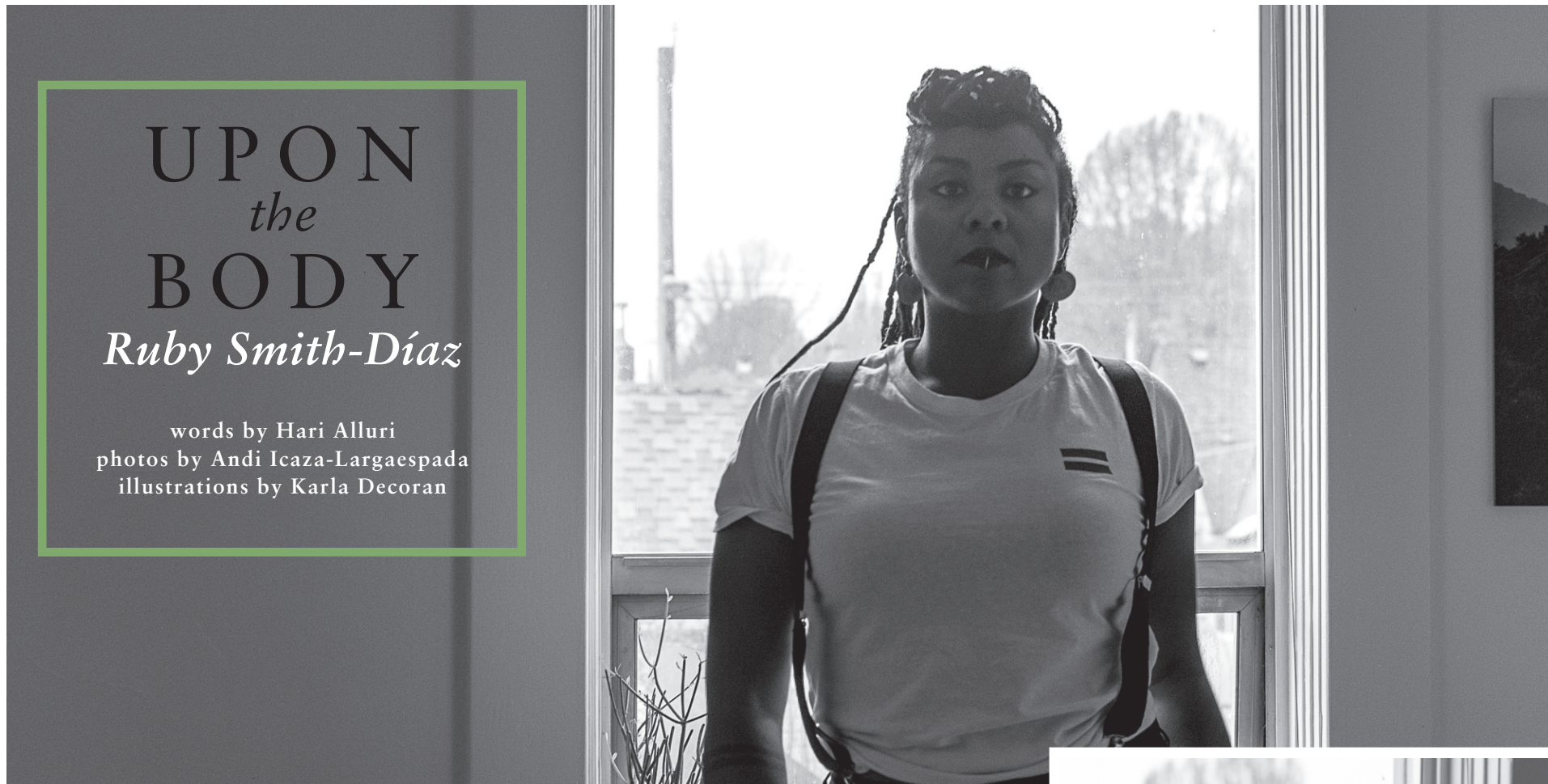
Nancy and Kiran’s unique, process-driven approach and focus on collaborative work, combined with their individual capabilities and skills, set them apart as a powerful team. Together, they are creating work with the potential to change not just the dynamics of existing artistic conventions, but also the politics of access and inclusivity, especially within VR. Their work questions affect inherent within sound and visuals, but more importantly, questions how we exist in an immersive environment, what we bring to it as individuals and how we can share an experience together — whether it’s in a VR environment or in real life.



Telepresence will debut at Western Front on December 14 and 15 and was produced by Western Front New Music in partnership with Emily Carr University of Art and Design. The project was also supported by Creative BC Music Fund, the Province of British Columbia and Canada Council for the Arts.

UPON
the
BODY
Ruby Smith-Díaz

words by Hari Alluri
photos by Andi Icaza-Largaespada
illustrations by Karla Decoran



“But all our phrasing—race relations, racial chasm, racial justice, racial profiling, white privilege, even white supremacy—serves to obscure that racism is a visceral experience, that it dislodges brains, blocks airways, rips muscle, extracts organs, cracks bones, breaks teeth.... The economics, the graphs, the charts, the regressions all land, with great violence, upon the body.”

—Ta-Nehisi Coates, *Between the World and Me*

It's raining as I write this, but there's a coldness to this city that runs deeper than the weather. I'm thinking of what it feels like to walk down the street in my brown body even on those sunny Coast Salish days that make rain difficult to remember.

TAKING TIME TO GREET ME BEFORE GOING IN and to offer thanks during our conversation Ruby Smith-Díaz is warm in her approach, the way she reaches out and the way she seems to warm up a question before responding to it. Our “interview” took place over text message — she lives in a wifi-free apartment — about her community-based entrepreneurial work, passions and art.

We conversed between her training clients and working on getting out the next round of shirts for Autonomy Personal Training. Between helping plan a fundraiser for the Tiny House Warriors, taking shifts at a local coffee truck, and preparing an Afro futurism workshop for local colleges and universities through Tierra Negra Arts. Between reading and researching and spending a bit of time with friends and her partner. Between checking out shows and working on new musical concepts. Between taking care of self and home and stopping for a bit to help with banner making for a Community Not Cops, Anti-Police Power rally in Surrey.

Born to Chilean and Jamaican parents in Edmonton-amiskwaciwāskahikan (ᐱᓯᓴᑦᐅᓴᑦᐅᓴᑦ), she graduated from the University of Alberta with a degree in Education with distinction and, while having recently returned to teaching, is a multidisciplinary artist. She has dabbled in screenprinting, poetry, spoken word, drawing, costume design, visual art, singing and looping.

over the last decade. As much as possible, she says, "I'm trying not to [feel] the need to 'perfect' one specific art."

Right now, listening to her current project, Eclipse, the music she makes by looping samples, her voice, banjo and bass, I feel a certain urgency. Yet, the variations in the sound and tonality of the songs speak to a steeping of years, to the tension of finding passion in the city and breath in breaks outside it and to her breadth of political and musical influences, a breadth that Smith-Díaz has turned into a gift, “I’m influenced politically by the works of the late Arthur Manuel, the works of Sonya Renee Taylor and Stokely Carmichael, among others. In terms of my own practice, the influences are from everywhere: Afro Cuban hip hop band Obsesión, Death (black Detroit punk), Anti Product (anarchist US POC punk), Dystopia (sludgy crust punk), Gil Scott Heron, Buffy Sainte-Marie...”

There is danger in the narrative of the black woman as super-shero, the danger of expectation. In her communication, Ruby is real about her capacity, clear, yet gentle. I first met Ruby Smith-Díaz through the overlaps in our facilitation, activism and artist communities. Her journey is one I am grateful to be witnessing, sometimes from afar, sometimes from closer, always implicating herself, drawing on what she's learned and imagining what has been denied her and others.

“Whether in organizing spaces, a gym or being out on the



town with friends, we are deeply impacted by how we are perceived in our bodies, because of the way that our bodies carry our identities and in the way that we are politicized, because of our bodies.”

It's clear that Ruby Smith-Díaz approaches both life and work with reflective passion, "This matters to me because I am one of those bodies that receives harm, because I am black, because I identify as a woman, because of [my body's] shape at different points in my life and because of who I'm attracted to. I've been on the receiving end of violence so many times that I'm determined to not have a single person more experience the things that I went through."

She finds deep connections between her personal training work and her workshop facilitation, both of which require folks to reflect on themselves and the words they interact with in deep ways, “I’m seeing more than ever that the lines of work are so close. This means also taking a look at how our society and the state in so many ways replicate harm or as black feminist writer, Sonya

Renee Taylor has expressed, 'body terrorism' upon those bodies who fall outside the norm."

For Smith-Díaz, too many folks have faced mockery, violence and exclusion, have stopped going to gyms or never felt comfortable entering them, let alone seeking out a personal trainer, "So, I deal with [body terrorism] from the moment we sit down, speaking to my own journey and my body, letting them know there won't be any diet talk, no callipers and scales.

"Rather than reinforcing white supremacist, patriarchal, cis heteronormative beauty standards, I remind them they have full agency to tell me how they want their body parts to be called, the pronouns they'd like for me to use for them and the goals they would like to work towards.

"Because they haven't seen bodies like theirs represented in the media, doing the things that other bodies do, people often underestimate their strength. I'm often finding myself coaching folks to trust themselves, reminding them that they *are* strong and that they can do it. So really, my work is to challenge body terrorism in all of its realms and help catalyze healing justice for the communities I work with, especially Indigenous, racialized and trans, non binary or queer folks."

When she speaks about the shift that Autonomy clients experience — reduction in body pain, changes to how they carry themselves, more intimate relationships to movement at all, she does so with gratefulness, wondering "how many more people want to move their bodies, but can't, because of how our society terrorizes those bodies that don't fit the 'norm.'" Her words remind me how often I have heard folks close to me express not just shame in relation to their bodies, but grief as well.

When Ruby responded to my question about patterns of hurt in her own life, the specific ways that racism and gender violence operate are all too clear, "It looks like having cops slow down when I stand anywhere in public. It looks like getting yelled 'nigger' from passing cars. Or having my name run to border services after getting stopped on the street, because I'm black, because I pronounce my last name *like I'm from somewhere else*."

When she responded to my question about how she grounds herself in the daily, I experienced the same closing of distance as when she spoke of her different forms of work: "songs of the Orishas, moving my body, leaving Canada and visiting my families' homelands, visiting predominantly black cities and seeing shows by black artists, speaking Spanish with friends when I can, laughing, talking to old friends who have seen me through the best and the worst and hold pieces of my brilliance even when I can't see it." For Ruby, the art and activism she is called to do is never far from the space and time she is attempting to move through.

"As black feminist writer and visionary, adrienne marie brown, speaks in her work, we often come to social movements seeking justice, because we've often experienced some sort of hurt ourselves somewhere in the past. But we don't acknowledge it. And if we don't acknowledge it and look at the place where we have the most agency in our lives (our words, our thoughts, our actions), then we are missing an opportunity to shift things towards justice." She notes how folks who come to her Tierra Negra workshops are sometimes surprised to find themselves talking about their stories or drawing or laughing, "That's the beautiful thing about art. It's disarming. It opens a door to talk about the deeper stuff in a more profound way."

Ruby Smith-Díaz believes that radical shifts happen in the closeness of sitting with ourselves. While the resources she shares on her Autonomy website clearly show that she sits with herself *and* does her research, this also shows up in the fullness of her being beyond the work she does. I think of how she connects to the joyous things that pull her, how the way she took up her own fitness practice reminds me of how she took up bicycle polo with a crew of fellow women. "I wanted to for a while and finally just actually got into it."

For Smith-Díaz, her commitment to DIY ethic — as well as her approach to creative practice and her musical sound with Eclipse — has largely been informed by being a "recovering punk."

There is tension here, contradiction she finds a way to carry. "It looks like going to a show by a band I've been looking forward to for months and then dealing with the slow creep anxiety of having to look at people's patches to see if they're NaZi skinheads or SHARPS. Or, finding out that the band has white nationalist lyrics in their latest albums.



"I remember being in the 9th grade and coming across AntiFlag. I didn't have many friends and I just remember sitting in my social studies class the day after I listened to them and being angry at all the things we weren't being taught. And everything made sense to me. The songs — especially "Angry, Young and Poor" and "Die For Your Government" — gave me so much fuel to not want to fit into the status quo. I got so much comfort in that.

"[Punk] was a huge part of my life during my teen years and early adulthood and it is truly what helped me get through my feelings of isolation, depression and self hatred during my teen years. Because I attended predominantly white and wealthy schools, I found myself often being the odd one out and being the target of bullying, because I couldn't afford to wear the latest brands, I didn't have long straight blond hair and wasn't skinny like the other popular girls.

"So, when I found punk music, I fell in love. It was like a long lost love that affirmed so many aspects of my being and gave me the confidence to say *fuck you, and your beauty standards. I'm gonna wear what I want and the weirder, the better, I don't even have to try to look like you.*

"Punk gave me the impetus to start looking into more radical politics and gave me a class analysis to make sense of the world around me. Even though the scenes were often predominantly white and, at times, openly racist, I still found a lot of who I am today in punk and created space for my Afro Latina-ness to be another unique marker that didn't have to fit into the mainstream."

When she speaks on her Afro Latina-ness, I think about how we name ourselves. Also, I have been thinking a lot about naming, especially since first hearing these words from the title poem of Eritrean

Puerto Rican African American / Black Latinx poet Aracelis Girmay's *The Black Maria*: "Naming, however kind, is always an act of estrangement. (To put / into language that which can't be / put.) & someone who does not love you cannot name you right, & even "moon" can't carry the moon..."

I asked Smith-Díaz about her process of naming Autonomy Personal Training and Tierra Negra Arts. She responded, "I'm so intrigued by that quote actually! In terms of the naming process, I wanted both to evoke a sense of dignity.

"Tierra Negra in Spanish means black earth, so Black Earth Arts to me represents the untold, obscured and misrepresented histories of struggle and resilience of black communities and, most importantly, my ancestors.

"We have made survival an art and we have made it beautiful, though it's emergence has often come at a very high cost; the learnings, the imaginings, the visioning into a healing justice world are all things I wanted to represent in the name, because they are a part of my work.

"For Autonomy, I wanted a strong name that cited the body as a site of resistance and self determination. So many anarchist, Indigenous and anti-authoritarian communities around the world hold autonomy and self-determination as founding principles as a means to fighting colonial and state violence and I really wanted to bring those concepts into my work, and more importantly, into the bodies of my clients.

"For so long under white supremacist, capitalist, patriarchal and ableist systems, we've been told that our bodies can't exist as they are. We are constantly told that they must be shaped into 'bigger,' 'smaller,' 'more feminine', 'not disabled' — and all of this serves a purpose to not only to demoralize us, but to also demoralize us to a point of desperation to buy products so we can become all the things we are told that we aren't. I don't believe anyone should feel shame about their bodies, nor that anyone should hold the power to dictate what our bodies should look like or do. **We all deserve body autonomy.**

I'm outside in a rain softened by city's evening fall, looking back through my conversation with Ruby Smith-Díaz, hearing her typed words as if spoken, remembering a poem by Lucille Clifton, a poem I have often needed through the years. What follows is not quite a poem, but the poetics that I believe follows when I reflect on Ruby's approach:

May you find yourself in relation to your own body, activating the movement, the work you love, free from the gazes that try to place you caught.

May you find the music you need, the energy you need. Your community is one you build, and one that reaches you from beyond the memory and future of this realm.

And may you realize your strength, your capacity is higher than you think. And may you know you get to say when you have reached it.

May what you desire to grow also find you: in lyrics and vision, in breathable air and love.

May they live in your body, helping you dislodge the sources of your doubt, release the terrorisms even now trying to seep back in.

Here, your body, with which you imagine: it is yours to call, it is finally and always was yours.

— after Ruby Smith-Díaz, after Lucille Clifton's "blessing the boats"



Maria-Margaretta

MISTAKES *of* RESURGENCE

words by Mallory Amirault
photos by Jake Kimble



EVERYDAY POLICIES AND INSTITUTIONS ASSOCIATED WITH WHITE SOCIETY render a scrutinized measurement of what constitutes ‘indian-ness’ for Indigenous people. These colonial constituents of indigeneity are systematically pervasive, contributing to an overwhelming amount of shame and disconnection that perforate our Indigenous cultures and evoke an equally pervasive lateral violence. This shame, paired with our contemporary political climate, also create an interference to establishing any foundation for Indigenous and settler people to engage with one another in a healing and politically generative way. Creatively negotiating her shared ancestry of the settler and the settled, Métis visual artist, Maria-Margaretta from Treaty 6 territory in Saskatchewan, understands these opposing cultural tensions at her core.

When I met Maria three years ago, she was carrying around questions like how to rationalize seeing part of herself as the oppressor to another part and how to identify as Native socially, while her skin is assumed white, therefore bringing her into white privilege. Instead of needing to answer these questions, Maria makes work that presents them as they are, which is what makes her work so heartbreaking in the best possible way: it’s honest.

Native identity and experience is not solely an Indigenous story, but one shared by this land’s settlers, where we all inhabit a colonized topography and political system. Margaretta understands that cultural hybridity is not something to reconcile and instead, embodies the simultaneity of her identity in a way that allows her to deconstruct and inherently decolonize the part of her which oppresses another: the colonial mindset.

In her work, Margaretta highlights how Native re-presentation of identity can build and change eurocentric systems of knowledge production and in so doing, redefine both an Indigenous and colonial gaze within this context. Actively engaging with the term *métissage*, Margaretta takes up the

notion of cultural hybridity as a contemporary synthesis, where the expectations of the colonizer/white-settler and Indigenous relationship begin to unravel.

Margaretta describes her work as “making mistakes of resurgence.” “I’m working conceptually with cultural resurgence and Métis identity, showing what my experience with this is, a lot of which lives in the mistakes.” In her piece, *I Learn my Culture From the Internet*, she takes up western tropes associated with Métis identity and re-presents them by performing them in a familiar, but unexpected and carefully curated context. For this performance, Maria sits at a table in the gallery, following YouTube tutorial videos about beading. She has a little metal contraption that I remember looking at with Native envy (I want to be authentic and make bead stuff, too), that assists in making tightly formed, freestanding beaded lines. Despite the tutorial video and the assistant metal contraption, her beads are never perfect, but the length of the beaded rope continues to grow, with visible mistakes showing themselves against the white gallery surfaces.

“Beading is fucking hard and you make a lot of mistakes. I think there is a point where you can snip the thread and let the beads fall and start again or you can take that as a part of your learning. For me, these little mistakes are what makes the piece, it’s me investing in a cultural practice of resurgence. It’s this wild possibility of two things coming together, how different all these patterns are and these little mistakes or twists or tying of knots end up being a bigger project. These little imperfections are what I love about my work. These imperfections are growth.”

I asked Maria how these mistakes influence the way she negotiates making work that subverts colonial rhetorics of indigeneity at the risk of perpetuating them. “I think it’s a big risk. I think my work is going to be met with criticism or at least, resistance. I don’t want my work to seem like a rejection or acceptance of either side of my identity.” In her work, *Elbows off the Table*, Margaretta uses readymade British colonial signifiers (doilies, tea cups and saucers) and

Indigenous signifiers (beading) and subtly subverts their inherent meaning by re-presenting them through a blended engagement with one another. This is a moment where I worry choices like this could be polarizing, with a potential to perpetuate oppressive colonial narratives; but while each readymade signifier can be understood singularly, when presented as a *métissage*, meaning is not readily located and an enriched understanding begins to unfold as the colonial gaze is forced to shift.

There is an immediate unease that Margaretta creates with her beads, as their presence illuminates the Métis reality hidden in the materiality of the British doily and tea cup. The doily is sewn material made up of two sections: designs of solid white flowers, while the rest is open space with thin lines of material connecting each flower. As the beads indiscriminately travel each section, the division of solid white against sinews of open space reveals the materiality as a hidden narrative of cultural hybridity, turning the British doily in on itself as a means to its own colonial end.

Offering to somehow remove colonial strategies of erasure and racist structures of domination by ‘othering’ her white privilege, Margaretta uses an Indigenous strategy developed by Gerald Vizenor, where the “post-Indian” uses humour and wit as tactics to gain cultural and political autonomy. Something called *survivance*. “I’ve always felt that I’ve had an underlining satirical element in my work, but I want to bring the satire and humour that we have as Indigenous people, that we need to have in order to survive, and utilize it more within my work.”

I see this humour unfold where the beads meet the cup and saucer, as the red rose tea bag limply, but fully extends out of the cup, red trying to escape. With the presence of the beads, the saucer is unable to sit flush against the table and the British items are unable to perform their function without Native disruption (finally, a shift in a narrative that has been the opposite since European contact). As the tea



Earrings by Emma-Love Cabana
(opposing page)

Elbows Off The Table (above)
Maria-Margaretta | 2018
Beads, lace, cloth, ceramic, red
rose tea, seed.

cup is destabilized by the beads, so is the associated coloniality of Métis identity. And it's fucking funny.

We survive.

Challenging the colonial rhetoric that has been incised into our Indigenous consciousness, the provocative, yet subtle subversions within Margaretta's work outline the everyday struggle of confronting misrepresentation and the internal process of self-representation associated with Métis identity. By isolating each expectation of coloniality and western tropes of indigeneity, it allows us to have control over them, which we can then manipulate to ultimately regain an autonomous identity. In doing this, Margaretta's art offers a space to re-think colonial constructions of representation and creates an opportunity to reduce and reconcile the tensions between these two opposing cultural identities.

Looking ahead, Margaretta will be spending a year working in Vancouver with her mentor, Catherine Blackburn, a prolific artist of Dene and European ancestry and member of English River First Nation, where they will be decolonizing the politics of visibility versus visibility and challenging the expectations of private and public spheres as they relate to cultural practice and expression. When I asked how her heart doesn't break each time she encounters the colonial rhetorics of indigeneity, she said that "art is a place to dedicate elements of tradition in a way that generates reclamation of identity. I believe

that sustaining a connection to ancestral ways of making is directly connected to creative expression through revitalization and Indigenous sovereignty."

Before running off to Rebecca Belmore's artist talk, I ask who her audience is. "How my work is understood is really up to the viewer," she says, "I think my work is supposed to be confrontational. If you look at it and say 'haha, I get that' or look at it and say 'oh shit, either way...' she trails off, asking herself what she wants to say about how her work is received, resigning with, "I don't know, do racists go to art galleries?" I think it's a great question and is exactly what Margaretta's work asks of us all. As she reveals the hidden métissage of identity, she asks us what hidden blending of subtle racisms quietly exist in a colonized mindset.

As Margaretta continues to share her Métis identity with us through her art and daily life, perhaps we can learn to embrace that our stories are shared, hybrid and nuanced. Perhaps if we can learn this, both white-settler and Indigenous identities would have an expressive opportunity they otherwise have not. Through examples of re-presentation, like the ones Maria-Margaretta offers, we can begin transforming colonial constructions of representation and lift ourselves up from a place of systemic racism and lateral violence to a place of cultural strength and understanding, of possibility.



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NOVEMBER 2018

POP ALLIANCE APPRECIATION PARTY W/ SWIM TEAM / SHITLORD SHITLORD FUCKERMAN / KELLARISSA / AARON READ

NOVEMBER 2 / RED GATE ARTS SOCIETY

The *Pop Alliance* Appreciation Party wasn't the first Friday night I found myself at Red Gate, but it was certainly among the most memorable. The event celebrated the success of the *Pop Alliance* compilations: periodical LPs of local bops, curated by the hosts, Mint Records and CiTR/Disorder. Though the crowd was meager as the sets began, I held out hope for the event and as a pop music fiend with a flourishing admiration for the Vancouver music scene, I'm glad I did.

Aaron Read opened the evening with an acoustic guitar and a wickedly self-deprecating sense of humour. Though his songs were carefully crafted, his nervous banter with the crowd revealed that he was more comfortable in his role as a stand-up comedian. With crooning lyrics like "You light a cigarette / Literally killing time," Read demonstrates

Photo from Things Resounding Things courtesy of Lucas Lund.



his attentive balance between somber subjects and cheeky delivery.

The mood picked up with synth-wave extraordinaire, Kellarissa. Like a pendulum swung between atmospheric electro-opera and pulsating dance beats, her expansive sound was a departure from Read's humble set. The textured soundscapes created from her layered vocals crashed in waves around the room. Although the crowd was still sparse, one couple danced along animatedly. The audience curiously looked on, as if Kellarissa had beamed down a few aliens from her midi-board mothership.

Continuing the down synth stream, shitlord shitlord fuckerman took the stage. The absolute absurdity of the set captivated the audience from start to finish. When not commandeering the glitch-pop, shitlord fuckerman danced chaotically through the audience in a spacesuit and rubber mask. Between the haunted-house-meets-Nintendo tracks, Shitlord fuckerman constantly engaged the audience, muttering queries like "Has anyone seen Matrix Reloaded?" In some bizarre sort of social experiment, shitlord fuckerman demanded that everyone lay down and wave their arms and legs in the air. The crowd complied unquestioningly, while shitlord fuckerman darted through the forest of limbs. When the set ended, the audience seemed slightly shocked, but amused nonetheless.

Departing from the electronic realm, the party continued with Swim Team. The three-piece art-punk group was a

crowd favourite; the now full dancefloor thrashed around under the lazy disco ball. Swim Team's potent mix of urgent melodies, surf-rock basslines and dynamic guitar hooks proved a strong finish for the evening. When their set ended around 1 AM, the sweaty crowd lingered in the violet shadows before descending upon Main Street.

Despite impending November gloom, the *Pop Alliance* Appreciation Party managed to create the atmosphere of a small music festival while maintaining the intimacy of a private party. After each set, the various artists joined the audience to mingle with old friends and new fans. Like the compilations they had so carefully curated, Mint Records and CiTR/Disorder's event was an unadulterated celebration of local pop music. —Hannah Kruse

THINGS RESOUNDING THINGS

NOVEMBER 3 / EMILY CARR UNIVERSITY OF ART AND DESIGN

Presented by ECUAD's Basically Good Media Lab, *Things Resounding Things* was an installation by Vancouver sound artist and percussionist John Brennan, to explore the "agency and memory of musical instruments and other sounding objects." Occupying ECUAD's Integrated Motion Studio for three days, the installation consisted of a variety of acoustic instruments placed throughout the space — cymbals hung from the ceiling, an oil drum outfitted with the neck, strings and bridge of an upright bass sat in the corner and the innards of an upright piano occupied the centre of the room. On each of these sounding objects, Brennan installed resonators, pickups or solenoids, from

which a maze of wires ran to a central computer that controlled them all. After the performance, Brennan explained that he had recorded the sounds of each object beforehand, then played those recordings through the respective instruments. Each object resonated with its own sound — almost, in my mind, an equivalent to lip-syncing for the objects.

Over the course of the twenty-five minute experience, sounds emerged from each of the instruments slowly and with intention. Each time a new instrument sounded, it was given ample sonic space to draw in the listeners, resonate with itself and allow the audience to get in, get close and experience the sound thoroughly. Only after what seemed like ten to fifteen minutes did the sounds of

each instrument begin to overlap, to play overtop and with each other. The room rattled, buzzed and droned with the symphony of instruments all resonating with themselves and each other.

Everything about the installation invited exploration and interaction: the physical layout of the room, with ample space around each sounding object welcomed movement; the unpredictability of every noises' entrance and departure kept the audience's attention constantly in flux; the incongruity between acoustic instruments making sound and the lack of any apparent source of that sound induced people to try to discover how it all worked.

While I was in the room, there was only one person who seemed to be fully engaged in the installation. Their head snapped around to locate the newest hiss and crackle to emerge across the room. They moved to stand directly beneath the shimmering cymbal overhead, showering themselves in a new sonic world. Bringing their face within millimetres of resonators, vibrating strings or rumbling drum skins, they explored each new sound with the curiosity the installation was designed to instil. They strove not only, it seemed, to discover how it worked, but how it felt.

For the rest of us — there were ten or so — our participation was active in only the barest sense of the word. We moved through the space, but tentatively, with slow and restrained steps, cautious and calculated in our movements. I did make an effort to be unfiltered in my response to the

installation, to be unrestrained in my exploration of the sound and space, but the mood of the room was a hard thing to shake. In addition to the dark, almost clinical feel of the space, the stillness of the other feet in the room effectively grounded my own. —Lucas Lund

FLAVOURCEL PRESENTS SLOPPY SECONDS: A NIGHT OF MUSIC AND ANIMATION W/ NON LA / DEVOURS / TOMMY TONE / BORED DÉCOR

NOVEMBER 9 / RED GATE

A blue pastel mouth lets its sloppy, sedated tongue roll in and out on the video screen; a strange Wiseau-esque creature hunches over a computer and drum-pad, microphone pressed tightly to lips: "We regret to inform you this is Tommy Tone." I have to wonder if, with a long black wig and absurd composure (not to mention a shared name), the intent is indeed to explore an alternate universe, where the aforementioned film auteur instead takes a musical route.

As he parts the sea of people to create a catwalk for himself, Tommy Tone presents a strangely coalescent mix of irony and sincerity. While a loneliness underlies the songs, especially in the final track of the set, "God's Mistake," the presentation is taken to absurd heights. The new wave mainstay of a vocal echo-filter creates such an overpowering effect, that Tommy Tone's lyrics often become an indecipherable mesh of the past and the present — an apt description for the sound as a whole. The last thing I jot down in my notebook is that despite Tommy Tone consisting of a single member (who seems to be rolling around on the floor at the moment), he still carries a fully fleshed-out sound, so much so that, having listened to his studio work beforehand, I was taken aback by this fact.

With Non La coming up next, the graphic backdrops (all provided by the Flavourcel Animation collective) become significantly more mesmerising. Here, we have an ever-rotating cube-like shape of nth-dimensional inception, slowly shifting its faces from one entrancing animation to the next. Non La is another solo effort (as a matter of fact, the final band is the only one with multiple members tonight), and the singer / guitarist lets us in on the fact that he had a stand-up gig the night before, revealing that he has not practiced for tonight. Luckily, it doesn't show, as his cheery guitar driven sound (which carries the youthful yearning of a band like Grouplove) and well executed solos fill the room with energy. Sausages are now dancing across the cube-like shape, and are soon replaced by swimming book-squids. Psychedelic visions such as these dominate the backdrops of the night and create a dreamlike technicolor atmosphere, which is heightened by the fact that these animations are being projected not only onto the wall, but onto the bands themselves, creating a cohesive whole of both sound and animation.

Now, with sparkly and hyperbolized eyebrows, Devours takes the stage, serving up dark electronica with a side of ironic sampling (making perhaps the most creative use of b4-4's "Get Down" I'll ever see). As swirling oceanic peppermints melt into a green vortex and surging arteries drift across the void, Devours busts out a tambourine. As the tempo accelerates, the set builds to a triumph and the crowd convulsively hops along. Devours chooses his samples wisely and each one adds a deeper layer to the song it weaves through.

Finally, Bored Décor start their performance on a peculiar note: the lead singer close-pins his nose shut, which, while making for an entertaining Pinocchio visual, fails on an aural level. Nonetheless, the band is tight and once the close-pin is discarded, the lyricism and singing shine through, especially on "I, the Luddite," which since my first hearing it, has become a new favourite of mine.

As a night of entertainment, you couldn't have done much better than Flavourcel's Sloppy Seconds. However, I can't quite say that this was the best way to display the animation talents of the Flavourcel collective. However remarkable, their animation seemed to take a back seat to the music. It



photo of Devours courtesy
of Tate Kaufman.

would be nice to see the animations in a setting where they themselves are the focus, perhaps with a more ambient music backdrop in some way that would best display their fully seductive and hypnotic power. —Tate Kaufman

SODA FOUNTAIN SKETCH COMEDY

NOVEMBER 10 / LITTLE MOUNTAIN GALLERY

A night so marred by technical difficulties shouldn't have been so funny, but the November installment of Nathan Hare and Graeme Achurch's monthly sketch comedy show, Soda Fountain, somehow managed to pull off the impossible.

Right from the beginning, things went off track. As the crowd settled into the seats and the lights dimmed, an announcer's voice came over the PA: "Ladies and gentlemen, please welcome to the stage, the Chainsmokers!" Hare and Achurch stormed onstage as the music came back on.

"No, pause the iTunes. Wrong song. Turn off the iTunes," said Hare, as the person sitting at the tech booth scrambled. With the wrong music off, they decided to start the sketch over. With a Chainsmokers' style video projected behind them, Hare and Achurch began again, singing in unison about their religious fervour and abstinence, until the projections disappeared unexpectedly. As they turned to see what the disruption was, the screen lit up again with a blown up image of Lola Bunny from Space Jam, with the text "I WANT TO FUCK LOLA BUNNY" sitting boldly overtop.

"Well that kinda takes the surprise out of it," said Achurch, before explaining the entire sketch to the audience as the song and projections were reset, "I guess we'll just do it, anyway." They launched back into the already spoiled bit, which was somehow funnier than it would've been had it gone smoothly.

With that mangled intro, the tone was set for the evening. UBC Improv members, Aidan Parker and Noa Kozulin, came next with the only technical mishap-free sketch of the evening. While their 'students getting in trouble with the principal' scenario could've been great, compared to the spontaneous-ness of the other sketches of the night, this one fell short.

A fully committed Rae Lynn Carson was up next with her sketch, "Dog and Order." Dressed all in brown, with dog ears and a toy in her mouth, Carson entered the stage on all fours to a modified *Law & Order* theme song, before launching into a courtroom monologue — done entirely in an exaggerated dog voice — about being framed for the theft of "some chicken nuggos." While the absurdity of the performance was enough to keep the audience laughing, the seemingly random *Law & Order* "chung-chungs" really made the sketch.

The last sketch before the intermission was a guided meditation, led by Mark Chavez and Kevin Lee, who introduced themselves as Lysander and Lysander. Struggling to get the lights sufficiently low for their spiritual experience, the Lysanders embarked on a truly uncomfortable journey,

complete with amplified mouth sounds, metaphors about the knees being the "Grand Central Station of the leg" and sporadic coughing fits.

After a brief break, the crowd settled in for the final act. Hare and Achurch were back with a lightning fast barrage of sketches, each one funnier than the last. The Soda Fountain duo ended the night on a high note, from a "cool boss" ridiculing an intern with increasingly troubling insults, to a Tip Top Tailors commercial trying to liquidate their large stock of Riddler suits. While all the sketches of the night were top notch, Hare and Achurch showed that they were on their A-game, even if almost everything around them went totally off the rails. —Lucas Lund

MUSIC FOR AUGMENTED PIPE ORGAN

NOVEMBER 23 / PACIFIC SPIRIT CHURCH

When I think of contemporary music, I visualize an old man in circular glasses listening to a polyrhythmic oboe piece. So, walking into the Pacific Spirit Church, I was prepared to be alienated by an older audience. Instead, the familiar smell of wood and books hit me. Older people sat in their down jackets ready at 8 PM, while the younger ones milled outside smoking cigarettes. Contexts and generations mixed, but we were all there to see the same thing: George Rahi play a digitally controlled 74 stop Casavant organ.

Separated by silence into four movements, the organ music that Rahi produced was an intelligent mixture of improvisation and well thought out compositions. Each movement (*too many stops, anonymous atmosphere, improvisation with Robyn Jacob and controlled feedback, and polyrhythmia in C major*) was thematically similar, but stood in contrast with each other depending on loops with the help of Jacob and the enigmatic thought process of ad-libbed music. The drone-like quality of the church's organ easily threw us into a meditative state. The expansive quiet that resulted from the organ's thunderous and slightly dissonant tones was overwhelming. Highlights of Rahi's performance were the melancholic elements and arpeggios of his pieces, complemented by an undercurrent of resolving chords in the bass clef — the last movement even made me laugh, because of the quirky joyousness of its intro, reminding me of a malfunctioning merry-go-round.

Accompanying Rahi were the equally important visuals of Johnty Wang. His two projectors stood by either side of the rows of pews, casting light onto the organ pipes — the projections brought emotional resonance to the music. The church's arching architecture was perfect, creating deep cavernous shadows that looked like two big, black eyes. Throughout the movements of Rahi's organ suite, pastel multi-coloured storyboards made the pipes multidimensional, with vacillating images of white-hot mountains, moving cities and veering roads. I found it hard to blink in case I missed a new transition or scene.

Overall, this was a show for people that were respectful and musically curious. Even though there are many people that would not be comfortable being in a denominational space, even in a non-religious context, I appreciated Rahi's familial and accessible approach to organ and contemporary music. Religion aside, the church's acoustics made the performance even more special and the recently renovated organ console was small, but mighty. I ended the concert with a rounded sense of having experienced the primary colours of emotions and learned just what an organ could do. I can't wait to hear what comes next from Rahi and hope that he maintains the positive energy we all felt during this recital.

— Esmée Colbourne

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

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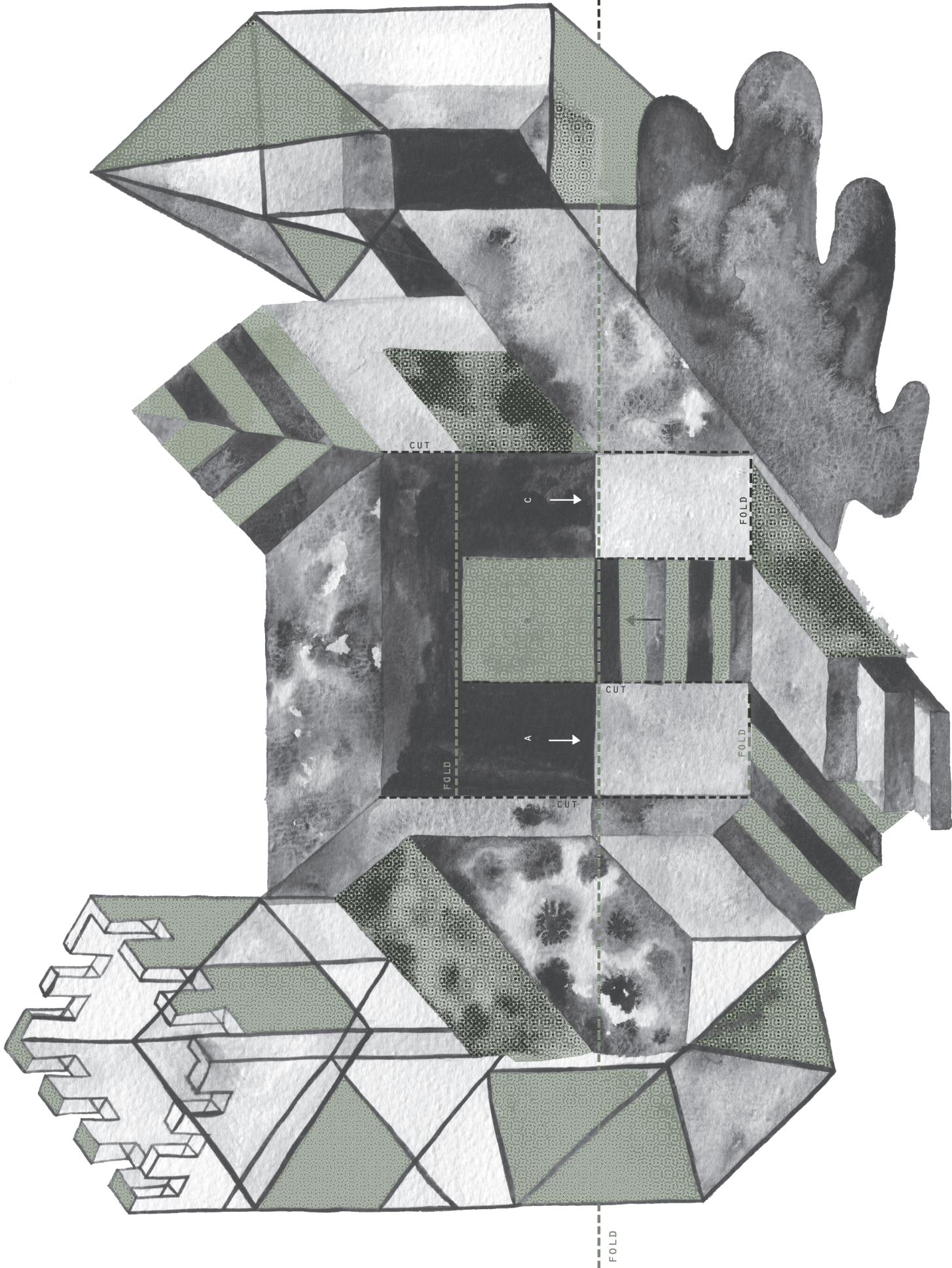
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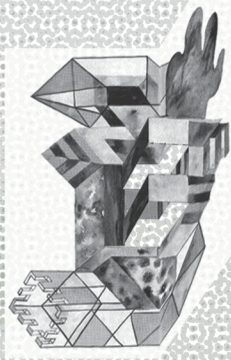
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GLASS CASTLE
POP-UP ART

BY PRISCILLA YU
@PRISCILLAYUART



1/ USING CUTTERS
OR SCISSORS,
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BLACK DASHED
LINES

2/ FOLD ALONG
THE GREEN
DASHED LINES

3/ GENTLY PULL
'A' + 'C',
FORWARD AND
REINFORCE THE
FOLDS DIRECTLY
BELOW

4/ PUSH 'B' BACK
AND REINFORCE
THE FOLD DIRECTLY
BELOW

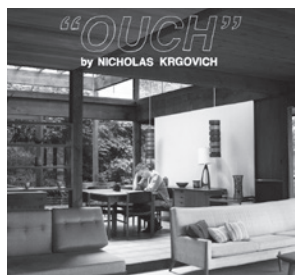
6. REINFORCE
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CUT

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
ART PROJECT BY PRISCILLA YU						
1	Mint Records' Mandatory Holiday Function and Awards Show @ ASTORIA					2
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	25	26	27	28
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Under Review

MUSIC



NICHOLAS KRGOVICH
"OUCH"
 (Tin Angel Records)
 October 26, 2018

“Up until last year I’d never fallen in love or experienced a broken heart,” Nicholas Krgovich confides in the liner notes on the Bandcamp page of his latest album, *“OUCH”* — he describes this as his “breakup album,” the first he’s written in his sixteen-year career. “Not even close really. I can’t believe heartbreak is a thing that happens to pretty much everybody! It’s so wild! Maybe the wildest thing besides having a baby or death! No wonder I managed to avoid it for so long. I don’t think I could have handled it.”

Krgovich’s essay summarizes the mood of the twelve songs on *“OUCH”* as wry, bittersweet and honest. Much like the rest of Krgovich’s discography, it’s a relaxing listen, but hides depths both emotional and musical.

These are understated, homey songs that occasionally swell with electric organ and/or sax, interspersed with songs that strum along like a Jonathan Richman joint, possibly due to Adrian Teacher, one of Krgovich’s many collaborators on *“OUCH”* and a noted Richman fan. At first, the songs seem to make an attempt to push through the breakup pain Krgovich talks about with dry humor. We hear him sing about regifting presents he never managed to present to his ex-lover in “Hinoki,” while the following track, “Spa,” closes with a voicemail message from a friend: “You are thinking about this too much.”

Soon enough, Krgovich’s true feelings come out, as such feelings do. On “Goofy,” which is arguably the emotional linchpin of *“OUCH,”* we hear Krgovich plainly lament the breakdown of what he describes in the album’s liner note/essay as a “brief but potent relationship,” singing “I feel duped and robbed / And it’s at odds with the vibrancy of spring.”

Of course, by the time “October” comes around, Krgovich seems to have gotten through the worst of things, while reaching the album’s closing song “Field,” he is reflective on his whole experience, intoning that though he will carry it with him, he also knows that he is “safe.”

Here, there are parallels to be drawn with another local songwriter on what is, in many respects, a very different album: Devours’ *Late Bloomer*. While *Late Bloomer* is brash and concerned with beginnings where *“OUCH”* is wistful and about a singular ending, both albums deal with attaining self-knowledge in relationships, especially as their respective authors are both gay men who, by their own word, came out and/or entered relationships relatively late in life.

Even as *“OUCH”* deals entirely in “specificity” (as Krgovich admits in the album’s liner notes), there’s a plainspoken quality to its songwriting that makes it universally relatable. Who among us hasn’t had an experience with an ex or unrequited love like the one Krgovich sings about in *“OUCH”*’s penultimate song, “Lido.” The album leaves us sighing with some degree of nostalgia or resignation, just as he does, “If it is, I’m dying / If it is, I’m alright,” Krgovich repeats at the end of the song, joined by a chorus of looped sighs and backup vocals.

Put simply, when you listen to *“OUCH”* you know you’re not alone, no matter how you came to feel that way.

—Chris Yee



KINNIE STARR
Feed the Fire
 (Aporia Records)
 October 19, 2018

If there’s one quality one can attribute to Kinnie Starr, it’s versatility. She’s performed with Cirque Du Soleil, produced a Juno-winning record for Digging Roots and contributed to the soundtrack of the haunting, Haida-language film *Edge of the Knife*. And while she’s accomplished all this, Starr has recorded a series of albums equal parts alt rock, dance, and hip-hop. Her latest album, *Feed the Fire*, lives up to her reputation as an iconic artist.

The album benefits from allowing Starr to shift from tenderness to confrontation within a track, as heard on the title track’s blasted-out thud dropping into a light drumbeat or the confidently aggressive rap flow and soft vocals on “I’m a Ghost.” This dexterity is mirrored in Starr’s image of herself, as sung in the lyrics of “The Cold Sea,” where she lists the dichotomies that constitute her personhood: “I’m half-warrior, half-intellect / Half-love, lots of regret.”

The corruptive influence of technology and the pollution of Canadian waters are pronounced themes across Starr’s work, both appearing in “Vendetta” which asks a partner (or a public) whether love or vengeance is their goal, as she is unable to discern the truth in the “bluff” of good intentions. Her sex-positive feminism also comes through on several tracks, most notably a cover of her own song, “Kiss It,” which turns the cheerful love jam into a snarky, dubstep-influenced assertion.

While many of the album’s cuts do well by this hard-hitting sound, Starr also makes excellent use of blissed-out pop arrangements on two tracks—“I’m Ready” (featuring Vancouver rapper and ex-Dream Warrior Spek) and the closer “We Are Sky.” “I’m Ready” is a solid single, with a wavering, harsh bass at the bottom of the track being offset by an ebullient synth riff. Although a song of departure, it is full of optimism and confidence, with a self-assured cheekiness in Spek’s bridge. “We Are Sky” starts with a low-key rap verse about late capitalist futility, before blooming into the kind of grand chorus that brings the album to a resounding finish.

Elisapie might be the closest contemporary of Starr’s (whose *Ballad of the Runaway Girl* was reviewed a couple of issues ago) in that both artists are polymaths, whose creation is equal part self-examination and cultural melange. Elisapie’s most recent work pursues the sounds of her roots, while Starr’s is thoroughly contemporary, keeping step with the hip-hop and dance scene while retaining her singular song craft. *Feed the Fire* stands as a solid introduction to and continuation of Starr’s many styles. —Jake Clark

!!!

To submit music, podcasts, books or films for review consideration, please email Under Review Editor at ur.discorder@citr.ca.

To media that applies, please send a physical copy to Discorder Under Review at CTR 101.9FM, LL500 6133 University Blvd., Vancouver, BC, V6T1Z1.

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DECEMBER

DECEMBER 5	STORY STORY LIE: Family Feuds BAD TIMES AT THE EL ROYALE
DECEMBER 6	PAUL ANTHONY'S TALENT TIME 11th Annual Christmas Special!
DECEMBER 7	RIKI OH: THE STORY OF RICKY Friday Late Night Movie
DECEMBER 8	THE PRINCESS BRIDE THE LAST UNICORN
DECEMBER 9	Filmmakers in attendance THIS MOUNTAIN LIFE RABBIT Vancouver Premiere! FLASH GORDON MID90s
DECEMBER 10	It's Ricki Lake Day! WEED THE PEOPLE Vancouver Premiere! John Waters' HAIRSPRAY
DECEMBER 14	COMING TO AMERICA Friday Late Night Movie
DECEMBER 15	AMADEUS THE HOUSE THAT JACK BUILT
DECEMBER 16	DIAL CODE SANTA Cult French classic!
DECEMBER 18	The Gentlemen Hecklers Present: DIE HARD 2: DIE HARDER
DECEMBER 19	The Fictionals Present: IMPROV AGAINST HUMANITY Ho Ho Holiday Special #IAHATRIO
DECEMBER 20	THE CRITICAL HIT SHOW! #DNDLive
DECEMBER 21	THE SOUND OF MUSIC Singalong! *Also Dec. 27 DIEHARD Friday Late Night Movie
DECEMBER 22	LOVE ACTUALLY BATMAN RETURNS
DECEMBER 24	IT'S A WONDERFUL LIFE *Also Dec. 22
DECEMBER 28	Ralph Bakshi's THE LORD OF THE RINGS 40th Anniversary Screening!
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ART REVIEW

MARISA KRIANGWIWAT HOLMES AT ARTSPEAK

words by Matthew Budden // installation photos courtesy of Dennis Ha

YEARS AGO, I HAD A JOB IN THE BOWELS OF THE VANCOUVER MUSEUM helping to rearrange a cavernous artifact storage room. Magnificent potlatch feast bowls, rows of old Vancouver street and phone directories, toxic taxidermied bears and mountain goats, E. Pauline Johnson's death mask. Immersive stuff, artifacts that vibrated history and becoming. One thing I could not relate to was a homely collection of scrapbooks made by Vancouverites early in the last century. Seemingly arbitrary pictures someone had cut from a catalogue and pasted on oatmeal construction paper. I could not see the value in them and commented on how artless they were. The curator angrily chastised me for missing the point. "That's what people did on a dreary Vancouver night a hundred years ago! They cut out pictures. They pasted them in a book." Then I started to get it, it was about people making these pictures their own with what they had on hand. It was about people taking images that could have come from anywhere and been made by anyone and making a concrete place for them in their lives, there and then.

Here and now, the question of making the pictures we see resonate with the life we live could not be more pressing. This seems to be the problem Marisa Kriangwiwat Holmes takes up in *ddmmyyyy*, her new photography installation at *Artspeak*. Even if Holmes doesn't quite give us a solution, the exhibit suggests that she is happy to take the task of image management quite literally and see where it leads.

A Prius next to a desert bush, the hand of a driver on the wheel of a Lexus, a single bell ringing and a collage of bells echoing through multiple images, a laser cutter, dry grass growing over a metal fence, the hands of someone taking a photo, a spray of blossoms. Holmes doesn't appear to be presenting these photos as sacrosanct documents so much as negotiating with them. These negotiations involve presenting and displaying images in ways that might give her and her viewers real space to distill their potential meaning or decide if they hold meaning at all.

The show is made up of eight sets of images presented on four two-sided stands. The stands are modelled after the free-standing chrome sign holders we see when walking into any store. With this referent, it's as if Holmes has taken the role that photographs play in reproducing the conditions for commodity fetishism and asks us to reconsider our navigation of image production and dissemination. We're going to start working out the meaning and value of a picture either by association or disassociation with commodification.

This is where Holmes starts to play, linking her "itinerant images" to customized displays that bear her personal stamp. The vertical chrome bars are set in hand-cast blocks of dyed concrete and attached to picture frames made of strips of stained oak. The more elaborate framing constructions lead the work away from the store display motif into contexts more readily associated with sculptural installations, conjuring associations to alter pieces and reliquary displays. In particular, the clay knobs and flame capping the chrome bars of two pieces suggest funny quasi-art historical referents that may or may not be bum steers. It's details like these that free us up to take in the image in a different light.

Holmes' panels could be seen as a proxy for the pictures and graphic ephemera she encounters every day: images with no obvious author, history or provenance, images often seen with no obvious meaning beyond appearance,

Prius/ddmmyyyy
(detail) Prius/ddmmyyyy

inkjet print, oak, steel, cement,
resin, molding clay
2018 | 159x66x14cm



Bell Tower/Laser Cutter Machine

xerox print, oak, cement, molding clay
2018 | 185x37x20cm

images that may or may not have crawled out of the sea of stock photos. Even though she took all but two of the photos here, there's a sense that Holmes has given up on the struggle for authorship of the photographic images themselves, but tries to recover it by crafting the sites where they are displayed.

If this is the case, I have mixed feelings about the tactic, however well it works for this particular show. Some of the "stock photos" here are too aesthetically idiosyncratic and inventive to be relegated to anonymity. Holmes' photo of a computer terminal, in what appears to be an office at Hastings Racecourse, is particularly striking and begs for its due in a more conventional setting.

But the show makes its point well – creative tactics are always at hand for negotiating with the roving images that swamp our lives. The more creative we can be about managing these visual encounters, the more breathing space we give ourselves to recognize if they belong in our personal orbit.



"ddmmyyyy" by Marisa Kriangwiwat Holmes at Artspeak, 233 Carrall Street, Vancouver. November 3 to December 8, 2018. <http://artspeak.ca/>

(detail) Fence / Lexus

inkjet print, oak, steel, cement
2018 | 185x25x13cm



Dear Reader,

The following is an apology to Yilin Wang and her fellow interviewer, Elaine Woo and interviewees, Shazia Hafiz Ramji and Jane Shi, the contributors of “Writerly Asians & Allies Against #racismcanlit.”

In this article, you will notice a redaction replaced with ellipsis and as a byproduct, has censored information that was originally a part of this article and therefore does not represent Yilin’s complete interview responses. This redaction was done last minute without dialogue with Yilin or her collaborators. I feel the weight of my editorial decision and take full accountability for not being more rigorous in questioning my actions as an editor. I am regretful for not taking a moment to say “we’re not going to meet this publication deadline, and that’s okay.”

My actions, though not fully informed, not fully rigorous, were not made in an effort to harm a community that I belong to. While I am fully aware that my actions are akin to the censorship Yilin has experienced from actions of racism and prejudice, actions that served to intentionally cause harm, mine, though misplaced and lacking in professional experience, came from empathetic care and I feel pain for failing someone whose side I am on.

In moments when one is facing multiple layers of responsibility, it becomes difficult to discern everything that is at stake. I’ve been asking myself how does one work to preserve and validate their personal experiences while simultaneously holding and validating another’s?

The holding of oneself, while holding another is nothing short of a feat and perhaps it’s illogical to assume that we can do it with any amount of grace, but that’s not to say there isn’t a beauty in the effort, a beauty in the curve of learning. It’s daunting to think about, let alone begin the task of holding more than just ourselves, but to actively engage with holding a community, especially after living through one invalidating experience after another as marginalized people. There’s not a lot of space on this periphery we’ve been forced into. Having this ominous and powerful centre that has pushed us to these edges, that has for so long dictated how to engage with each other, it’s difficult to imagine another way of being, to trust there is a different direction to look toward that isn’t the centre.

But I’m trying. I’m looking and listening and I want to thank Yilin and her fellow collaborators for showing me aspects of this process I have yet to learn. Thank you for reminding that I am still vulnerable to overlooking my own internalization of oppressive mechanisms and for reminding me that regardless of the communities we belong to, regardless of our shared experiences that bring those communities together, to maintain the ethic of speaking nearby and not for.

There are many hesitations that come up when realizing how we unintentionally engage with the toxicity of colonialism and systemic oppression. Hesitations aside, I think this an opportunity to address some of the bigger problems that led us here. Despite being new to *Discorder* and new to editing at this capacity, I understand that I am in a position to advocate the urgency in our need for opportunities to creatively address and ethically grow new sets of working conditions. It is imperative that the community at our station begin laying some needed groundwork in professional development for all volunteers and employees at CiTR/*Discorder*. In addition to our annual training sessions on creating safer spaces and the impacts of sexual violence and workplace bullying and harassment, in the new year, we plan to host an anti-oppression workshop for all CiTR and *Discorder* staff members and volunteers. If you’re on our email server list (DjLand), you will receive any emails with further workshop and RSVP details. If you have any questions or would like to join our CiTR/*Discorder* listserv, please contact myself (editor.discorder@citr.ca) or Dora Dubber volunteer@citr.ca.

While I am regretful that Yilin has decided to no longer partner her event with *Discorder*, we will continue to show support for the event, her creative work and are grateful to her for magnifying the issues of racism that permeate many of our creative spaces, like CanLit.

I am proud of the content comprised in this issue. I see the potential to illuminate these mistakes in a way that amplifies the urgency in needing to subvert internalized systemic oppression; this issue is strong and necessary and I am grateful to Yilin and her fellow team for indicating what has been alack. I believe in maintaining the willingness to work together in a effort to learn how to better *be* together. I believe in the building of our peripheral communities and I believe in trusting the labour required to lay that foundation.

Sincerely,

Mallory Amirault, Editor-in-Chief, *Discorder Magazine*

that uninvited magazine on Coast Salish territory of the hən̓q̓əmiñəm speaking Musqueam peoples from CiTR 101.9FM

"All these Treaty Rights and still not treated right. Honour our Treaties"

words by Amber Goulet

Que mic-drop: The highest court of Canada has ruled in its sovereigns' favour, affirming that lawmakers of Canada are not required to consult with Indigenous people prior to tabling legislation that could constitutionally affect their Treaty Rights. Canada continues to flaunt its ability to assert absolute authority by excluding Indigenous voices in the lawmaking process.

The argument brought forth by the Mikisew Cree Nation to the Supreme Court of Canada proposed that Cabinet Ministers should consult with Indigenous communities PRIOR to green-lighting projects where Indigenous Treaty rights would be effected. This logical approach and solution attempted to resolve infringement of Treaty Rights at the BEGINNING of the lawmaking process. This forward-thinking concept would better establish genuine and meaningful two-way dialogue consultations between Indigenous communities and the state. It is extremely difficult not to feel suspicious of the time frame of this ruling - with the latest Trans Mountain pipeline decisions and the Site C Dam in Treaty 8 Territory - where Indigenous communities have challenged the state regarding their consultation practices. The timing of this ruling is eerie in light of the Liberal government's "Recognition and Implementation of Rights Framework" that is currently being rushed through legislation, which to many, lacks transparency and is a continued top-down approach to policy making. Despite the recent ruling from the Supreme Court, the Mikisew case stands to demonstrate that Indigenous people continue to threaten Canada's sovereignty by challenging colonial law-making procedures.

The title of this piece, "All these Treaty Rights and still not Treated Right: Honour our Treaties" reflects one of my favorite political t-shirts designed by Indigenous clothing line [Section 35](#). As an Indigenous student on campus, majoring in First Nations Indigenous Studies and Gender, Race, Sexuality and Social Justice, I worry what this recent decision will mean for the future of law-making. My concerns are based on the Supreme Court's prejudicial ruling that will continue to force Indigenous communities to dispute

harmful legislations that violate Treaty Rights through the court system only AFTER legislation has been enacted. Placing the ominous task of challenging disputes through legal systems onto small communities is unethical. This devious tactic undermines and by-passes responsibilities set out in the Treaties, which are still in effect today. In light of this ruling, the Supreme Court also acknowledges that the government still has an obligation to act respectfully by "honour[ing] the Crown" when drafting legislation affecting Indigenous people, but why do they "honour the Crown" and not our Treaties?

"Placing the ominous task of challenging disputes through legal systems onto small communities is unethical."

Regarding the issue of consultation, this case also prompts us to critique Trudeau's alleged commitment to the United Nations Declaration on the Rights of Indigenous People (UNDRIP). Specifically, Article 19 outlines the expectation of consultation with Indigenous people to "obtain their free, prior and informed consent before adopting and implementing legislative or administrative measures that may affect them." Supporting UNDRIP while refusing to adjust law-making policies is contradictory. So, which is it: does the government want to commit to UNDRIP or do they just want a shiny global image as a benevolent leader? Treaty agreements and acts of reconciliation are not a dance of hokey pokey - you cannot choose to put your foot in or out when it suits your government best. Our Treaty Rights have been in place long before the government set their sights on mountain pipelines or energy dams and we will continue to fight any

government that tries to bypass those rights with continued colonial legislation.

The importance of Treaty agreements continue to be an essential element in current day policy making. Prior to contact, Treaties were used as frameworks for trade alliances, relationship negotiations and access to shared resources on ancestral lands. In a colonial context, the Numbered Treaties (1-11) signed post-Confederation, were created to work-around the terra nullius doctrine and were foundational to the development of Canada as a country. The Treaties established nation-to-nation relationships between Indigenous people and the British Crown. They are directly tied to Canada's claim to sovereign power, as it was through the TREATIES that land was partitioned for settlers to settle. Thus, the Treaties cannot simply be absolved in a current, modern-day context as it would directly threaten and challenge Canada's claim to land that was already occupied. Although Treaties have been restructured and violated many times by the government, Indigenous activism continues to confront these infringements to assert self-determination as sovereign NATIONS.

Although the outcome did not rule in their favour, the Mikisew Cree Nation and other Indigenous communities across Canada will continue to find new ways to challenge governance structures that affect Indigenous Treaty Rights. I raise my hands in solidarity with the Mikisew Cree Nation, located in Treaty 8 territory in Northern Alberta, for all the energy and effort they put into this court appeal and their continued perseverance to push forward despite this recent Supreme Court ruling. I would also encourage everyone to learn more about Treaty Rights - both in a historical and current context - and what they hold for us in 2019 onward. Indigenous people will not be pushed to surrender our Treaty Rights and sovereignty. There needs to be respect and reciprocity as it was originally intended. We've upheld our end of the bargain - it's about time Canada did too.



ON THE AIR

120 BPM: IS THIS THING ON?

words by Alex Smyth // illustration by Hayley Schmidt

Madeline Taylor, CiTR's programming manager, has been involved in student radio for fiveish years now, three of which have been here at the CiTR radio station. When I sat down to talk to her, I could tell she knows a lot about radio. As programing manager, she has to know about everything that's going on air, but she wasn't always the radio expert that she is now. She was new to it once, too.

"Where you start at a campus and community radio, there are so many people that you meet really quickly, a lot of them are older than you or have a lot more experience," she said, "you might not know who to go to with certain questions or you might not feel comfortable asking any questions, because it feels like you should know things, even though there's no reason why you would know how to be a radio producer."

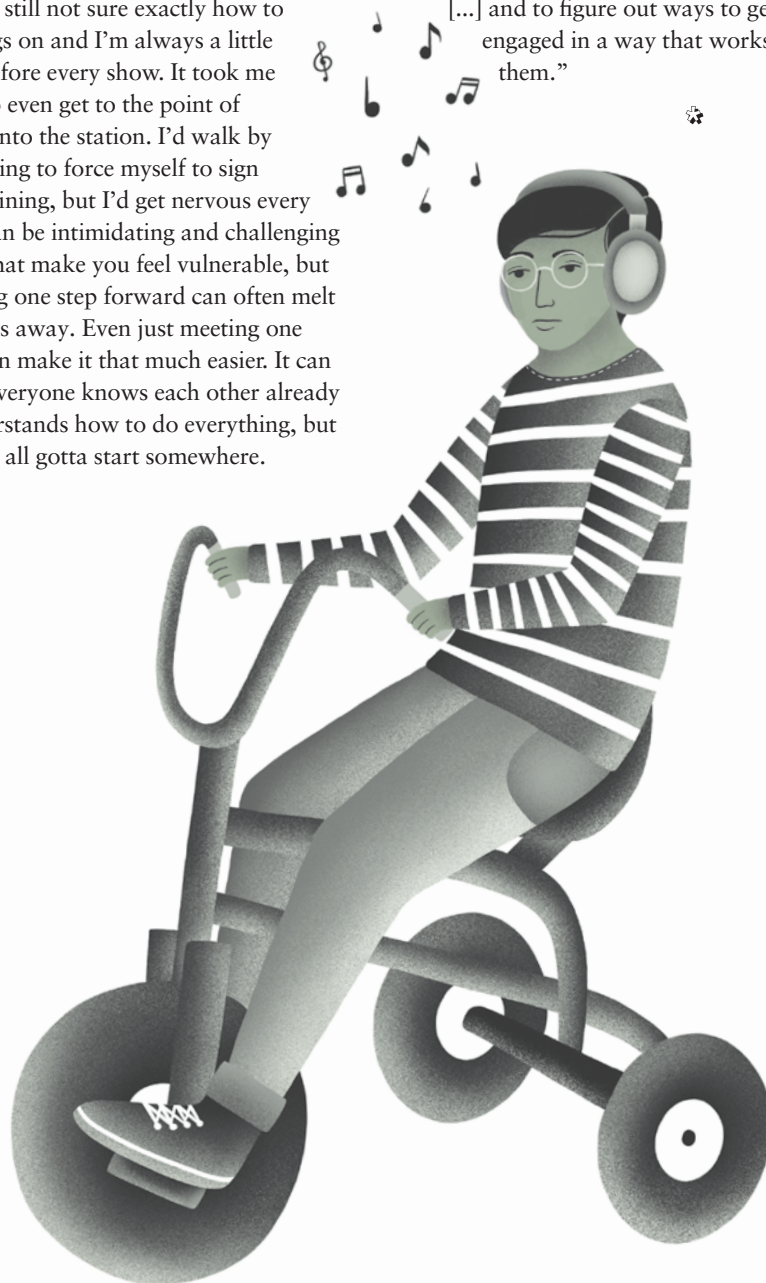
That's where *120 BPM* comes in. *120 BPM* is a two-hour block of airtime that runs every week from Monday to Thursday, between 3-5pm at CiTR. It's a block of time that's open to any new programmers who want to get involved. Madeline pushed *120 BPM* forward in an effort to get more new programmers started in a comfortable, low pressure environment. "BPM" stands for "Beginners Playing Music," a fitting name for a space to try something new, play some good tunes and be okay with messing up and moving on.

To be involved with *120 BPM*, you don't have to be a DJ, have the perfect radio voice or feel the pressure of pitching a show idea. Maybe you've never thought about doing radio before or aren't sure where to start with it, but this is a space to do just that — to start. Alec Christensen, student executive of programming at CiTR and host of the radio show *FLASHBACK*, is also involved in running *120 BPM*. To Alec, the two-hour block has the potential to be a kind of daily music show, run by the station as a whole rather than any individual programmer. He hopes that by mid-January of 2019, there will be new programmers involved

in *120 BPM* everyday. "The beauty of it is that you're going to have people here, like me and Madeline. It's not like you're doing your own show where you're thrown into it," Alec remarks, "there's more of a support system."

Trying new things can be scary. Trying new things on air can be even scarier. As someone pretty new to CiTR and still learning the ropes of running a show — I get it. I'm still not sure exactly how to turn things on and I'm always a little sweaty before every show. It took me a while to even get to the point of stepping into the station. I'd walk by CiTR, trying to force myself to sign up for training, but I'd get nervous every time. It can be intimidating and challenging in ways that make you feel vulnerable, but just taking one step forward can often melt those fears away. Even just meeting one person can make it that much easier. It can feel like everyone knows each other already and understands how to do everything, but really, we all gotta start somewhere.

So, if you've been waiting for a sign, this is it. *120 BPM* is a program that invites you to try something new. Even though maybe it'll be a little terrifying, there are people who've got your back. "We're here to be here, to teach people and give people space to make mistakes, so the intention with this is to give people a slightly easier way of getting involved," shares Madeline, "we're trying to make it as low-barrier as possible [...] and to figure out ways to get people engaged in a way that works for them."



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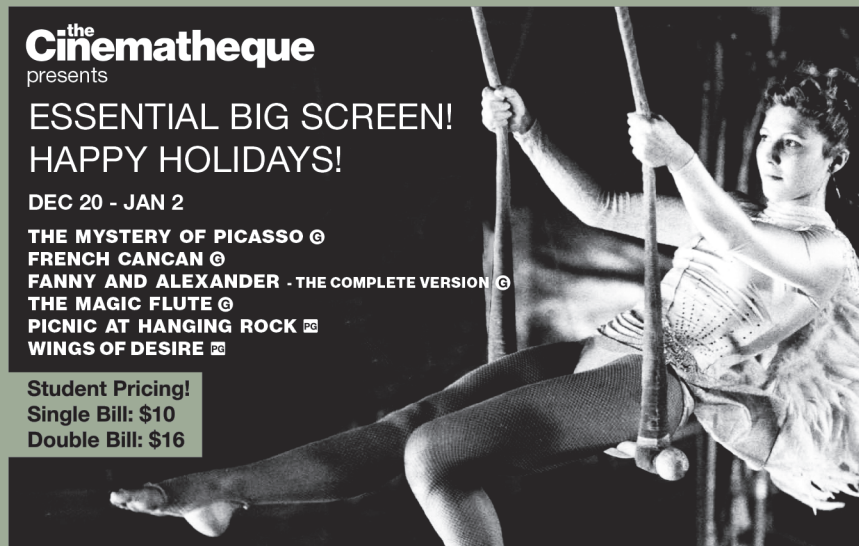
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CiTR 101.9FM PROGRAM GUIDE

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	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				7 AM
8 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE		CONVICTIONS & CONTRADICTIONS		AT LARGE	THE SATURDAY EDGE	YOUR NEW SHOW		8 AM
9 AM					GOODIE		MIXTAPES WITH MC & MAC				SHOOKSHOOKTA
10 AM		COMEDY ZEITGEIST		ROCKET FROM RUSSIA	10 AM						
		RECORDS MANAGEMENT	POP DRONES		ROCKET FROM RUSSIA		THE REEL WHIRLED	THE SATURDAY EDGE	SHOOKSHOOKTA		
11 AM	YOUR NEW SHOW	MORNING AFTER SHOW			U DO U RADIO						11 AM
12 PM	SYNCHRONICITY			THE SHAKESPEARE SHOW		DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION			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	UNCEDED AIRWAVES	ALL ACCESS PASS	ASTROTALK		BEP! CRESPIAN PRESENTS				2 PM
3 PM	120BPM	120BPM	120BPM		120BPM			CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	3 PM
4 PM		INTERSECTIONS					THUNDERBIRD EYE				NARDWUAR PRESENTS
5 PM	YOUR NEW SHOW	INTO THE WOODS	ARTS REPORT		DEMOCRACY WATCH		WORD ON THE STREET	MANTRA	CHTHONIC BOOM!		5 PM
6 PM		EXPLODING HEAD MOVIES	FLEX YOUR HEAD	YOUR NEW SHOW		FLASHBACK w/ ALEC CHRISTENSEN	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	THE LEO RAMIREZ SHOW	
7 PM	THE MEDICINE SHOW			SAMSQUANCH'S HIDE-AWAY			NIGHTDRIVE95		MORE THAN HUMAN		7 PM
8 PM			CRIMES & TREASONS	MIX CASSETTE		C1 RADIO		AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO
9 PM		NINTH WAVE		LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE		9 PM	
10 PM	THE JAZZ SHOW	THE SPENCER LATU SHOW	ANDYLAND RADIO WITH ANDREW WILLIS			CANADA POST ROCK		10 PM			
11 PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW		COPY / PASTE		YOUR NEW SHOW	RANDOPHONIC	THE AFTN SOCCER SHOW		11 PM
12 AM											12 AM
1 AM	ciTR GHOST MIX	ciTR GHOST MIX	ciTR GHOST MIX		AURAL TENTACLES		ciTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	ciTR GHOST MIX		1 AM
2 AM											2 AM
LATE NIGHT											LATE NIGHT

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

■ MONDAY

TRANCENDANCE GHOST MIX

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

Contact: programming@citr.ca

BREAKFAST WITH THE BROWNS

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

Contact: breakfastwiththebrowns@hotmail.com

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

PARTS UNKNOWN

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

Contact: programming@citr.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
programming@citr.ca

Contact: 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@citr.ca

THE JAZZ SHOW

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

Contact: programming@citr.ca

■ TUESDAY

PACIFIC PICKIN'

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

Contact: 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

RECORDS MANAGEMENT

10AM-11AM, ROCK/ROOTS/FOLK
A show for Canadian Rock, Indie, Folk, Country, and other Canadian! Curated for you by your hosts, Nathalie and Adrian.

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

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 Hublin Clogs and Friends.

Contact: communitylivingradio@gmail.com

DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE
Love rocking out to live music, but don't feel like playing 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@citr.ca

INTERSECTIONS

4PM-5PM - TALK/FEMINIST NEWS
Tune in every two weeks for intersectional feminist news, opinion, music and more, brought to you by CITR's Gender Empowerment Collective!

contact: programming@citr.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
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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@citr.ca

FLEX YOUR HEAD

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

Contact: programming@citr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP
Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Reis, Malik, horsepowar & Issa.

Contact: dj@crimesandtreasons.com
www.crimesandtreasons.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@citr.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@citr.ca

■ WEDNESDAY

SUBURBAN JUNGLE

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

Contact: dj@jackvelvet.net

POP DRONES

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

Contact: programming@citr.ca

THE SHAKESPEARE SHOW

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

Contact: programming@citr.ca

KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP
Jayden targets 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@citr.ca

ALL ACCESS PASS

ALTERNATING WEDNESDAYS
2PM-3PM, TALK/ACCESSIBILITY POLITICS
We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every second Wednesday from 2-3pm for interviews, music, news, events, and awesome dialogue.

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

UNCEDDED AIRWAVES

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

Contact: programming@citr.ca,
Follow us @Unceddedairwaves &
facebook.com/unceddedairwaves

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
programming@citr.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: [@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@citr.ca

SAMSQUANTCH'S HIDEAWAY

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

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

Contact: programming@citr.ca

THE MEDICINE SHOW

ALTERNATING WED 6:30PM-8PM, ECLECTIC/LIVE INTERVIEWS
Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

MIX CASSETTE

8PM-9PM, HIP HOP/INDIE/SOUL
A 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@citr.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@citr.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@citr.ca

■ THURSDAY

OFF THE BEAT AND PATH

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

Contact: programming@citr.ca

CONVICTIONS & CONTRADICTIONS

THURS, 8AM-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: programming@citr.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@citr.ca

COMEDY ZEITGEIST

9:30AM-10PM, TALK
Comedy Zeitgeist is a variety show with host Nico McEown & special guests who talk comedy. What makes us laugh and why? What separates the best of the best from all the rest? Every episode you hear great jokes and bits from both famous and unknown comedians.

Contact: programming@citr.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,
rocketfromrussiactr@gmail.com,
[t1ma_12ar, facebook.com/RocketFromRussia](https://t1ma_12ar.facebook.com/RocketFromRussia)

U DO U RADIO

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

Contact: programming@citr.ca

DUNCAN'S DONUTS

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

Contact: duncansdonuts.wordpress.com

K-POP CAFE

1PM-2PM, K-POP
Jayden gives listeners an introduction 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@citr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

Contact: programming@citr.ca

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
programming@citr.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@citr.ca

FLASHBACK WITH

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

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

Contact: programming@citr.ca

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@citr.ca

LIVE FROM THUNDERBIRD

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

Contact: programming@citr.ca

COPY/PASTE

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

Contact: music@actsofautonomy.com

■ FRIDAY

AURAL TENTACLES

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

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)
87AM-8AM, TALK/POLITICS

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

Contact: jesse@canadalandshow.com

AT LARGE

8AM-9AM, TALK/NEWS/POLITICS
Contact: @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@citr.ca

THE REEL WHIRLED

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

Contact: programming@citr.ca

DAVE RADIO WITH RADIO DAVE

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

Contact: daveradiopodcast@gmail.com

TOO DREAMY

1PM-2PM, BEDROOM POP / DREAM POP / SHOEGAZE
Let's totally crush on each other and leave mix tapes and love letters in each other's lockers xo

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

BEPI CRESPAN PRESENTS

2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC

CITR's 24 HOURS OF RADIO ART in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general CRESPAN© weirdness.

Contact: [@bepicrespan](https://twitter.com/@bepicrespan)

NARDUWAR PRESENTS

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

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

WORD ON THE STREET

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

Contact: programming@citr.ca

RADIO PIZZA PARTY

6PM - 7:30PM, TALK/COMEDY
Every week Jack, Tristan and a special guest randomly select a conversation topic for the entire show; ranging from God to unfortunate roommates. Woven throughout the conversation is a cacophony of segments and games for your listening pleasure. Also there is no pizza. Sorry.

Contact: programming@citr.ca

AFRICAN RHYTHMS

7:30PM-9PM, R&B/SOUL/INTER-NATIONAL
African Rhythms has been on the air for over twenty three years. Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul,

hip-hop, Afro-Latin, funk and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavour.

Contact: programming@citr.ca

SKALD'S HALL

CiTR 101.9FM NOVEMBER
MONTHLY CHARTS

	Artist	Album	Label
1	Jock Tears*+ #	Bad Boys	INKY
2	Kat Danser* #	Goin' Gone	BLACK HEN
3	lié*+ #	Hounds	MINT
4	Julia Holter#	Aviary	DOMINO
5	Club Sofa*+ #	Club Sofa	SELF-RELEASED
6	Peach Kelli Pop#	Gentle Leader	MINT
7	Kellarissa*+ #	Ocean Electro	MINT
8	Dumb*+ #	Seeing Green	MINT
9	Mich Cota*#	Kija/Care	EGG PAPER FACTORY
10	The 427's*#	Stay Gold	STINGRAY
11	Garbage Dreams*+ #	Demonstrations	SELF-RELEASED
12	Carlo*#	Carlo	SELF-RELEASED
13	Laverne*+	Yarrow	SELF-RELEASED
14	Sore Points*+	Sore Points	DERANGED
15	Bored Decor*+	The Colour Red	SELF-RELEASED
16	Energy Slime*+ #	Singles	SELF-RELEASED
17	Phono Pony*+ #	Monkey Paw	SELF-RELEASED
18	Senyawa	Sujud	SUBLIME FREQUENCIES
19	Missy Raines#	Royal Traveller	COMPASS
20	Basement Revolver*#	Heavy Eyes	SONIC UNYON
21	Angel Forrest*#	Electric Love	AD LITTERAM
22	Maria Muldaur#	Don't You Feel my Leg: The Naughty Bawdy Blues of Blue Lu Barker	THE LAST MUSIC COMPANY
23	Eric Bibb	Global Griot	STONY PLAIN
24	Murray Kinsley & Wicked Grin*#	Murder Creek	PHOENIX
25	David Gogo*	17 Vultures	CORDOVA BAY
26	Smithy Ramone*+ #	Cursed EP	GARY CASSETTES
27	Dead Soft*+ #	New Emotion (EP)	ARTS & CRAFTS
28	Fine*	Thanks for Asking	SELF-RELEASED
29	Exco Levi*	Narrative	SILLY WALKS ENT.
30	Cindy Lee*	Model Express	CCQSK RECORDS
31	Lindsay Beaver#	Tough As Love	ALLIGATOR
32	Dilly Dally*#	Heaven	DINE ALONE
33	Body Lens*#	Body Lens	TERRIFIC KIDS
34	Peppermoth*	Glimmer Tide	BIG MIND
35	Anybods*+ #	Necessity Of Contrast	SELF-RELEASED
36	Claire Mortifee*#	Medicines	SELF-RELEASED
37	Joshua Redman	Still Dreaming	NONESUCH
38	Shhh / Yessica Woahneil*#	32 Original Drawings / Quiet Beasts (split cassette)	SELF-RELEASED
39	Bootlicker*	Who Do You Serve?	SLOW DEATH
40	Teenage Wedding*	The Sophia Of Teenage Wedding	GARY CASSETTES
41	Deb Rhymer Band*#	Don't Wait Up	SELF-RELEASED
42	Jennifer Holub*#	The Reckoning	INDIECAN
43	Fine*	Thanks for Asking	SELF-RELEASED
44	Peach Pyramid*#	Repeating Myself	OSCAR STREET
45	Vivek Shraya and Queer Songbook Orchestra*#	Part-Time Woman	SELF-RELEASED
46	Qristina Brooke*#	Linger	SELF-RELEASED
47	Munya*#	Delmano	LUMINELLE
48	Wallgrin*+ #	Bird/Alien	HEAVY LARK
49	Belle Plaine*#	Malice, Mercy, Grief & Wrath	SELF-RELEASED
50	Shitlord Fuckerman*+	Investigate Loud Earth	SELF-RELEASED

TOP 100 OF 2018!

	Artist	Album	Label
1	Kellarissa*+ #	Ocean Electro	MINT
2	Dumb*+ #	Seeing Green	MINT
3	Champion Lawnmower*+ #	Babies	SELF-RELEASED
4	Necking*+ #	Meditation Tape	SELF-RELEASED
5	Buffy Sainte-Marie*#	Medicine Songs	TRUE NORTH
6	Carlo*#	Carlo	SELF-RELEASED
7	Shrouded Amps*+ #	World Well Lost	SELF-RELEASED
8	Tough Age*+ #	Shame	MINT
9	Destroyer*+	ken	MERGE
10	Adrian Teacher & The Subs*+ #	Anxious Love	SELF-RELEASED
11	Sore Points*+	Sore Points	DERANGED
12	Woolworm*+ #	Deserve To Die	MINT
13	lié*+ #	Hounds	MINT
14	Devours*+	Late Bloomer	LOCKSLEY TAPES
15	Jock Tears*+ #	Bad Boys	INKY
16	Mitski#	Be The Cowboy	DEAD OCEANS
17	Club Sofa*+ #	Club Sofa	SELF-RELEASED
18	Esmerine*#	Mechanics Of Dominion	CONSTELLATION
19	Lindi Ortega*#	Liberty	SHADOWBOX
20	Ora Cogan*+ #	Crickets	HAND DRAWN DRACULA
21	Partner*#	In Search Of Lost Time	YOU'VE CHANGED
22	Blue Hawaii*#	Tenderness	ARBUTUS
23	Ought*	Room Inside The World	ROYAL MOUNTAIN
24	Bored Decor*+	The Colour Red	SELF-RELEASED
25	Chris-A-Riffic*+	Post-Season	SELF-RELEASED
26	Nicholas Krgovich*+	In An Open Field	TIN ANGEL
27	Rio By Night*+ #	Yet The World	SELF-RELEASED
28	Mamarudegyal MTHC*+ #	MRG EP	SELF-RELEASED
29	Alvvays*	Antisocialites	POLYVINLY
30	Jo Passed*+ #	Their Prime	ROYAL MOUNTAIN
31	Rowen Porter*+ #	Everything At Once	SELF-RELEASED
32	La Kasquivana	Rebeldia Radikal	SELF-RELEASED
33	Tough Customer*+ #	Rockgasm	SELF-RELEASED
34	Brutal Poodle*+	Long Time No See	SELF-RELEASED
35	Sarah Davachi*#	Gave In Rest	BA DA BING
36	Freak Heat Waves*	Beyond XXXL	TELEPHONE EXPLOSION
37	John Maus	Screen Memories	RIBBON MUSIC
38	Nap Eyes*	I'm Bad Now	YOU'VE CHANGED
39	Raine Hamilton*#	Night Sky	SELF-RELEASED
40	Storc*+	Storc	SELF-RELEASED
41	Pale Red*+ #	Heavy Petting	SELF-RELEASED
42	Shitlord Fuckerman*+	Hot Blood & A House For A Head	SELF-RELEASED
43	Wallgrin*+ #	Bird/Alien	HEAVY LARK
44	U.S. Girls*#	In A Poem Unlimited	ROYAL MOUNTAIN
45	Rec Centre*+	Dealer To The Stars	SELF-RELEASED
46	Dusted*	Blackout Summer	POLYVINYL
47	Smithy Ramone*+ #	Cursed EP	GARY CASSETTES
48	Exco Levi*	Narrative	SILLY WALKS ENT.
49	Fine*	Thanks for Asking	SELF-RELEASED
50	Low#	Double Negative	SUB POP

	Artist	Album	Label
51	Peach Kelli Pop#	Gentle Leader	MINT
52	Project Pablo*	There's Always More At The Store	TECHNICOLOUR
53	Kele Fleming*#	No Static	SELF-RELEASED
54	Laila Biali*#	Laila Biali	CHRONOGRAPH
55	Weaves*#	Wide Open	BUZZ
56	The Body & Full Of Hell	Ascending A Mountain Of Heavy Light	THRILL JOCKEY
57	Christina Vantzou#	No. 4	KRANKY
58	Charlotte Day Wilson*#	Stone Woman	SELF-RELEASED
59	Off World*	2	CONSTELLATION
60	Gentle Mind*+ #	After Earth	SELF-RELEASED
61	Makthaverskan#	III	RUN FOR COVER
62	Black Wizard*+	Livin' Oblivion	SELF-RELEASED
63	Courtney Barnett#	Tell Me How You Really Feel	MILK!
64	In Mirrors*+	Escape From Berlin	ITALIANS DO IT BETTER
65	St. Vincent#	MASSEDUCTION	LOMA VISTA
66	The 427's*#	Stay Gold	STINGRAY
67	Soccer Mommy#	Clean	FAT POSSUM
68	Peppermoth*	Glimmer Tide	BIG MIND
69	Kim Beggs*#	Said Little Sparrow	OUT OF A PAPERBAG
70	Hello Blue Roses*#	Trade Winds	JAZ
71	Gord Downie*	Introduce Yerself	ARTS & CRAFTS
72	Dilly Dally*#	Heaven	DINE ALONE
73	Ivy. The Pulse*+ #	Chameleon	SELF-RELEASED
74	Valiska*	On Pause	TROUBLE IN UTOPIA
75	Parkland*+	Affiliates 2	OFFSEASON
76	Andre Ethier*	Under Grape Leaves	TELEPHONE EXPLOSION
77	Future Star*+ #	Who Cursed Me Then Cured Me	SELF-RELEASED
78	Land Line*+ #	Goodbye Frida	SELF-RELEASED
79	Sigh*+ #	DEMOS	SELF-RELEASED
80	Kat Danser*#	Goin' Gone	BLACK HEN
81	Echuta*+	Even If Long-Winded Waits	AGONY KLUB
82	Bernice*#	Puff: In The Air Without A Shape	ARTS & CRAFTS
83	Faith Healer*#	Try ;-)	MINT
84	Curtis Salgado & Alan Hager	Rough Cut	ALLIGATOR
85	Odonis Odonis*	No Pop	TELEPHONE EXPLOSION
86	Palm#	Rock Island	CARPARK
87	Joani Taylor*+ #	In A Sentimental Mood	CELLAR LIVE
88	Be Afraid*+	One More Year	SELF-RELEASED
89	Kaitlyn Aurelia Smith#	The Kid	WESTERN VINYL
90	METZ*	Strange Peace	ROYAL MOUNTAIN
91	Peach Pyramid*#	Repeating Myself	OSCAR ST.
92	Old Soul Rebel*+ #	demo	SELF-RELEASED
93	Garbage Dreams*+ #	Demonstrations	SELF-RELEASED
94	Russian Tim and Pavel Bures*+	Superhit & the Other Song	SELF-RELEASED
95	Sugar Brown*#	It's A Blues World (Calling All Blues!)	SELF-RELEASED
96	Chain Whip*+	Chain Whip	SELF-RELEASED
97	Painted Fruit*	PF II	SELF-RELEASED
98	Mauno*#	Tuning	IDEE FIXE
99	Little Miss Higgins*#	My Home, My Heart	SELF-RELEASED
100	Shopping#	The Official Body	FATCAT RECORDS

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

LIL
UZI
VERT



YG



MØ



EST. 1981
Timbre
CONCERTS

UPCOMING SHOWS IN VANCOUVER!

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, PLAYBOI CARTI
KILLY, FLIPP DINERO
VALEE, KILLUMANTII
ILLYMINIACHI, RUDE NALA**

Pacific Coliseum

Dec 16

KURT VILE AND THE VIOLATORS

Commodore Ballroom

Jan 16

BAS

Fortune

Jan 17

CAUTIOUS CLAY

Fox Cabaret

Jan 17

YG

PNE Forum

Jan 21

WILD CHILD

Fox Cabaret

Jan 21

WILLIAM FITZSIMMONS

Wise Hall

Jan 27

SNAIL MAIL

Imperial

Jan 28

ÓLAFUR ARNALDS

Commodore Ballroom

Jan 30

MØ

Commodore Ballroom

Feb 8

HIPPO CAMPUS

Imperial

Feb 8

POST ANIMAL AND RON GALLO

Wise Hall

Feb 12

ELLA MAI

Commodore Ballroom

Feb 13

AURORA

Commodore Ballroom

Feb 15 *1 Night, 2 Shows!!!*

ALEX CAMERON & ROY MOLLOY

Wise Hall

Feb 22

MY BRIGHTEST DIAMOND

Fox Cabaret



Feb 22

SHARON VAN ETEN

Imperial

Feb 24

WAXAHATCHEE

Wise Hall

Feb 26

ROYAL TRUX

Rickshaw Theatre

Mar 2

COEUR DE PIRATE

Commodore Ballroom

Mar 4

JULIA HOLTER

Imperial

Mar 6

ACTION BRONSON

HCC

Mar 8

CHERRY GLAZERR

Rickshaw Theatre

Mar 11

NILS FRAHM

Orpheum Theatre

Tickets & more shows at timbreconcerts.com