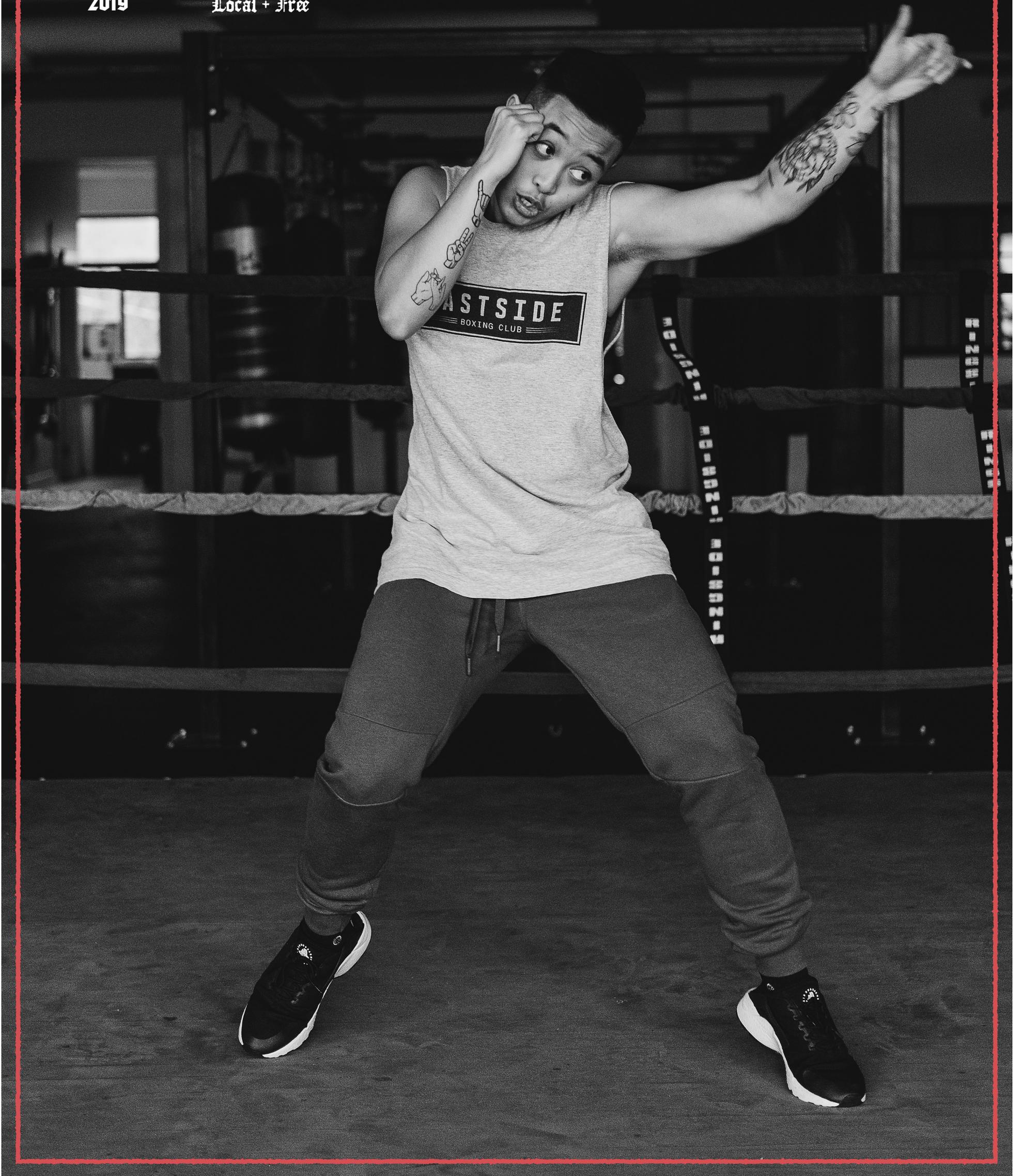


DISORDER

m a g a z i n e

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February 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

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ED KONYHA

FEB 2 **CORROSION OF CONFORMITY**
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MOTHERSHIP

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TED, STAR WARS VS STAR TREK,
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FEB 9 **LOST GIRLS BURLESQUE**
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AVENUE, CALAMITY KATE & MORE

FEB 13 **AT LANALOU'S:
PARKER GISPERT (THE WHIGS)**
JOSEPH BLOOD



FEB 15 **LOOT 'A TRIBUTE TO TOOL'**
ALICE HARDY, HOLY TOKES

FEB 16 **THE TOASTERS**
LOS FURIOS, CAWAMA



FEB 17 **2018 WHAMMYS AWARDS
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FEB 23 **DEAD MEADOW**
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WITH GUESTS

MAR 3 **AT PAT'S PUB:
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FEAT. MICK ROSSI

MAR 8 **CHERRY GLAZERR**
PALEHOUND

MAR 9 **THE POINTED STICKS**
SALTSPRINGUNDERGROUND,
THE FURNITURE, ALEX LITTLE
AND THE SUSPICIOUS MINDS



MAR 12 **RIVERS OF NIHIL**
ENTHEOS, CONJURER, WOLF KING,
THE HALLOWED CATHARSIS

MAR 15-16 **3RD ANNUAL MARCO FEST
W/ THE DREADNOUGHTS**

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UPCOMING EVENTS

Feb 07 **KING TUFF** FORTUNE

Feb 07 **MONSTER TRUCK** VENUE

Feb 11 **BILAL** FORTUNE

Feb 15 **HUMANS** CELEBRITIES

Feb 21 **SHAD** FORTUNE

Feb 21 **DAVID AUGUST** IMPERIAL

Feb 23 **COMMON KINGS** VENUE

Feb 27 **WOLF PARADE** WISE HALL

Mar 08 **MANSIONAIR** IMPERIAL

Mar 10 **BRYCE VINE** VENUE

Apr 04 **GRIMSKUNK
NINJASPY** VENUE

Apr 13 **HEALTH / YOUTH CODE** VENUE

Apr 30 **PETER BJORN AND JOHN** VENUE

May 25 **JENN GRANT** FORTUNE

Jun 15 **STICKY FINGERS** COMMODORE

Jun 15 **REVEREND HORTON HEAT** VENUE

Nov 04 **PETER HOOK & THE LIGHT** VENUE

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Lobsters Dark Everything They Hold

EDITOR'S NOTE

WE'RE ALL FIGHTING SOMETHING, AREN'T WE?

In this issue, you'll read that it makes sense and is okay to hibernate; that structural violence perpetuated by male-dominated industries are being knocked out; that we've been fighting longer than anyone and are still standing; and that to laugh, rest and love is to triumphantly resist that which oppresses.

Yours,
M'aritime N'8V



An Apology to Yilin Wang, Elaine Woo, Shazia Hafiz Ramji, and Jane Shi, regarding the *Writerly Asians and Allies Against #RacismInCanLit* article published in *Discorder Magazine's* Winter issue, 2018-19.

Dear Reader,

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

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

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

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

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

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

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

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

I am proud of the content comprised in the Winter 2018-19 issue. I see the potential to illuminate these mistakes in a way that amplifies the urgency in needing to subvert internalized systemic oppression; this issue is strong and necessary and I am grateful to Yilin and her fellow team for indicating what has been a lack. I believe in maintaining the willingness to work together in an effort to learn how to better *be* together. I believe in the building of our peripheral communities and I believe in trusting the labour required to lay that foundation.

Sincerely,

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

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

THE HEREDITARY CHIEFS HAVE SPOKEN

NO

TO ALL PIPELINES



I STAND WITH UNIST'OT'EN

In 1997, through the Delgamuukw Gisday'wa court case, the Supreme Court of Canada ruled that Wet'suwet'en and Gitksan have never ceded, surrendered or signed any treaty that would diminish their title and rights to their ancestral lands.

Governed by 'Anuc niwh'it'en, Wet'suwet'en Law, all five clans of the Wet'suwet'en have unanimously opposed and banned all pipeline proposals on their lands, and have never granted free, prior, and informed consent to any pipeline project.

"I was one of the people removed from my territory while I was upholding our ancient laws. What we did was not an extraordinary thing. It's what our ancestors have done for thousands of years. The time is now. This is our time to tell our story." - Molly Wickham, of the Gidimt'en Clan.

"Wet'suwet'en are the land, without it, we are nothing, we have nothing." - Chief Na'Moks, the highest ranking chief of the Tsayu Clan.



CiTR101.9 FM & Discorder Magazine

FUNDRIVE

ruby 2019 jubilee

CiTR has been kicking around Vancouver, UBC, and the Lower Mainland in some form since the 1930s. In our capacity as a media organization that works in radio, and later in print publication through *Discorder Magazine*, we've been able to support, highlight, and empower members as artists and media producers to become autonomous and considerate community members. We're also able to use our platforms not just as a springboard for local creatives, but also as a space for under and misrepresented communities to create content that is reflective of their experiences and can be shared on their terms.

We're able to do all this with the help of our listeners, readers, friends, and family donating to our Fundrive. We ask people to call in telethon style and make a pledge or donate online. Volunteers are ready at the phone waiting for your call.

Help us raise

\$40,000

LEVEL	SWAG
\$30 or \$5 - \$10/month	◊ Fundrive Patch
\$60 or \$10 - \$15/month	◊ Fundrive Patch ◊ Exclusive Tote bag
\$101.9 or \$15 - \$20/month	◊ Fundrive Patch ◊ Exclusive tote bag ◊ C(iTR)zy Socks
\$175 or \$20 - \$30/month	◊ Fundrive Patch ◊ Exclusive tote bag ◊ C(iTR)zy Socks ◊ Limited Edition Fishbowl Tape
\$250	◊ All the swag above ◊ Framed Discorder Cover
\$500	◊ All the swag above ◊ Host a show on CiTR*
\$1,000	◊ All the swag above ◊ Pop Alliance Box Set ◊ Recognition on our Donor Wall

**To air on CiTR, this playlist must be at least 35% Canadian, and cannot promote business or commercial interests*

All donors will be thanked on citr.ca and in the March issue of *Discorder Magazine*, or can choose to be anonymous. Call in to pledge and receive special prizes on your favourite show!

FISHBOWL TAPE

We've been lucky enough to have all kinds of bands perform live at CiTR and now the best and the brightest bits are available on one single and stunning cassette!

The compilation goes back into the archives for performances from over the past 80 years for a highlight reel of the music and community that got us to where we are today.

FINALE

FRIDAY, MARCH 8
RED GATE ARTS SOCIETY
1965 MAIN ST

\$10 IN ADVANCE - \$12 AT DOORS 19+

Every year we wrap up Fundrive in a fabulous Finale party! It's a celebration of our community's generosity and our inspiring volunteers' hard work. There will be a silent auction and performances by BB, Milk, Dame DJs, and more! Plus all the proceeds from the event will help us reach our fundraising goals!

MAKING MILESTONES

CiTR & *Discorder* has grown and transformed so much in its 80+ years of being your alternative radio station and that salty mag from CiTR thanks to the endless support of our community.

INCREASING OUR SCOPE

Expanding training and development means more media producers, more skill development, and more opportunities to share our community's unique stories while gaining experience in some of the fastest growing media industries today.

AMPLIFYING UNDERCOVERED VOICES

Help us support the under-covered and under-represented — whether it's specific cultural communities, musical genres or alternative news — with training, technical support, and community partnerships.

EXPANDING OUR INFLUENCE

Increasing our signal strength and digital platforms would allow us to amplify the voices of our community and support the spectacular content created in the Lower Mainland with an independent, local perspective.

COMING UP IN VANCOUVER



VUNDABAR
WITH THE RED PEARS,
LE GROTTO AND MILK

FEB 8
FOX CABARET



RIA MAE
WITH MATHEW V MUSIC

FEB 18
IMPERIAL



COLD CAVE
WITH GUESTS ADULT.
AND SEXTILE

FEB 20
IMPERIAL



**PARTNER &
DUDE YORK**

FEB 20
FOX CABARET



MEN I TRUST
WITH MICHAEL SEYER

FEB 22
BILTMORE CABARET



PEDRO THE LION
WITH TOMBERLIN

FEB 24
BILTMORE CABARET



CURRENT JOYS
WITH HARLEQUIN GOLD

FEB 26
BILTMORE CABARET



THE COATHANGERS
WITH LITTLE SPROUT

MAR 2
IMPERIAL

HEAD TO MRGCONCERTS.COM TO SEE ALL OUR UPCOMING SHOWS

MRG
CONCERTS

A Personal Lake On Comedy



A conversation with Millennial Line's Savannah Erasmus and Tin Lorica

words by
Lua Presidio

photos by
Emmanuel Etti

illustrations by
Fiona Dunnett

If the whole point of comedy is that it is relatable, how does one make a minority experience funny? For Tin Lorica and Savannah Erasmus, the answer is simple: by making it raw and personal.

Five months ago, these two friends founded *Millennial Line*, a monthly comedy and poetry show that emphasizes marginalized people's voices, without any pretensions or sense of heroism, but with a desire to create a space for themselves and others to have their jokes heard. Savannah, a Cree woman, describes her experience with comedy as not being made for people like her. She wanted to perform, but didn't have the right outlet. *Millennial Line* came as a place where those without a mainstream narrative could find a mic, a stage, a spotlight, and at least 5 minutes of the public's attention to have their voices heard.

For the first-time hosts, the show hasn't been without some learning curves, but since its creation, *Millennial Line* has fostered a unique audience of its own, bringing together people looking for something other than the homogeneity of prevailing comedy shows. Co-founder and queer Filipinx comedian, Tin, puts it simply, "We started this thing for ourselves, because no one was gonna do it for us."

Tin and Savannah don't claim to be speakers for marginalized people, as they only have their own personal experience to speak from, which that is exactly what they do in their comedy sets: they speak from their own lives, telling anecdotes, sharing observations and being brutally honest.

For Savannah, comedy is a way to make difficult conversations accessible. As a former SFU International Relations and First Nations Studies student, she was having conversations about the marginalization and systematic oppression of Indigenous people, but in an academic context that did not reach the audience she

desired. "I saw humour as an easy accessible way for me to share my experience for people to really understand Indigenous problems and the difficulties we go through. Humour is accessible and laughter is a bonding [experience]."

Savannah's interest in comedy comes from her experiences growing up where in difficult times, such as the passing of loved one, her family would use humour to cheer each other up. Being surrounded by silly personalities made using humour to spark a conversation always feel natural to her.

On the other hand, Tin, who admits they are constantly uncomfortable in social situations, has always thought they were funny as a child, and found an outlet on stage for that creative energy. They like the attention and performing stand-up comedy is a way of expressing a very honest aspect of themselves; it's a validating and confessional experience at the same time.

A part of one of Tin's sets is their coming out story to their parents. It is not necessarily redeeming, and is at moments tense, but it is also part of their coping



“I saw humour as an easy accessible way for me to share my experience for people to really understand Indigenous problems and the difficulties we go through. Humour is accessible and laughter is a bonding [experience].”

mechanism. Humour has allowed them to process their fears and open a vulnerable and emotional place inside of themselves to share and connect with others. It also helps them subvert the assumptions or expectations that get placed upon them. “When I’m on stage, people will assume who I am and [then I] hit them with something unexpected. It’s fun to combat my anxiety about what people might think about me with the these jokes about my experiences and who I am.”

For Tin and Savannah, both have found a therapeutic space in comedy where they can share their experiences in a non-confrontational manner. “Personally I find that my comedy is personal and helps me work through things I haven’t been able to work through before. It brings me closer to people in my life because I stopped hiding that part of myself, and I’ve been completely honest,” says Savannah.

Tin and Savannah’s comedy is not the mainstream standard and neither is their

show. When asked about why emphasize marginalized voices, Tin’s answer is simple, “It is literally the bare minimum.” However, their intent is not to become “so cool” that they become unrelatable and inaccessible. Savannah is well aware that sometimes she is unrelatable, but that is also part of the fun of humour: to see what people laugh at. However, Tin embraces their relatability in being honest about their alienation regarding mainstream media. At the end of the day, comedy creates a sense of belonging through the shared experience of laughing together.

Being different, honest, and raw is what makes Tin and Savannah’s comedy refreshing. People want to hear what they haven’t heard before, and they have provided a space for those voices to be diffused. *Millennial Line* is providing a new perspective of the unheard voices one joke at a time.



“Savannah Erasmus + Tin Lorico”

JANUARY 2019

NOISE COMPLAINT LAUNCH PARTY W/ NASTI WEATHER / HOPE / MANEATER

JANUARY 18 / AVANT-GARDEN

Marking the launch of *Noise Complaint*, CiTR's newest music podcast, a small but dedicated group of local music lovers assembled at the Avant-Garden to celebrate. With each of the 10 episodes of *Noise Complaint* featuring live performances from one of Vancouver's best new bands as well as in-depth interviews conducted by Music Director Myles Black, the Launch Party fittingly spotlighted three musical acts from the podcast.

As the crowd slowly arrived, climbing the stairs and packing into the incredibly intimate venue, Maneater casually sound-checked. With the room packed from the couches at the back right up to the band's mic stands, CiTR's Programming Exec, Alec Christensen, acknowledged that both CiTR and the Avant-Garden are situated on the traditional, unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples and gave a brief intro to the new podcast before introducing the first act.

Unlike most shows I've attended, the first act had the biggest crowd of the night. The three-piece fuzzy pop band kicked off the evening with an energetic set of equally noisy and catchy songs — "Noise" and "Health" were stand-outs on the catchy side of things. The drum machine, turned up loud enough to get the crowd moving, took the driver's seat, propelling the band through a quick and exciting set.

As Maneater finished up, the majority of the crowd descended the stairs to escape the increasing stuffiness of the Avant-Garden and let the stage be reset for the next act, Hope. As the first guest to be featured on *Noise Complaint*, Hope talked about his community of collaborators and musicians, notably Rudegang Entertainment and Status Krew, as well as the Indigenous issues about which he so elegantly and skillfully raps.

While much of the crowd climbed the stairs again to watch Hope's set, the room was notably less full than before. Regardless, Hope delivered a stellar performance. Giving lengthy but interesting intros and backgrounds to each of his songs before jumping in, Hope truly engaged the room. While the setup was minimal (playing instrumentals off his phone and rapping overtop), Hope's delivery was powerful enough to grab and hold the crowd for his entire set. His performance of "100 Million," a track off his upcoming album *Red Man* and written in support of the Wet'suwet'en and Unist'ot'en, was the highlight of the night — his quick flow and rhythmic dexterity, in addition to his tightly packed rhymes, were enthralling.

After what seemed like an especially long change-over, Nasti Weather took to the stage. Just like before, most of the audience left the room during the intermission, but this time, hardly any of them returned. The handful who did stick around for Nasti Weather's set were treated to Anastasia Schlechtleitner's bluesy folk tunes. Wielding a banjo, Schlechtleitner belted out an array of jazz-tinged songs, with accompanying guitarist Brendan Steele adding in tasteful and soulful guitar lines. Even with the sparse applause between songs, Nasti Weather pushed on, committed to the performance.

While the Launch Party unfortunately lost momentum over the course of the night, all three of the night's performances were strong. If these musicians are any indication of the variety and quality of the rest of the guests featured on *Noise Complaint*, it'll be a podcast too good to miss.

—Jasper D Wrinch

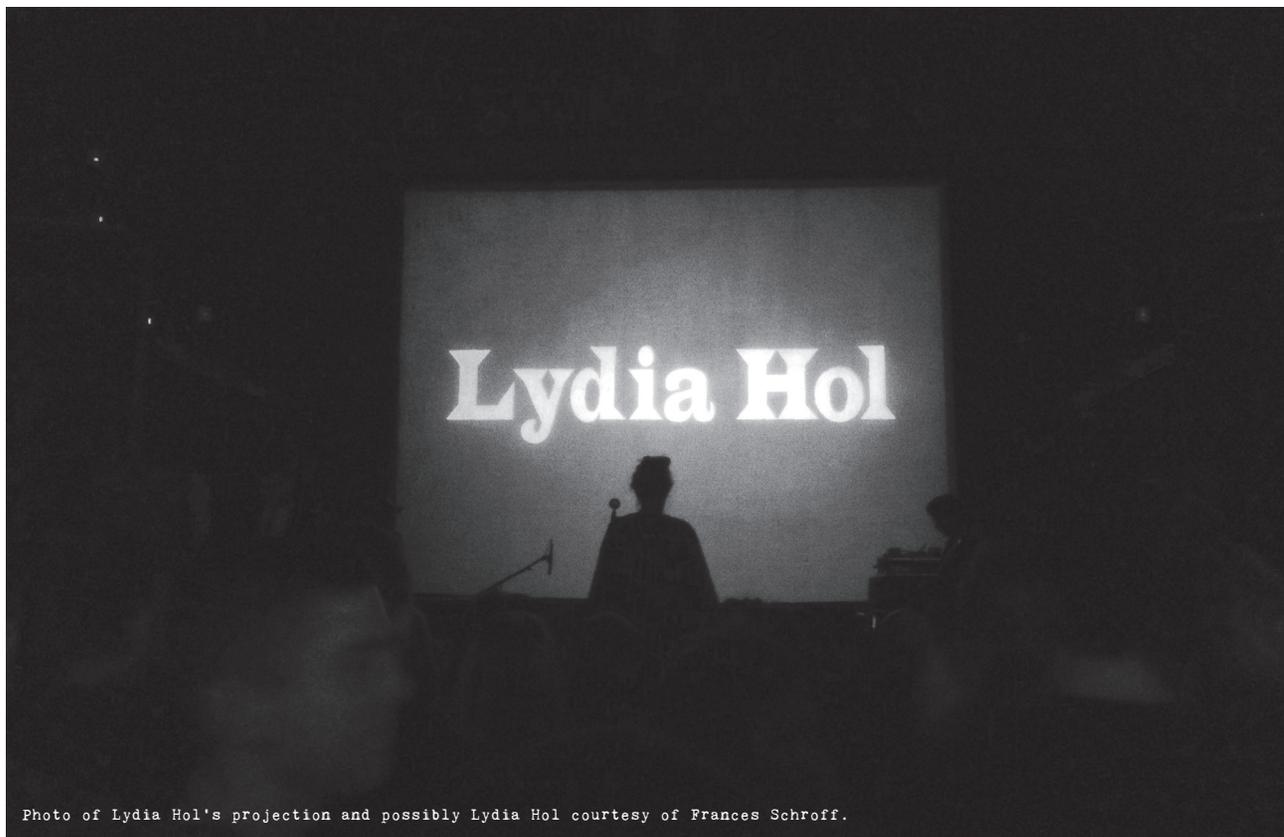


Photo of Lydia Hol's projection and possibly Lydia Hol courtesy of Frances Schroff.

LYDIA HOL / GRAFTICIAN / CRAIG AALDERS

JANUARY 19 / FOX CABARET

It was bound to be an eclectic night. Even from reading the two opening acts, Craig Aalders and Graftician, on the chalkboard on the sidewalk, I knew Saturday night at the Fox wasn't going to be the usual dance party (that happened later, at 10:30 pm.) And if Aalders' ambient music and Graftician's restrained art pop weren't varied enough, all I knew of the headliner, Lydia Hol, was that she was a folk singer through and through. So, I went inside not quite knowing what to expect.

Taking his place behind a table of electronics with a guitar in hand, Craig Aalders slowly filled the room with an undulating soundscape. Playing a seamless selection of tracks from his recently released experimental ambient record, *Oceanography*, Aalders was stoic on stage. Guitar swells mingled with deep bass notes and shimmering synth sounds, all perfectly matching the kaleidoscopic projections of waves crashing onto rocky shorelines, sun glimmering off the surface of the ocean. At the beginning of the set, the crowd fell mostly silent under the wash of sound, but as it went on, the conversations grew louder, challenging the oceanic soundscape for sonic supremacy. When Aalders' music faded out, only a handful of people in the venue seemed to notice. After a quiet thank you, he packed up and moved off stage.

Next up was Graftician, the collagist pop project of Roxanne Nesbitt. Much like the first performance of the night, Graftician's set was pitted against the ever-talkative audience. Unlike the first performance, however, the Fox had filled to capacity, so the audience won out over Nesbitt's soft and detailed sound. Even the eye-catching visuals (made by Nesbitt herself, with collaborations from Italian illustrator, Carla Indipendente, and local dance artist, Kelly McInnes) projected behind her couldn't fully capture the audience's attention. Buried beneath the sound of a hundred conversations, Nesbitt's calm voice nestled amongst her carefully arranged samples and deep, driving percussion.

In the brief intermission, the roar of the room grew to a fever pitch. As the next band gradually made their way onto the stage, the lights dimmed. The attention of the thus far inattentive crowd zoomed towards the stage as the words, in a bold white font, appeared on the backdrop: "Lydia Hol."

Debuting the songs off her soon-to-be released album *Love and Devotion*, Lydia Hol was accompanied by her band of local musical heavyweights — Leathan Milne on guitar, Neuman Mannas on bass, Ben Brown on drums, Max Zipursky on keys, Peggy Lee on cello, Tegan Wahlgren on violin, Langston Raymond on trumpet and Dan Shook on the

saxophone. While her previous two releases, 2012's *Boats* and 2016's *Heading North*, both landed squarely within the folk realm, Hol's new material shed any lingering folkiness in favour of a crisp and clean '60s soul music.

Over the course of the set, the band swept through a variety of early '60s subgenres — "Honeybee" was a quick-paced Memphis soul romp, complete with incredible solos from the horn section, while the slow and sultry ballad "Love and Devotion" lowered the tempo and sweetened the mood in the room. Throughout the performance, Hol's voice was the centrepiece of the unbelievably tight ensemble.

The final song of the night (not including the well-deserved encore) proved to be the perfect climax to the night. "Prove Me Wrong, Love Me Right" gathered all the best parts of Hol's new sound and mashed them with the power and energy of any of the best Motown hits. With the entire audience enraptured, any of the awkwardness from the beginning of the night was wiped clean by Lydia Hol's triumphant performance. —Frances Shroff

CONUNDRUM #3 W/ JOHN BRENNAN / JULIA GEAMAN

JANUARY 20 / 240 NORTHERN ST.

Set 1: Julia Geaman sat tentatively behind her drum kit. Slowly and softly, she began to tap on the snare drum, building up a roll. As it grew louder, Geaman removed the occasional hit, creating a stuttering, slightly off-kilter pattern. After a minute or so, a heavy kick entered. Followed by another and another, Geaman's double kick pedals filled out the bottom end of the sound. Moving her sticks from the snare to the two toms, Geaman increased the volume and intensity of her drumming into a pummeling onslaught. The power with which she struck the kit vibrated the spare set of drum sticks off the kick drum, sending them clattering to the floor. After a few minutes of ever changing, but relentlessly heavy drumming, Geaman added in the cymbals placed high above her kit. With this added brightness to the sound, the tempo settled in at a steady and driving pulse. Suddenly Geaman's sticks stopped moving and her feet moved from their pedals. As the ringing of the kit faded away, Geaman looked towards host Ben Brown, whose eyes told her to keep going. So Geaman started up again, this time using the cymbals as her starting point, again building the intensity and volume to a fever pitch — her snare snapped so tightly with every strike it almost hurt.

Set 2: John Brennan lifted a loose cymbal from the bag beside him and dropped it on the floor. In the midst of its clatter, he grabbed his sticks and scattered them across

his kit. Without any hesitation, he was off, exploring with the confidence of an experienced improviser, the myriad sounds to be unearthed from a drum kit. He avoided any fixed rhythm for most of his set, only occasionally locking into a groove before darting away from it once more. About half way through, as the intensity of his drumming waned, he reached into the bag beside him and brought out two small cymbals which he placed on the surface of his snare. With two small steel drum mallets, he tapped the new hardware, sending his set off in a more meditative direction. After a

few minutes, he pulled out a bow and began bowing the ride cymbal. The almost feedback-like drones that emanated filled the room, vibrating the snares on the other drum kit. As Brennan let the final pass of the bow ring out, he settled back onto his seat, and said "Thanks."

Set 3: John Brennan rubbed a glass-headed mallet across the skin of his floor tom, letting a low whine emerge and roil around the room. Julia Geaman sat still at her drum kit, sticks quivering over her cymbals. As

Brennan's drone built, he added some haphazard kicks and hi-hats. At this, Geaman lightly tapped the cymbals, barely audible against the storm of sound rising from Brennan's kit. As he confidently and casually added more and more to the soundscape in the room, Geaman's gentle and hesitant playing seemed lost, but after a few moments, Geaman struck her snare and kick in unison, piercing through Brennan's wall of sound in a burst. She did it again and again, until a steady rhythm emerged. Leading the way now, Geaman added more, letting her sticks plough around her kit. Brennan, whose drone had long since been drowned out by the rest of the two kits, abandoned the glass mallet for sticks to keep up with Geaman. His left foot bounded up and down on the hi-hat, adding a quick and almost frenzied air to the set. Geaman, whose double kick pedal increased in velocity until a torrent of low-end sound carried the two drummers along. Always adapting to each others' playing, Brennan and Geaman constantly shifted the percussive soundscape, never settling in on any groove for too long, varying the intensity and intricacy of every moment, until they gradually let their kits fall silent and their limbs lie still.

Conundrum is a monthly show series organized by percussionists Ben Brown and Greg Samek, held in Samek's studio space at 240 Northern St. Each month, two drummers are featured, playing a solo set each and a set together. *Conundrum* aims to bring together a wide variety of drumming and percussion styles and genres, showcasing the diversity and flexibility of the instrument. —Lucas Lund



!!!

To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Jasper D. Wrinch, 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.



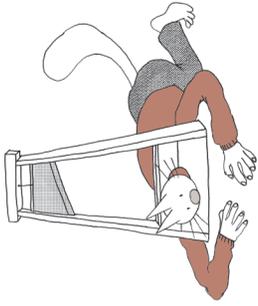
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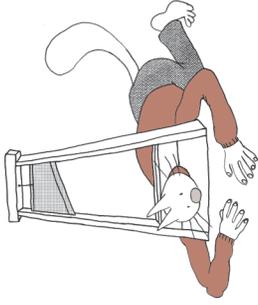
wacky cat class traitor flipbook

by gil goletski
@ggoletski

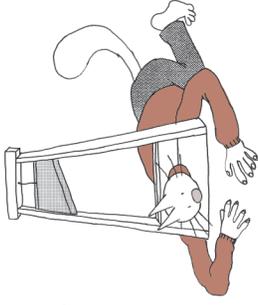
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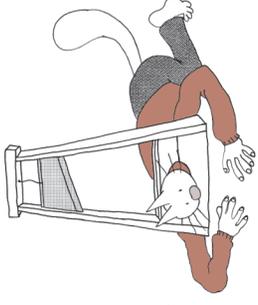
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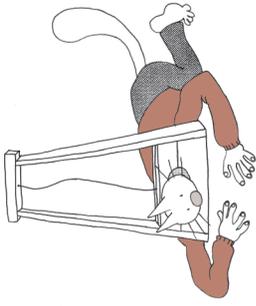
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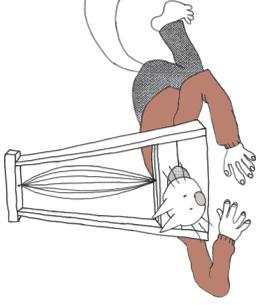
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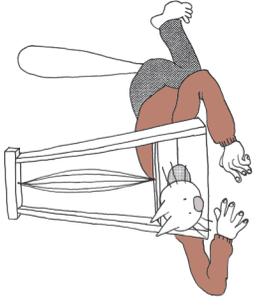
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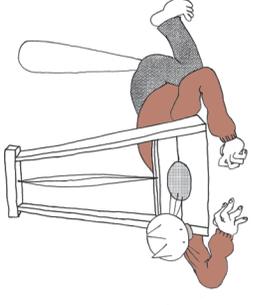
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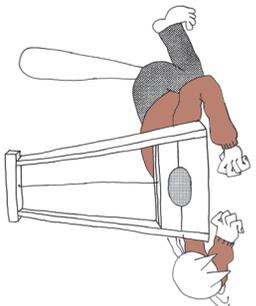
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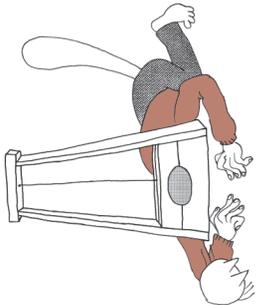
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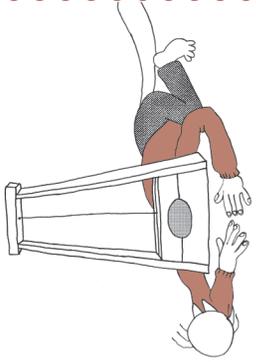
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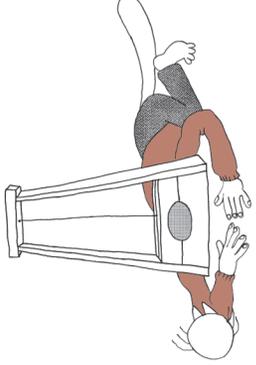
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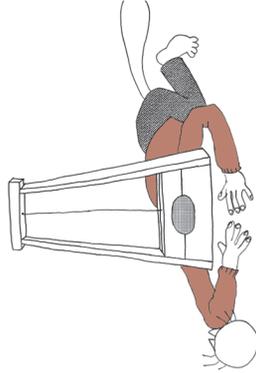
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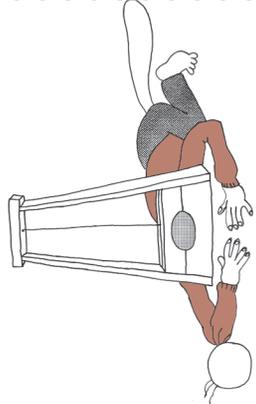
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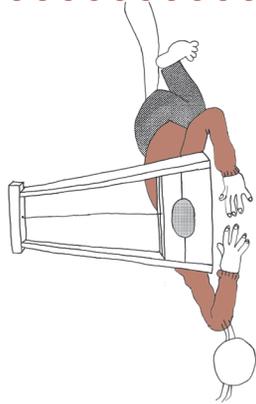
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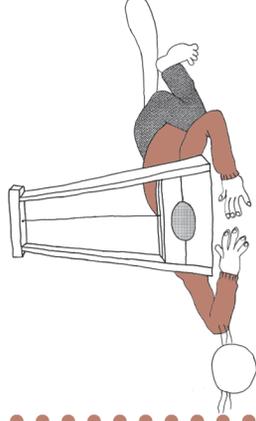
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15



16



instructions

uh oh! looks like cat guy has gotten themselves into another sticky situation! what did they do this time? cross a picket line? well, one thing's for sure, only god can judge them now!

now you can enjoy cat guy's untimely demise on the go, at home, and with family!

1. cut out each frame along the dotted line.
2. arrange in order from frame 1 to 16.
3. gently staple upper left corners together.
4. holding the bottom right corner, use your thumb and index finger to flip through the frames.
5. you are filled with delight!

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

ART PROJECT BY

GIL GOLETSKI

hi, i'm gil goletski. i am a multi-media doer and i live in vancouver. i make animation, illustration, and music. i recently graduated from emily carr university and helped start an animation collective with a bunch of friends called flavourcel. i make a lot of stuff about being transgender or autistic, but today i made some drawings of a cat. is cat guy one person or a proxy for different sorts of people? i haven't really decided that yet. i've been thinking a lot about the implications of drawing people as anthropomorphic animals lately. it makes them easier to connect to as a viewer (like in looney tunes cartoons, for example), but there is also a sense of one-dimensionality to them that feels alienating. i drew all of these illustrations on paper with a fountain pen, including the animation, and coloured everything digitally. i had a lot of fun drawing them. :)

you can look at more of my stuff on my website goletski.com, or follow me on instagram @goletski. OR... you can email me at ggoletski@gmail.com

3 Vancouver Beatbox Battle 2019 @ Neville Scarfe Building

David Blake Trio @ Tangent Cafe

4 Javanese Gamelan Workshop w/ Sutrisno Hartana @ Western Front

Petunia & the Vipers @ WISE Lounge

5

SEAST Improvisation Workshop @ SEAST

Incite: Hot Reads for Chilly Nights @ VPL Central Branch

6 SEAST Improvisation Workshop @ SEAST

Black Pontiac, Mark Mills, Kristen Witko @ Avant-Garden

7 Octophonic: Sound Immersion @ Western Front

Black Pontiac, Mark Mills, Kristen Witko @ Avant-Garden

8 SHINDIG FINALE @ PAT'S PUB

Sightlines, Teak Physique, At Mission Dolores, Mystery Lover @ Static Jupiter
Creamy Pop: A short, sweet art show @ 2655 Renfrew
The Truth Is: Thomas, Elliott, and Tesla
Vundabar, The Red Pears, Le Grotto, Milk @ Fox
A Musical Evening in Support of Wet'suwet'en @ Lanalou's

9

RoRoR 7: A Day of Rest and Records and Readings @ Toast Collective
Alien Boys (album release), Fashionism, Dead Cells, Starvation @ WISE Hall
The Paperboys, Tonye Aganaba @ Fox Cabaret
Mob Bounce: Hip Hop + Sacred Space Workshop @ Full Circle
Flvrhaus (album release), Russian Tim & Pavel Bures, Stranded Hikers, + More @ Astoria

10

First annual general meeting @ James Black Gallery

11 Javanese Gamelan Workshop w/ Sutrisno Hartana @ Western Front

Petunia & the Vipers @ WISE Lounge

12

Flavourcel Artist Talk @ Reliance Theatre, ECUAD

Sawdust Collector presents Veda Hille, Ford Pier, Lesley Telford @ Gold Saucer

14 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Christie Grace Quartet @ Roedde House Museum
BB (single release), Supermoon, WAYST, LOANS, Dame DJs @ KW Studios
Winter, Triptides @ Static Jupiter
SHPX, Ex-Softess, Kamikaze Nurse @ Red Gate

15 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Alex Cameron, Roy Molloy, Lola Kirke @ WISE Hall
The Pierce Kingans, Harley Small, The Orange Kyte, Frogpile @ Static Jupiter
Dad Thighs (final show), PRNcxss Aprntly, Pudding @ Red Gate

16 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Sleepy Gonzales, Mind Offline, Grit and Ivory, Black Pontiac @ The Bourbon Annex
Maggie, Zen Mober, John Mitter @ KW Studios
Holy Sock Gang (album release), Clockwork, Friends with Help, Joshua Job @ Red Gate
Super Budget @ Static Jupiter
Ives Humor @ Celebrities OG
Fish Sung Sounds, The Giving Shapes, Jenny Banai @ What Lab

17

Marlon James in conversation w/ Ian Williams @ Waterfront Theatre
Babes On Babes // Queer Long Weekend Jam // Bands Edition @ Fortune
fish sung sounds presents The Giving Shapes, Jenny Banai @ What Lab

18 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Javanese Gamelan Workshop w/ Sutrisno Hartana @ Western Front
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19

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20 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Feeling Better: A Field Guide to Liking Yourself Launch @ Massy Books
Shad @ Fortuna Sound Club
Lone Bear @ The Heatley

22 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Men I Trust, Michael Seyer @ Biltmore Cabaret
Sharon Van Etten, Nilüfer Yanya @ Imperial
Peggy Lee's Echo Painting, Josh Zubot & Strings @ Performance Works
My Brightest Diamond, Ian Chang @ Fox Cabaret

23 JFL NorthWest Comedy Festival @ VARIOUS 14-23

Malleus Trio @ Performance Works
Eli Davidovici's Shapes @ Performance Works
Erica Dee, Tonye Aganaba @ Performance Works
It's Heaven Over There @ Centre A

24

Waxahatchee, BONNY DOON @ WISE Hall
Sharon Minemoto Quartet @ Performance Works
David Blake Quartet @ Performance Works

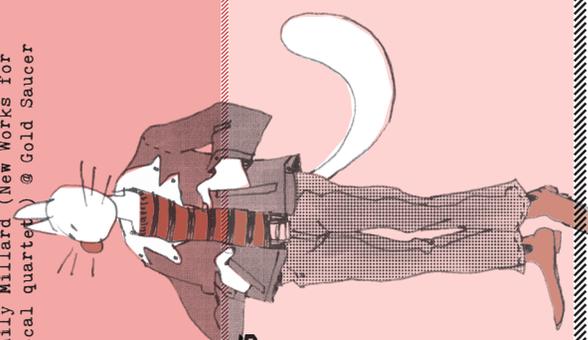
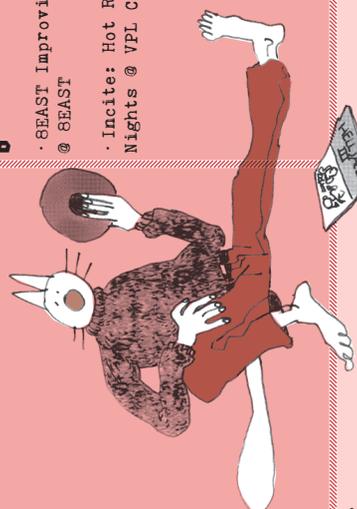
25 Petunia & the Vipers @ WISE Lounge
Daniel Romano, Dead Soft @ Biltmore Cabaret
The Stew Jams @ Red Gate

26

SEAST Improvisation Workshop @ SEAST
Wolf Parade @ WISE Hall

28 FUNDRIVE ruby 2019 jubilee KICK OFF @ THE PIT PUB

Khari Wendell McClelland 'We Now Recognize' @ The Cutch
Robyn @ Pacific Coliseum
Zadie Smith in conversation w/ Jael Richardson @ Arts Club



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MUSIC



JB THE FIRST LADY

Righteous Empowered Daughter

(Self-released)

November 29, 2018

After securing a spot on CBC's 100 Best Canadian Songs of 2017, JB The First Lady returned in 2018 with her fifth album. With *Righteous Empowered Daughter*, JB (née Jerilyn Webster) continues creating poignant and political music. The album couples fierce poetics with beats reminiscent of 90s hip hop masters, resulting in an unapologetic and nuanced guide for Indigenous resistance.

From the outset, *Righteous Empowered Daughter* establishes a political tone. After a potent spoken introduction featuring Mayuk Manuel, JB launches into "Red." By continually emphasizing Indigenous resilience against "government scheming," "Red" operates as a thesis for the album. JB calls for her audience to "decolonize, re-Indigenize." Her powerful delivery demands the audience's attention, providing an alternative to Canadian history's suppression of Indigenous, and specifically female, voices. Her broad statements and agile wordplay insist upon taking up space in both the bass heavy tracks and the listener's mind. Through her artistic expression, JB challenges the persistent erasure of Indigenous life by Canadian settler-colonialist rhetoric, a sentiment that pervades the entire album, most notably on "Exi\$istence": that "existence is my resistance."

The album tackles themes that are personal to JB The First Lady, who is a member of Nuxalk and Onondaga Nations and a single mother. However, JB's work as an activist and youth educator elevates the album into a manifesto on culture, heritage, and community. JB stresses the inherent power of Indigenous people's claim to the land while maintaining a nonviolent stance; on the track "Kanahus," she asserts her ability to "make 'em run / without a gun" and remain "thankful and grateful." Her wisdom continues on the track "Spirit (For James & Marie)," which preaches the importance of spirituality through tradition, self-care and community engagement. Calling for her peers to "do it for the children / show them no limits," JB solidifies her multi-generational message.

Besides illuminating JB's take on current events, *Righteous Empowered Daughter* showcases several members of the Canadian hip hop scene. Standout verses by Dio Ganhdih, Eternia, Missy D and K!mmortal punctuate the album. The flow of the album feels like a femme-squad roadtrip, surveying the settler-state highway structure with the windows down. These critical yet ultimately hopeful voices crescendo on the final track, "All My Relations." As JB calls for "collective dreamin' / collective healin' / for all my relations," her personal vision for reconciliation emerges. On *Righteous Empowered Daughter*, JB The First Lady pulls no punches and fearlessly uses her gift of prose for political good. — **Hannah Kruse**



LOSCIL

Bannockburn

(Self-released)

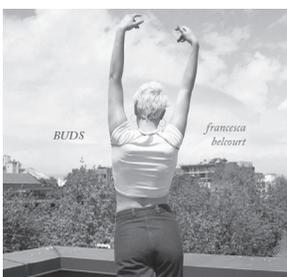
September 15, 2018

Loscil, AKA Scott Morgan, is one of Vancouver's more prolific ambient and experimental music producers. Through an ongoing string of releases on Kranky over the past 15 years, he has kept up a steady output of engaging and interesting ambient music.

The original version of this hour-long piece appeared in software form as *Adrift* three years ago. *Adrift* is an app available on iOS and Android that produces four distinct endless drones through randomized selections with no set beginning or end. The drones are not repeated upon each listen. Instead, they are composed as loops that the app combines in randomized form, giving the listener a unique, non-repeatable experience that is designed to start and end as the listener sees fit. The software claims to make this happen through "structured random selection."

Bannockburn is a one-hour selection of one play of the track on *Adrift*. As the product of a randomized algorithm of overlaid pieces, *Bannockburn* doesn't have the same level of compositional tension and detail as Loscil's other recent releases, like the haunting LP *Monument Builders*. The track fades between elements with a focus on extended drones of acoustic and electronic source material and continuous bass figures. The track makes for great background music, pulling its listeners in and out of attention with the arrival and departure of different elements. The mood here, like that of *Monument Builders*, is dark at times. *Bannockburn*, like all the tracks on *Adrift*, is fittingly named after a ghost ship. However, subtly uplifting motifs layer over the darkness, mixing different moods. The track at times has an almost undecided effect, oscillating its focus between dissonant elements and purer melodic drones. I'm assuming the compelling contrasts here are one of the interesting effects of the software in action.

Although an excellent addition to Loscil's sizable catalog of releases, *Bannockburn* functions best as more of an introduction to the potential of the *Adrift* application rather than a stand alone release. — **Jeremy Rawkins**



FRANCESCA BELCOURT

Buds

(Young Botanist)

November 30, 2018

In the simplest terms, Francesca Belcourt's latest release, *Buds*, is a breakup album. According to her Bandcamp page, "*Buds* is a chronological collection of songs written in the painful aftermath of being run over by a van the week following a significant breakup." While any details concerning the van incident are either buried too deeply in the lyrics to hear or absent altogether (save for a single verse on "17 Stitches") the whole project is steeped in the pain that could only come from compounded trauma.

Sonically, *Buds* is intricate and subtle. The atmosphere Belcourt creates with warm synths, rich electric guitars and sparse beats provides the perfect base on which her emotionally charged lyrics can reside. Even with a variety of instrumentation and moods scattered over the record — the somber beat on "Control" slowly builds into a cathartic dance track, while the solitary guitar on "Drag" poignantly saps energy from the listener as if they were feeling the emotional drain Belcourt sings about — the sonic palette of *Buds* is thoroughly cohesive.

Lyricaly, the honesty with which Belcourt expresses her pain is startling. Over the course of the first eight tracks, Belcourt dives into a variety of deeply personal post-traumatic thought processes, coming at her loss from

every angle. "Hearsay" dives into the disconnect between her support network of friends and family and her own feelings; "Crocuses" looks back with simplicity and naïveté, cherry-picking the best moments of her relationship and smothering them in nostalgia; "He's Back" confronts the resurgence of emotion when Belcourt encounters her ex again for the first time; "17 Stitches" looks self-reflectively at Belcourt's own sadness.

However, on the final track, "Graveyard," the tone shifts. Instead of wallowing in her own despair, Belcourt takes a step back from it when she sings, "Welcome to the graveyard of my / Beliefs that I clung to dearly / Romantic love / Does not exist." As if the shroud of uncertainty was suddenly cast aside, Belcourt sounds strong and clear in this final track. Even addressing the almost satirical devotion she had to her emotional turmoil, Belcourt's self-awareness and resilience manifest as personal growth: "In my healthy wealthy hell / Been feelin' hecka existential / On a totally astral level / Don't make fun of me / For holding my own hand / I'm slowly becoming my own best man." Belcourt doesn't let the record end without some resolution. After nearly half an hour of dwelling on loss, *Buds* can become overwhelming, but after wading through the sadness for eight tracks, Belcourt makes sure to provide the much needed release from the trauma to finish it all off. — **Lucas Lund**



BORED DÉCOR

The Colour Red

(Self-released)

September 22, 2018

"Best enjoyed with milk" is the only note at the bottom of the album credits for *The Colour Red*, by Vancouver's own Bored Décor. My first time listening to it, I did not have any dairy products on hand, but I would say the album is best enjoyed with a side of social awareness, a healthy dose of modern-day cynicism and even a little hope for the future if you're feeling so bold.

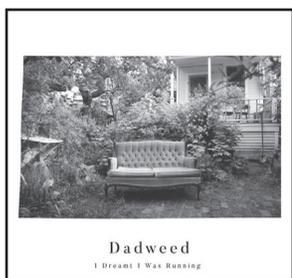
If you've ever seen Bored Décor at a live show, you'll know that their performances maintain a ferocious organized chaos balanced with clean musical execution. I often find that when I first see bands live and then move to recorded material, something can disappear from the music. However, on this album, I was pleasantly surprised that the stage presence of the four-piece ensemble translated so well to the record. It's as frenetic as you'd hope, but the vocals, overdubbed on the live instrumental recordings, come through with a clarity that you don't always get in a live setting.

The choice of recording in two quick takes greatly helps this feeling, a way to "not waste time" as drummer Neriah Mair puts it. The cadence of Nik Barkman's voice lends itself to storytelling, perhaps even giving a word of caution. As I'm sure they're sick of hearing, tinges of David Byrne come through in the vocals, but with more of a punk shriek when necessary (and it's often necessary). The percussion and guitars pack more bite, fuzz and aggressiveness when not slowly meandering alongside the lyrics, showcasing a variety of musical influences on the album's sound.

On the track "Naïveté," things take a more ominous and cerebral turn, with slower speech punctuated by Ryan Quist's organ keeping you on your toes. The Color Red's songs often operate in a slow build up before jumping in, as if you were waiting to dive into the deep end of a cold, dark pool. In "My Time / I, the Luddite," clever tongue-twisting plays on words take shape — a common theme in the songwriting. In the second to last song, "Conflict," Nik Barkman's voice takes on a more taciturn tone, building into the impending doom of two fuzzy guitars, which often lend back to the heavier live performances, as on "Love Cuffs."

All in all, *The Colour Red* is a success for this four piece band, in what could be challenging terrain: maintaining the enthusiasm of a live performance while recording in few takes and with new bandmates. Perhaps Barkman sums up the album best on the track, "Hush," singing, "Gentle in caress, but firm in appetite. You won't

fall asleep listening to this, but you'll likely head to the next live show. — Pat Valade



DADWEED

I Dreamt I Was Running

(Honey Pomelo Forever)

September 1, 2018

It's a bold move to self-style your genre as "emo" in the late 2010s, yet along with other labels including "power pop," "slacker pop," and "sweater," Dadweed goes for it.

They show that same boldness in the clarity of commitment they bring to every artistic decision on their first full LP, *I Dreamt I Was Running*.

The album begins with a sudden guitar shriek that descends into a warm, steady bassline. This bassline provides the anchor for the rhythmic unison of the first track, "Big Empty." Its hard instrumental stops interspersed with bursts of emphatic, ringing vocals somehow render its slow melody paradoxically catchy. When it ends on a final electric whine and seamlessly bleeds into the next track, it displays the greatest strength of the album: the dreamlike transitions between tones, moods, and modes that create a singular yet wandering musical experience.

The instrumentation has a warm, full-bodied quality on both the electric and acoustic tracks, and this is what allows it to maintain its peculiar unity across the differing moods of its nine songs. Even when *I Dreamt I Was Running* moves from the soft acoustic vulnerability of "Terra Firma" to a heavier track like "Bloom," the roundness of the bass and the gentle interplay of the guitar and vocals create a sense of welcome within the harder sound. Its clear lyrics acknowledge difficult, melancholy emotions and hold them without

judgment. The music invites you in.

Each of these elements — the round bass, the drift between heavy electric fuzz and delicate acoustic melody, the emotionally frank lyrics — seem decisive and purposeful in the album's sound. In the final title track, the vocals drift between a near whisper and a powerful expansiveness that ought to contradict their soft acoustic accompaniment. Instead, they lead the song forward into an ethereal drift away on the repeated phrase, "I dreamt I was running." It's a culmination of the album's complex aesthetic: gently assertive, painfully comforting, meanderingly catchy.

I Dreamt I Was Running is the kind of album you can listen to on repeat for days, feeling something new with each repetition. It's also the kind of album that will keep playing in your head for hours after you turn it off. Like the lingering traces of just the kind of dream in the album's title, *I Dreamt I Was Running* will never quite leave your mind again.

— Cae Rosch

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To submit music, podcasts, books or films for review consideration, please email Cae Rosch at ur.discorder@ctr.ca.

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

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NARCISSISTER ORGAN PLAYER FEB 1-3
THE WAR AT HOME FEB 8-9, 14
I AM CUBA FEB 8-10
SWEET SWEETBACKS BAADASSSSS SONG FEB 15-18
GANJA & HESS FEB 15-18
SEVEN SAMURAI FEB 21-22
MAR 2-3

I AM CUBA (SOY CUBA / YA KUBA)

straight

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FEBRUARY

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FEBRUARY 2	PERFECTLY PETTY A Live Musical Tribute to Tom Petty
FEBRUARY 3	Momoru Hosoda's MIRAI SUPERBOWL 53 LIVE and FREE on our BIG SCREEN! SORRY TO BOTHER YOU
FEBRUARY 4	Rachel Weisz & Colin Farrell THE LOBSTER
FEBRUARY 6	The Fictionals Present IMPROV AGAINST HUMANITY Game of Love
FEBRUARY 7	First Thursday of Every Month! PAUL ANTHONY'S TALENT TIME 11th Anniversary Special!
FEBRUARY 8	Nicolas Cage Double Bill! MOONSTRUCK AND David Lynch's WILD AT HEART
FEBRUARY 10	Tainted Love Double Bill! Glenn Close & John Malkovich DANGEROUS LIAISONS AND Uma Thurman HENRY AND JUNE
FEBRUARY 13	STORY STORY LIE Fool for Love The Gentlemen Hecklers present THE NOTEBOOK
FEBRUARY 14	April O'Peel presents BURLESQUE DUQS A Valentine's Day tradition
FEBRUARY 15	Baz Luhrmann's MOULIN ROUGE! Friday Late Night Movie
FEBRUARY 15-23	JFL NorthWest VANCOUVER'S JUST FOR LAUGHS FESTIVAL Info www.jflnorthwest.com
FEBRUARY 16	The Geekenders Present UNCAPED CRUSADERS Batlesque!
FEBRUARY 22	ARMY OF DARKNESS Friday Late Night Movie
FEBRUARY 24 - TO MARCH 3	VANCOUVER INTERNATIONAL MOUNTAIN FILM FESTIVAL Info www.vimff.org
MARCH 1	Takashi Miike's AUCTION 20th Anniversary Remaster! Friday Late Night Movie

COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA



Jay Bagasbas

words by Joshua Azizi
illustration by Brian Tong
photos by Matthew Lim

It's late night at Fortune Sound Club and Jay Bagasbas is mixing the club's music in the middle of the dance floor with an iPad. Since it was hard to gauge the sound from the side stage, she took matters into her own hands.



“I like to put a hundred percent into my work,” she says, “If I can make it sound better, I’ll go out into the crowd and make it sound better.”

Fortune is just one of the many venues where Jay has worked as a live sound tech and audio engineer. Between her current job mixing sound for hockey games at Rogers Arena, her former work at the Alexander Gastown and freelance gigs at the Biltmore Cabaret, *TED Talks* and Pemberton Festival, she’s an expert at working behind the scenes of a show to bring the most out of a venue’s sound.

“I liked being the ears that listen to the room and control everything,” Jay expresses, “working shows and being a part of something bigger and helping someone’s sound out, that’s very fulfilling.”

But Jay is more than an audio engineer — she’s also a boxer at the Eastside Boxing Club who teaches women in the community how boxing can foster their self-confidence. Just before our interview, she was teaching a class for teenage girls where she taught them not only about boxing, but also mindfulness and body-positivity. “My part was to talk about body image and what social media is doing in terms of creating a toxic environment for girls and women for how they should look,” she explains. “We taught the girls about how to properly eat, [as well as] mindfulness, wellness and the mind-body connection. Then I took them through a boxing workout, which some of them loved because it was good, but I might have pushed them a little *too hard*,” she chuckles.

She’s not only bright and ambitious, but also someone who lifts up the people around her with her positivity and generosity. And she’s only 22.



**" There are a couple of girls that I do wanna fight...
In the most loving and respectful way. "**

Jay's audio career began in a "Recording and Sound" class at her Catholic high school, where she set up the sound system for Mass. She then enrolled in the Nimbus School of Recording and Media's audio engineering program and graduated at the top of her class. "I wasn't expecting the award, I'm not gonna lie," she said, "but I guess hard work pays off."

Within her graduating class, Jay was one of two women — an unfortunate reflection of the reality that audio engineering and mixing remain male-dominated fields. While she got along well with her classmates, she had to work hard to gain their respect, which meant spending many late nights in the studio, honing her skills. "There were a couple of times where I did have to prove myself and my abilities, but by the end of it, everyone was family. We all had a good time with the time we spent together."

Of all the venues she's mixed at since graduating from Nimbus, Jay's particularly fond of her time as a sound tech at the Alexander Gastown, where she worked the sound for artists such as BJ the Chicago Kid, Jessie Reyes, JMSN, Del the Funky Homosapien, Busdriver and a variety of local bands. It was there that she reunited with an old family friend who suggested she try boxing at the Eastside Boxing Club. She quickly got hooked.

For Jay, boxing is a much-needed way to release pent-up anger. "I was a very angry person, and I never had an outlet for it. I always used to lash out on whoever I was dating or my parents, but ever since I started boxing it's been a healthy way to get rid of it. Now it's like a self care thing for me."

Since the gym has been so helpful for her, she's dedicated herself to giving back. In 2018, she participated in a charity boxing fight for the Eastside Boxing Club at the Commodore Ballroom, where she raised over \$2,500 for their at-risk women and youth programs. "The gym has done a lot for me, personally... I'd show up to the gym, absolutely quiet and drained and exhausted, and they'd pick me up and check in on me. There are a couple of mother figures there that I am super super thankful and grateful for, and they're the main reason I want to give back. Plus the kids are our future."

Jay currently has a concussion — it's her fifth one in total — so she spends more of her time at the gym teaching and training rather than fighting. However, when reflecting on the fight at the Commodore, she gets nostalgic and knows she'll return to the ring.

"The feelings and the emotions and the training that goes towards this one fight is amazing, fulfilling and satisfying," she says, "I want more. And there are a couple of girls that I do wanna fight."

"You wanna beat 'em up," I quip.

"Yeah, in the most loving and respectful way."

Jay's made great strides in her career, but she has greater ambitions. She hopes to one day tour with a professional recording artist, become a certified boxing coach, and release music of her own. She also wants better for the female sound techs of the world. Being a female sound engineer, she says, means that you're often micro-managed and untrusted by the men around you, who were likely expecting another male in the position to begin with.

Thanks to her own self-confidence and her network of sound techs and venues who know she excels at what she does, Jay punches right through these double standards.

"I hope that one day we can get past that gender norm — you know, that the sound person has to be a sound *guy* — because the best techs in the world that I follow are women and there's obviously something to learn from that," she says. "I don't want to say we're *better*, but we're definitely more organized and on top of more of our shit."

Healing & Hibernation

WITH TONYE AGANABA

words by Lexi Mellish Mingo // illustrations by Madeleine Berger // photos courtesy of Liz Rosa



STANDING AWKWARDLY AT WATERFRONT STATION, warm bodies skittered around me like squirrels. As I waited in stillness, I started to question my own scheme. For our interview, I had asked Tonye to take me to a space that offered her a source of healing, but despite my intrigue, I feared the ambiguity. At four pm, the sun started to bow behind the icy glass buildings. Days like those give the illusion of a seasonal transition. As much as I wanted to trust myself, the seasons, and Tonye, the loitering essence of winter made me crave the comfort of a warm den.

I first met Tonye at the brewery where I work. In my awe-filled nervousness, I attempted to articulate my appreciation for her presence. “You know,” I said, “You’re the first woman I’ve seen play here,” and without hesitation, Tonye responded, “And what if I’m not a woman?” Her smart grin and soft eyes rightfully corrected me. Setting up, she danced around the stagnant space transcending smiles and positive energy. From this encounter, I would have never thought she was diversely-abled. The reality of her condition is that some days are good, while others don’t hold that same privilege. The fluctuating accessibility that Tonye experiences prompts her activism regarding public awareness of invisible disabilities.

Describing her music as genre-fluid, flowing from soul, neo-folk to hip-hop, Tonye Aganaba describes herself as an Intersectional Artist: “I stand at a bunch of intersections in my life, all of us do. The music I choose to play is an expression of who I am, which is a lot of different things.” As a black, immigrant, queer-identifying individual who is also disabled, Tonye’s intersectional presence and genre-fluidity welcomes all listeners, blurring stereotypes and offering a space for connection. “We all hit so many points together,” excites the artist.

With sunshine and vigor, Tonye entered waterfront station. I re-introduced myself, and without hesitation, she welcomed me in with a warm bear hug. Once we exited the building, Tonye revealed our destination: “This is where I was born!” Despite her London roots, Gastown was where Tonye re-entered the world. But like all good metamorphosis tales, it came with struggle.

About five years ago, Tonye’s music career was on a steady escalation into global spheres. The artist had signed a label and management deal, finished a record and was about to go on a world tour. Although it seemed like the stars were just starting to align, the world had something else in mind for her. In 2015, Tonye was diagnosed with Multiple Sclerosis and two weeks later she was involved in a car accident, breaking her back in six places. Both MS and the accident halted the momentum of her career, giving her only one option: to hibernate.

Although it has been four years since her diagnosis, Tonye continues to refer to her disease as the best thing that ever happened to her. “All that time on my own in hospital rooms, relearning how to walk and use my hands, taught me so much about human resilience and my own capacity for healing,” says Tonye. Through isolation, Tonye reclaimed herself and

accessed her own potential to heal through music. “[Music] has been a way for me to work through my mental, emotional and physical trauma, and put it in a place that is safe,” admits Tonye. The capacity she has to heal herself and the spaces around her, seems to be a by-product of her very existence. Moving beyond previous goals of global fame and success, the adversity she has faced is a part of a bigger plan. “I like to identify archetypes that are guiding. If I see archetypes that I don’t want, I don’t go that way,” expresses Tonye, “my life is shifting in the way it needs to shift right now.”

Tonye perceives all types of “down-time” as an opportunity for growth. “Winter here is awful,” expresses Tonye, “but I’ve utilized the time where I can’t get out so much to bolster my reserves, and fill myself up.” Following the release of her EP with 604 records in December, Tonye will be entering spring fully fueled. On February 15, 2019, her single “Battle Bruised” will be released, followed by a full-length LP *Something Comfortable* in March. Tonye describes the LP as “me at my most free, creating music that really sits beautifully in my heart.” Tonye’s full charge beams outwardly, from the comfort of her nurturing den. “I’m the most excited I’ve ever been in my life for what’s coming up next,” she buzzes. With trust in the cycles of the universe, Tonye transcends both the earth’s and bodies’ winters, to flourish with the energy of sunshine.



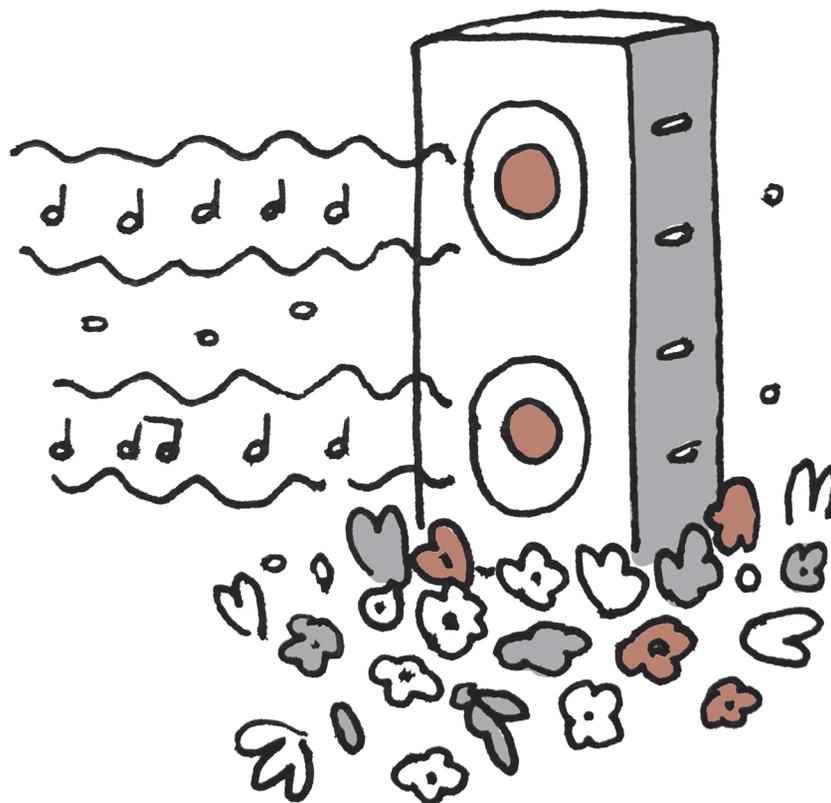
If you’d like to hear more from Tonye, tune into to her Afro Science podcast, and check out the following events:

Feb 1 - Performing at the City of Vancouver Black History Month Celebration, Vancouver City Hall.

Feb 13 - Launch of The AfroScience Podcast LIVE at Calabash Bistro. (Streaming at TONYEMusic.com)

Feb 15 - AfroScience: A one woman show about being Black in Canada. Heritage Hall, Main St

Feb 23 - Tonye Aganaba and a Live Band at Winter Jazz Fest, Performance Works, Granville Island



ON THE AIR

CiTR PODCAST SERIES

words by Alec Christiansen // illustrations by Ricky Castanedo Laredo



Since acquiring its FM license in 1982, CiTR has broadcast innumerable programs working to highlight local arts and affairs and tell underrepresented stories. Throughout the first half of 2019, CiTR will continue this mission through another medium — podcasting. In the footsteps of *Seeking Office* — a podcast focusing on Vancouver’s 2018 municipal election—come three new podcasts: *Noise Complaint*, *Conversations*, and *Consider the Alternative*.

Noise Complaint, the first of the three podcasts, features interviews and performances with various musicians and bands recorded in the CiTR Lounge. Akin to NPR’s Tiny Desk or BBC Radio’s Live Lounge, *Noise Complaint* not only offers listeners intimate and exclusive live sets, but also the opportunity to understand the people and stories behind the music through in-depth interviews conducted by CiTR’s Music Director and host of *Chaotic Music Meetings*, Myles Black. Appearing on the podcasts are artists such as Kamikaze Nurse, Prxnxcss Apprntly, Cathy Schultes, and many more. The first episode of *Noise Complaint* — featuring local rapper, Hope — was released on January 18 alongside a launch party at the Avant-Garden with performances by

Hope, Maneater and Nasti Weather. New episodes of *Noise Complaint* release on Fridays throughout February and March.

Following *Noise Complaint* is *Conversations*, a panel discussion show tackling local, underrepresented issues led by CiTR’s spoken word collectives. For context, CiTR operates seven spoken word collectives — each with its own theme — that provides on-air opportunities for members without the commitment of producing and hosting a show alone. Each collective produces a weekly or biweekly radio show, such as the Music Collective’s *Word on the Street*, the Gender Empowerment Collective’s *Intersections*, the News Collective’s *Democracy Watch* or the Indigenous Collective’s *Unceded Airwaves*, to name a few. Each episode of *Conversations* is hosted by a collective and will explore an issue relevant to its theme. One episode of *Conversations* features the Gender Empowerment Collective’s panel on racial and gender diversity in Vancouver politics. Another episode features the Accessibility Collective’s panel on the use of language surrounding disability. *Conversations* is set to premiere March 29 and will run for seven episodes.

The third podcast series from CiTR is *Consider the Alternative*, another podcast focused on matters related to local democracy. While *Conversations* will explore similar topics through panel discussions, *Consider the Alternative* will use place-based sound recordings and character portraits to explore local stories through a creative lens. Per the show’s official description, “Episodes will centre around various Vancouver and Lower Mainland current affairs stories and their relationship with one of three tenants of our local democracy: activism, journalism, and government.” The series is comprised of two parts or short serialized episodes, both narrative and non-narrative, fiction and nonfiction. *Consider the Alternative* premieres May 17.

With these three original podcasts, listeners will be able to experience a robust sample of some of CiTR’s best content and keep up with a number of musicians and stories that are defining Vancouver. *Noise Complaint*, *Conversations*, and *Consider the Alternative* will release throughout the first half of 2019 and will be available on iTunes and CiTR.ca.

FRIENDS

OF

CiTR 101.9 FM + DISORDER MAGAZINE

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



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THE BILTMORE CABARET
10% off at the bar

COMMERCIAL

AUDIPILE 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

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(VISIT:

CiTR
.ca/friends

for more info.)

CiTR 101.9FM PROGRAM GUIDE

"DISORDER MAGAZINE RECOMMENDS LISTENING TO CiTR EVERY DAY!"

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday		
6AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	CiTR GHOST MIX	6AM	
7AM				OFF THE BEAT AND PATH	CANADALAND			7AM	
8AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRADICTIONS	SEEKING OFFICE: AT LARGE	THE SATURDAY EDGE	PACIFIC PICKIN'	8AM	
9AM				YOUR NEW SHOW	COMEDY ZEITGEIST		MIXTAPES WITH MC & MAC	YOUR NEW SHOW	9AM
10AM		YOUR NEW SHOW	POP DRONES	ROCKET FROM RUSSIA			SHOOKSHOOKTA	10AM	
11AM	YOUR NEW SHOW	MORNING AFTER SHOW		U DO U RADIO	THE REEL WHIRLED			11AM	
12PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM	
1PM	PARTS UNKNOWN	THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	TOO DREAMY		THE ROCKERS SHOW	1PM	
2PM		120BPM	UNCEDED AIRWAVES	ALL ACCESS PASS	ASTROTALK	BEPI CRESPIAN PRESENTS	POWER CHORD		2PM
3PM	120BPM	INTERSECTIONS	120BPM	120BPM	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	
4PM			THUNDERBIRD EYE						3PM
5PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	CHTHONIC BOOM!	5PM	
6PM	RECORDS MANAGEMENT	FLEX YOUR HEAD	YOUR NEW SHOW	NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	THE LEO RAMIREZ SHOW	6PM	
7PM	EXPLODING HEAD MOVIES		THE MEDICINE SHOW			SAMSQUANCH'S HIDE-AWAY	NIGHTDRIVE95	MORE THAN HUMAN	7PM
8PM		CRIMES & TREASONS	MIX CASSETTE	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRESIVO	8PM
9PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9PM	
10PM	THE JAZZ SHOW	THE SPENCER LATU SHOW	ANDYLAND RADIO WITH ANDREW WILLIS		CANADA POST ROCK			10PM	
11PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW	COPY / PASTE	C1 RADIO	RANDOPHONIC	THE AFTN SOCCER SHOW	11PM	
12AM								12AM	
1AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	1AM	
2AM								2AM	
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

TRANCE DANCE 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

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

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

Contact: programming@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 CTR's playlist. Get at us if you want this airtime

Contact: programming@ctr.ca

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Contact: programming@ctr.ca

RECORDS MANAGEMENT

10AM-11AM, ROCK/ROOTS/FOLK

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

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'

8AM-10AM, ROOTS/FOLK/BLUES

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

Contact: pacifcickin@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 | [@recordsmgmtvvr](https://twitter.com/recordsmgmtvvr)

THE MORNING AFTER SHOW

11PM-1PM, ROCK / POP / INDIE

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

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

THE COMMUNITY LIVING SHOW

1PM-2PM, TALK/ACCESSIBILITY/DISABILITY

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

contact: communitylivingradio@gmail.com

INTERSECTIONS

4PM-5PM - TALK/FEMINIST NEWS

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

Contact: programming@ctr.ca

120BPM

3PM-4PM, 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 CTR's playlist. Get at us if you want this airtime

Contact: CTRRadio@programming@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 CTR'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 Sh*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepower & Issa.

Contact: dj@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 bites, 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: AIRANG 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)

UNCEDD 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 @Uncededairwaves & facebook.com/Uncededairwaves

120BPM

3PM-4:30PM, MUSIC

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

Contact: CTRRadio@programming@ctr.ca

THUNDERBIRD EYE

4:30-5PM, TALK/SPORTS

CTR 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: [@CTRtsports](https://twitter.com/CTRtsports)

ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

Contact: programming@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.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

rocketfromrussia@ctr.ca, @tima_tzar, 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 us.

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 CTR's playlist. Get at us if you want this airtime

Contact: CTRRadio@programming@ctr.ca

DEMOCRACY WATCH

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

For fans of News 101, this is CTR'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.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 CTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: programming@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@actsafautonomy.com

FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

It could be global, trance, spoken word, rock, the unspoken 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: CTRNews

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

THE REEL WHIRLED

11AM-12PM, TALK/ FILM

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

Contact: programming@ctr.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/ THEATRE

CITR 101.9 FM JANUARY CHARTS

	Artist	Album	Label
1	Sarah MacDougall*#	All The Hours I Have Left To Tell You Anything	LABEL IN BETWEEN
2	Kat Danser*#	Goin' Gone	BLACK HEN
3	JB The First Lady*+#	Righteous Empowered Daughter	SELF-RELEASED
4	The 427's*#	Stay Gold	STINGRAY
5	Swim Team*+#	V	SELF-RELEASED
6	Divorcer*+#	Debt Jubilee	COMFORTABLE ON A TIGHTROPE
7	Pudding*+#	Pop Over	SELF-RELEASED
8	Jock Tears*+#	Bad Boys	INKY
9	Only A Visitor*+#	Technicolour Education	SELF-RELEASED
10	Carlo*#	Carlo	SELF-RELEASED
11	Fine*	Thanks for Asking	SELF-RELEASED
12	Pale Red*+#	Heavy Petting	SELF-RELEASED
13	Natasha D'Agostino*+#	Endings Rarely Are	SELF-RELEASED
14	Julia Holter#	Aviary	DOMINO
15	Nervous Operator*+	Incoherent Reflections	SELF-RELEASED
16	Stephen Carl O'Shea & Sylvia Platters*#	Shadow Steps (split)	CIVL-FM
17	Freak Dream*+	Into The Sun	ARTOFFACT
18	Ndidi Onukwulu*+#	These Days	SELF-RELEASED
19	Garbage Dreams*+#	Demonstrations	SELF-RELEASED
20	Bored Decor*+	The Colour Red	SELF-RELEASED
21	Milk*+#	Mattress Ranch	SELF-RELEASED
22	Kitty and the Rooster*+#	One Gig Hard Drive	SELF-RELEASED
23	Jessica Moss*#	Entanglement	CONSTELLATION
24	Sandro Perri*	In Another Life	CONSTELLATION
25	Protoje	A Matter Of Time	EASY STAR
26	Tallies*#	Tallies	HAND DRAWN DRACULA
27	Abby Zotz#	Local Honey	SELF-RELEASED
28	Puzzlehead*+#	(artless)	AGONY KLUB
29	Club Sofa*+#	Club Sofa	SELF-RELEASED
30	Laverne*+	Yarrow	SELF-RELEASED
31	Bernice*#	Puff: In the air without a shape	ARTS & CRAFTS
32	Eric Bibb	Global Griot	STONY PLAIN
33	Sharon Van Etten#	Remind Me Tomorrow	JAGJAGUWAR
34	Sore Points*+	Sore Points	DERANGED
35	Witches Hammer*+	Canadian Speed Metal	NUCLEAR WAR NOW! PRODUCTIONS
36	Primp*+#	Half-Bloom	SELF-RELEASED
37	Strange Breed*+#	Closer	SELF-RELEASED
38	Ramzi*#	Phobiza Vol. 3: Amor Fati	FATI
39	The Honey Tongues*+#	The Honey Tongues	SELF-RELEASED
40	Kaia Kater*#	Grenades	ACRONYM
41	Dead Soft*+#	New Emotion (EP)	ARTS & CRAFTS
42	Big Joanie#	Sistahs	SELF-RELEASED
43	Délétere*	De Horae Leprae	SEPULCHRAL PRODUCTIONS
44	Erosion*+	Maximum Suffering	HYDRA HEAD
45	Kaytranada*	Nothin Like U / Chances EP	RCA
46	Sarah Davachi*#	Gave in Rest	BA DA BING!
47	WLMRT*	Lube 2	PLEASANCE
48	Heather Leigh#	Throne	EDITIONS MEGO
49	Cassandra Maze*+#	Asymmetry EP	SELF-RELEASED
50	Jesse & The Dandelions*	Give Up The Gold	SELF-RELEASED

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@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting.

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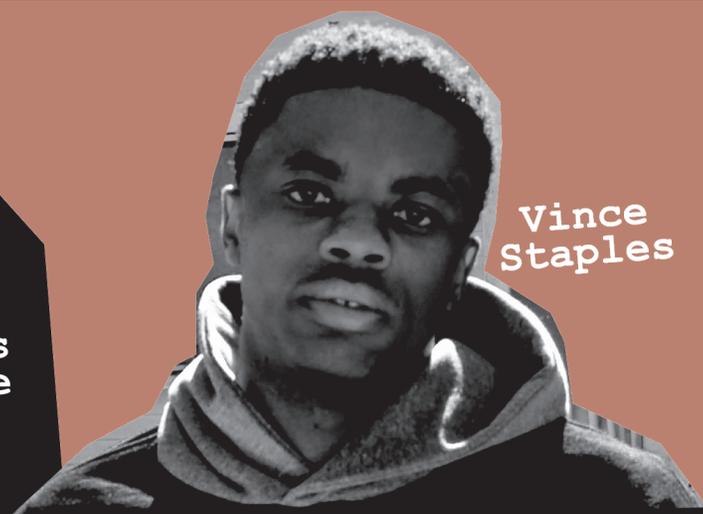
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UPCOMING SHOWS IN VANCOUVER!



Feb 7
BRONCHO
Fox Cabaret

Feb 8
HIPPO CAMPUS
Imperial

Feb 8
POST ANIMAL AND RON GALLO
Wise Hall

Feb 12
ELLA MAI
Commodore Ballroom

Feb 13
AURORA
Commodore Ballroom

Feb 15 *1 Night, 2 Shows!!!*
ALEX CAMERON & ROY MOLLOY
Wise Hall

Feb 22
MY BRIGHTEST DIAMOND
Fox Cabaret

Feb 22
SHARON VAN ETEN
Imperial

Feb 23
DEAD MEADOW
Rickshaw Theatre

Feb 24
WAXAHATCHEE
Wise Hall

Feb 26
ANDREA GIBSON
Wise Hall

Mar 1
BAILEN
Fox Cabaret

Mar 2
ANTIBALAS
Rickshaw Theatre

Mar 2
COEUR DE PIRATE
Commodore Ballroom

Mar 4
JULIA HOLTER
Imperial

Mar 6
ACTION BRONSON
HCC

Mar 6
JOY WILLIAMS
Wise Hall

Mar 6
SID SRIRAM
Fox Cabaret

Mar 8
CHERRY GLAZERR
Rickshaw Theatre

Mar 9
JAMES BLAKE
Harbour Convention Centre

Mar 11
NILS FRAHM
Orpheum Theatre

Mar 19
AMYL AND THE SNIFFERS
Fox Cabaret

Mar 22
KING BUFFALO
Wise Hall

Mar 22
VINCE STAPLES
Harbour Convention Centre

Mar 24
HÆLOS
Wise Hall

Mar 25
CASS MCCOMBS
St. James Hall

Mar 25
VIAGRA BOYS
Fox Cabaret

Mar 26
PRATEEK KUHAD
Fox Cabaret

Mar 28
COM TRUISE
Fortune

Mar 29
NIGHT BEATS
Rickshaw Theatre

Mar 29
PUP
Wise Hall

Mar 30
THE DIP
Wise Hall

Apr 2
RY X
Rio Theatre

Tickets & more shows at timbreconcerts.com