

DISCORDER

m a g a z i n e

Vol. 36 | No. 02 | Issue. 407

March
2019

"that lucky magazine from CiTR 101.9FM"

Local + Free



RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

MAR 1 **NEUTERHEAD FUNDRAISER**
COVER BANDS BY MEMBERS OF
BAPTISTS, REVOCATION, BISON,
WAINGRO, DEAD AGAIN & MORE

MAR 2 **ANTIBALAS**
COCHEMEA

MAR 3 **AT PAT'S PUB:**
WALTER LURE FROM THE
HEARTBREAKERS' L.A.M.F.
FEAT. MICK ROSSI (SLAUGHTER
& THE DOGS), FASHIONISM

MAR 8 **CHERRY GLAZERR**
PALEHOUND, MILK

MAR 8 **AT LANALOU'S:**
SPEED CONTROL DEAD END
DRIVE-IN, THE HIGHSIDES

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 **3RD ANNUAL ST PATRICKS**
DAY PUNKSTRAVAGANZA,
DAY 1: THE DREADNOUGHTS
BRASS, ATD, THE GUNG HOS,
CAMPFIRE SHITKICKERS, NORTH
BY NORTH



MAR 16 **3RD ANNUAL ST PATRICKS**
DAY PUNKSTRAVAGANZA,
DAY 2: THE DREADNOUGHTS
/ POLKA TIME!
PET BLESSINGS, GUARDIAN OF
THE UNDERDOG (MEMBERS OF
LARRY & HIS FLASK), THE C U
NEXT TUESDAYS

MAR 21 **BLUETECH**
EMOG, KIMMYK

MAR 22 **ANOTHER NIGHT OUT FOR**
MUSIC HEALS
BIG JOHN BATES: NOIRCHESTRA,
TRAILERHAWK, MISSISSIPPI
LIVE & THE DIRTY DIRTY, ELLIOT
C WAY (OF THE WILD NORTH),
BOB SUMNER

MAR 23 **POLYRHYTHMICS**
MNGWA



MAR 29 **NIGHT BEATS**
CALVIN LOVE, ALTAMEDA

MAR 30 **BUCKMAN COE**
TONYE, ERICA DEE

MAR 31 **JOHN 5**
JARED JAMES NICHOLS, DEAD
GIRLS ACADEMY



blueprint
LIVE

UPCOMING EVENTS

Mar 08 **MANSIONAIR** IMPERIAL

Mar 10 **BRYCE VINE** ALL AGES VENUE

Mar 30 **COMETHAZINE** ALL AGES VENUE

Apr 01 **THE BLUE STONES** THE FOX

Apr 04 **GRIMSKUNK** NINJASPY VENUE

Apr 13 **HEALTH / YOUTH CODE** VENUE

Apr 18 **FAILURE / SWERVEDRIVER** VENUE

Apr 23 **LP** ORPHEUM

Apr 27 **KNIFE KNIGHTS** MEMBERS OF SHABAZZ PALACES FORTUNE

Apr 30 **PETER BJORN AND JOHN** VENUE

May 25 **JENN GRANT** FORTUNE

Jun 14/15 **STICKY FINGERS** COMMODORE

Jun 15 **REVEREND HORTON HEAT** VENUE

Jun 23 **BLUE OCTOBER** VENUE

Jun 26 **THE MESSTHETICS** MEMBERS OF FUGAZI FORTUNE

Jul 11 **BOB LOG III** FORTUNE

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

PLEASE CHECK OUT BPLIVE.CA
FOR ADVANCE TICKETS AND MUCH MORE

Additional show listings, ticket info, videos & more:

WWW.RICKSHAWTHEATRE.COM

TABLE of CONTENTS

MARCH 2019

COVER: DEBBY FRIDAY BY ALISTAIR HENNING.

Features

06 - CHELENE KNIGHT

Growing Room is a flexible methodology for change

08 - DEVOURS

An interview with queer musician, Jeff Cancade

16 - DEBBY FRIDAY

Redefining punk

the Regulars + other things

04 - Campus Beat

Free Speech Club

10 - Real Live Action

Music, mostly

12 - Art Project

"Hot Mess" by Alex Joukov

13 - March 2019 Calendar

14 - Under Review

just music this time

19 - Venews

Static Jupiter

21 - CiTR Program Schedule

22 - CiTR Program Guide

23 - February 2019 Charts

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-4342 or emailing advertising@cittr.ca. Rates available upon request.

CONTRIBUTE: To learn how to get involved with *Discorder* contact volunteer@cittr.ca.

SUBSCRIBE: Send in a cheque for \$20 to LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC with your address, and we will mail each issue of *Discorder* right to your doorstep for one year.

DISTRIBUTE: To distribute *Discorder* in your business, email advertising@cittr.ca. We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit: cittr.ca/donate.

!!!

To inform *Discorder* of an upcoming album release, art show or significant happening, please email all relevant details 4-6 weeks in advance to Mallory Amirault, Editor-In-Chief at editor.discorder@cittr.ca. You may also direct comments, complaints and corrections via email.

FONDATION
SOCAN
FOUNDATION

Publisher: Student Radio Society of UBC // **Station Manager:** Ana Rose Carrico // **Advertising Coordinator:** Alex Henderson // **Discorder Student Executive:** Fatemeh Ghayedi // **Editor-in-Chief:** Mallory Amirault // **Under Review Editor:** Cae Rosch // **Real Live Action Editor:** Jasper D. Wrinch // **Web Editor:** Zoe Power // **Art Director:** Ricky Castanedo Laredo // **Social Media Coordinator:** Avril Hwang // **Administration Coordinator:** Halla Bertrand // **Charts:** Myles Black // **Production Assistants:** Christina Dasom Song // **Writers:** Katherine Chambers, Alec Christiansen, Zainab Fatima, Jonathan Kew, Tate Kaufman, Lucas Lund, Cae Rosch, // **Photographers & Illustrators:** Sara Baar, Maxwell Babiuk, August Bramhoff, Evan Brien, Joshua Kingston, Tifanie Lamiel, Alistair Henning, Jessica May, Sunny Nestler, Hayley Schmidt, Coltrane Yan // **Proofreaders:** Mallory Amirault, Ricky Castanedo Laredo, Ivan Flores, Amrit Krishna, Zoe Power, Cae Rosch

©Discorder 2019 - 2020 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. *Discorder* is published almost monthly by CiTR, located on the lower level of the UBC Nest, situated on the traditional unceded territory of the hən̓q̓əmin̓əŋ speaking Musqueam peoples. CiTR can be heard at 101.9 FM, online at cittr.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at (604) 822-2487, CiTR's office at (604) 822 1242, email CiTR at stationmanager@cittr.ca, or pick up a pen and write LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC, Canada.

A Lobster That Has Lost Two Claws is Called A Bullet

EDITOR'S NOTE

HOW ARE YOUR HANDS, HOLDING?

In this issue, you'll read about Chelene Knight and Growing Room Festival's push toward making CanLit more inclusive; finding new ways to defy musical boundaries with Debby Friday; the hypocrisy laden within university policies; and musician Devours' coming out late and his relationship to fem/masc queerness.

Yours,
M'aritime N'8V



DISTRIBUTE
with

**ADD YOUR
BUSINESS TO OUR
DISTRO LIST!**

**LET'S GET THAT MAGAZINE
IN YOUR CAFE, STORE,
EVIL LAIR, WHEREVER!**

Psst,
TALK TO:

ADVERTISING@CITR.CA

CAMPUS BEAT

THE FREE SPEECH CLUB

words by Alec Christiansen with research credit to Hannah Toms

// illustrations by Hayley Schmidt

On October 31, 2018 The Free Speech Club (FSC) hosted right-wing commentator Ben Shapiro — best known for his “facts don’t care about your feelings” mantra — for a sold out event at the Chan Centre at UBC. This event was held despite significant protest from university students, faculty, and the AMS, which released a statement noting that Shapiro’s talk could make “transgender, queer, Indigenous, Muslim and other marginalized members of our community feel threatened.” These concerns about Shapiro stem from his career as a commentator, during which he has called homosexuality a sin, labeled women who have abortions as “baby-killers,” and claimed that “Israelis like to build” while “Arabs like to bomb crap and live in open sewage.” Despite outcry, the event became the club’s largest ever, with an audience of 1,300.

The Shapiro event and the rightful anger surrounding it is not an isolated incident. The FSC has hosted Dr. Jordan B. Peterson, known for his protest and violation of Bill C-16, five times. Peterson publically expresses his refusal to use students’ and colleagues’ correct pronouns and encourages others to refuse to do so as well, arguing that it is a violation of free speech. Following a Peterson-led rally at the University of Toronto in October 2016, a number of transgender students reported

instead describe themselves as “nonpartisan and committed to cultivating an open dialogue on campus, where arguments are made with wit and reason, rather than rhetoric and personal attack.” Their actual objective — obvious, though unstated — is ironically summed up best by Shapiro himself, who publicly stated that “The only reason to have a conversation or be friends with anyone on the left is if you’re in public in front of a large audience and your goal is to humiliate them as badly as possible.” This is perfectly demonstrated through the Q&A segments at FSC events, in which those seeking to challenge the speakers are given preference in line. Though this is billed as the FSC’s commitment to “good faith” and an opportunity for “open debate,” its sole purpose is to create short Youtube clips with titles such as “Ben Shapiro DISMANTLES Third Wave Feminism” and “Ben Shapiro SHREDS Pro-Choice Argument,” both of which are actual Youtube videos from his Chan Centre lecture.

In addition to the club’s glaring hypocrisy surrounding the issues of partisanship and open-debate, there is the issue of how individuals and organizations can effectively protest them and their events. The FSC and many of their invited speakers rely on attempts at protest

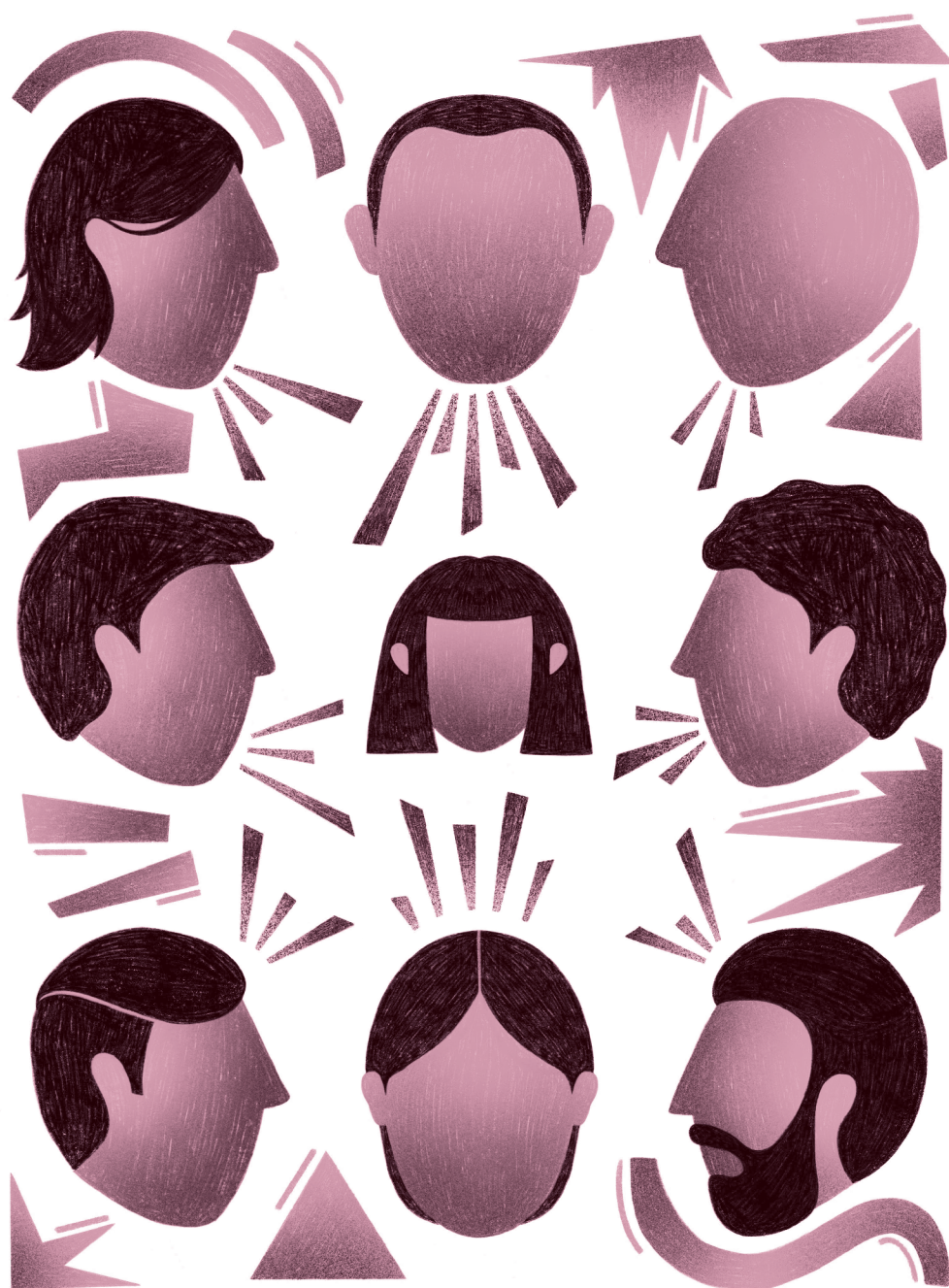
“...The university is located on unceded Musqueam territory, and therefore owes respect to First Peoples by not allowing dangerous and hateful rhetoric.”

that they had received anonymous online threats, as reported in *The Globe and Mail*. Similarly, the FSC will host an event in March at the Hellenic Community of Vancouver, featuring men’s rights activist, Stefan Molyneux and self-proclaimed anti-feminist, Lauren Southern. It is worth noting that both speakers support white genocide conspiracy theories. Southern, who was born in Surrey, BC, and has — in tweets that are now deleted — perpetuated false rumours from 4chan blaming the Quebec City mosque shooting on Syrian refugees. She has also argued against multiculturalism, claiming it “will inevitably fail unless 50 percent of the population believes in Western culture.”

From this brief list highlighting some of the more notorious speakers invited by the FSC, one could be forgiven for assuming that the club bills itself as a conservative or right-wing organization that regularly engages with the alt-right. However, they

and censorship, citing it as proof of the so-called “intolerant left,” and using it to convince their supporters of the importance of defending the nebulous concept of free speech, regardless of its content and effects. This is not to say that progressive groups can afford to simply ignore the FSC, as they are one of the largest organizations operating on UBC’s campus, and their actions have severe consequences for marginalized individuals and communities.

Unfortunately, UBC’s policies regarding Academic Freedom and Freedom from Harassment and Discrimination seem contradictory and therefore unhelpful in dealing with the matter. As written on UBC’s Vancouver Academic Calendar, UBC seeks to ensure that members of the university enjoy the right to “to teach and to learn unhindered by external or non-academic constraints, and to engage in full and unrestricted consideration of any opinion” and that “Behaviour that



obstructs free and full discussion, not only of ideas that are safe and accepted, but of those which may be unpopular or even abhorrent, vitally threatens the integrity of the University's forum.” In contrast, the university’s policy on Freedom from Harassment and Discrimination states that the UBC “is committed to ensuring that all members of the University community — students, faculty, staff, and visitors — are able to study and work in an environment of tolerance and mutual respect that is free from harassment and discrimination.” Mutual respect and discrimination are both ill-defined by the university, however, which deems the ideas of figures like Shapiro and Peterson as merely “controversial, or offensive” (per provost Andrew Szeri’s statement regarding controversial speakers at UBC), but not discriminatory. By inviting these speakers, the FSC has taken advantage of Academic Freedom and the university is, at best, incapable of preventing this and, at worst, uninterested in doing so.

Ensuring that individuals have the freedom to express themselves and feel safe to contribute their voice to the public dialogue is important work, especially on a university campus, but the Free Speech Club is not remotely interested in facilitating this work. Rather, they operate as

attention-seeking trolls, choosing to focus on “triggering the libs,” instead of making any attempt to elevate marginalized voices. The positions of the FSC and their invited speakers are antithetical to the culture and community that UBC — an internationally renowned university that advocates for plurality and intercultural dialogue — claims to foster. Furthermore, the university is located on unceded Musqueam territory, and therefore owes respect to First Peoples by not allowing dangerous and hateful rhetoric, and by encouraging all people to contribute to the conversation, free from the risks of xenophobic attacks and threats.

If the FSC were truly committed to “cultivating an open dialogue,” then their website’s list of “notable” speakers would not consist of reactionary white men, all of whom work to perpetuate the marginalization and silencing of women, BIPOC, queer folk, and the transgender community. It is true that open dialogue and good-faith debate provides opportunities for learning, growth, and even healing, but that requires all voices — especially those which have been silenced — to have a platform, not just the ones who have been loudest.

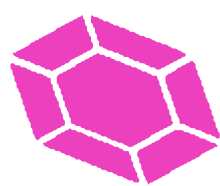
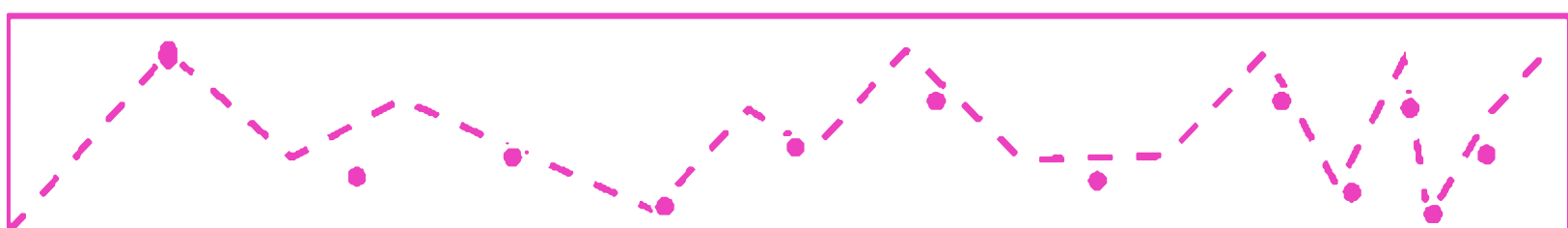


● CiTR101.9 FM & Discorder Magazine ●

FUNDRIVE

ruby  2019  jubilee

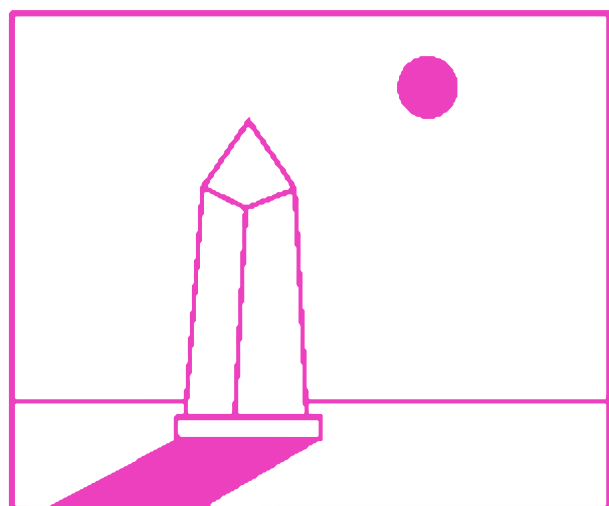
MAKING MILESTONES



FRIDAY, MARCH 8  8PM  19+
RED GATE ARTS SOCIETY - 1965 MAIN

FINALE

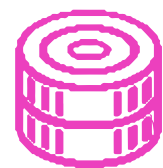
live  performances  from



BB   MILK
WHY CHOIR
the DAME DJs
and a silent auction with sick prizes

\$12 suggested donation at the door

\$10 in advance



CHELENE KNIGHT

words by Katherine Chambers

illustrations by Tifanie Lamiel

Photo by Sara Baar



CanLit is about to be rewritten, and *Room Magazine*'s Growing Room Festival curator, Chelene Knight, is ready to shape the new story. But growth isn't easy, and 2018 was a difficult year for the authors of CanLit's new identity. Like the country it reflects, CanLit has been struggling with inclusivity: "Who do we include? What voices need to be heard? What voices are important?" Knight identifies some of the questions the world of Canadian literature has been grappling with. However, it isn't only including voices that CanLit needs to work on, as Knight remarks, but giving writers appropriate space to meet their needs, beginning by asking them what they need in order to remove the barriers they are facing.

Knight resolves that CanLit needs to be more transparent in order to overcome its challenges, and with so much difficult work ahead, the transformation will be a long process. "People have to be open about their processes and their mistakes. I don't think [this work] will ever be finished." However, Knight trusts that the creation of CanLit's new story will be unforgettable; "We're going to see faces and voices that we haven't seen before." With the upcoming Growing Room Festival in Vancouver, Knight, as curator, plans to encounter these barriers head-on in a celebration of the new voices of CanLit.

As managing editor of *Room Magazine*, Knight worked on the programming committee alongside Growing Room Festival founders Meghan Bell and Arielle Spence, marking *Room Magazine*'s annual event as the only feminist literary festival in North America. However, when first envisioning the festival before its inaugural weekend in 2017, Knight didn't want it to be directed by a single person. She put out a call, and a committee of six people formed. Their first meeting was six hours long. "I assigned them a required reading," Knight remembers, and each member came to the first planning meeting having read Alicia Elliott's essay *On Literary Festivals and Crossed Boundaries*. The essay helped focus the committee's dedication to a consideration of ethics and author care. "From there it was like playing tetris," Knight shares, as the committee decided what they wanted to build and what voices needed to be present to shape the conversation. The festival was a big vision, and they were sculpting it into reality.

Since 2017, what began as a weekend event has expanded to a ten-day festival. This year the festival is continuing its growth by introducing a full day of Indigenous Brilliance. Knight is anticipating that presenters will give the 2019 festival a new flavour, and is excited about the mentorship opportunities available that will support emerging writers. Manuscript consults will include discussions

surrounding what writers should do when their work is released into the universe: what conversations do they want to start? For Knight, it is important to allow emerging and experienced writers to connect, and to make room for new voices. Knight is hoping that the 2019 festival will welcome those outside of the CanLit world, and even those outside of the writing community. The event is open to everybody and, for the first time, is pay-what-you-can.

The Growing Room Festival has burst with success in its three years, and Knight's plans for the festival's future are as inspiring as its history. Knight hopes Growing Room will expand beyond Vancouver, collaborating with other festivals in a way that fosters new networks of support for the literary community. Knight values the energy that is produced when there are new people in positions of power, and is keen to "shake things up, while respecting the foundation."

Just as CanLit needs to be broadened, Knight is working to broaden the scope of literary festivals. Understanding that CanLit has struggled to move beyond an attitude of "checkboxing" diversity, Knight works toward creating spaces in which writers, artists and individuals don't have to prove that they have the right to be present. However, the curators of the Growing Room Festival know that it is far easier to make room than it is to keep it, and are working toward creating accessibility that is sustainable. Knight hopes that people will learn not only to listen to each others' stories, but to the processes involved in telling them. CanLit, literary festivals and the writing community need to learn to ask writers what they need in order to write and keep writing. It is not enough to create space. The space needs to be held.



Knight believes that literature can only hold its full identity if it is “held with flexible hands.”

Believing that the key to holding space is affirming the voices of youth, Knight advocates that it is the emerging stories of youth that people should be paying attention to. “Their voices are being heard,” Knight says, “their words are echoing.” Imagining those who will be sharing their stories during a youth reading at the festival, Knight supports that, “Your voice matters now, this is your space.” She further reflects that “when you feel safe enough to speak, it creates a sense of belonging.”

Describing itself as a feminist literary festival, Growing Room seeks to include conversations and workshops about body politics, religion, visual art, academia, mental health, Black voices, Queer voices, trauma, Asian diaspora, journalism and so much more. For Knight, the variety in workshop content is a reflection of feminism in that it is continually shifting and changing. Noting that feminism is akin to literature in its ability to encompass variety, she states that “The key is opening the idea that storytelling can be anything.”

Literature is connection, resistance, affirmation, protest, exploration, reflection, and anticipation. The definition of literature depends on the question “what do you want to see and hear?” Knight believes that literature can only hold its full identity if it is “held with flexible hands.” We need to “let the words shift on the page. We need to respect the template, and if we change it, we need to ask *why* it doesn’t work anymore, how we can change it, and what will come next.” We need to learn that literature is “anything on the page; any story.”

We have to begin changing the pattern of what stories are told, and who has the right to tell them. Moreover, we have to change how they are told. When we change how a story is told, Knight says, “everyone is going to stand up and start sharing stories. It will open the flood gates. And now is the time to do it.”



“Chelene Knight”



ICONOCLAST

WORDS BY ZAINAB FATIMA ILLUSTRATIONS BY MAX BABIUK PHOTOS BY COLTRANE YAN

Devours



I MET WITH JEFF CANCADE, AKA DEVOURS, IN OUR TOWN CAFE, A SMALL AND SWEET RESTAURANT

ON BROADWAY. The music in the background and Cancade's triple decker peanut butter sandwich created a warm and cozy environment for us to start conversing about his upcoming album, *Iconoclast*. Describing it as more raw, and "a little bit darker" than Cancade's previous album, *Late Bloomer*, this will be his second self-produced album set to release in March.

When asked about the title of his new album, Cancade shares that he grew up in a religious environment, where he felt out of place. As the album encounters his challenges with and rejection of organized institutions of religion, he was inspired to name it *Iconoclast*. "The more I thought about who I was as an artist, the more I identified with the term iconoclast, because I've never followed trends in my life. I've never really fit in. I've always been kind of an independent thinker, and that's sort of how I define iconoclast: as someone who has their own opinions, and is not afraid to be different."

Cancade named his album after one of the songs that will be on it. When asked why, he says that the inspiration came from

another song that will be on the album: "Beyond Love and Beneath You," which is about Cancade's falling out with religion.

When it comes to recording albums, Cancade explains that it's a completely different process compared to his live performances. "I make music by myself and I usually just sit at my synth and write songs by myself, so it's like the exact opposite of energetic performing," he explains.

While the recording process for both of his albums is the same, his latest music introduces some new themes. "One of the major differences that I would say between *Late Bloomer* and *Iconoclast* is because my first album was making some references to coming out as gay a little bit older than the average. I was trying to still write songs that were universally appealing," shares Cancade. "*Late Bloomer* was personal, but it was sort of skimming the surface, and giving a general introduction on who I was as an artist. *Iconoclast* is about queer identity, it's about body image, which is something that I haven't really – it's been an issue my whole life, but – I haven't addressed it in my music much yet."

Along with body image, Cancade explains that the new album will include a lot of other heavy themes as well, including masculinity, queerness and

heteronormativity. "There's a lot on my mind," he laughs, "so many themes, I had a lot to get off of my chest."

When asked about what motivates him to write about such topics, Cancade recalls that he has been writing personal lyrics since childhood, but it's only recently that he is able to fully express himself and be totally vulnerable in his music. Cancade also explains that he chooses to write about more serious subjects now, because in the past few years, there's been a lot to experience and learn. "I've learned a lot more about what it means to be queer, and it has come into the music and the lyrics," explains Cancade, "so it wasn't necessarily a decision, like 'okay I'm gonna make an album about this or that,' it's just happening, and it's a reflection of where I'm at in my life."

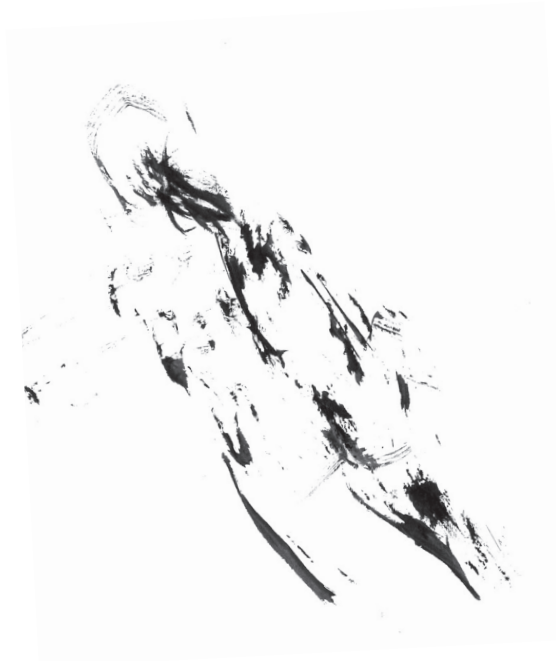
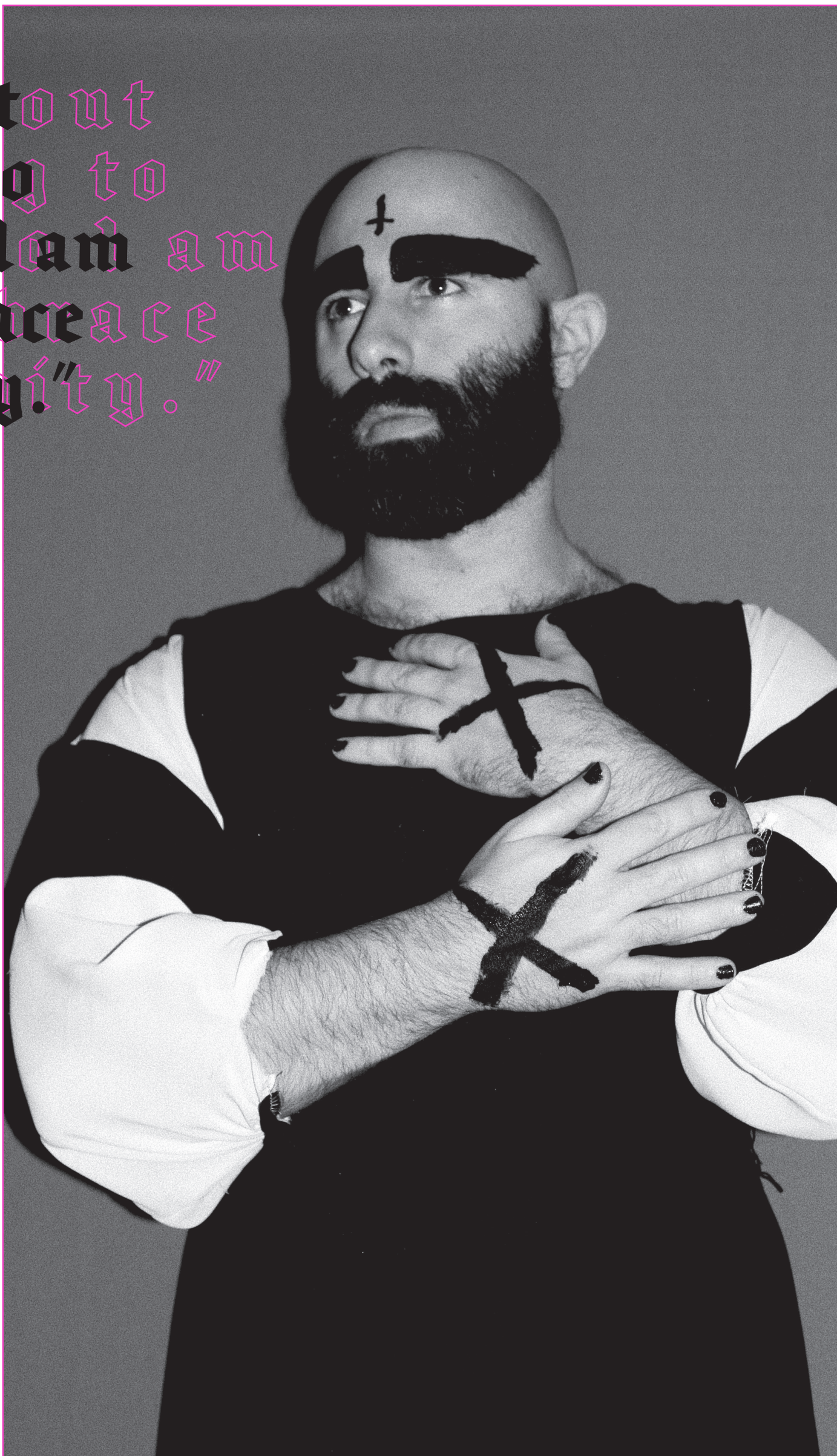
I was also interested in knowing how Cancade felt about releasing music about masculinity in today's cultural conversations. "These issues are really, really important and I'm happy to be a part of the conversation," states Cancade. "A lot of gay men still have issues with internalized homophobia, and not wanting to seem or look feminine... I think that I was a part of that community for a handful

of years when I first moved to Vancouver, and felt sort of stifled in a way. I felt pressured to seem more masculine and to look more masculine, because gay guys tend to be attracted to masculinity and masculine features, so all gay guys are – or a lot of gay guys – are trying to seem really masculine. And I am not," he continues, "I have lots of feminine qualities and I think that on this album, it's about learning to own who I am and embrace femininity and to acknowledge that being feminine makes me a way better person."

For the album release, Cancade will be performing in an all LGBTQ+ lineup. To Cancade, these lineups are important to be a part of, because he didn't find much support when he first began performing in 2016. At the beginning of his music career, there was a lack of diversity at festivals, and he didn't know many LGBTQ+ musicians.

Since then, Cancade remarks that festivals, such as Khatsahlano and Music Waste, have improved a lot in their effort to prioritize more diverse groups of performers. "Last year, Music Waste put on a queer showcase, and that was really neat. Younger people who are LGBTQ were saying that they wanted more safe

"It's about learning to own who I am and embrace femininity."



spaces and they wanted more representation in the community." With inclusive shifts like these, Cancade expresses his joy of performing in LGBTQ+ lineups, because there is a demand for them, especially in younger audiences.

Much like the inclusivity and relatability that the LGBTQ+ lineups offer, Cancade wants his music to also be something that listeners can be engaged in, and enjoy. He wishes for them to hear his honesty and passion, because not many queer artists are singing about the same themes. Although this album will be less broad than his first album, he hopes that people will find themselves connecting to it.

"This album is me taking a chance and making it a little bit more specific about my own experiences. Not everyone will be able to relate to it, but hopefully for the few people who do relate, it helps them in some way in their life," he says optimistically. By creating music that presents vulnerability and candor, Cancade hopes to spread positivity and self-acceptance.





CREAMY POP: A SHORT, SWEET ART SHOW

FEBRUARY 8 / WHEEL OF TIME GALLERY

Considering the current housing crisis in Vancouver, the Wheel of Time Gallery is truly making the most out of a bad situation. Occupying a Vancouver special just down the street from Renfrew SkyTrain station, the gallery — which doubles as a place of residence for the five multidisciplinary artists who run it — is scheduled to be torn down later this year, along with the rest of the houses on the block. Knowing they are the final tenants of the building, the artists at the Wheel of Time Gallery have been able to fully realize whatever creative whim they may have. In addition to hosting events, the house itself has been transformed — walls have been painted, floors altered, sculptures erected, studio spaces built, doors taken down. Every inch of the space, inside and out, seems to be touched by the idea that none of it will last.

Stepping into the *Creamy Pop* exhibition, the entrance room was dominated by two floor-to-ceiling panels covered in the artwork of animator and visual artist Jocelyn Sanchez a.k.a. creamyskeleton. Hand-drawn illustrations of detailed creatures hung next to digital collages of eerie forest paths, and frames from various animated shorts. Nestled unassumingly amidst the packed walls were preliminary sketches and drafts of the album art for dumbpop's latest EP *Domestic Dream Deity*. Just down the hall, a room with a thoroughly paint-splattered floor doubles as Neo Oslund's studio space and bedroom. The selection of his vibrant and energetic paintings on display drew in the crowds meandering through the eccentric space.

Upstairs, the majority of the evening's audience instinctively gathered in the living room turned performance space. The first performance of the night, a dance piece choreographed by Linnea Gwiazda, was about to begin. Sitting on one of the couches, dancer Kayla De Vos began with small, repetitive movements of her head, before sliding down to the floor. Once she had moved to the centre of the room, her movements began to quicken and expand, spreading from head across her whole body, until she was dashing back and forth across the wooden floors. While the

intensity and pace of the dance built, a low hum emerged from a set of previously unnoticed speakers, and De Vos' movements shrunk back, as she slowly returned to her starting position on the couch.

After a brief break, in which the audience was encouraged to explore the house, the musical segment of the night began. The micro-pop solo project of guitarist and

composer Matthew Ariaratnam, dumbpop took to the stage. Truly embodying the short and sweet nature of the night, Ariaratnam sang a rapid-fire selection of sub-one minute songs, accompanied by his deft guitar. With every song ending almost as soon as it began — "When I Touch Cats" and "open my eyes" were two of the most jarringly truncated of the set — it took the audience a little while to comprehend the pace with which the set was flying by. But once Ariaratnam's quick tunes settled in on the room's ears, the crowd was captivated. Then, after twenty songs and twenty minutes passed, Ariaratnam introduced a new video for his song, "Shitty Town," animated by Jocelyn Sánchez. Quick and jittery creates and landscapes flitted across the screen. For just under a minute the vibrant and lively animations captured the audience — who requested it be played again as soon as it ended.

Like a sand mandala yet to be swept away, the Wheel of Time Gallery forces the artists within it, as well as those who happen to experience it, to be fully present. Unfettered by the pressure of existing into the future, the freedom with which all the artists create in the gallery is unrestrained. The inevitable end looming just around the bend makes events like Creamy Pop all the more short and sweet. —Lucas Lund

FLVRHAUS (ALBUM RELEASE) / RUSSIAN TIM AND PAVEL BURES / STRANDED HIKERS / THE HIGHSIDES / MOLLY BE DAMNED

FEBRUARY 9 / ASTORIA

The crowd at the Astoria the night of the FLVRHAUS album release party mixed so many visual genres of punk it was like a self-contained time machine. I arrived twenty minutes early and everyone — from your NOFX-patched spikes-and-leather punk to your slouchy-hatted, flannel-clad grunge rockers already clustered in mixed groups — was already waiting for the eccentric night to begin.

The first opener, Molly Be Damned, taught me something very important: you can shred on a ukulele. With that, their

multiple layers of synth, and the casualness with which each band member occasionally banged on the drums scattered across the stage, they cultivated a contagious, reckless enthusiasm for the weird within the still-sparse crowd.

The transition from that into the tight, catchy punk rock that the Highsides brought next should not have felt as natural as it did. Molly Be Damned had made me want to bob out; the Highsides made me want to rock out — it was a fair exchange. And when the Highsides passed it to Stranded Hikers, they kept the energy going. Though a bit more melodic, Stranded Hikers were still so catchy I nearly forgot to write it down. Their cover of "Hangin' On the Telephone" made me grin like a gleeful new wave shark.

It really was a rad lineup of bands: they didn't quite make sense together, musically, but their contrast only heightened the fun. Three different brands of joyful, reckless music overflowed the cup of happiness so heavily that it was almost strange to see such unassuming dudes as those in FLVRHAUS take the stage. You could just as easily have run into them at the grocery store as seen them onstage at their own album release.

The sound they began to produce and the energy with which they produced it, though, overpowered any blandness of their first visual impression. Their bassist flailed like a low-frequency dancing air tube man, and their guitarist bobbed on his toes like he was about to take off from the stage and rocket into the lower stratosphere. The familiar, grungy distortion of their guitars made their bouncing melodies feel satisfyingly solid. All of the diverse groups of the night seemed to agree, smashing themselves together into one single, equally solid crowd for FLVRHAUS's set.

I witnessed four different brands of fun that night and, though I missed Russian Tim & Pavel Bures' ending set, I can predict from my experience with those fine weirdos that there would have been a fifth. The beauty of the FLVRHAUS album release party was not just in FLVRHAUS's well-deserved cheer at their new achievement, or the individual skill of any of the bands that came together to play with them. It was in the wild combination of styles that united in a common goal. And it was that goal itself: to have a kick-ass time celebrating your friends' accomplishments.

—Cae Rosch

ALIEN BOYS (ALBUM RELEASE) / FASHIONISM / DEAD CELLS / STARVATION

FEBRUARY 9 / WISE HALL

Though its interior is approximately the size and shape of a livestock barn, the WISE Hall's chandeliers and string lights gave it an air of ethereal, sweaty glamour as hundreds of punks crowded up to its stage. Everything glowed a little too brightly to be real. From the stage light glittering off a guitarist's tiara to that same light reflected back in the wide eyes of the dense and swaying audience, the release party for Alien Boys' *Night Danger* shone bright, alien and dangerous in the night, just as promised.

Sarah, Alien Boys' vocalist, moved across all dimensions of the stage, vertical and horizontal, forward and back, just as their voice ranged through all possible dimensions of performance. They sang, they shouted, they whispered, and each word was just as gut-punchingly powerful regardless of its volume.

Alien Boys' instrumentalists had no less presence. The two guitarists, Alex and Erin, glowed with power across the stage. Sometimes a five-piece band with two guitarists feels a little combative — Alien Boys did not. Alex and Erin had an enthusiastic conversation across the stage via guitar, like two friends shouting across the street. By the end of the show, their conversation had become a reunion, as they migrated into each others' space, fretboards crossed, leaning together. The bassist, Megan, had a steady presence stage left, solid and rooted, never faltering. Behind her, on drums, Lindsay played like she was a vessel for the rhythm — as though the drums were playing her more than the other way around. She looked simultaneously exhausted and invigorated.

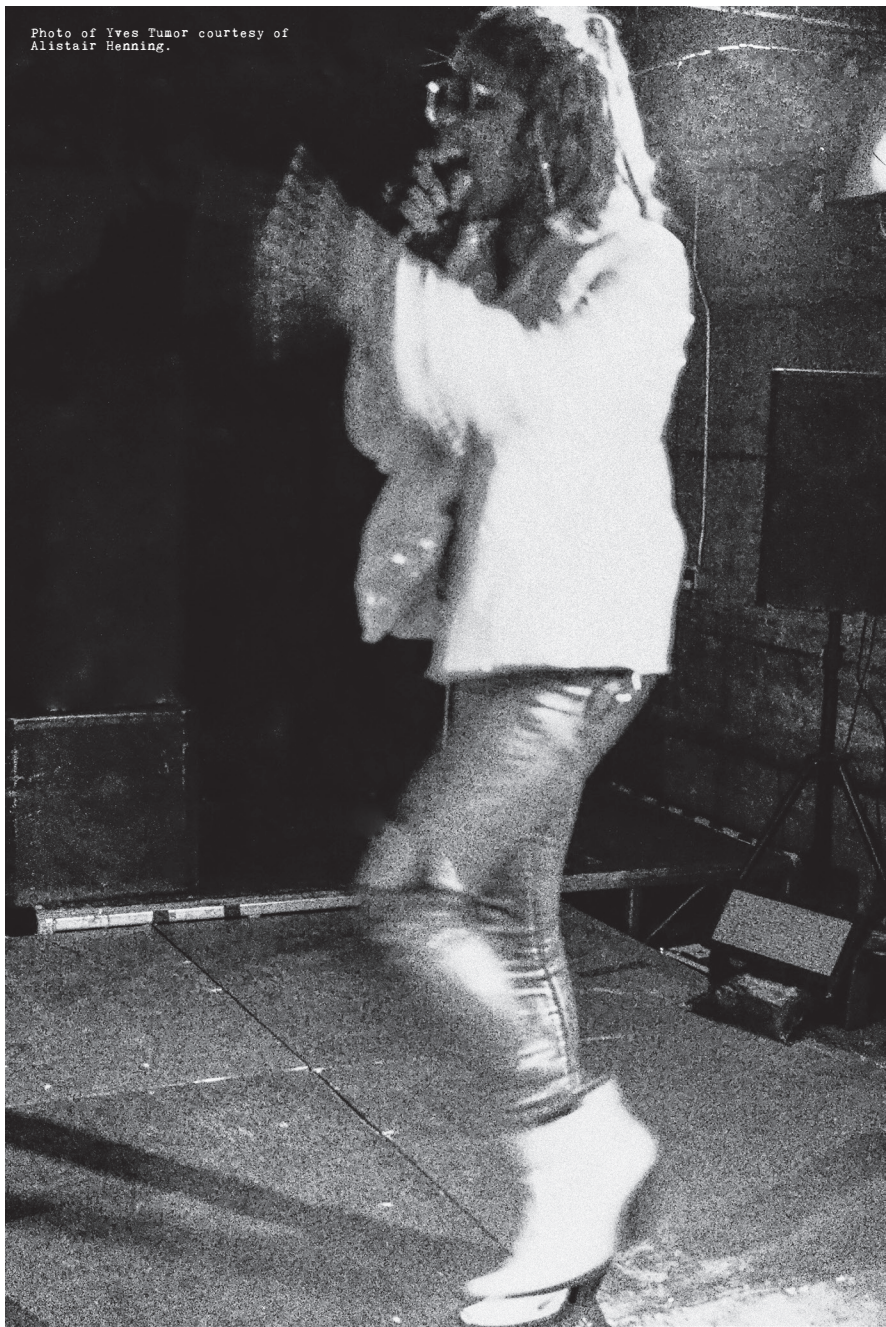


Photo of Yves Tumor courtesy of Alistair Henning.

I could empathize with that. I did not come to the show expecting to feel much — not because I underestimated Alien Boys, which I would never dare to do, but because it was my second show of the night and it was cold and I was tired.

But I felt it. And it was big. And yet I still don't know exactly what *it* was.

As I took notes in a shadowy corner toward the lip of stage right, an obviously drunk, middle-aged man sidled up to me. I expected some nonsense, but what I got was confirmation of the same mysterious energy that I was beginning to feel.

"Look at this," he said, gesturing to the five otherworldly furies onstage. "They're all up there, and there's a hundred punks in this hall and none of them know why they're here. But they're here. They're here."

That man was drunk enough that it was a difficult observation to interpret, but I heard some truth in it. There's something inexplicable in the way Alien Boys perform. Something that roils up from a dark, deep-rooted place and compels you to be really, truly present. They played through their entire new album, and every second of it felt like the very first one. —Cae Rosch

YVES TUMOR / DJ VENDETTA

FEBRUARY 16 / CELEBRITIES UNDERGROUND

In a recent interview for Rolling Stone, Bradford Cox of Deerhunter commented, "I'm the closest thing that our age has to a Bowie."

Of course there are some other contenders. Consider Yves Tumor, the noise artist who broke onto the scene in collaborations with Mykki Blanco. Yves Tumor, who goes by the — possible — alias Sean Bowie, shifts aesthetics, from soul to new romantic. These masquerades have been complemented by an unpredictable live presence.

Prior to his current tour, Yves Tumor would show up bedraggled in chains, with red darkness and spasmodic bursts of light and noise (blasting an audience who were likely expecting more of the off-kilter grooves of Yves Tumor's *Serpent Music*).

The difference between Yves Tumor and other noise-pranksters of this experimental oeuvre — say, Dean Blunt, Oneohtrix Point Never, James Ferraro — is a matter of focus. The truth of his fiction is much more visceral, more affective and emotionally rich, less inviting to ironic readings. His dancing silhouettes translate the same pulsing core.

Prepared for a battery of noise, I brought earplugs. DJ Venetta from the NuZi Collective was spinning a bout of polyphonic techno — angular and soulful. The locomotive punctuation was interspersed with dexterous percussion and modular suggestions. The set could have carried the night alone.

After midnight, Yves Tumor emerged in a glam-rock costume: huge wig, sunglasses, a white PVC coat. Instead of a barrage of noise, he launched into a straightforward rendition of "Honesty." The track renders Yves Tumor's R&B under a wash of electronics. Strutting on-stage, "I wanna wrap around you / But I can't be seen around you / Is this you or your persona?"

Aside from singing over the music and playing the crowd, Yves Tumor was a tall lonely presence on-stage. Occasionally, he'd move over to a mixer to adjust switches.

It's something to join a crowd rapt, hands in the air, for an experimental artist who — like John Maus — is doing a kind of hyper-karaoke. That's not a write off: the channeling and re-interpreting is a full performance. Forget the pretensions of homage. In the dim underbelly of Celebrities Underground, Yves Tumor could've been Bowie.

After the show, someone remarked, "It was like Prince reborn." Maybe these are cheap comparisons, though people did dance, get carried away. In the space, the powerful bass grooves, characteristics of Yves Tumor's formative background, are especially potent. Yves Tumor would strut down the walkway, pound his fists into the air, lean into the crowd and vividly intone his lyrics — "Am I the one you're dreaming of?" There was little banter. At one point, he noted, "Vancouver, you're lovely."

The night was an epistle, another counterfactual upset, another conflation between the slipperiness of public persona, and the abandon of feeling. Concluding with the track "Applause," singing "I'm just a rock and roll baby," Yves Tumor bounced and swished off-stage, fading out without a closing word.

Is there a firm take-away? Halfway through Yves Tumor's set, he played "Noid," a single off *Safe in the Hands of Love*. One of the album's catchiest, and a comment on police brutality; the crowd rushed forward, catching and singing along with every word: the chorus, "Can't trust them / 911 / 911." Yves Tumor held out his microphone, and the crowd rung the chorus back: "911 / 911 / 911." Call and response, Yves Tumor called back: "911...That's right...fuck 'em." Yves Tumor was not — and is not — joking around. —Jonathan Kew

!!!

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. Winch, 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.

RIO THEATRE

1660 EAST BROADWAY

MARCH

MARCH

1

Academy Award Winner!

Best Documentary

FREE SOLO

*Additional dates www.riotheatre.ca

Takashi Miike's

AUDITION

20th Anniversary Remaster!

MARCH

4

Gaspar Noé's

CLIMAX

*Additional dates www.riotheatre.ca

Jonas Åkerlund's

LORDS OF CHAOS

*Additional dates www.riotheatre.ca

MARCH

5

Academy Award Winner!

Best Supporting Actress, Regina King

IF BEALE STREET COULD TALK

MARCH

6

THE CRITICAL HIT SHOW

A #DNDLive Improvised Epic Fantasy

Also March 27!

MARCH

7

First Thursday of Every Month!

PAUL ANTHONY'S TALENT TIME

Celebrate #InternationalWomensDay

MARCH

8

Sigourney Weaver

ALIEN

#InternationalWomensDay

Friday Late Night Movie

MARCH

9

Peter Jackson's

THEY SHALL NOT GROW OLD

MARCH

10

BAFTA, Golden Globe and Oscar Nominee!

Hirokazu Kore-eda's

SHOPLIFTERS

*Additional dates www.riotheatre.ca

MARCH

13

STORY STORY LIE

You're Fired!

THE GENTLEMEN HECKLERS

Hilarious commentary for the best bad movies

MARCH

15

Jordan Peele's

GET OUT

Friday Late Night Movie

MARCH

18

Isaac Mizrahi LIVE I & ME

A Life in Stories, Songs & Prescriptions

MARCH

19

Dolly Parton, Lily Tomlin & Jane Fonda

9 TO 5

#WomensHistoryMonth

MARCH

20

The Fictionals Comedy Co. Presents

IMPROV AGAINST HUMANITY

Ladies Against Humanity

#IAHatRio

MARCH

21

The Vancouver Burlesque Co.'s

STUDENT SHOWCASE

MARCH

26

SPICE WORLD

With LIVE Drag Shadowcast

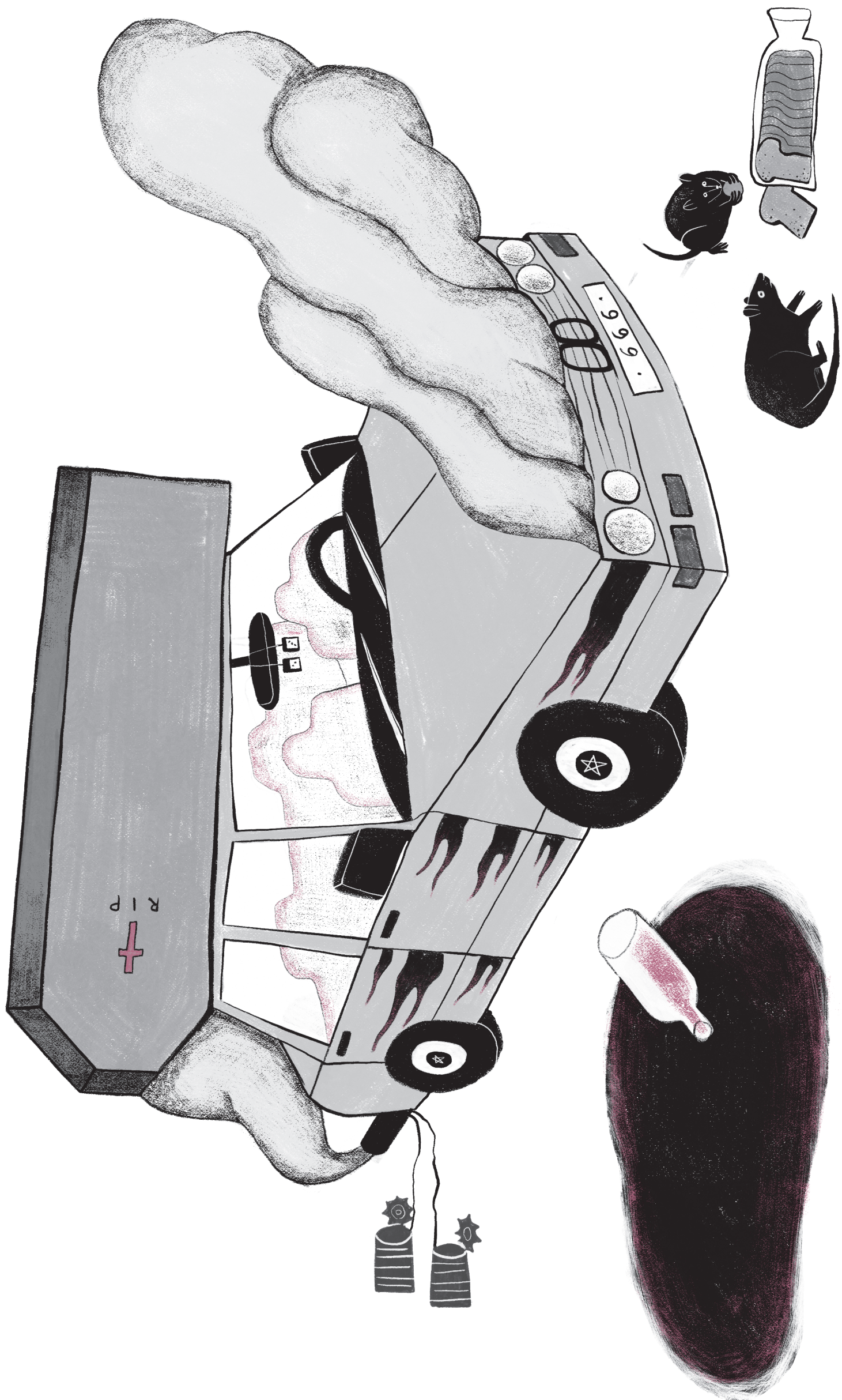
MARCH

30

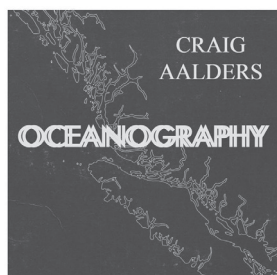
RIVERDALE

BURLESQUE

COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA



Under Review



CRAIG AALDERS

Oceanography

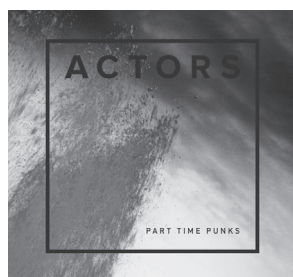
(Echo Wave Records)

January 9, 2019

Craig Aalders' *Oceanography* sounds like an auditory Bob Ross seascape. This ambitious debut album from the Vancouver local is awash with grandiose soundscapes inspired by his experiences in the Pacific Northwest. The album mixes nature-sounds and instrumentals including crashing waves, thunderclaps, and underwater noises. Aalders uses these sounds to construct densely layered tracks that are so rife with musical imagery that the ambient soundscapes convey an auditory portrait of the Pacific Ocean. Across the album, Aalders provides a variety of ways to experience the Pacific: the album puts you on the beach, watching the waves break and fall on the shore. Sometimes you're swimming in the swell of the sea. Other times, you're behind a thin cabin window near the water, watching a muffled storm spill itself over the ocean.

Aalders begins each track with a quiet natural sound that sets the track's theme, then builds upon it in a slow crescendo of electric and acoustic ideas that ebb and flow like the ocean itself. On the title track, "Oceanography," Aalders uses the sound of waves on a beach to sculpt a calm, untroubled shore scene. Then on tracks "Pacific Bloom," "Coastal Apparition" and "Drift Current," Aalders places the listener under the waves with echoey, head-in-ocean underwater sounds. On "Island Shimmer," the soft, muffled cracks of thunder and the sound of rain pitter-pattering upon the water, display the Pacific in a storm-beaten light. On "Sunlight Under Water," Aalders plays with the reverberating stone sounds of the rocky western Canadian shoreline. Aalders invokes the sound of waves to close the record, returning us softly to shore.

What's especially impressive about this album is its focus on the Pacific Ocean and the ways in which Aalders achieves it. Aalders attempts not only to create an auditory experience of the ocean, but to tell a story of its many moods and of the many ways we experience the ocean ourselves. After listening to *Oceanography*, any sojourn to the beach will include a new appreciation for the awesome sounds of the water. With this album, Craig Aalders inspires an appreciation of the Pacific that Poseidon himself would approve. — **Dan Miller**



ACTORS

Part Time Punks Session EP

(Artobject Records)

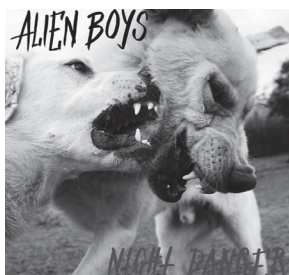
November 16, 2018

ACTORS are killing it with their Part Time Punks Session EP, recorded live in The Cave Studio in sunny Los Angeles. A self-described post-punk revival band, ACTORS use this album to prove that dark '80s music is still thriving in 2019, with a modern spin on the classic post-punk genre.

Part Time Punks is a club that features live music on Sundays from The Eco, highlighting DIY musicians from all over the world who perform genres from post-punk to indie pop. As part of their North American spring tour, beginning March 15 at the Biltmore Cabaret, Vancouver-based ACTORS will grace the stage one more time on March 24 at Eco Park, performing *Part Time Punk Session* as well as other hits.

This tour, and ACTORS' EP, show that goth-influenced punk music is not dead. By mixing genres like disco, post-punk and new wave, ACTORS create an album worth getting up to dance to. The catchy, yet innovative synth-heavy goth rock displayed on the record attests to their experimentation with the post-punk style. Though they define their sound as niche, their appealing '80s energy amidst raw electric guitar riffs and melodramatic lyrics attracts anyone who enjoys alternative music. The construction of their sound is reminiscent of a union between The Cure and Joy Division. Smooth progressions alongside the contrast of synth reflect their experimental yet distinct sound.

The first song on the album, titled "L'appel du vide," translates to "the call of the void," a reflection of their deeply eerie and melodramatic aesthetic. Overall, the album takes the listener on an experimental journey by illustrating what a goth rock band should sound like — smooth transitions between songs amidst explosive beats provoke the listener to move their body along with the melody, bopping their head or tapping their leg. You cannot help but clap along with the banger "Slaves," as it reassures you to "close your eyes / you are not alone." The mash-up of slamming beats, synth and spooky vocals in ACTORS' final production suggests the composition of a soundtrack for an extraordinary avant-garde documentary. ACTORS are well aware of how to implement the exemplary aspects used by classic post-punk bands to keep the genre thriving. — **Alexis Zygan**



ALIEN BOYS

Night Danger

(Desolate Records)

January 31, 2019

Reminiscent of a clash between Blondie's Debbie Harry in her glory days and a faster version of classic crust-punk Nausea, Alien Boys mash genres together even as they remain true to their authentic d-beat sound. Their newly-released album *Night Danger* is a reminder of what good d-beat should encompass: rage that instigates political discourse. It proclaims strategically anarchist solutions to issues on the forefront, from gentrification to disaffected pacifism.

While at many punk shows these days you might see everyone standing still, PBR cans in hand, barely even tapping their legs to the beat, Alien Boys want their audience to wake up from apathy and react. As you listen to *Night Danger*, you cannot help but resonate with their anger and frustration. Their aggressively screamed lyrics and pervasive beat make for a thrilling listen, asking just how bad things can get before someone says enough is enough.

With *Night Danger*, Alien Boys remind the masses that punk can beat you up, but can also produce a high-energy, addictive record that the listener cannot help but play on repeat. Fast, addictive beats build rage vividly with each lyric. Alien Boys' *Night Danger* demonstrates everything great about d-beat. — **Alexis Zygan**



BRAINTREE

Alive Inside

(Self-released)

January 21, 2019

Upon listening to the second track of Braintree's *Alive Inside*, I felt a strong sense of familiarity in the deep baritone of the frontperson's vocal delivery. To my delight, I found out that it is indeed Michael Geddes, AKA Lt. Frank Dickens, the frontperson of Vancouver's own Peace, a post punk band worthy of sweat-soaked jigs on the dance floor. With Michael Willock (another member of Peace) on guitar and synths and Selina Crammond on drums, Braintree's first record generates a raw sound where recording live off the

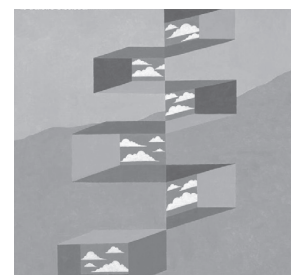
floor allows for both vulnerability and salience.

The post-punk influences of Daniel Geddes and Michael Willock still shine throughout the record's eclectic bunch of tracks, nodding to The Feelies' and Television's driving rhythms and guitar dexterity. The track "Buckets of Blue Dreams" works even without the low-end of a bass to drive the rhythm section, as the drums hold the track in place. A guitar's squall towards the end of the track and the singer's delicate yet palpable vocal articulation recall "She's Lost Control" by Joy Division. On "My Speech Impediment," the guitar's swirling pulse rides throughout the track where Geddes finds comfort in the uncomfortable, singing, "Sweet sacrifice / Sing me to the end of night."

On more slow burn rock tracks like "Unconscious Days," Geddes ponders, "Unconscious days are gentle / Let them lap / Let them flow unheard of." These lyrics contemplate escapism as a way of surviving the anxieties of living on this earth. Geddes' cryptic, but alluring poetry shines throughout the album. On "Elastic Lake," the hypnotic drone of a synth at the beginning of the track looms over a place where "a concentrated air stings [his] face." The track radiates a shadow of apprehension creeping towards one's fragility.

Overall, *Alive Inside* paints a portrait of Geddes holding a cigarette in one hand and a glass of whiskey in the other while at the same time providing a sense of warmth and elation without detachment getting in the way. There's a coolness factored into the blaze of these tracks — a coolness often lost in indie rock nowadays.

— **Anton Astudillo**



OLD MAN CANYON

A Grand Façade

(Self-released)

November 16, 2018

Old Man Canyon's newest release, *A Grand Façade*, puts a welcome end to Jett Pace's 2-year production hiatus, during which it's clear he's been doing some soul-searching. Of the new album, Pace has said that the songs were "excavated" from his being, and encouraged the listener to be inspired to "dream, to think, to look beyond the surface and to seek the truth in all you do." Through hazy, nebulous synths and persistent lyrical rumination, *A Grand Façade* certainly inspires self-reflection.

The album was written, produced and recorded by Pace in his Vancouver home studio with support from Malcolm Dow and Wake Owl's Colyn Cameron, following a trip to the California desert. The album is a natural second step from their 2016 release *Delirium*, further developing their progression into psych-pop.

The album, only seven tracks long, invites a sense of solitude. Shrouded in dreamy synths and tinny, faraway vocals, it recalls psych giants like Tame Impala. Old Man Canyon interprets this style on their own terms, with songs that feel less radio-friendly and more like they belong somewhere between summer-fever dreams and dark nights spent alone. It's difficult to distinguish one song from another, and whether or not you feel lonely or welcome in listening to it. Tracks such as "Let You Down" and "Run Away" mark the upbeat, sunny side of the album, remedied back into cynicism by the melancholic "Young Again" and "For the Taking."

The album's lyrics are often casually vague, and when assisted by powerful synths, bass and drums they make it easy to ascribe both meaning and meaninglessness to Pace's words. "No Time to Waste" stands out as the most pointed example of Pace's message, as he sings, "But don't you know we're dreaming / Take me to outer space / Where there's no time to waste." It feels like Pace is trying to tell us he is privy to something otherworldly that hasn't quite reached the rest of us yet.

This album is one of Old Man Canyon's most reflective and developed releases to date. Overall, it feels like a seed they planted in their former releases has come to fruition.

— **Sophie Galloway**



WHELMING
Settle
(Self-released)
January 26, 2019

Full to the brim with the soothing energy of lazy afternoons and orange sunsets, Whelming's album *Settle* invites listeners to tune in and sink back into the comforting sound of rock music accompanying a voice attuned to the human soul.

With an honest depth to words that travel deep beyond the subconscious, *Settle* speaks through music to those who chance upon its charm, communicating a different message through every song's new blend of Bohemian sound.

Released in January 2019 following *Where You Are Now* back in 2017, Whelming's latest EP takes on a multitude of feelings at no cost to its music. With four songs under its name, the album tackles everything from lost youth to intrepid beginnings through its fascinating lyrics.

The first track on the EP, "Somebody Else" features a relatable sense of indignation in an upbeat style. Calling out fame as "Who you put yourself beside / In the right place at the right time," the song manages to retain an optimism that contrasts, yet nicely mixes with its lyrics. "More of What I Have" falls into a dreamy state, swaying to a familiar beat but eventually becoming similarly upbeat. The chorus gains a surprising intensity amidst drums and guitars as the singer's voice swells from subdued wistfulness to a full-on belt, matching the emotion of the words it echoes. Third, "Wildfire" is a poem translated into music with a constant rise and fall that lulls the mind into a sense of calm

followed by a provocative crescendo and a satisfying climax. Captivating to the last note, it stands in contrast to the last song on the EP, "Falling Is Easy," which has a gripping sense of apprehension. The staccato sounds of guitar and drums build tension as the singer asks of the world, "Where else can [he] start, when the best is behind [him]?"

In melting into the overall ambiance of *Settle*, Whelming fluctuates between extremes of emotion and succeeds in creating an album that knocks out routine monotony, inviting something special into anyone's day. With something for everyone, Whelming's modus operandi persists with their latest album, catering to the "over-worked and under-stimulated." — **Angela Tian**

!!!

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

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

the Cinematheque

CAREFULLY CRAFTED. SUPER-SECRET LINEUP OF FILMS. PRIZES. COMPLIMENTARY CRAFT BEER. TASTY TREATS. & MUCH MORE!



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

**24
HOUR
MOVIE
MARATHON**

SAT. MAR 30 – SUN. MAR 31
10AM – 10AM \$68 19+

Vote in the AMS Elections from March 11 - 15, 2019

Vote online at amsvoting.as.it.ubc.ca
[@ams_elections](https://twitter.com/ams_elections)
[Facebook.com/electionams](https://facebook.com/electionams)



**ams
elections**

ams
— EST. 1915 —

A black and white portrait of a woman with long, thin braids. She is wearing a light-colored, possibly white, sailor-style shirt with a wide collar and dark buttons. She has a serious expression and is looking directly at the camera. The background is dark and out of focus, with some vertical lines visible.

DEEBBY FRIDAY

WORDS BY CAE ROSCH //
PHOTOS BY ALISTAIR HENNING //
ILLUSTRATIONS BY JESSICA MAY

FOR DEBBY FRIDAY, the “punk” in her recent EP *BITCHPUNK*’s title isn’t an aesthetic, or even just a musical genre. Instead, she tells me, it’s an energy of rebellion toward a purpose, “almost this...focused combustion.”

It’s easy to hear that in her dark, heavy sound, which glows with fiery, tumultuous crescendos.

“There’s a lot of things that come out of turmoil,” Friday says. *BITCHPUNK* is clearly one of those things.

Friday speaks with me over the phone from Los Angeles, where she just did a show. She came a long way to get there, and not just in terms of geographic distance. Born in Nigeria, Friday came to Canada with her family when she was two years old. Now, in Vancouver, she is cultivating a strong following as musician and pursuing her MFA.

She never thought she would be here, she tells me. Even as she grew up in Canada and began her career as a DJ in Montreal’s party scene, Friday felt a sense of alienation, like she was an outsider in two worlds. “I consider myself as very Canadian compared to other people I know who are born in their home countries. They’ve either not been here as long or are more immersed in diaspora communities. My family moved around a lot when I was growing up, so I think that made it more difficult for me to keep any friends, point blank,” Friday shares, “when I was younger, it was more something that caused a lot of anxiety and loneliness.” She describes a cultural and intergenerational clash that made her feel just the kind of turmoil she sees as generative for art.

Leading up to *BITCHPUNK*, she felt a new turmoil in her life. Toward the end of 2016, she performed her first DJ gig at a friend’s invitation. She had been adrift after university with a degree in women’s studies and political science, yet with no desire to work in government or the non-profit sector. But after that first party, she dove into a suddenly explosive DJ career. “2017 was just like boom, boom, boom, and before I knew it, I went and did my first tour in Europe,” Friday shares.

But after that first European tour, her success started to hurt – mentally *and* physically. Friday was playing shows every weekend, and the constant partying was taking a toll on her body. She didn’t notice at first, because it was so normalized in the scene. Eventually, she says, “I could feel my body was telling me, ‘No, I’m not doing this anymore.’”

The first six months after she got sober were hard. “I’ve struggled with substance abuse since I was a teenager and I knew quitting cold turkey was just the way it had to be. I knew I was using the partying and the drugs and alcohol as an excuse to not be present in my life and accountable to myself, my friends, family and my art.” Friday tells me. She had finally accepted that she truly wanted to be an artist, and needed to focus on her health to make that happen, so she chose sobriety.





Before Friday came to Vancouver, she spent some time living in her mom's basement in Calgary, recovering from the physical and emotional trauma she had been experiencing. She put out her first song, "Danger," shortly before leaving Montreal, and then began a multimedia project for *Abstract Without Abstraction*, a mixtape series out of Denver, Colorado. Though she was originally asked only to contribute a mix, the project soon grew to a three song project, produced and mixed by Friday, accompanied by video performance art and visual poetry. At the same time, Friday applied to art school, a long held bucket list item. When she received an acceptance in Vancouver, she felt a call – she knew it was time to head west. Even as she moved, her career boom continued.

Friday describes her quick rise as "really lucky," but it's definitely not just luck. Her simultaneous work on her MFA and her new music demonstrate her intense work ethic. Before she began producing her own music, Friday says, "I spent six months crawling YouTube and practicing. I would make songs everyday and really try to get my skills up, so I could be confident in what I was making."

And she continues to bring that same drive to her music now, using her academic work to push the thought process behind her art. Friday recently wrote a paper on shouting as aesthetic practice, exploring new ideas of punk performance, gender and race and what it means for a black, immigrant woman to yell. Work like that helps her find new ways to defy musical boundaries.

Friday loves crossing boundaries. When she lists her influences, she doesn't just note the electronic regulars. Instead, she goes heavier, broader, and more multidisciplinary. True to *BITCHPUNK*'s title, she begins her list with punk rock, but she ranges wide from there. Her music, Friday says, grows from gospel, blues, heavy metal and industrial, as well as traditional Nigerian folk music. Most of all, it grows from pure self-expression.

That's the centre of art for Friday. Her work dives deep, and is heavily-rooted in herself and her lived experience.

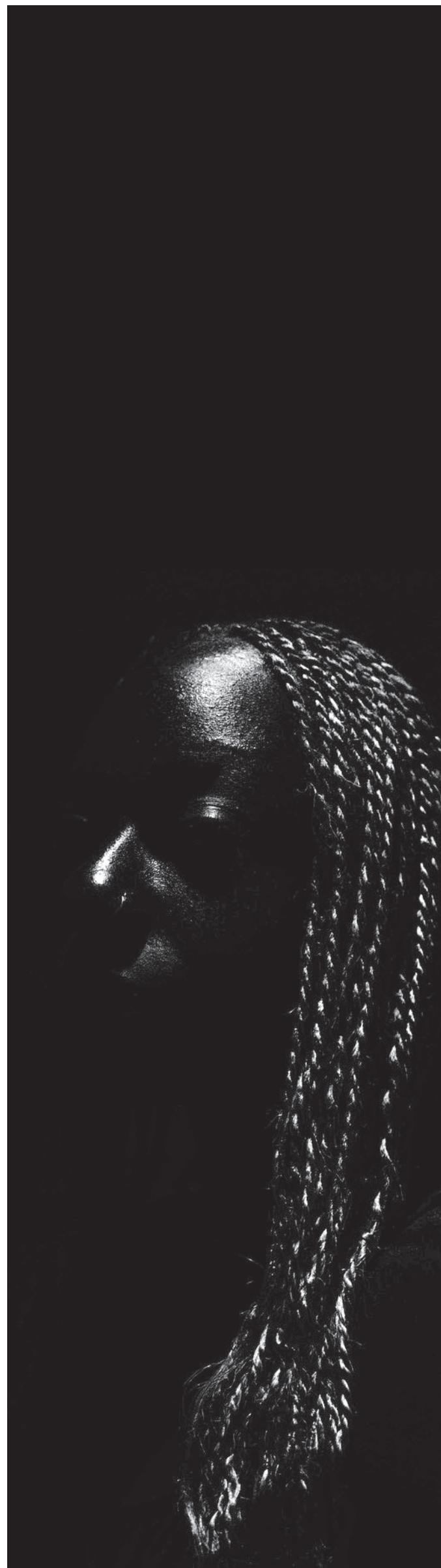
She eschews assumptions about what her subject matter should be or how her music should sound. Friday rejects the idea that a woman making punk music must only be angrily yelling at the patriarchy. She *is* angry, she says, but it's a specific anger that's targeted toward healing and metamorphosis. That's what she wants to express.

B*ITCHPUNK* is deeply, viscerally personal, but through self-expression, Friday says her music also becomes communication beyond the personal. She moves past spectatorship, instead engaging her audience in a moment of witnessing and share ritual, where she talks and they talk back. She's found this communicative attitude especially helpful in her work on her upcoming second EP, which features multiple collaborations. Though she's still figuring out how the process works for her, she tells me, "I'm very intuitive with how I live my life in general, so I bring that into the way I collaborate as well."

The new EP, set to come out by this summer, will present a more focused musical voice. She says it's going to be "on an actual record label." She's not sure that the normative music industry model will work for her, but she's approaching it just as intuitively as she does collaboration. If it doesn't work, she'll figure out something else that does. That's how she feels about music in general. "I like making things and sharing them, so I'm just gonna have fun with it. The day that it stops being fun, I'll just do something else."

Friday's musical rise has been so sudden it feels surreal to her. But even now, she maintains her intuitive attitude and prioritizes her own well-being. She wants to create music in a way that resonates with her individually, not in the way that other people have done it.

So far, she's accomplishing exactly that, with heart-pounding, daringly new music to match.

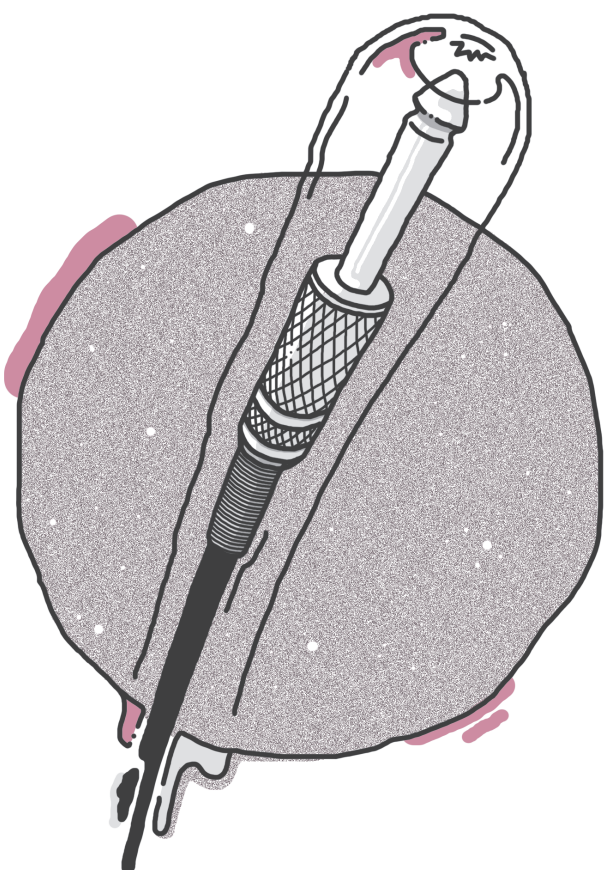
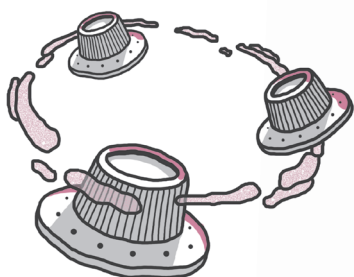
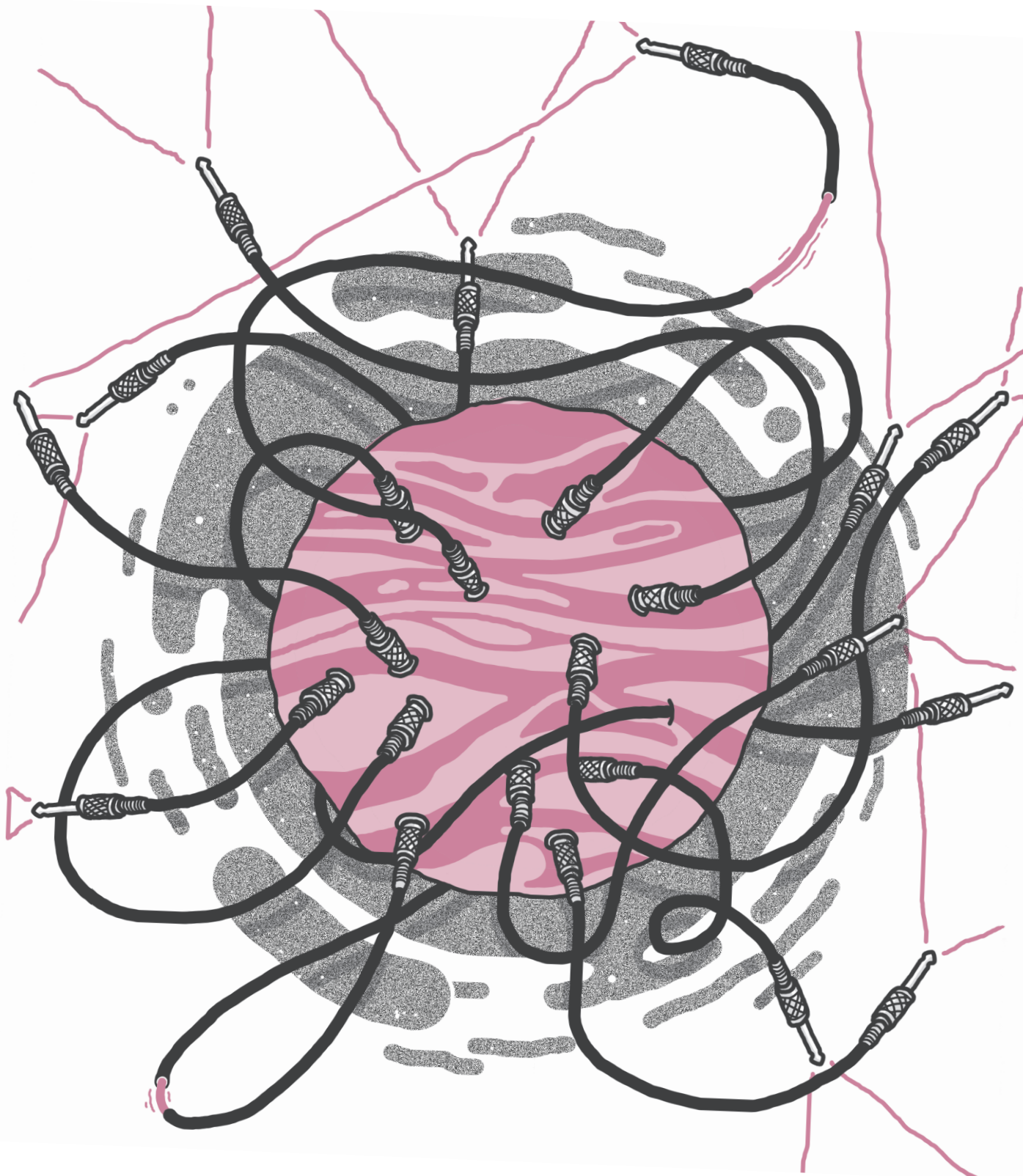


"Debby Friday"

VENUEWS

STATIC JUPITER

words by Tate Kaufman
 Illustrations by Evan Brien
 photos by August Bramhoff



An hour before the show starts, Valeria and I stand outside the front doors of Static Jupiter as people hustle inside, brushing snow from their shoulders, and pulling off their hoods to reveal anticipatory smiles. Valeria, the Venue Operator at Static Jupiter, speaks exuberantly of her vision: a multipurpose community hub focused on creating a constructive relationship between artists, venues, and promoters, working towards the preserving and strengthening of Vancouver's vibrant musical scene.

Furnished with rugs of Andean and Persian textures draped across the walls and over the floors, and a cozy living room set up near the back of the performance area, it's evident that an incredible amount of care and precision has gone into the venue. From its location, a once forgotten, now revived 80's recording studio that until recently, had been horribly assigned the fate of a corporate storage unit, is now swathed in gorgeous red and white caravan tent decor that pervades every corner of the venue. For some reason, I keep on thinking I've been transported to some

vaguely remembered mystery or noir movie, pinpointed when Valeria informs me that the red-velvet aesthetic derives from Twin Peak's infamous red-room.

Although the venue plays host to music all over the spectrum, its primary focuses are revealed in the name itself. *Static* for the noise, fuzz, and interruption of garage rock and *Jupiter* for the spacy, alien nature of psych rock. The venue no doubt lends itself to these genres, replicating a 60's atmosphere in a modern setting. This is especially emphasized by the live light shows that accompany each performance.

Although Static Jupiter works with a wide variety of visual artists, tonight, the Northern Lights Show is on duty, presenting a hybrid of live oil projections layered with computerized effects. The result is a vibrant, ever transforming display that melds with the music, while simultaneously providing grittier computerized visual textures.

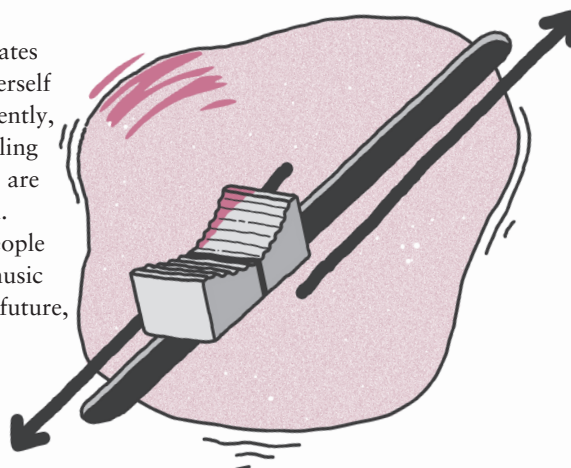
Valeria told me earlier that to truly appreciate the venue, I had to wait to witness a live show taking place, and she was right. Static Jupiter comes alive



as soon as a note echoes out from the stage, and every second that passes truly feels like something special. With its initial inception as a recording studio, the audio is fantastic, and hits you with unadulterated bliss from every direction. Tonight, local band Brother 12 opens for LA rock groups Triptides and Winter on their collaborative tour, and with instruments that vary from guitars to clarinets and harmonicas, the acoustics of the venue ensure the sound is always exceptional. Soon, Valeria hopes, she will have a vinyl cutter and tape recorder up and running to immortalize each night's performances in a physical format. In the age of endless digital files Static Jupiter's dedication to analog permanence demonstrates an impressive commitment to the underground DIY ethic that the venue embodies. Instead of music becoming awash in a sea of fleeting Spotify playlists,

it becomes something real, transferable, eternal. This becomes evident when Valeria shows me a stack of tapes Swedish band BEEM left for her to distribute after booking an impromptu show here last week. She hopes her venue will enable people to discover music that they would never be able to find otherwise.

In the daytime, Static Jupiter operates as a recording studio, with Valeria herself working as the sound engineer. Currently, she's working with local band Rambling Derelicts, who after 6 years together, are just now releasing their first material. Through Static Jupiter, she hopes, people will be able to enjoy the incredible music Vancouver has to offer long into the future, and no doubt, they will.



FRIENDS OF CiTR 101.9 FM+ DISCORDER MAGAZINE

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



MAIN

THE BILTMORE CABARET

10% off at the bar

COMMERCIAL



AUDIOPILE RECORDS

10% off

STORM CROW TAVERN

10% off

DOWNTOWN

BEAT STREET RECORDS

10% off used records

THE CINEMATHEQUE

One small bag of popcorn per person per evening.

DEVIL MAY WEAR

10% off

LITTLE SISTER'S BOOK & ART EMPORIUM

10% off

VINYL RECORDS

10% of New and Used

WESTSIDE dBe



**AUSTRALIAN
BOOT COMPANY**

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

THE BIKE KITCHEN

10% off new parts &
accessories

BANYEN BOOKS & SOUND

10% off

RUFUS GUITAR SHOP

10% new instruments
and accessories.

*sale items will be excluded.

RUFUS DRUM SHOP

10% new instruments
and accessories.

*sale items will be excluded.

STORM CROW ALEHOUSE

10% off

OTHER

BOOK WAREHOUSE

10% off



(VISIT:

CiTR
.ca/friends

for more info.)

CiTR 101.9FM PROGRAM GUIDE

"DISORDER MAGAZINE RECOMMENDS LISTENING TO CiTR EVERY DAY!"

	Monday	Tuesday	Wednesday		Thursday	Friday	Saturday	Sunday				
6AM	TRANSCENDANCE 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	
10AM		YOUR NEW SHOW	POP DRONES		ROCKET FROM RUSSIA	THE REEL WHIRLED		SHOOKSHOOKTA				
11AM	FEELING SOUNDS	MORNING AFTER SHOW			U DO U RADIO		THE ROCKERS SHOW			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	POWER CHORD	THE ROCKERS SHOW		1PM		
2PM		120BPM HOSTED BY AARON SCHMIDKE	UNCEDDED AIRWAVES	ALL ACCESS PASS	ASTROTALK	BEPI CRESPLAN PRESENTS						2PM
3PM	CiTR Charts With Kaila Fewster	DIALECTIC	120BPM		120BPM		CODE BLUE	BLOOD ON THE SADDLE		3PM		
4PM	SHOES ON A WIRE	INTERSECTIONS				THUNDERBIRD EYE				NARDWUAR PRESENTS		
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT		DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	LA FIESTA		5 PM		
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				YOUR NEW SHOW	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

TRANCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

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

Contact: programming@ctitr.ca

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

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

Contact: breakfastwiththebrowns@hotmail.com

• FEELING SOUNDS

11AM-12PM, ROCK/POP/INDIE

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

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

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

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

Contact: programming@ctitr.ca

• CITR CHARTS WITH KAILA FEWSTER

3PM-4PM, MUSIC

Find out what we're pumped on

Contact: programming@ctitr.ca

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE

Music + Stories, by and for Women + Queers.

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

Tweeter: [@Shoesonawire](https://twitter.com/Shoesonawire)

• DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE

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

contact: programming@ctitr.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@ctitr.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@ctitr.ca

THE JAZZ SHOW

9PM-12AM, JAZZ

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

Contact: programming@ctitr.ca

■ TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

Contact: pacificpickin@yahoo.com

QUEER FM

8AM-10AM, TALK/POLITICS

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

Contact: queerfmvancouver@gmail.com

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

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

• 120BPM HOSTED BY AARON SCHMIDKE

2PM-3PM, MUSIC

120 BPM hosted weekly by Aaron Schmidke!

Contact: @CITRRadio

programming@ctitr.ca

• DIALECTIC

3PM-4PM, ROCK/POP/INDIE

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

Contact: @CITRRadio

programming@ctitr.ca

• INTERSECTIONS

TUES 4PM-5PM, TALK/POP

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

Contact: programming@ctitr.ca

• INTO THE WOODS

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

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

Contact: programming@ctitr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctitr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

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

Contact: dj@crimesandtreasons.com

www.crimesandtreasons.com

• THE SPENCER LATU SHOW

TUES 10PM-11PM, TALK/ POLITICAL COMMENTARY

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

Contact: programming@ctitr.ca

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@ctitr.ca

■ WEDNESDAY

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

Contact: dj@jackvelvet.net

POP DRONES

10AM-12PM, ECLECTIC

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

Contact: programming@ctitr.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

Contact: programming@ctitr.ca

• KOREAN WAVE: AHIRANG HALLYU

1PM-2PM, TALK / POP

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

Contact: programming@ctitr.ca

• ALL ACCESS PASS

ALTERNATING WEDNESDAYS

2PM-3PM, TALK/ACCESSIBILITY POLITICS

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

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

• UNCEDED AIRWAVES

ALTERNATING WEDNESDAYS

2PM-3PM, TALK/CULTURAL COMMENTARY

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

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

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

• 120BPM

3PM-4:30PM, MUSIC

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

Contact: @CITRRadio

programming@ctitr.ca

• THUNDERBIRD EYE

4:30-5PM, TALK/SPORTS

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

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

• ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

Contact: arts@ctitr.ca

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 6:30PM-8PM,

ROCK/POP/INDIE

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

Contact: programming@ctitr.ca

THE MEDICINE SHOW

ALTERNATING WED 6:30PM-8PM,

ECLECTIC/LIVE INTERVIEWS

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

MIX CASSETTE

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

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

Contact: programming@ctitr.ca

NINTH WAVE

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

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

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

ANDYLAND RADIO WITH ANDREW WILLIS

10PM-11PM, TALK

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

Contact: programming@ctitr.ca

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

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

Contact: programming@ctitr.ca

■ THURSDAY

OFF THE BEAT AND PATH

7AM-8AM, TALK

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

Contact: programming@ctitr.ca

• 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@ctitr.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@ctitr.ca

ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

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

U DO U RADIO

11AM-12PM, ELECTRONIC

A delicious spread of electronic vibes from across the decades. Acid, Afro-beat,

Lo-Fi, Ambient and plenty of classic house. Let Galen do his thing so u can do urs.

Contact: programming@ctitr.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

Contact: duncansdonuts.wordpress.com

• K-POP CANCE

1PM-2PM, K-POP

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

Contact: programming@ctitr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: programming@ctitr.ca

• 120BPM

3PM-5PM, MUSIC

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

Contact: @CITRRadio

programming@ctitr.ca

• DEMOCRACY WATCH

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

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

Contact: news101@ctitr.ca

NO DEAD AIR

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

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

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

C1 RADIO

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

Best of new and local hip hop

Contact: programming@ctitr.ca

LIVE FROM THUNDERBIRD

RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

Contact: programming@ctitr.ca

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@actssofarotonomy.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

CiTR 101.9 FM FEBRUARY CHARTS


	Artist	Album	Label
1	Alien Boys*+	Night Danger	DESOLATE
2	Swim Team*+ #	V	SELF-RELEASED
3	Garbage Dreams*+ #	Demonstrations	SELF-RELEASED
4	Divorcer*+ #	Debt Jubilee	COMFORTABLE ON A TIGHTROPE
5	Only A Visitor*+ #	Technicolour Education	SELF-RELEASED
6	future star*+ #	i will fight the devil and i will win	SELF-RELEASED
7	Sarah MacDougall* #	All The Hours I Have Left To Tell You Anything	LABEL IN BETWEEN
8	Bassekou Kouyate & Ngoni Ba	Miri	OUT HERE
9	The 427's* #	Stay Gold	STINGRAY
10	Eekwol & T-Rhyme* #	For Women By Women	SELF-RELEASED
11	wild kind*+ #	West Ends	SELF-RELEASED
12	Bedwetters Anonymous*+	R.U. Experiencing Discomfort?	SELF-RELEASED
13	Be Afraid*+	One More Year	SELF-RELEASED
14	Pale Red*+ #	Heavy Petting	SELF-RELEASED
15	Prxncxss Aprntly*+ #	DEMO/LITION	SELF-RELEASED
16	Club Sofa*+ #	Club Sofa	SELF-RELEASED
17	Angela Verbrugge*+ #	The Night We Couldn't Say Good Night	GUT STRING
18	The Shit Talkers*+ #	I Scream EP	SELF-RELEASED
19	wild kind*+ #	West Ends	SELF-RELEASED
20	Baptists*+	Beacon of Faith	SOUTHERN LORD
21	Anemone* #	Beat My Distance	LUMINELLE
22	Sharon Van Etten#	Remind Me Tomorrow	JAGJAGUWAR
23	Croatian Amor	Isa	POSH ISOLATION
24	Nervous Operator*+	Incoherent Reflections	SELF-RELEASED
25	Tanya Tagaq* #	Snowblind	SIX SHOOTER RECORDS
26	Sore Points*+	Sore Points	DERANGED
27	PIQSIQ* #	Altering The Timeline	COAX
28	Kat Danser* #	Goin' Gone	BLACK HEN
29	Tallies* #	Tallies	HAND DRAWN DRACULA
30	Pale Lips* #	After Dark	GOD'S CANDY / SPAGHETTY TOWN
31	Laverne*+	Yarrow	SELF-RELEASED
32	Carlo* #	Carlo	SELF-RELEASED
33	Allison Au Quartet* #	Wander Wonder	SELF-RELEASED
34	Tasha#	Alone At Last	FATHER/DAUGHTER
35	Olafur Arnalds	Re:member	MERCURY KX
36	Mad Caddies	Punk Rocksteady	SELF-RELEASED
37	Andrea Ramolo* #	Homage	SELF-RELEASED
38	Genticorum*	Avant L'orage	SELF-RELEASED
39	Julia Holter* #	Aviary	DOMINO
40	Cherry Glazerr#	Stuffed & Ready	SECRETLY CANADIAN
41	The Fretless*	Live from the Ant Farm	SELF-RELEASED
42	Doug Paisley*	Starter Home	NO QUARTER
43	Robert Ashley	Private Parts	LOVELY
44	Mike Krol	Power Chords	MERGE
45	Jodi Proznick*+ #	Sun Songs	CELLAR LIVE
46	Ndidi Onukwulu*+ #	These Days	SELF-RELEASED
47	Ivory Towers*+ #	Queller	SELF-RELEASED
48	Mich Cota* #	Kija/Care	EGG PAPER FACTORY
49	Dumb*+ #	Seeing Green	MINT
50	Witches Hammer*	Canadian Speed Metal	NUCLEAR WAR NOW! PRODUCTIONS

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.

SUBSCRIBE

to

DISORDER



☐ I WOULD LIKE AN ANNUAL SUBSCRIPTION

(that's \$20cnd For Canada, \$25cnd for U.S.A.)

☐ I WOULD LIKE TO SUPPORT DISORDER WITH A DONATION

\$

(hey, thanks!)

→ TOTAL:

\$

SEND THIS FORM WITH SOME COLD HARD CASH OR A CHEQUE TO:
DISORDER MAGAZINE, LL500- 6133 UNIVERSITY BLVD. VANCOUVER, B.C. V6T 1Z1

ADVERTISE

with



Print, Radio,
Web spots,
Brain waves, etc.

LET'S SWEETEN THE DEAL,
MAKE IT A COMBO

Psst,
TALK TO:

US

ADVERTISING@CITR.CA



Nils
Frahm



Cherry
Glazerr



Vince
Staples



UPCOMING SHOWS IN VANCOUVER!

Mar 4

JULIA HOLTER

Imperial

Mar 6

ACTION BRONSON

HCC

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 23

WESTERMAN AND PUMA BLUE

Fox Cabaret

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 26

TERROR JR

Venue

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

Apr 5

DIRTY RADIO

Fortune

Apr 6

WIZKID

HCC

Apr 7

JD MCPHERSON

Imperial

Apr 10

DILLY DALLY

Wise Hall

Apr 11

GRATEFUL SHRED

Fox Cabaret

Apr 11

SATANIC SURFERS AND BELVEDERE

Rickshaw Theatre

Apr 13

SASAMI

Wise Hall

Apr 13

THE MURLOCS

Fox Cabaret

Apr 15

EARL SWEATSHIRT

Commodore Ballroom

Apr 18

BLAC RABBIT

Wise Hall

Apr 18

MR EAZI

Commodore Ballroom



Apr 19

LEIKELI47 "ACRYLIC TOUR"

Fortune

Apr 19

SHY GIRLS

Fox Cabaret

Apr 19

WHITE DENIM

Rickshaw Theatre

Apr 23

ESCORT

Fortune

Tickets & more shows at timbreconcerts.com