

DISCORDER

m a g a z i n e

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April
2019

"that lucky magazine from CiTR 101.9FM"

Local + Free



RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

APR 3 ELECTRIC SIX
EMILY MOLLOY, DAVE TV

APR 3 AT THE WISE HALL:
JANE SIBBERY
KELE FLEMING

APR 5 THREE O'CLOCK TRAIN -
TONY KINMAN TRIBUTE
THE DILS, WASTED STRAYS



APR 6 SPACE ELEVATOR
ALBUM RELEASE
PHUTURE MEMORIEZ

APR 7 BOB MOULD BAND
WITH SPECIAL GUESTS



APR 11 SATANIC SURFERS &
BELVEDERE
BLACKED OUT, THE CORPS

APR 12 THE INVISIBLE ORANGE
10TH ANNIVERSARY:
HYPOCRISY & FLESHGOD
APOCALYPSE
AENIMUS, OBSIDIAN,
BLACKWATER BURIAL

APR 12 AT LANALOU'S:
SABRINA BENAİM
CLEMENTINE VON RADICS



APR 13 THE INVISIBLE ORANGE
10TH ANNIVERSARY:
ARCHSPIRE
GROSS MISCONDUCT, DEAD
ASYLUM, PYRAMIDION, TORREFY

APR 14 VERBODEN FESTIVAL:
BOY HARSHER & LIGHT
ASYLUM
WITH GUESTS

APR 19 WHITE DENIM
SON OF STAN

APR 20 THE MAIN EVENT:
PINEAPPLE EXPRESS
DJ SEKO

APR 25 LUCITERRA - A STARLIT
SPECTACULAR
KAROLINA LUX, ERICA DEE,
BLACKBERRY WOOD

APR 26 HYPERSPACE METAL FEST
DAY 1: WEST OF HELL
SKELATOR, THE ORDER OF
CHAOS, ODINFIST, OMEGA
CROM, BREAKING THE SILENT,
MAULE

APR 27 HYPERSPACE METAL FEST
DAY 2: CRIMSON SHADOWS
JUDICATOR, RAVENOUS E.H.,
GATEKEEPER, GREYHAWK, RED
CAIN, THOUSAND ARROWS

blueprint
LIVE

UPCOMING EVENTS

Apr 27

KNIFE KNIGHTS
MEMBERS OF SHABAZZ PALACES

FORTUNE

Apr 30

PETER BJORN & JOHN

VENUE

May 02

MELVINS

VENUE

May 25

JENN GRANT

FORTUNE

May 25

HIGHER BROTHERS

COMMODORE

Jun 07

CHROME0
(ALL AGES)

MALKIN
BOWL

Jun 07/08

OPERATORS

FORTUNE

Jun 08

KRANIUM

VENUE

Jun 15

REVEREND HORTON HEAT

VENUE

Jun 23

BLUE OCTOBER

VENUE

Jun 26

THE MESSTHETICS
MEMBERS OF FUGAZI

FORTUNE

Jul 05

FVDED IN THE PARK
DAY ONE

HOLLAND
PARK

Jul 06

FVDED IN THE PARK
DAY TWO

HOLLAND
PARK

Jul 11

BOB LOG III

FORTUNE

Jul 20

CUCO
(ALL AGES)

FORTUNE

Aug 07

THE DRUMS

IMPERIAL

Nov 04

PETER HOOK

VENUE

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When Uncomfortable, A Lobster will Take Off Its Shell to Grow

EDITOR'S NOTE

WHAT SHAPE DO YOUR INTERSECTIONS MAKE?

In this issue you'll read that we can express ourselves in any medium, and still be in our roots; that intentions along with intersections will take unique personal shapes; that whatever your flavour; equal representation can welcome all; and that art-making knows no borders.

Yours,
M'aritime N'8V



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FILMSTRIPPED

MINO BIMAADIZIWIN

words by Zainab Fatima // illustrations by Sunny Nestler

“SO MUCH WAS TAKEN AWAY.”

Jim, a transgender Anishinaabe man, finds himself with the opportunity to reconnect with his culture after meeting an Anishinaabekwe, Bangishimogikwe. From the opening line in the short film *Mino Bimaadiziwin*, one can tell that the film will be sentimental, thought provoking and beautiful.

This was the first time I watched a film that is only ten minutes long, and I didn't expect myself to notice a new detail each time I watched it. It amazed me how the film manages to compress such a detailed story in such a small time frame. The editing, visuals, writing and characters make it a subtly intricate and captivating work of art.

The first scene opens to a beautiful view of trees and forest greenery, with the voice of Jim's Grandma saying, “so much was taken away.” The scene then cuts to her telling a young child about the history and struggles of their people. Grandma is my favourite character in this film, because of the emphasis in the words she speaks. Aside from the opening line, what also stuck out for me was when she told the child to “follow the sunset to find the goodlife.”

One of the things I found most compelling in the editing was the way the camera would show two opposites consecutively: image of trees and sunshine with Grandma's sorrowful story, a shot in a car followed by a view of the woods, isolation within a social setting, and the best one of all, Jim and Bangishimogikwe.

Jim is Bangishimogikwe's contrast. These two are so different, from the colours in their clothing, to their language, and worldviews. Despite their differences, they come together as Bangishimogikwe invites Jim to return to his culture, reminding Jim of his Grandma. It's poignant as the film is bookended with the first voice being Grandma's, and the last

words being Bangishimogikwe's.

Grace Dove, who plays Bangishimogikwe, does an exemplary job at illuminating her character as a young Anishinaabekwe who is strong, genuine and kind. I love what her character represents: she is proud of who she is, and conveys that in the way she carries herself.

When I watched the film, I saw Jim as someone who is struggling with identifying himself. He doesn't speak his Native language and doesn't spend much time in cultural celebrations. Because of this, he initially doesn't want to take up Bangishimogikwe's invitation. Feeling out of place is definitely a feeling that is familiar to me; I saw myself in this position when my family moved to Canada. I was ten years old, and Canada was so different from Pakistan and Oman. I felt odd and isolated with the smallest things like my school lunch being different from others, which, I've now found out, is a pretty common struggle for immigrant children. Similar to Jim, language was also something that I struggled with.

After coming to Canada, I saw that kids my age spoke in English and not Urdu. This was weird to me, and I didn't feel like myself when I spoke English at home. Even now, I realize that whenever a family friend comes over, I only speak to them in English. Speaking this language is now second nature to me. After living here for a while I've gotten used to these things, and I sometimes feel that my Urdu isn't as good as it used to be.

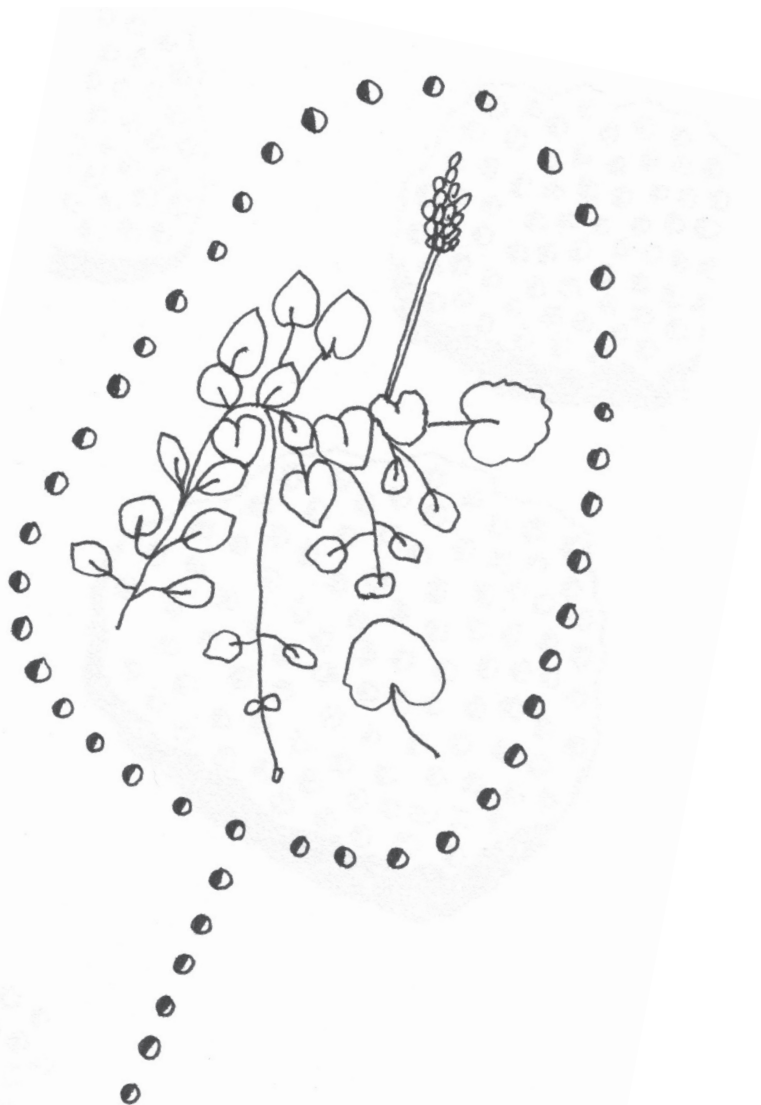
This happened naturally as I grew up, and there isn't a specific moment that I can point to and say “that is what changed everything.” I think this sort of ambiguity can also be seen in *Mino Bimaadiziwin*, and I can imagine that for viewers who don't share similar experiences or understand the impacts of colonialism and inter-generational trauma, this film might have been a little confusing, because we don't know what specifically caused Jim to lose

touch with his culture.

But personally, I kind of like that. There are things left for the audience to interpret on their own, and this can encourage people to talk about the film and further connect with one another.

The message *Mino Bimaadiziwin* delivers is timeless, but in a time of social media, it matters even more. As a young adult, I was deeply affected by Bangishimogikwe and what she stands for, because I am vulnerable to what is said about me, especially because of how I portray my life online. It can be difficult to stay connected with your heritage, particularly if you're in a society that is completely different. But the main message this movie delivers is that however

we're connected to our roots, they are always a part of us, and we can be proud of that. Being different, or standing out from a crowd is not a negative quality. It's easy to forget this. Watching *Mino Bimaadiziwin* has been a powerful, but gentle reminder that there is more beauty in self-realization, than anything else.



warm notice

words by Zoe Power

illustrations by Terry Mota

Who makes up the collective? How did you come together?

AMANDA NICOLE: The collective in its current form is me, Amanda Nicole, interdisciplinary artist and musician Casey Wei, and multidisciplinary artist and editor Brit Bachmann. The three of us started sharing ideas about a year ago, and Warm Notice took shape. For me it feels like it's formed in part as a response to feelings of isolation as women in music and a longing to speak freely, create and be heard amongst peers. We look forward to having many more artists, activist and community members join the collective along the way.

Why the Lido?

A: The Lido was a really easy choice for us, I've worked there for four years and I took over the programming in January. Since day one The Lido has supported local music and artists, offering hundreds of free concerts and

events over the years. It's a wonderful and safe space, there is a very serious zero tolerance for shitty, hurtful behaviour. The people who work there prioritize learning and adapt to what makes people feel safe and respected.

We already know about the residency project at the Lido. Are there other projects in the works, and/or dreams and schemes for the future?

A: Our main focus is creating opportunities to showcase emerging musicians who have been marginalized in BC with the intent to further their career and/or export their music outside of British Columbia and Canada. Our first effort to do so is with the artist residencies. Earlier last year I started reading about and listening to talks linking the treatment of women to climate change and it blew my mind. I started reading about the brutalities women face when climate disaster strikes and it made starting up a new project seem

pointless, unless we could weave in ways to shine a light on that. A big focus for us is finding ways to do that.

How is Warm Notice funded?

A: We want to be totally transparent about where our money comes from and where it gets distributed. We think it's an opportunity to contribute something educational for artists to reference. Once we have any money we'll work towards creating a public document that is easy to read. The artist residencies currently are solely funded by generous donations from our peers.

marginalized for any reason to feel comfortable to apply. Once an artist is selected for the season we'll meet with them to plan out their residency. Each residency includes live video documenting and recording which will be given to the artist. Currently we offer \$400 per residency, which goes directly to the artist. We want this to be a useful opportunity during and following the residency. Our deadlines for the summer, fall and winter residencies are still rolling, so find us online and apply now!

ON THE AIR

REVIEW OF DOWNLOAD-UNKNOWN ROOM

words by Mark Hjorthoy

Following the news of the death of Vancouver electronic music icon, Phil Western, cEVIN Key has announced that "Unknown Room" will be the last Download album. If that wasn't hard enough to hear, this latest album seems like the beginning of something. It's impossible to say what that is now, but on first listen, it's obvious that a change was happening.

Starting out as an experimental project by Key and Dwayne Gottel, (featuring Western, Mark Spybey, Genesis P-Orridge, Dan Handratur, etc), Download's music was tense, creepy, unnerving and full of vocal treatments. Similar to Skinny Puppy in some ways, but miles apart and more brutal in others. When Dwayne passed away in 1995, Phil stepped in as Gottel's replacement. Following that release, and a tour of North America, Mark Spybey left the project and

moved back to England, to concentrate on other plans, which left a decision for Key and Western to keep moving in this direction or to change up the formula.

Their decision led to Download being a purely instrumental act. With Phil Western in the co-pilot's seat, "Download III" was born. A tremendously glitchy yet listenable mix of melody, cacophony, and techno beats brought Download from an obscure "art noise" act, to "experimental techno" and beyond. Each release since fell into this formula, even if loosely, and their fans were in favour of the change.

This newest and final Download release "Unknown Room," makes an obvious gesture towards yet another change. It's been rumoured that Western had taken over the majority of the project with "III," and his style is all over every Download album since. Phil's ability to "get inside the

music" and create hard to categorize tracks is a feat not many people could achieve. And "Unknown Room" is a brilliant sonic masterpiece that fits into this mould.

The opening track "Calling Monster Island" is a cheeky poke at their style. The fragmented beats, coupled with freaky sequences that push and pull are punctuated with a sample from old Godzilla movies. This is pure Download, and is a great headphone listen for the record.

The second track "Gaslighter" brings back old "Bites" era Skinny Puppy. With it's slowed down drum machines and massive synth pads, you'd get the feeling that Key had this track around a long time. Add a bit of Tangerine Dream, and Gaslighter takes you back to a time of too much eyeliner and big hair.

"Happy Tribe Conspiracy" is where the change is most obvious. This track to me sounds more in line with Western's former project "Off & Gone," mixed with his

"Longform" full length. Bubbling, sparkling synths, and hypnotic grooves. Great songwriting in a style that any techno head would be happy to hear on a dancefloor.

The rest of the album switches from "III" era Download, to Puppy, to Phil's projects seemingly random that makes you wonder "what are they up to next?" Unfortunately, we will never know.

I believe "Unknown Room" will be a great mystery for die hard Download fans. The changes hint at something that won't be revealed, and leave us with too many questions. Never again will we be waiting to hear what's next. Thanks cEV, and RIP Phil, this one IS history.

This review was written by a contributor for CiTR101.9 FM's Bepi Crespan Presents radio show. To listen to Bepi Crespan Presents tune in to citr.ca or 101.9 FM every Friday 2pm-3:30pm.



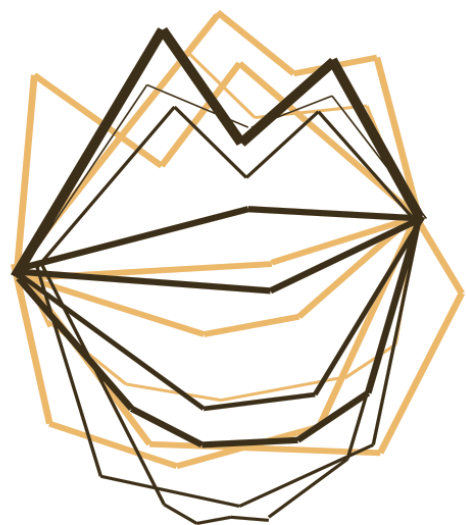
BO DYP

words by **Zoe Power**

Photos courtesy of **Cole Schmidt and Soleil O'Wadi**

illustrations by **Jessica May**

Although it seems, retrospectively, both perfect and inevitable, Soleil O'wadi hadn't planned to make their drag debut last Canada Day. In fact, they'd left the city, and were intending to spend the entire long weekend volunteering at an overnight camp.



But after experiencing transphobia from a fellow volunteer, Soleil decided not to stay, and found themselves back in Vancouver putting in a same-day request to the host of Commercial Drag: "I had a horrible weekend. Can I perform?"

"And then I got ready in a couple of hours," Soleil tells me. "I went to Value Village to get something to wear; went to the dollar store to get my Canada flag, that I drenched in fake blood. And yeah, I debuted the same day that I decided to debut."

The politically charged, emotionally intense debut, performed to Highly Suspect's defiant "My Name Is Human," could not have been better choreographed to introduce the bold and powerful style of Bo Dyp: the drag name under which O'wadi performs. But then, they aren't really one

for pre-planned choreography. Bringing a background in contemporary dance to their performance, Bo's approach to drag is less about rehearsed reveals and meticulously mapped-out flourishes than an in-the-moment, embodied expression of their raw connection with a song and an emotion.

The impact of this profoundly honest performance style can be felt in the responses which it garners: "I often have the experience of a quiet and still audience while I'm on stage," says Bo. "And a lot of people tell me about their experience of the quiet and still audience. It's always a cool thing to experience for me: to just have the attention, and to have the space to share what I want to share."

What Bo has to share goes well beyond what one may expect, or be prepared for, at a traditional drag show. In the 8 months they've been performing, they've hushed audiences across the city with their uncompromising refusal to shy away from complicated topics, and a visual style which references their Kwakwaka'wakw heritage (Soleil is from the Dzawada'enuxw nation, and bears the strikingly apt Kwak'wala name Kwaxwalaogwa: "One Who Possesses Thunder").

But despite bringing attention, through their drag, to real-world injustices from ongoing colonial violence to sexual assault and ecological destruction, Bo is hesitant to describe their art as 'activist'. Reflecting on the label, they tell me "I wouldn't consider myself [activist], but I do have a life saturated in things that I have to care about in order to survive."

The name Bo Dyp is a double entendre referencing both the term 'body politics' and the late Kwakwaka'wakw Chief and master carver Beau Dick, to whom Bo is loosely related and from whose style they draw for their mask-inspired drag looks. Indeed, part of what is so remarkable about Bo's drag is that it does so much: continuing Dick's powerful legacy of bringing to life and reinterpreting Kwakwaka'wakw cultural heritage, while simultaneously offering a complex exploration of the body politics with which they have experience. Bo's drag is informed by their intersecting identities, which include being queer, AFAB, and non-binary; mixed-race, with Indigenous and white-settler ancestry; a survivor of sexual assault; and a person who experiences arthritis, depression, dysphoria, addiction, and ideation of body death.

Unsurprisingly, Bo can find bringing these experiences to the stage exhausting: "Performing is emotionally laborious for me, because of the content I perform. But it's also releasing, and then to have the positive feedback that I do makes it even more rewarding. But the other side of that is people being like 'you're an asshole, you made me cry!' — saying these things that they don't need to say."

"And then touching me nonconsensually — like, here have a bunch of hugs; I'm gonna touch your arm; I'm gonna rub your neckpiece... People, I think, forget that performers are people. So I'm not just this shiny thing that is to be admired. If you appreciate my work: pay me."



Thank me for my emotional labour, and give me some money.”

Although the emotional tax of performance is exacerbated by these tendencies within drag audiences, Bo is drawn to the medium for its accessibility and the nature of the platform it provides. Having withdrawn from formal dance education as a consequence of their arthritis, Bo explains that “drag gives me space to dance, but to dance to my own ability, without pushing my body too hard, and without doing it for a very long amount of time.”

“My main thing is Indigenous visibility: I want people to know that we’re still here, that we can engage with pop culture in a way that remains true to who we are.”

Drag is also a tool to further what they identify as the primary goal of their practice: drawing attention to Indigenous people, Indigenous art and Indigenous issues. “My main thing is Indigenous visibility: I want people to know that we’re still here, that we can engage with pop culture in a way that remains true to who we are... like, I’m me, and I’m Indigenous, and I’m doing this other thing that’s *still me*.”

Through drag, Bo is able to showcase the work of other Indigenous artists; a practice which extends from performing to

Indigenous musicians (M’Girl, Frank Waln, Jeremy Dutcher, and Snotty Nose Rez Kids have all served as inspiration for Bo’s drag numbers) to starting off-stage conversations. “My make-up is sometimes inspired by specific artists and specific looks, so just having that and being able to talk about that with people [is important],” says Bo, who has modelled previous looks on masks by Klatle-Bhi, as well as Beau Dick and carvers from their own family. “It’s about getting all of us out there.”

violated Mother Earth — the silence is palpable even via Youtube.)

But alongside these competitive milestones, 2019 has also brought success of a more personal kind. Shortly after their VNDS success, Bo was officially adopted by established local drag sensation Gender Spice, marking the inauguration of the House of Spice.

For Bo, the adoption means a chance to collaborate with one of their drag idols: “They were actually one of the first drag artists who I saw and was like: ‘Wow. Amazing. I’m so impressed,’” recalls Bo. “It was my [very] first show that I went to, when I saw Gender Spice perform, and I thought: ‘Woah. They are so cool. And someday they’re gonna think I’m cool, too, because I’m gonna perform.’ And then it happened!” Laughing, Bo explains they were drawn to the style of their now drag zather because “they are really good at genderfuckery. Just like — confusing the audience. And that’s what you gotta do!”



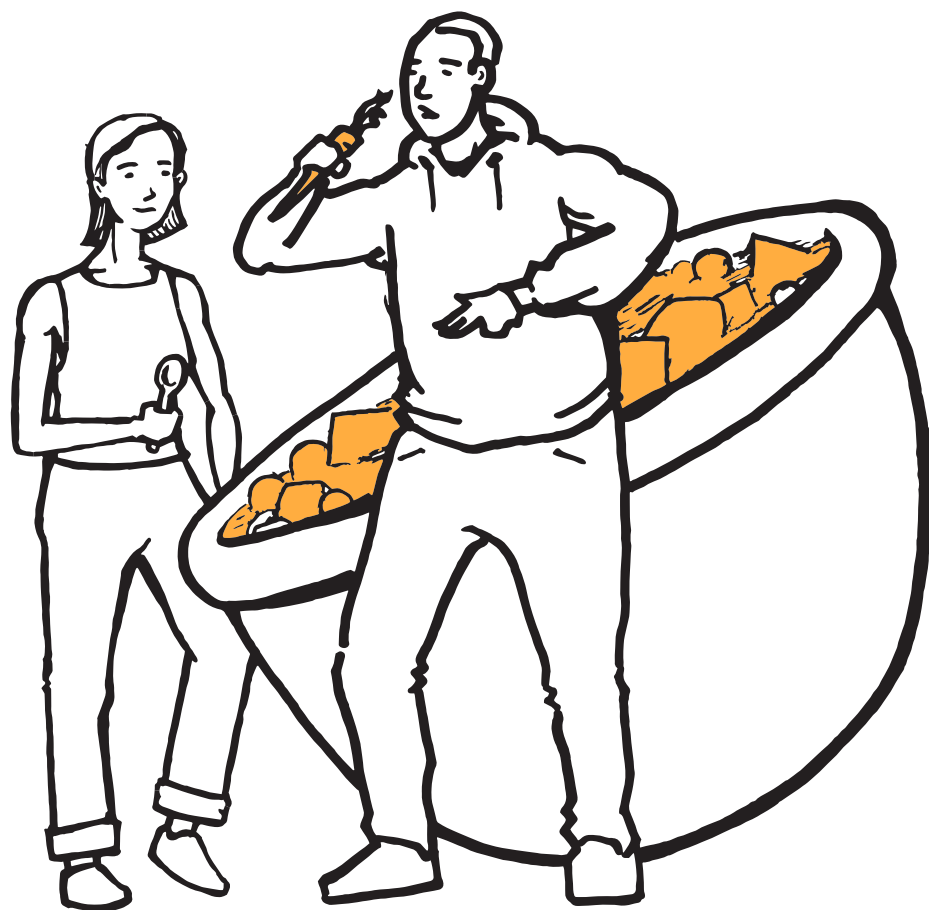
As Bo’s star continues to rise in the Vancouver drag community, they’ve been bringing this mission and message to ever more prominent stages. After winning Commercial Drag’s first ever “All Stars” event this January, they went on to compete in the high-profile Vancouver’s Next Drag Superstar competition, where they made it all the way to the finale. (Those yet to experience Bo’s drag can find these performances online, including the finale in which they lip sync to Lady Gaga’s “Til it Happens to You” as an abused and

You can find and follow Soleil O’wadi (Bo Dyp) on Instagram. Their work also appears in the catalogue of the recent Hatch Gallery exhibition Masquerade: Exploring Fashioned Resistance. To see them live, watch out for their FernGully-themed Commercial Drag booking this month, where they’ll perform both as Crysta and as Mother Earth.

THE STEW JAMS

Celebrating the Energy of Hip Hop

words by Lexi Mellish Mingo // illustration by Amrit Krishna // photos by Coltrane Yan



As I turn on Binz by Solange and close the blinds so that my landlords don't catch me busting loose, I know I'm about to release some real shit. What's happening in our bodies as we throw limbs, twist hips, hop, and tap our feet? Self-expression. And it's feeding an endless circuit of vibrancy, transcending the body into surrounding space. What's better than this?



Obviously, doing it with others! The benefits become infinite, and The Stew Jams has created a space for all flavours. As long as you bring yours, there'll be enough for everybody.

In my own search for something more fulfilling than dancing alone, I got the pleasure to meet with three very important members of The Stew Jams, Larisa Sanders, co-host and co-founder of the event, Chris Couto, band leader and organizer, and Rupert Common, co-host and organizer. The Stew Jams is a community Hip-Hop event run by a conscious collective, charged by the diversity of people, sounds and expressions.

Larisa, Chris, and Rupert each took part in creating The Stew for different reasons, but they all share a communal intention: to enable a safe space for expression by acknowledging the unique offerings of others. For Chris, percussionist and band leader, the energy of collaboration is what keeps him animated. "When I play a dope beat and hear Rup feel inspired, and Larisa is singing one of her favorite covers, that's my favorite part," he beams, "it's always nice to be in a space that's bigger than you."

Each night starts with an intention and a beat, but what carries the night forward is all in the timing. Channeling a collective intuition, the group checks in with the energetic temperature before they open the space for the opening cypher to start. "It's really hard to freestyle if the energy is not in the room," admits Larisa. After

the opening cypher, the night is directed into a showcase, where the core collective members improvise with the live band.

The event's conception was directly inspired by Kalmunity, a Jazz-based performing arts and music event, that both Larisa and Rupert experienced separately in Montreal. The legacy of Kalmunity was the catalyst for The Stew Jams, but Vancouver's Stew Jams differs in its event structure and creative conceptualization. Branching off from Kalmunity Jazz focus, Larisa explains that these jams seek to offer a more nuanced perspective of Hip Hop, which includes an open-style jam in which anyone can get on stage. "Hip-Hop started as a movement and a culture. It was a way for people who felt unheard to be heard. The Stew Jams is tapping into that." In order to do this, Rupert adds that they "bring together different elements of Hip-hop such as the MC, the DJ, dancers, and occasionally a graffiti or art installation."

In Vancouver, a Hip-Hop scene existed long before the brewing of The Stew Jam, "Years ago I was walking down Main street and I bumped into Sara Kendal, a youth facilitator and a Hip-Hop artist, and a part of the group Metaphor, this kind of old school, multi-element group with Rup Sidhu (aka Rup Loops) and DJ Su Comandante, Kia Kadiri and Ndidi Cascade," acknowledges Rupert. "I feel like I am a part of a generation who inherited the torch they were carrying, and in turn, we are carrying it onto the next people."

Rupert's first-hand experiences in Vancouver's male dominated Rap scene encouraged him to become an innovator. "When I first got into facilitating Hip-Hop events I noticed the lack of women and female rap cyphers. It would be all guys and the topics would be super aggressive and macho, misogynistic and homophobic," admits the MC, "I'd go to hip-hop events and everyone was all hardcore and nobody was freestyling."

“Equal representation goes with the fabric of who we are and what we do.”

Where's the Hip-Hop? Where's the organic and sporadic?" In response, he collaborated with several other people to create the Freestyle Rap alliance, which has eventually given way for his involvement in The Stew Jams. The Stew Jams create a safe space for self-expression through emphasizing the founding elements of Hip-Hop with a uniquely Vancouver Flavour.

The Stew Jams practice inclusion and acceptance by acknowledging the boundaries and barriers that individuals in their community encounter. The group practices this by giving land acknowledgments, holding people accountable for what they say on the mic, and educating when needed. At its foundation, the organizing team and collective are comprised of people of contrasting backgrounds and actively consider what that models in the community. "Equal representation goes with the fabric of who we are and what we do. When I see people on the stage with a mic, it shows me that we made that person feel comfortable and safe enough to do that," radiates Larisa.

The event's venue acts as the base of the Stew, determining how welcome an individual or community feel within it. In response to the deeply embedded and

imposing patriarchy lingering in certain venues, The Stew Jams has recently moved from their former location to Red Gate Arts Society. "Everybody didn't feel comfortable and safe in [the former location] space anymore. Even if it was just a couple of people, the trickle-down effect was just too much for us as a community event. It wasn't worth it, so we just decided to move places," tells Larisa. The new venue aligns with the collective's growing values of inclusion and accessibility.

This March marked The Stew Jam's one year anniversary. "I remember a week before the first event I was so nervous, and I asked Chris if he thought people would be able to do this for an hour," said Larisa. Chris responded to Larisa without doubt, "Yes of course. They're going to jam, and it's going to be ok." In that same faith, Chris remembers, "I just had a sense that everything was going to go exactly how it's supposed to. Creeasian performed and each transition happened so seamlessly." With relief in her voice, Larisa concluded that "[We] just threw everything together and it worked!" Honouring the success of their first event, the one year anniversary of The Stew Jams

again featured Creeasian - a b-boy, DJ, beatmaker and Grass-dancer with A Tribe Called Red / Original Rudes Crew.

In the same way that the Stew Jams completed a year of hearty offerings by reminiscing the first ingredients that came to play, each night ends just the way it started: with an open jam and cypher. Although making music, dancing, and freestyling alone is always going to reap rewards, you can't physically do it all alone. "The most amazing thing about The Stew is the people," says Larisa, "the people who come are so beautiful and expressive and open. The whole room just buzzes with love from our community." The Stew Jams offers those who seek a safe space to give and receive. By showing up, your energy partakes in filling space and complimenting others and becomes an essential part of the stew. So, what's the best part? The communal stew is always overflowing, so everyone goes home with some leftovers!



“The Stew Jams”



words by Zainab Fatima // photo by andi icaza-largaespada // illustrations courtesy of Max Ammo

Max Ammo, a local animator from Mexico City, is currently going through the complex process of immigrating, a process which has been a major influence in their creative practice. With a notable emphasis on immigration, we also spoke an array of topics from art-making, to magic and creating work despite or sometimes in spite of the adversity we face. Our conversation was heavy, but Max's endearing personality and openness to share their experiences made the conversation approachable and engaging.

Interested in experimenting with multiple forms: drawing, music, film, storytelling, each medium expresses itself uniquely. For example, with their music, Max reflects feelings about the cultural climate they are in, whereas their drawings are a form of therapy. What does remain a constant across Max's work, is working to portray the obvious and not-so-obvious political climates we are living in. Max explains that the struggles of the countries we live in are inescapable, so naturally, art and art-making is directly influenced by that.

Using music to encounter themes such as feminism and migration, Max explains that their music is a space to reflect the topics that are more serious for them. But beyond the seriousness of their music, Max find a lightness in other media. Most notably, this lightness exists in their visual art, sharing that drawing is what they use to distract themselves from the stress of the world.

When asked about the colour schemes in their art, Max stated that they don't choose a palette before drawing a picture, "I just do it [in] the moment." Sharing that the colour schemes in their animation don't necessarily have a deep meaning behind them, but they do try to convey what they are feeling in their drawings.

And those feelings have resonated with their shared communities in Mexico. In February, they posted their artwork on the Instagram page, Concha Electrica, a feminist collective from Mexico City. Created by Max's friends, the collective has grown in its diversity and has been a positive platform for Max to share their art more broadly and reconnect with Mexico City's art community.

"I'm here for a reason. My work counts. My life counts. And it counts more than the paper that I have to fill."

After coming to Canada, the workload of immigrating has limited the amount of time and energy Max has been able to put into their work. In some ways, more time-consuming media has stopped altogether, like pixelated animation, because they are only able to create pieces that can be completed quickly.

Unsurprisingly, immigration is a stressful and tedious process. Max explains that feeling undervalued and unwanted is often crushing, and makes it difficult for them to create art in general. But even then, they find the strength to not give up by sending personal reminders to themselves, "I'm here for a reason. My work counts. My life counts. And it counts more than the paper that I have to fill."

When the immigration process is over and Max decides to stay in Canada, they want to experiment with film. "I really

want to do short films. I've been wanting to create that, but you have to have time," they laugh. "I would really like to find some funding or find a part-time job that would allow me to have time for experimentation and for production." In these films, Max imagines exploring the conflicts between upper and middle class, with other themes to include queer representation and magic.

I was curious to know why it was something Max wanted to work with. "I just really like the possibility of what you can do visually and how it can surprise someone. In animation there's the surprise, that 'the cloud turned into something really weird.' I really like the element of surprise and I think that magic does that for me."

But while the immigration process is still in progress, Max had some advice for anybody who is also going through it: "Keep all your papers in order! Keep every little single receipt, email, everything dated when you send it. I was actually thinking about making a Youtube tutorial of tips and advices. I will do it in animation," they laughed. Hopefully within the near future, we'll get to see the magic of Max's animation turning the complex and often stormy clouds of immigration into something surprising and weird.



Max's Calendar piece (right) is positioned vertically so you can pull it out and display it on your wall along side our events calendar.



NORTH VANCOUVER 1 2

DOWNTOWN 3 4 5 6 7 8

PT. GREY 9

KITSILANO 10

RICHMOND 31 32 33

DELTA 34 35 36 37 38

VICTORIA 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Map by Kalena Mackiewicz

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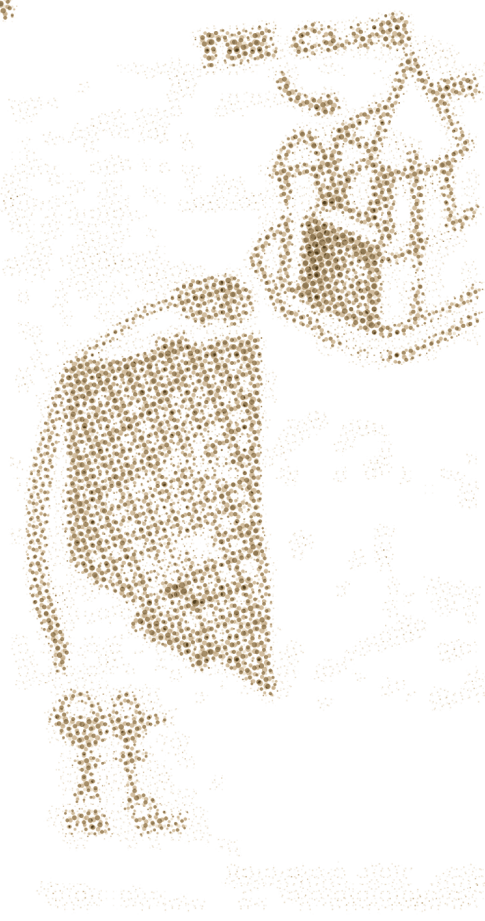
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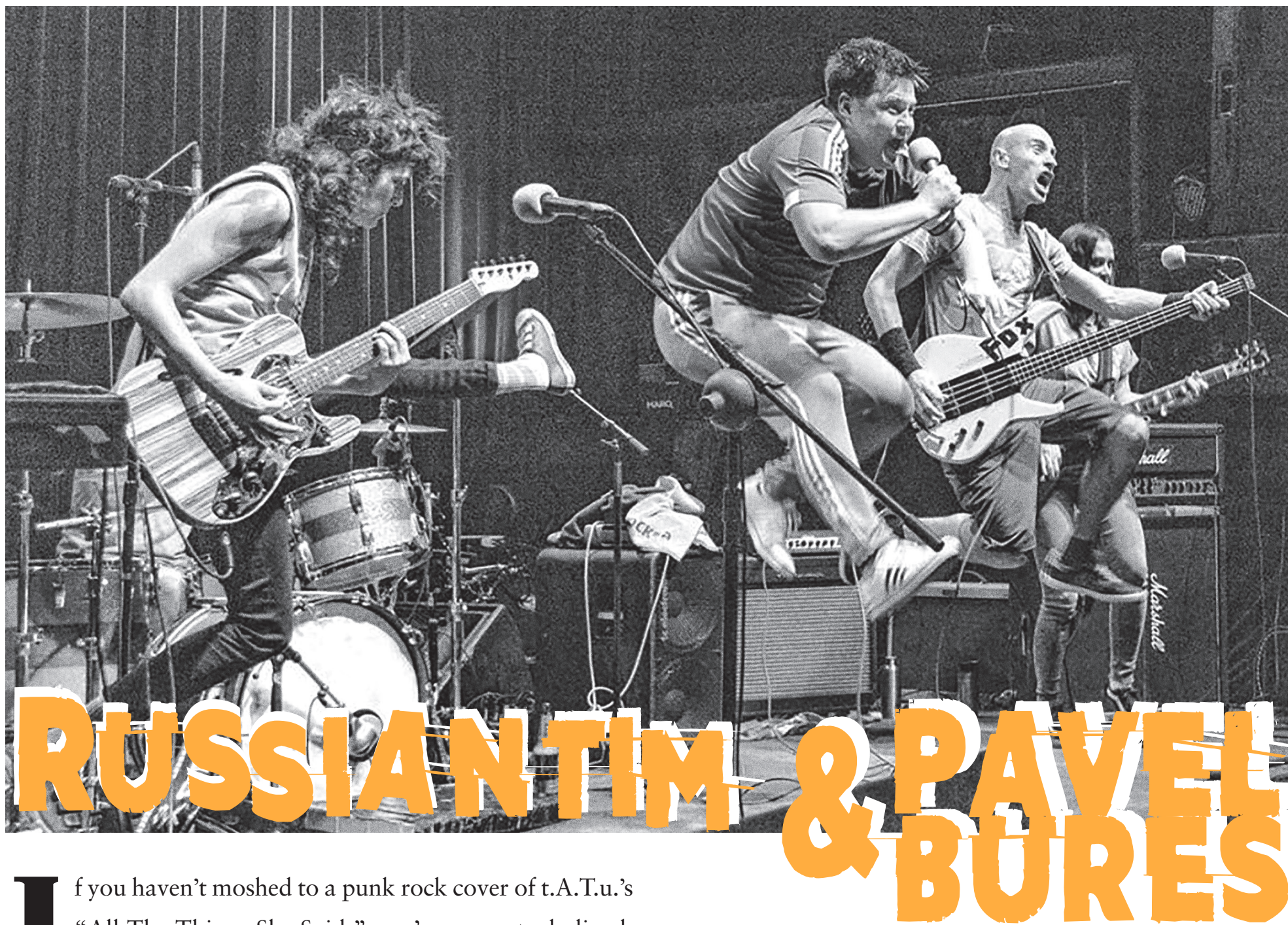
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April 2019

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• Creative Action: Rising Youth Media Arts Workshop @ Spartacus Books	• IDEA Grad Show Opening Gala @ Harbour Centre	• Shared Madness w/ Jennifer Koh @ Fox Cabaret	• Verboden 2019 Pre-Party w/ Dead Leaf Echo, Left Spine Down, The Wheel, Momy Fortuna, Diva Piageluna, Sektion Tyrants @ Astoria	• Verboden 2019 @ ASTORIA / RICKSHAW	• Verboden 2019 @ ASTORIA / RICKSHAW	• Verboden 2019 @ ASTORIA / RICKSHAW
• Vanden Dool, Ace Martens, Rampant Lion @ Pat's Pub	• Hop Along, Summer Cannibals @ Biltmore Cabaret	• Marin Patenaude & Cole Schmidt's Euro Tour Fundraiser w/ Cast @ The Heatley	• DILLY DALLY, Chastity @ WISE Hall	• Luv-A-Pair - Best of Klassix Nights & 80s	• Janice Guy talk and book launch @ Emily Carr University	• CJSP's 16th Anniversary Party w/ Devours, YEP, Jock Tears, Girlsnails @ Red Gate
			• Garbage Sisters Improv featuring the Compost Kid Players @ Little Mountain Gallery	• Quiet City #62: Paul Metzger, Pleshtone Aura, John Saint-Pelwyn @ Toast Collective	• Secret Service 01 @ Celebrities	• The Dead Zones, The Pierce Kingans, Teak Physique @ The Greedy Pig
			• DILLY DALLY, Chastity @ WISE Hall	• Luv-A-Pair - Best of Klassix Nights & 80s	• My Favourite Feud: Old School Wrestling Watch and Discussion @ Little Mountain Gallery	• DELETE YOURSELF: Antwood, Goo, Matt Teesson, Rhi, ED @ RED 68
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RUSSIAN TIM & PAVEL BURES

If you haven't moshed to a punk rock cover of t.A.T.u.'s "All The Things She Said," you've never truly lived. Russian Tim and Pavel Bures are here to help with that.

words by Cae Rosch
// Photo courtesy of Tim Bogdachev

The band, fronted by Tim Bogdachev long-time host of CiTR's own punk rock power hour *Rocket from Russia*, plan on releasing their first EP this April. Finally, you'll be able to practice your Russian at home and sing along at their many, many shows.

Russian Tim and Pavel Bures exemplify the strongest values of Vancouver's local punk scene, and they've been a cornerstone of the community since they started playing together two years ago. Tim, Kristy, Julia, Ilya, and Sergei embody the diversity and raucous enthusiasm of Vancouver punk. Of multiple national origins and musical backgrounds, they come together nearly every week these days to play joyous, wild shows to put the fun back in punk. It doesn't matter that the word "punk" doesn't have "fun" in it, because they're going to do it anyway. They describe their performances as "superFUN and megaENERGETIC," capslock and all, and they're in no way exaggerating. No one has as much fun as hyped up Canadian punks shouting in broken Russian as they bounce along to Russian Tim and Pavel Bures' racing, dynamic tunes.

On April 20, to celebrate the digital release of the long-awaited EP, they'll be playing a release show at the WISE Hall, and they clearly couldn't be more stoked about it. Though the band says the new EP, titled *Greatest SuperHITS (So Far)*, won't "change anyone's life or cure stomach flu," and you probably won't understand a single word of their mostly-Russian lyrics, they are quick to reassure you that "the energy of these songs will be super great."

Super's a big word with Russian Tim and Pavel Bures, which makes a lot of sense for what is effectively a supergroup. Julia and Sergei both play in Stranded Hikers, an up and coming three-piece punk act, and Ilya plays in multiple groups including Generals of Monrovia, Zafirios, and Blue Wagon. If you've heard a trumpet on a track from virtually any Vancouver-area band, it was probably Kristy, and the talented multi-instrumentalist also sings and plays guitar for Rong (another supergroup, where she's joined by three of the other raddest women of the Vancouver scene, including Emilor Jayne of Pet Blessings). Tim himself has been involved in so many chunks of Vancouver's punk community that it's

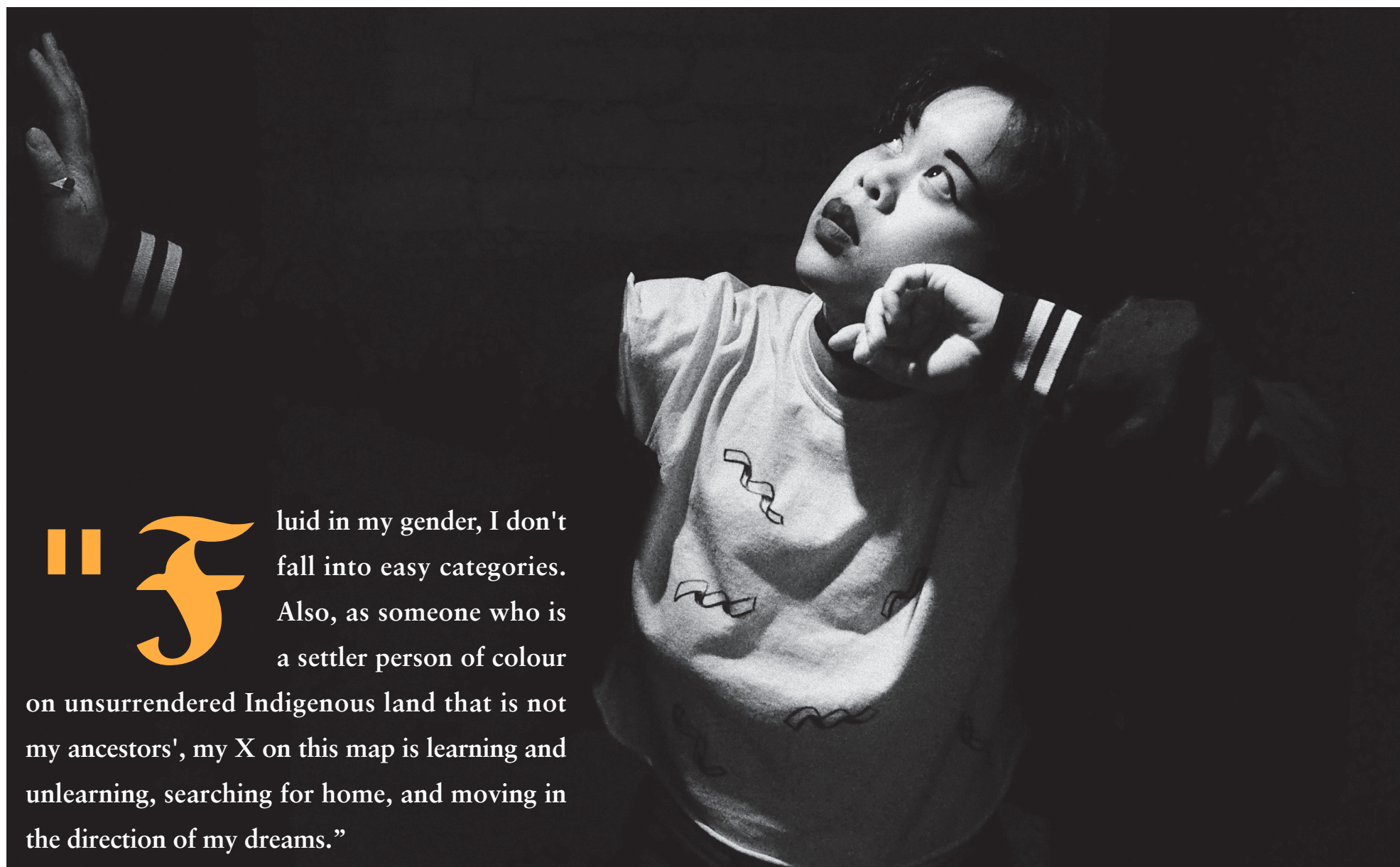
impossible to see him confined to any one role. From show promotion, to hosting radio, to punk rock trivia, to playing in this band himself — Tim is nearly omnipresent.

Together, they bring their diverse experience and forcefully high energy to a unique brand of music: one that started with punk rock covers of pop songs from Russia and grew into its present whirlwind from there. Now, they feel it's time to set those songs down in a real recording, so they'll be available outside the context of their enthusiastic yet inherently ephemeral shows. They've recorded six songs with Stuart McKillop of Rain City Records, and the EP is nearly ready for digital release across streaming services. And it's only digital release. The band explains, "Rather than spending \$3,000 on vinyl, we would rather release more superHITS." They're not going to waste time on money on pressing records and CDs when they could be creating even super-er FUN, even mega-er ENERGY, and even more HITS. It's not the objects that matter to Russian Tim and Pavel Bures. It's the experience.

Community is the foremost element of that experience. Tim describes a philosophy of punk rock community where bands support each other, promote each other's shows, and break down the walls of musical cliques. To that end, the band will be joined at the release show by five other acts (and friends) — the Corps, YOU BIG IDIOT, the Greatest Sons, Anthems, and Modern Terror. These are some of the band's oldest friends, groups they've grown with and collaborated with for years, and that proves this is not only a release show. When the doors open at 6:30, it's time for a full-on party. For \$10 (\$15 at the door,) Russian Tim and Pavel Bures promise an evening of friendship and celebration, musically forced upon you with their tried and true brand of reckless enthusiasm.

They promise they won't flake - they're Russians, after all. They just want to see you at the show. It's time, Tim says, for "great success!!"

Unsurprisingly, the multiple exclamation points are his.



"I fluid in my gender, I don't fall into easy categories. Also, as someone who is a settler person of colour on unsundered Indigenous land that is not my ancestors', my X on this map is learning and unlearning, searching for home, and moving in the direction of my dreams."

Kimmortal is on stage at the launch of *X Marks the Swirl*, their second full-length album, speaking before their first song.

"Now that I've released this album, people are already like, *what's next, Kim?*" We are speaking less than a week since her launch, and Kimmortal is reflecting on the night, something they have barely been able to do. A ring has fallen off my hand from the patio onto the Main Street sidewalk. We have decided that if someone picks it up, it's theirs. Our conversation is about to be joined by a passerby, a homie of Kimmortal's. By the time we stop recording our interview, we will have opened up three times to folks we encountered — mostly BIPOC femme rappers, artists, comedians whose welcome presences and support of each other becomes an undercurrent of our time together.

Five nights ago Kimmortal had said: "This is a big thing for me — as much as the swirl is awesome, I've definitely wanted the swirl-spiral to die, cuz I just wanted to kick this project out, but where it's at currently is a beautiful space, a beautiful place, and I give it up honestly to the features on this album including JB [the First Lady], Missy D, Khingz, Jillthy, OS12, who couldn't be here, and also the producers behind this album, namely David Telarico. I usually don't work with white people, but David, he is like really dope, and I say that out of love, because decolonial love is not nice, it's straight up, it's straight up and it's honest, and it doesn't deny the fact that white supremacy

and racism exist in this world. It's about acknowledging our intersections."

Today: "What is it like to take up space as a Filipino here? Am I taking up too much space, but then I'm told to take up space, and I feel mahiya..." I repeat the word, as a question, and they continue: "I feel shameful for taking up space. Is it ok? Is this alright? I don't know. And there's a real correctness to having a question, but then what is it to be like, *this is who the fuck I am*, what does it mean, can that exist? And what does it mean to talk about these things in a way that can unite the people?"

Five nights ago, Kimmortal shouting from the stage, "Anybody in love? Anybody in queer love?" The crowd in the Fox Cabaret responding, loud. Already enthralled.

Today: "And I realized, *wait, love is kind of queer*, you know what I mean? — *spirits are kind of queer*."

At the launch: "Rage and anger informs a lot of the art you just saw on this stage. In that acknowledgment, there's also joy, there's also an abundant amount of support and love — resilience in our existence, healing methods that we're tuning into, and so there's a movement, there's changes happening. I know you get me on that rage, I know you get me on that anger, I know you can hold me, I know we can hold each other, we can do better. And, sometimes we'll fail at doing that."

In reflection: "On the real, I'm a queer filipinx, who grew up in a middle class

neighbourhood [in Surrey], friends and homies with BIPOCs. I have my privileges, I have my non-privileges. I'm hearing myself more clearly from that front. And it's not glorified, but it is not a voice that's heard. More and more I'm realizing I have to speak from where I'm coming from, and it's not heard as much. So when people remind me of that, that humbles me."

Reminders are another echo: "I'm being intentional, but I'm also open to be judged, and that's been hard, but also, I love this. And I love where things are headed. And I'm up to talk about it, and where I can do better, I'm up for that, because I'm also part of this... I'm also trying to have a fine balance between acknowledging that it is my career and it is where I'm getting sustenance financially as well as spiritually, mentally, all of that, but it requires people like Lal, Rae Spoon, Khalil [Khingz], Purple Hearts [Social Club], Missy, JB. It requires that community to stay remembering why I'm doing this, but at the same time, I'm like 'I don't have to live like a broke artist,' so I'm trying to navigate that."

"Lal is like a pinch, and a nudge forward, and also a reality check for me. I definitely clicked on their Facebook a couple of times [recently] to just remember why I do what I do — also ground myself as to what is, what can I do in the future, and how to hold myself as an artist with an awareness... four years ago, when I opened for Lal at the Cobalt... it was Vivek [Shraya], Lal, Missy D and myself, and I remember Lal laying it on the Vancouver audience that hip hop's origins along with funk, pop, and

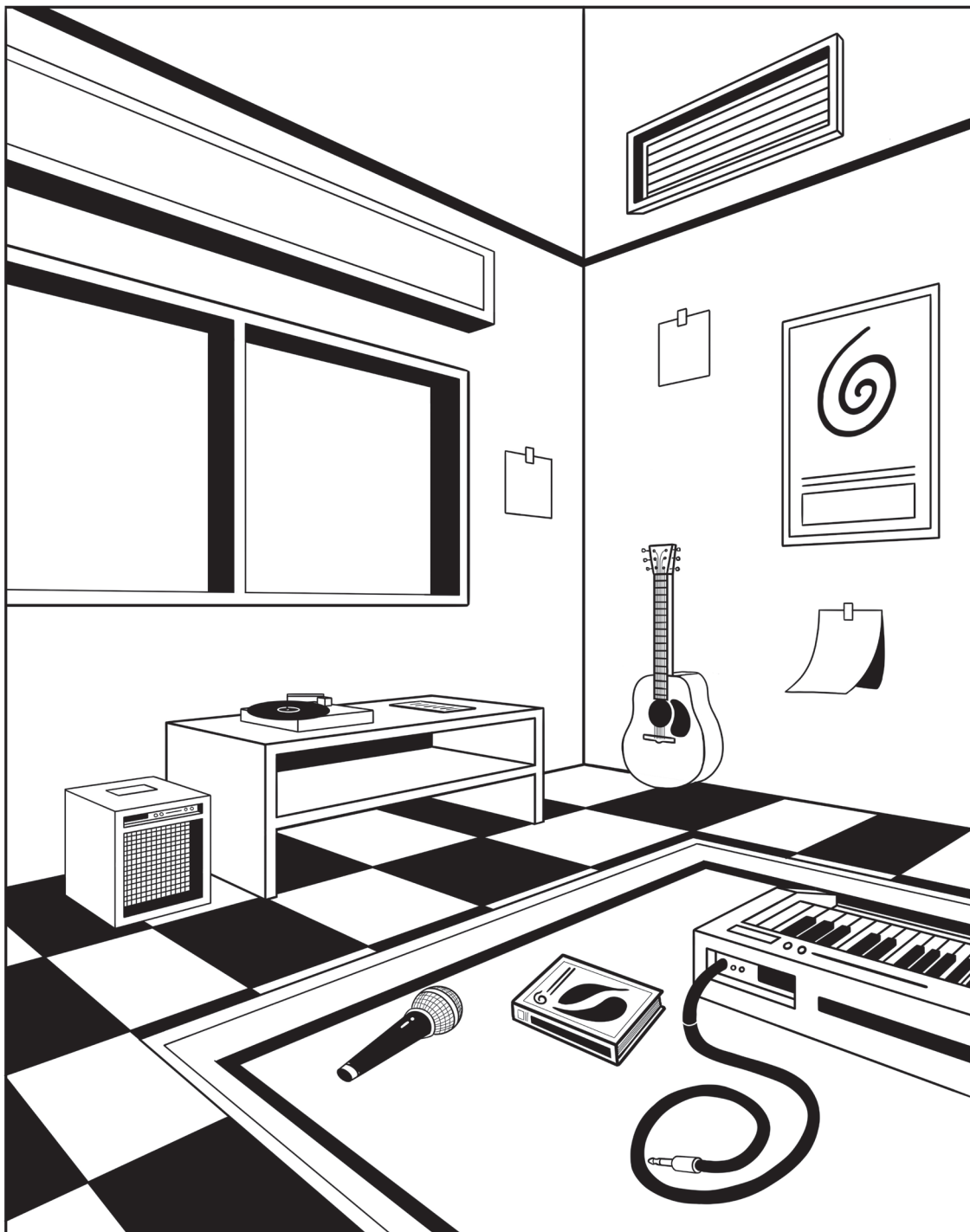
electronic music came from Black roots, and I remember that hitting the audience. So it's been a journey for me as a hip hop head to realize that, but also realizing that that's where my grit comes from, like Bambu, Blue Scholars, and the first spoken word poet I've ever seen drop a poem about police brutality and what it meant to be Filipino on this land, and roots, and ancestry, hitting that on a spoken word mic at Charles Tupper [Secondary], and that was when I was like, *ooh, what is this?*"

"There's an urgency that hit me to perform for the first time at Rhizome, late Rhizome, and Khalil and Jill being in the same room, I was 18, and then them cheering me on along the way, and watching each other's stories come through in the medium of hip hop. Hip hop is *no bullshit*. It's like your senses are more attuned, and you can smell if there is bullshit. Like is it even fair to say my mom breathes hip hop? My mom can smell bullshit from afar, like when she's flipping through TV, she's like 'shataaap... shataaap...shataaap...shataaap.'"

"It's funny, the more I come into myself, the more I'm like, *I get you, mom*, the more I'm like, *I get myself a little more*. I get myself in hip hop a little more, not just hip hop, other mediums, I kinda know myself a little better, so it's funny how things are coinciding. Getting to know my roots, getting to know my place in hip hop, getting to know my place here. Not getting too comfortable."

KIMMORTAL

WORDS BY HARI ALLURI // PHOTOS BY ALISTAIR HENNING // ILLUSTRATION BY MATTHEW LIM



Holding tension becomes crucial for Kimmortal. “I create songs so I can emote, and I want to get better and feel like I’m a part of something, [at the same time] the language I’m speaking on the microphone: I’m trying to come from a language of decolonial love, which is not often spoken in our communities... so it’s okay if we’re not speaking the same language.”

Perhaps listening is a language, too, and the cipher is an example of that: alive in the album’s launch, in the back and forth between the emcees and the artists; the vulnerability and strength of both openers Dakk’one and Khingz, who double as sound and guest features; between “the sharp jabs” in tin lorica’s comedy and the reflective “emo sadness” in the poems that intersperse their stand-up set; between Kimmortal and the background singers and the band and the folks in the audience. Kimmortal announces, “I’m very inspired just by the people around me, because you inform my work.

“I read Julay [Nieto’s] Ilocano translation of the land acknowledgement at the end [of the set]: that’s what I closed with, because we shouldn’t just open with it, it should be embedded, flowing through it all.”

The swirl flows into their thinking on the album through their work in community.

“OS-12, when we go into high school classes, he says, *we talk about Totemization, and Totemization means you scope it, you draw it, you rap it, you dance it...* this is the new gen, where people are just starting to talk about truth and reconciliation, so *how we talk about that from a decolonized perspective* means trying to employ different modes of art and thinking, and even the way thinking needs to be questioned, and so that’s what inspired shapes.

“When people ask, *what do you mean X marks the Swirl?*, there’s a three part answer:” *One: swirl marks a movement:* “I’m inspired by the mass movement of people, which Khari [Wendell McClelland] really referenced in his release when he’s talking about Black Lives Matter and Idle No More.” This resonates with Kimmortal’s intentionality of having the album — and the launch — open up not with their own words, but with those of Indigenous artist JB the First Lady and Black artist Missy D. “With Missy and JB, when we work on each other’s tracks, we push a different type of creative expression, different facets of our own creativity that we wouldn’t necessarily be able to find by ourselves.”

Two: I’m non-binary, so fluidity of self: “I’ve always understood myself as a

young’un looking up to folks who have been doing this for so long, and to know that I’m in this, creating culture with other folks, that’s kind of weird, I think I’m still adjusting to that... you put something in the world, and it’s watched, but that’s not where it started. Being aware of where people are at to witness, but also knowing that you’re embedded in it, it’s this weird thing I’m trying to stay grounded in, because I’ve always been an observer, ever since I was a kid in a stroller, now that I’m creating, I’m still watching. And our society is so binary in the ways in which we perceive. And it comes through in hip hop shows, from the very thing of *Lemme hear the ladies say... lemme hear the dudes say!* — how we interact in the space.” Their fluidity extends to the tension between voice and ear, community and self: “This is for the fam, blood and not... this song is about ancestral longing, and these lights are hella bright, I kinda wanna be in my head.” Kimmortal reflects, “I want to be in conversation with people for my whole life. And within the conversation, too, you can take a break, go into your own.”

Three is the question: “Sometimes all I can do is just be quiet. I’m realizing more through this queer journey how much I need to sharpen my listening skills, which is directing me to *what is next for Kim?*

is actually listening.” And listening for community: “There are hella queer filipinx folks out [here] doing their thing, and it’s a voice that’s quiet, but it’s loud, and so I’m happy, because I’m a part of it.” Julay Nieto, who Kimmortal credits as helping illuminate their connection to cosmology and knowledge of their ancestry, states: “When I was in my darkness, they were just present when they could have been elsewhere, they took me to the hospital, we wrote music together and it saved me.”

I think back to the folks who had passed through our conversation and how all their exchanges with Kimmortal involved attention to each other’s work, to disruption, to urgency, to care. The end of one such exchange resonates for me: *So much respect for what you do — You too — every time I see you I say, yes, you’re out here, rising!*

For *X Marks the Swirl*, Kimmortal echoes, “I hope there’s a real, genuine, authentic cipher coming through, that’s my prayer. Turning a monologue as an individual, as an independent solo artist, into a conversation. That’s what I can stand behind.”



MARCH 2019

MUSIC

NATHAN SHUBERT (ALBUM RELEASE) / JODY GLENHAM

MARCH 1 / CHINA CLOUD

If Nathan Shubert's album release show could be described in one word, it would be *hygge* — the Danish & Norwegian word that refers to a cozy and convivial atmosphere that promotes wellbeing. Entering the venue, I was greeted by a friendly face at the door, warm lamp light, vocal jazz music featuring the stylings of Chet Baker to Ella Fitzgerald, soft couches and wooden chairs arranged in a semi-circle around a piano — all recalling a living room one would like to settle down in after a long day.

The night opened with the well-crafted songs of Jody Glenham, a close friend and long-time bandmate with Shubert. Her songs explored the value of dreaming, peace in death, lemon rinds, listening to The Sound, in addition to a Fugazi cover. They were all performed on the felted upright piano that contrasted Glenham's strong and passionate voice.

Then came Nathan Shubert. It was clear that he is a master of his craft, utilizing his main tool: an upright piano prepared with a large sheet of soft felt. This treatment of the instrument resulted in a softening of the hammers, drawing attention to the mechanical nature of the instrument and creating a physicality to Shubert's work.

His intentional cozy setting of the space was executed mindfully. Around the room during the set, couples embraced on couches and audience members closed their eyes to listen. The sound of the bar service, the cracking open of cans and pouring of liquids into glasses, was a fitting sonic accompaniment alongside the music. The performance space was a safe world in which to let go — a complex feeling given the neighbourhood of the venue, located in Chinatown; the harsh reality of gentrification just outside seemed to become a distant world. Regardless, Shubert's music, gently invited audience members to listen and practice silence on a Friday night otherwise packed with many loud shows, bars, and parties.

Shubert's set, seamlessly wove in and out of his new record, *When You Take Off Your Shoes* and his first record, 2017's *Folds*. His performance was nothing short of masterful. Following the seemingly simple harmonic and melodic relationships that over time expand, shift, and re-align, Shubert's carefully crafted work rewards you by bringing you back to where you began. After Glenham's set of poignantly chosen words, listening to the instrumental music allowed the mind to reflect, meditate, and embody the delightfulness that is musical sound, leaving one with an experience of a perpetual becoming undone.

Nathan Shubert's music is deserving of a careful listen. When you listen to this music at home, you should take a cue from this show and execute Shubert's listening methods: dim the lights, find a comfortable place to sit and a nice audio source, and allowing yourself to take off your shoes. —Faur Tuenty

FUNDRIVE 2019 FINALE: MILK / BB / WHY CHOIR

MARCH 8 / RED GATE

Marking the end of CiTR's 2019 Ruby Jubilee Fundrive, the station held a Finale at the Red Gate Arts Society, located on the traditional, ancestral and unceded land of the Coast Salish People.

As it happens, the day of the Finale fell on March 8, International Women's Day — a day for all cis and trans women to be celebrated. To celebrate, CiTR brought out the

Dame Vinyl DJs to spin some incredible FemCon so that the night of fundraising and the very funky lighting — for anyone who's been to Red Gate knows that the disco balls play a huge role in any concerts there — was accentuated by some great music.

Bringing the room and the intermissions to life, Dame Vinyl blasted some old, but gold tunes across the dancefloor. Selecting from a large collection of records, the DJs put the disco balls to their primary purpose of making you feel as though you were in a '70s roller rink. It was a perfect way to get people into the vibe that was to be expected for the rest of the night, and to keep energy high between acts.

Why Choir took to the stage first. The duo combined drumming with some incredible electronic beats and sounds. The instrumental sounds felt like an eerie, insect-like 3D experience... in a good way. The disco ball's reflective lights began to look like fireflies dancing on the ceiling, as the drumming magnified the earthy sounds that Why Choir radiated. Unfortunately, the vocals seemed to sharply interrupt the instrumental journey, with short, loud and cutting lyrics that didn't add very much to the experience.

Milk definitely earned its name, with the sound of the lead singer's voice seeping through the speakers paired with some beautiful guitar harmonies. Their opening songs felt serene, as the red reflections of the disco balls swayed hypnotically on the ceiling. As the set went on, Milk evoked other indie acts like Superfood and Mac Demarco, but with an air of reminiscence, perfectly mixing country, rock and jazz. Milk's set crescendoes, finishing with some heavier, rock songs to contrast their mellow, soft start.

Last up were BB, who brought *so much energy* to their performance. Finishing off the night with a bang, this pop rock trio had amazing stage presence that rippled through the room. Even the singing — done by both the guitarist and the bassist — while not being 100% on pitch, felt completely right for the style of this music, which was loud, fast and made you want to jump around. It also made it look like the disco balls were going into overdrive, spinning faster.

The music and the ever-present disco balls worked together to make the evening a success. In terms of music and fundraising, the 2019 Fundrive Finale proved to be a great celebration for everyone. —Valie Madejska

MIXED GEMS: DREAM CARS / YOON / POISON MIND / GROUP ART SHOW

MARCH 9 / RED GATE

When I first looked at the Facebook event for *Mixed Gems*, and discovered that it went all the way from 8:30 PM to 1:00 AM, in addition to being a 45-minute bus ride away, I was definitely a bit apprehensive. However, after having gone, I'd say it was certainly well worth the trip out.

Mixed Gems is a monthly event series, curated by photographer / artist / Jock Tears' frontperson Lauren Ray, featuring an assembly of local bands, artists, DJs, comedians, film showings, and more. This month's edition contained a group art show, DJ set, stick and poke tattoo table, and three-band concert, all held in the Red Gate Arts Society.

While it looked fairly unassuming from the front, Red Gate immediately felt larger as soon as I stepped inside and took a look around.

The first room on the right, featuring stark white walls and exposed tube lights, was being used as a gallery to display the various visual artists' works that night. Across the walls were an array of photographs, paintings, and illustrations. One work that immediately stood out to me was Shahin Sharafaldin's beautifully done portrait of a young person of colour. I especially admired how well the artist utilized color: the tones on the subject's flowing outfit perfectly mimicking some of the colors in the surrounding scenery.

I was also fond of the collection of double-exposure 35mm film photos taken by James Gibbs (who I later found out is also the lead vocalist of the band Yoon, who performed later in the night), depicting a variety of island scenes as well as photographer Sara Baar's bright, vibrant and summery collection of photos.

The gallery also displayed art across various media by artists Tom Bancroft, Sam Morgan, Nadya Isabella, and Jack

Morris. Also in the room, amidst the art show, was a steady line around a table where a stick and poke artist was doing both flash and custom tattoos throughout the evening.

As interesting as the art on the walls was I often found my eyes being drawn away to the attendees of the event. The crowd, with plenty of DIY bangs, rolled-up beanies, dad shoes, and fur coats, was almost intimidatingly fashionable.

Around 10:15 PM, a crowd began to form near the stage in the main room of the venue as the first of three bands performing that night, Yoon, was setting up. As a disco ball cast purple and blue light across the room, Yoon proceeded to rock out with a series of grunge and garage rock tracks, complete with many sick electric guitar riffs. The four-piece Poison Mind took the stage for the next set, playing some classic rock tracks for the growing audience. I especially loved how into the performance the band's singers got — they really seemed like they were having a great time up there.

The final performance of the night came from the band Dream Cars, who delivered a collection of nostalgic, new-wave inspired ballads, featuring powerful vocals from the bands' frontperson, Phil. Throughout the night DJ's Serena S and Leah B spun a variety of records between the sets, keeping the vibes light and fun.

One aspect of *Mixed Gems* I especially liked was how free-flowing the event felt. People were continuously walking back and forth, checking out the various rooms of the venue. Despite the abundance and variety of art on display, everyone seemed casual, relaxed, and having a good time. I know I did. —Amrit Krishna

COMEDY

ANGRY & AFRAID: A COMEDY SHOW ABOUT HATES AND FEARS

MARCH 9 / LITTLE MOUNTAIN GALLERY

Little Mountain Gallery, the hole-in-the-wall comedy venue tucked away off Main Street, was dimly lit before *Angry & Afraid* began. The space, which is operated by a Not-For-Profit society consisting of volunteers as well as a collective of Vancouver comedians, had a grunge feel and a nip in the air. Voted Favourite Comedy Room in 2018 by the Vancouver Comedy Awards, Little Mountain Gallery was once used as an automotive garage. However, today, instead of a storage facility for vehicle parts and a workshop for busy mechanics, it's a noise depot for laughter, music and conversation brought on by standup comedians, the DJ booth nestled at the side of the room and an audience eager to laugh.

On March 9, seven young and local comedians took the stage to illustrate, through humour, their personal definitions of what it means to be angry and / or afraid. This was the final installment of the show, which was hosted and organized by Vancouver comedian, Kody Audette. Post-Trump inauguration, Audette garnered comedic inspiration from the world's political freak-out. "A lot of standup comedy material is already about stuff you don't trust or things that annoy you," he exclaimed over the booming sound of The Notorious B.I.G.'s "Hypnotize." Despite the theme of *Angry & Afraid*, Audette didn't want the comedians involved to have to do too much writing. Instead, he wanted them to be able to pull from existing material and morph it into the show.

Audette kicked off the event by asking the cheery and intimate crowd, "Who has a weird fear?" A voice from the audience yelled out, "Being alone!" One-by-one, local comedians Brett Skillen, Maddy Kelly, Joel Oxales, Jake Spencer, Gina Harms, tin lorica and Alannah Brittany performed, shedding light on topics relating to mental health, relationships, misogyny, racism, politics, addiction, religion, sexuality, and death. *Angry & Afraid* — the show of many emotions — was as gloomy and depressing as it was lighthearted and hilarious. Each comedian successfully wove serious subject matters with authenticity and humour. And, considering the consistent stream of laughter coming from the crowd, it was all undeniably relatable. The final line of Kelly's act hit the nail in the show's coffin, "Turns out the lesson today is that when you're angry, you're actually just afraid."

Audette announced the event's hiatus, as *Roast Battle Vancouver* — another Little Mountain Gallery comedy show that he hosts and organizes on the last Wednesday of every month — takes time-consuming work and priority. Even though *Angry & Afraid* is finished for now, this doesn't mean it won't be back, because as it was made abundantly clear, if humans can connect with each other over anything, the things that make us angry and afraid take the cake.

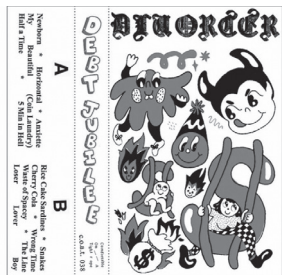
—Sarah Amormino

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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@citr.ca.

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

Under Review



DIVORCER

Debt Jubilee

(Comfortable on a Tightrope)
January 10, 2019

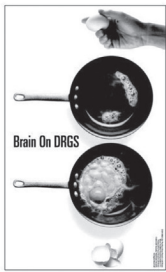
It's hard to pin down the sound of weirdo-pop project Divorcer's quick moving LP *Debt Jubilee*. Given the infectiously fun rhythm of the album, tied together with lyrics that are equal parts cynical and hilarious, it's not a shock the album climbed to second on the CiTR charts.

The painfully relatable thematic content ranges from mundane tasks to shitty dudes to millennial self-doubt. *Debt Jubilee* moves fast, highlighting the band's diverse use of vocals, guitar-forward melodies and heavy bass lines. With 13 songs spanning a total album length of just under half an hour, the album is like a quick and dirty rollercoaster.

The album kicks off with "Newborn," a single released in July 2017. The rooted bass line and loud vocals begin a high energy that continues throughout the album. The track's chorus, "Are you born yesterday / Or have you just been cradled / All your life," sets a not-so-subtle jibe at so-called "soft boys." The lyrical gold continues with "My Beautiful Coin Laundry," a fun take on a mundane experience. The song is super relatable, as everyone in a cheap apartment endures the laundromat.

"Rice Cake Sardines" marks a noticeable shift in the album with a synth heavy intro and the endearing line, "Touch myself to self doubt." This is followed by "Snakes," the album's most memorable song, with rallying voices chanting, "No more snakes at the punk rock show / Cause they're all on the internet / Jacking each other off." It's an effective picture of all the angry boys on reddit. "Cherry Cola," the next track, features synthy sounds, a steady bass line and a viola, showcasing the group's instrumental creativity. The album's final track, "Loser Lover Boy," ends steady with softer vocals and a guitar centred melody.

Divorcer formed in a booth at Duffin's Donuts, which sets the scene perfectly for an album laden with comical perspectives on typical city life. Overall, *Debt Jubilee* flows well, placing it on the more approachable end of the weirdo-pop spectrum. The lyrical content matches its musical flair, making it an album that is equally enjoyable with commanded attention or as background music. This album does not disappoint. — Jessie Stainton



LNDN DRGS

Brain on DRGS

(GDF Records)
November 16, 2018

Anybody telling you g-funk is dead clearly hasn't heard LNDN DRGS. The rap duo, consisting of Vancouver-based producer Sean House and Compton MC Jay Worthy, have made a name for themselves in recent years, consistently delivering classic, hard-hitting bars over silky-smooth, funky beats. This past November, the duo linked up with rapper/producer Left Brain, member of the former rap-collective Odd Future, to deliver their latest project, *Brain on DRGS*.

Aptly named, listening to this album feels a bit like taking a psychedelic trip — the eight tracks (nine with the intro) flow together seamlessly to form a unique listening experience that leaves you wanting more.

On my first listen, the gorgeous production was immediately apparent. Right from the intro, which ironically samples a 1970s anti-drug PSA, Left Brain and Sean House's beats give this album its distinctive, trippy atmosphere. There's a cool variety of beats on display, ranging from the mind-bending, experimental production on "Dodgers" to the classic, buttery, g-funk beat on "Make Money." I was especially fond of how each track flowed into the next, giving the whole album a cohesive, jazzy feel.

LNDN DRGS delivers bars on this thing too, with Jay Worthy riding the beats like a true player. Throughout the project his delivery is cool, calm, and collected; he really makes it seem effortless. Though he's known mostly as a producer, Left Brain also hops on every track to rap too, his gritty, boisterous delivery complementing Worthy's nicely.

Lyrically, the album is strictly gangsta rap. If you're looking for really thoughtful, conscious, lyrical depth, this is probably not going to be for you — topics here rarely deviate from the usual drug-slanging, getting paid, and chatting up women. The track "On Mamas" does offer a bit of a switch-up. Featuring a hot verse from veteran trap rapper Da\$h, the lyrics go into what it truly means to "put something on mamas" (to swear on your mother that what you say is true.) The project's standout track has to be its closer, "Violation." Worthy laments the reality of street life over this dazzling, multi-instrumental beat and we get another dope feature, this time coming from New Orleans rapper T.Y.

For fans of West-coast hip-hop, *Brain on DRGS* is definitely worth a listen. It blends psychedelic, experimental production with classic elements of g-funk to deliver a quality collection of gangsta rap. — Amrit Krishna



ONLY A VISITOR

Technicolour Education

(Self-released)
January, 01, 2019

On their latest independent release, local Vancouver quintet Only a Visitor makes it their vision to explore the depths of the human voice. Over a backdrop of soft synths, occasional piano, and brush-swept drums, the three singers weave delicate, avant-garde abstractions through lyrics on family, remembrance, and longing.

Sometimes, as in the opening moments of "Blue Gold Green and Red," they place a single voice front-and-center, while the other two form a background of vocal beats and hums in place of instrumentals. In other places, as on the opening track "Big and Small," the singers work in delicately fragmentary tandem before tightening into compact, energetic harmonies reminiscent of classic acts like Simon and Garfunkel, where no single voice owns the melody.

Nowhere are the band's eclectic talents more prominently displayed than on the most ambitious piece on the album,

"Legacy." The song opens with uncharacteristically aggressive instrumentals: messy, gritty guitar tones mix with tumultuous drum beats that seem almost improvisational in their chaos. This quickly dies away to a slow, tight-knit pair of harmonies that sing a tale of the legacy of Chinese-Canadian immigrants and the building of the Canadian Pacific Railway. This is an intensely personal narrative — the band's leader and composer, Robyn Jacob, is of Chinese and European ancestry, and her grandfather and great-grandfather both emigrated from China.

The album's flow is consistent and relaxed, aided by the thematic cohesion of the lyrics in discussing personal and societal narratives of family, legacy, and remembrance. "Bedroom Archaeology" is the most personal of these narratives, describing Jacob's exploration of her family's old belongings: "Letters I couldn't even read / They were written in Chinese." The song has an energetic and playful feel, something immediately upended by the following track, "Letters from a Child," a wistful memorial to a forgotten or deceased somebody. The stories told here are vital and engaging, and songs such as "Bedroom Archaeology" reveal the songwriters' unique approaches to their craft.

Blending playful experimentalism with pop sentimentalities, *Technicolour Education* is another step forward for this eccentric quintet. — Leo Yamanaka-Leclerc



RUPERT COMMON

Veganese Folk-Hop

(Self-released)
December 29, 2018

Rupert Common is direct with his message. On his newest record, *Veganese Folk-Hop*, he explains, stating that "Veganese" is "an invented word" that "incorporates vegan life-style choices with context dependent flexibility.... pagan spiritual beliefs and an open worldview," and that "Folk-Hop" is "a hybrid musical genre derived from Settler-Canadian Folk tradition and Hip-Hop idioms." And this is only in the album notes. Common starts from such an explicit, verbal message and centres it throughout the album.

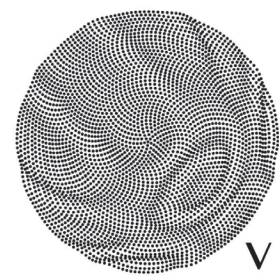
From very beginning of the first track, "Lost in Privilege," Common establishes a cool tone with simple instrumentation and clear vocals that make such focus possible. The song is a straightforward introduction to the album's themes. Common's bright yet soft-edged vocals describe a privileged upbringing and its attendant trappings. His discussion of the perils of privilege is so frank that before the end of this first track he has directly compared John A. Macdonald and Adolf Hitler.

Common's words remain this frank across the album. He rejects privilege, settler-colonialism, overuse of cell phones, superficial materialism, and is always perfectly upfront about his rejection. The body of lyrics is wide-ranging and politically forward. Below the lyrics, the cool tones of the strings and the steady yet loose percussion give the whole album an underlying lightness. Regardless of the frustration Common expresses with societal conditions, his sound stays chill.

"White Jury (for Colten)" picks up the pace slightly. Somewhat faster and more emphatic, with a significantly more noticeable bass line, Common engages with the egregious unfairness of the trial of Colten Boushie's murderer. In a moment with a darker and more metallic tone than anywhere else on the album, Common sings, "Canada shot him down," increasing the reverb on the vocals as though they are spiraling down a well.

On "Canadianized," K. Vox's guest vocals are a pleasure to hear, and the song sprawls languidly through its exhortation to "self-educate / take the book right off the shelf" on the subject of your own identity and heritage. The song's title is appropriate given Canada's assimilationist history, and while the exhortation to is admirable, it does fail to acknowledge that the process of "climbing up" one's family tree is not necessarily possible given the prevalence of closed adoptions, especially among marginalized people who are interracially adopted. Still, the harmonizing vocals and simple instrumentation make it a memorable track.

The album's simplicity is intentional. It enables the passage of Common's message. "Excuse me while I play three chords and strum / I got some shit to say," he sings on the album's sixth track, "Officianado." Over the span of *Veganese Folk-Hop*, he does exactly that. — **Cae Rosch**



SWIM TEAM

V
(Self-released)
January 11, 2019

“C onventional” is the last thing that comes to mind to describe *V*, Swim Team’s third release. The Vancouver-based group, comprised of Dorothy Neufeld, Murat Ayfer and Nick Short, recorded the album and mastered it with Jordan Koop (the mind behind albums such as *No Dumb Puns* by Dumb and *Dead Soft* by Dead Soft) over the course of a year and a half. The band describe the process of recording as always being in flux, changing with time, each song representing a particular moment.

The truth in that description of their process is the diverse range that Swim Team exhibits throughout the album. Through every song, the band show that they are a powerful emerging player in the avant garde rock scene. Swim Team showcases their range of sounds and feelings in every song.

Tracks like “Rabbit” exhibit soft vocals and drum solos, while also maintaining dark undertones developed by the lead guitar. This gives the song a complicated finish and a very ominous and conflicted mood, expressing an image of approaching dark clouds. On the other hand, songs such as “X” and “Empire” show an abrupt change in pace and feeling in the middle of the song, moving into buzzy guitar riffs and sharp vocals.

V is a complex and dense collection of sounds, rife with a spectrum of emotions, giving the listener a completely new and fresh look into the experimental rock genre. The album is a must-listen for fans of the genre, as well as for those who are looking for a first peep into what experimental/art rock holds. — **Vihaan Soni**



THE TUBULOIDS

Issue No. 1 Flexizine
(Beer City Skateboards and Records)
March 1, 2019

“T he future sucks,” remarks a cartoon version of Tubuloids guitarist Rob West in the final skit of the band’s debut flexizine, a raucous duo of live tracks on a flexidisc with a tight little collection of comics in tow. Recorded in September 2017 at Club Vijon in Osaka, Japan, the flexi opens with the shredding punk of “This Wave Sucks.” The song bursts in with a cascading collage of psych-tinged guitars before blasting into its riff driven core ,

with drummer Teddy Rennie providing a rattling, snare heavy drive to the tune. Vocalist Kevin Baxter shouts, “When you follow your lies you run a sinking ship / the crew is always better and they took life jackets,” before launching into the chorus’s declaration, “This wave sucks.” On “31st Century Rock,” the band members find themselves transported to an idiosyncratic future via a “NOWAY! BACK MACHINE” upon being hired to play a gig. There’s a certain melancholy to be found in this environmentally destitute future, with Rob’s character bitterly asking, “A venue that lasted 1,000 years? I doubt it, what’s changed?” Perhaps, then, “This Wave Sucks” refers to this wave of music, of culture, rather than the merely literal wave. Certainly, the title parallels Vancouver punk icons D.O.A. and their lament against changing times, “New Wave Sucks.”

On the second track, “Police Truck,” the guitars adopt a drippier, surfish swagger, bringing to mind Tarantino films and spaghetti westerns. Unsurprisingly, the song is rife with moral ambiguity. Grappling with corruption and thoughtless law enforcement, each member of the band dons “a black uniform / and silver bats,” adopting the role of police officers drunk on status, merely “playing cops for pay.” Dave Dolan’s bass line underlays the rollicking groove of this track, providing it substantial power and drive. Despite their live recording, these songs show little compromise in terms of sonic quality, and the fullness of the sound is consistent throughout.

Nowhere in this package is the band’s offbeat sense of humor more evident than within the zine itself. With three comic strips and one Where’s Waldo type puzzle, the zine is pervaded with hints of science fiction and the occult. The grimy digital art style lends itself spectacularly to the delivery of these strange tales, with a grungy-digitalism that reminds me of Hotline Miami’s aesthetic (albeit less pixelated). I’m looking forward to the Tubuloids continuing to create issues of flexizines like this one well into the future.

— **Tate Kaufman**

the Cinematheque April 2019

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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	SEEKING OFFICE: AT LARGE	THE SATURDAY EDGE	PACIFIC PICKIN'		8 AM
9 AM					YOUR NEW SHOW	MIXTAPES WITH MC & MAC				YOUR NEW SHOW
10 AM	FEELING SOUNDS	YOUR NEW SHOW	ROCKET FROM RUSSIA		COMEDY ZEITGEIST		THE REEL WHIRLED	SHOOKSHOOKTA		10 AM
11 AM					POP DRONES	U DO U RADIO				11 AM
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	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		120BPM HOSTED BY AARON SCHMIDKE	UNCEDDED AIRWAVES	ALL ACCESS PASS	ASTROTALK	BEPi CRESpan PRESENTS		CODE BLUE	BLOOD ON THE SADDLE	
3 PM	CiTR Charts With Kaila Fewster	DIALECTIC	C-POP CONNECTION		120BPM		NARDWUAR PRESENTS			
4 PM	SHOES ON A WIRE	INTERSECTIONS				THUNDERBIRD EYE		4 PM		
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT		DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	LA FIESTA		5 PM
6 PM	RECORDS MANAGEMENT	FLEX YOUR HEAD	YOUR NEW SHOW		NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	THE LEO RAMIREZ SHOW		6 PM
7 PM	EXPLODING HEAD MOVIES		THE MEDICINE SHOW	SAMSQUANCH'S HIDE-AWAY				YOUR NEW SHOW	MORE THAN HUMAN	7 PM
8 PM		CRIMES & TREASONS	MIX CASSETTE		C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRE SSIVO	8 PM
9 PM	THE JAZZ SHOW		THE SPENCER LATU SHOW	NINTH WAVE		LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	
10 PM		ANDYLAND RADIO WITH ANDREW WILLIS		CANADA POST ROCK	10 PM					
11 PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW		COPY / PASTE	C1 RADIO	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

DO YOU WANT TO PITCH YOUR OWN SHOW TO ciTR?

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



<-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

TRACENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

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

Contact: programming@ctr.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

• FEELING SOUNDS

11AM-12PM, ROCK/POP/INDIE

A show about indie music and emotion as well as building a community by featuring local and student musicians!

Contact: sara.y.carbone@alumni.ubc.ca Spotify: <https://tinyurl.com/saracarbonespotify>

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

Contact: programming@ctr.ca

• CITR CHARTS WITH KAILA FEWSTER

3PM-4PM, MUSIC

Find out what we're pumped on

Contact: programming@ctr.ca

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE

Music + Stories, by and for Women + Queers.

Insta: [@shoesonawirepod](https://www.instagram.com/shoesonawirepod)
Tweeter: [@Shoesonawire](https://twitter.com/Shoesonawire)

• DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE

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

contact: programming@ctr.ca

• RECORDS MANAGEMENT

10AM-11AM, ROCK/ROOTS/FOLK

A show for Canadian Rock, Indie, Folk, Country, and other Canadiana! Curated for you by your hosts, Nathalie and Adrian.

contact: programming@ctr.ca

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

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

Contact: programming@ctr.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@ctr.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

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 Reburn, Michael Rubbin Clogs and Friends.

contact: communitylivingradio@gmail.com

• 120BPM HOSTED BY AARON SCHMIDKE

2PM-3PM, MUSIC

120 BPM hosted weekly by Aaron Schmidke!

Contact: @CITRRadioprogramming@ctr.ca

• DIALECTIC

3PM-4PM, ROCK/POP/INDIE

Defined as "The way in which two different forces or factors work together", Dialectic brings the distinct music tastes of hosts Chase and Dan together. Each episode showcases a variety of indie rock and beyond, bound together by the week's unique theme.

Contact: @CITRRadioprogramming@ctr.ca

• INTERSECTIONS

TUES 4PM-5PM, TALK/POP

Tune in every two weeks for intersectional feminist news, opinion, music and more, brought to you by CITR's Gender Empowerment Collective!

Contact: programming@ctr.ca

• INTO THE WOODS

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

Lace up your hiking boots and get ready to join Mel Woods as she explores music by female and LGBTQ+ artists. Is that a bear behind that tree? Nope, just another great track you won't hear anywhere else. We provide the music mix, but don't forget your own trail mix!

Contact: programming@ctr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill \$h't. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepowar & Issa.

Contact: dj@crimesandtreasons.com

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@ctr.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@ctr.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@ctr.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@ctr.ca

• KOREAN WAVE: AHIRANG 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@ctr.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: [@access_ctr](https://twitter.com/@access_ctr)

• UNCEDED AIRWAVES

ALTERNATING WEDNESDAYS
2PM-3PM, TALK/CULTURAL COMMENTARY

Unceded Airwaves is in its third season! This team of Indigenous and non-Indigenous folks produce a weekly show on Indigenous issues, current affairs, entertainment, culture

and news - all centering Native voices. Come make Indigenous radio with us!

Contact: programming@ctr.ca,
Follow us @uncecedairwaves &
[facebook.com/uncecedairwaves](https://www.facebook.com/uncecedairwaves)

• C-POP CONNECTION

3PM-4:30PM, INTERNATIONAL / C-POP

C-POP Connection brings you some of the most popular songs in the Chinese music industry! The show also talks about Chinese culture to connect you to the Chinese society. Tune in every Wednesday from 3-4 PM with your host DJ Sab to get updated on the hottest singles, album, and news in C-POP!

Contact: @CITRRadioprogramming@ctr.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@ctr.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@ctr.ca

THE MEDICINE SHOW

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

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

MIX CASSETTE

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

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

Contact: programming@ctr.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://www.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@ctr.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@ctr.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@ctr.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@ctr.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@ctr.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,
[@tme_](https://t.me/_tzar),
[facebook.com/RocketFromRussia](https://www.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@ctr.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@ctr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: programming@ctr.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: @CITRRadioprogramming@ctr.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@ctr.ca

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://www.facebook.com/NoDeadAir)

C1 RADIO

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

Best of new and local hip hop

Contact: programming@ctr.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@ctr.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

• SEEKING OFFICE: AT LARGE

8AM-9AM, TALK/NEWS/POLITICS

Seeking Office is innovative storytelling and municipal news coverage from Vancouver and the Lower Mainland. Join us for Season 2, At Large. Subscribe to Seeking Office on iTunes, Stitcher or Google Play.

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@ctr.ca

CiTR 101.9 FM FEBRUARY CHARTS

	Artist	Album	Label
1	Devours*+	Iconoclast	ARTOFFACT
2	BB*+#	X	SELF-RELEASED
3	Bassekou Kouyate & Ngoni Ba	Miri	OUT HERE
4	Boar God*#	Forma	CUCHABATA
5	Baba Commandant and the Mandingo Band	Siri Ba Kele	SUBLIME FREQUENCIES
6	Swim Team*+#	V	SELF-RELEASED
7	wild kind*+#	West Ends	SELF-RELEASED
8	Only A Visitor*+#	Technicolour Education	SELF-RELEASED
9	Romina Di Gasbarro*#	Risorgimento	MODICA
10	Megamall*+#	Demos	SELF-RELEASED
11	Ivory Towers*+#	Queller	SELF-RELEASED
12	Milk*+#	Mattress Ranch	SELF-RELEASED
13	Rosie & the Riveters*#	Ms. Behave	SELF-RELEASED
14	The 427's*#	Stay Gold	STINGRAY
15	Sarah Davachi*#	Gave in Rest	BA DA BING!
16	Solange#	When I Get Home	COLUMBIA
17	Songs of our Native Daughters#	Songs of our Native Daughters	SMITHSONIAN FOLKWAYS
18	Divorcer*+#	Debt Jubilee	COMFORTABLE ON A TIGHTROPE
19	Tedeschi Trucks Band#	Signs	FANTASY
20	Anemone*#	Beat My Distance	LUMINELLE
21	Angela Verbrugge*+#	The Night We Couldn't Say Good Night	GUT STRING
22	JB The First Lady*+#	Righteous Empowered Daughter	SELF-RELEASED
23	Pudding*+#	Pop Over	SELF-RELEASED
24	future star*+#	hallelujah i'm alone forever	SELF-RELEASED
25	Deison & Mingle	Tiliaventum	LOUD
26	Homesshake*	Helium	ROYAL MOUNTAIN
27	Jock Tears*+#	Bad Boys	INKY
28	Julia Kent*#	Temporal	LEAF
29	Broken Hearts Inc.*	Please Don't Walk Away b/w Heartache (Is All You Get)	KIMBERLITE
30	AWARDS*	Warm Computer	ANIMAL STREET
31	Steph Wall*+#	Never Gonna Get Over This	SELF-RELEASED
32	Frank Solivan and Dirty Kitchen	If You Can't Stand The Heat	FIDDLEMAN
33	Dave Young*	Lotus Blossom	MODICA
34	Tim Hecker*	Konoyo	KRANKY
35	Kellarissa*+#	Ocean Electro	MINT
36	Dumb*+#	Seeing Green	MINT
37	Kat Danser*#	Goin' Gone	BLACK HEN
38	Golden Grey*	Colours	FULL FLIGHT
39	Jeremy Dutcher*	Wolastoqiyik Lintuwakonawa	SELF-RELEASED
40	Rae Spoon*	bodiesofwater	COAX
41	Jorja Smith#	Lost & Found	RCA
42	Tovi*#	Midnight Hum	SELF-RELEASED
43	Zoe Boekbinder#	Shadow	SELF-RELEASED
44	Elf Pity*+	The Ghost Of God Mountain	PLACEHOLDER
45	Snakies*#	Night Lights	SELF-RELEASED
46	Russian Tim And Pavel Bures*+#	SuperHit & The Other Song	SELF-RELEASED
47	Erosion*+	Maximum Suffering	HYDRA HEAD
48	Part Time	Spell #6	TOUGH LOVE RECORDS
49	Andrew Collins Trio	Tongue	SYTESOUNDS MUSIC
50	FLATBED*#	Drug Mom	ARACHNIDISCS

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

FRIENDS

OF

CiTR 101.9 FM+
DISORDER MAGAZINE

You get discounts at these
FRIENDS OF CiTR + DISORDER locations.

MAIN

THE BILTMORE CABARET

10% off at the bar

COMMERCIAL

AUDIOPILE RECORDS

10% off

STORM CROW TAVERN

10% off

DOWNTOWN

BEAT STREET RECORDS

10% off used records

THE CINEMATHEQUE

One small bag of popcorn per person per evening.

DEVIL MAY WEAR

10% off

LITTLE SISTER'S BOOK & ART EMPORIUM

10% off

VINYL RECORDS

10% of New and Used

WESTSIDE

ABC

AUSTRALIAN BOOT COMPANY

15% off Blundstone and & R.M. Williams Boots

THE BIKE KITCHEN

10% off new parts & accessories

BANYEN BOOKS & SOUND

10% off

RUFUS GUITAR SHOP

10% new instruments and accessories.
*sale items will be excluded.

RUFUS DRUM SHOP

10% new instruments and accessories.
*sale items will be excluded.

STORM CROW ALEHOUSE

10% off

OTHER

BOOK WAREHOUSE

10% off

(VISIT:

CiTR

.ca/friends

for more info.)

RIO

THEATRE

1660 EAST BROADWAY

APRIL

APRIL

1

Ruth Bader Ginsburg Biopic
***ON THE BASIS OF SEX**
M. Night Shyamalan's
***GLASS**

APRIL

3

A STAR IS BORN (1976)
Oscar Winner!
***SPIDERMAN: INTO THE SPIDERVERSE**

APRIL

4

Paul Anthony's Talent Time:
Renaissance Faire!
First Thursday of Every Month!

APRIL

5

Oscar-winners!
***FREE SOLO**
***BOHEMIAN RHAPSODY**
CANDYMAN
Friday Late Night Movie

APRIL

6

Peter Jackson's
THEY SHALL NOT GROW OLD

APRIL

10

STORY STORY LIE
"You're Fired!"
The Gentlemen Hecklers present
CATWOMAN

APRIL

12

THE HANGOVER
Friday Late Night Movie

APRIL

13

20th Anniversary Screening
THE MATRIX

APRIL

17

The Fictionals Comedy Co. Presents
IMPROV AGAINST HUMANITY
Superhero Comedy Special! #IAHATRIO

APRIL

18

Fundraiser screening for Dude Chilling Park
THE BIG LEBOWSKI

APRIL

19

The 20th Annual
***ANIMATION SHOW OF SHOWS**
Luke Perry Tribute!
BUFFY THE VAMPIRE SLAYER
Friday Late Night Movie

APRIL

20

WILLY WONKA & THE CHOCOLATE FACTORY (1971)
April O'Peel presents
FLEETWOOD MAC BURLESQUE!

APRIL

21

"Oh, hai, Mark!"
***THE ROOM**
16th Anniversary Screening
With Greg Sestero Live!

APRIL

24

THE CRITICAL HIT SHOW
A #DNDLive Improv Comedy Adventure

APRIL

26

Elizabeth Moss in Alex Ross Perry's
HER SMELL
David Lynch's
FIRE WALK WITH ME
Friday Late Night Movie

APRIL

27

The Geekenders Present
TALK NERDY TO ME!
A 'Nerdlesque' Variety Show

APRIL

29

UWE BOLL Double Bill!
Documentary
***F*CK YOU ALL: THE UWE BOLL STORY**
RAMPAGE
Plus Live Q & A with UWE BOLL!

MAY

3-5

The Geekenders Present
A NUDE HOPE
A Sci-Fi Burlesque Adventure

*www.riotheatre.ca for additional times
COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA



Leikeli47



The Japanese House



Mr Eazi



UPCOMING SHOWS IN VANCOUVER!

Apr 5 DIRTY RADIO Fortune	Apr 6 WIZKID HCC	Apr 7 JD MCPHERSON Imperial	Apr 10 DILLY DALLY Wise Hall	Apr 11 GRATEFUL SHRED Fox Cabaret
Apr 11 SATANIC SURFERS AND BELVEDERE Rickshaw Theatre			Apr 13 SASAMI Wise Hall	Apr 13 THE MURLOCS Fox Cabaret
Apr 15 EARL SWEATSHIRT Commodore Ballroom	Apr 18 BLAC RABBIT Wise Hall	Apr 18 MR EAZI Commodore Ballroom		
Apr 19 LEIKELI47 "ACRYLIC TOUR" Fortune	Apr 19 SHY GIRLS Fox Cabaret	Apr 19 WHITE DENIM Rickshaw Theatre		
Apr 26 RÜFÜS DU SOL PNE Forum	May 2 ALEC BENJAMIN St. James Hall	May 6 BAD SUNS Venue	May 7 EZRA FURMAN Wise Hall	
May 9 SHANNON SHAW Fox Cabaret	May 9 THE JAPANESE HOUSE Fortune	May 11 JOSEPH St. James Hall	May 15 LOCAL NATIVES Commodore	
May 16 AMERICAN FOOTBALL Imperial	May 17 WEYES BLOOD Wise Hall	May 18 BEA MILLER Venue	May 18 THE LEMONHEADS Rickshaw	
May 19 ORVILLE PECK Wise Hall	May 22 JORJA SMITH & KALI UCHIS PNE Forum		May 24 THE TWILIGHT SAD Wise Hall	
May 26 SWINGIN' UTTERS Wise Hall	June 1 SEBADOH Fox Cabaret	June 6 AMANDA PALMER Chan Centre	June 6 ROYAL TRUX Rickshaw	



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