

DISCORDER

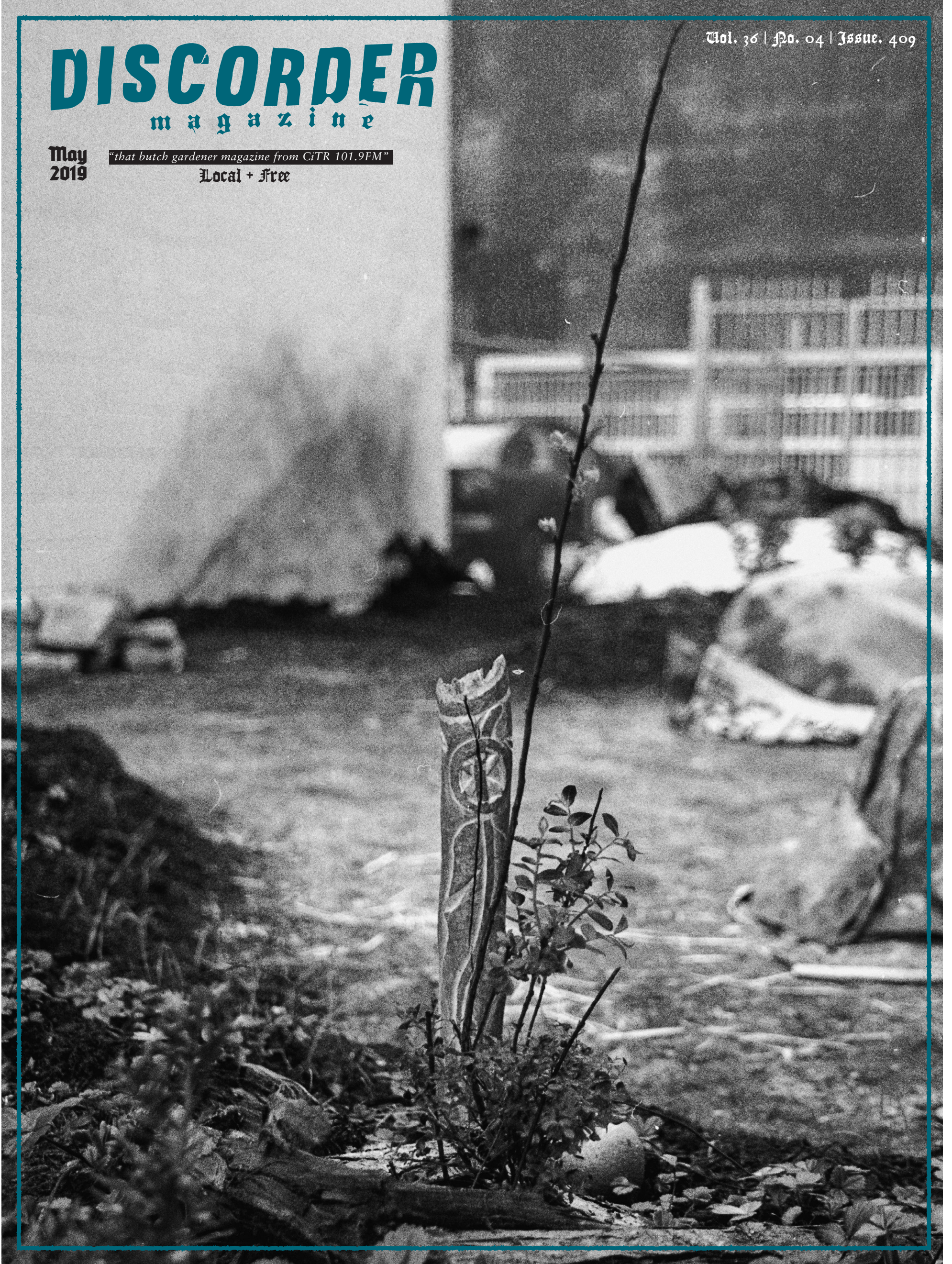
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May
2019

"that butch gardener magazine from CiTR 101.9FM"

Local + Free

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RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

MAY 2 BELTAIN BACCHANALIA:
WYRDING WAY'S ALBUM
RELEASE EMILY MOLLOY, DAVE
TVLUCID AFTERLIFE, HEOFON,
WOLFBROOD, MOMY FORTUNA

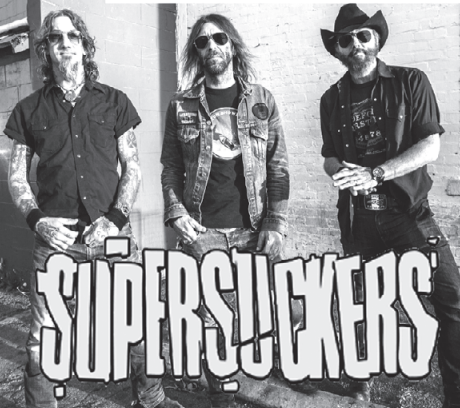
MAY 3 PERTURBATOR
GOST, TOTAL CHROMA

MAY 4 SCARLET LUX PRESENTS:
MOLOTOV CARAVAN 8

MAY 10 FILTHY FRIENDS
EYELIDS

MAY 11 EAST VAN SHOWCASE:
UNDERGROUND

MAY 15 SUPERSUCKERS
20TH ANNIVERSARY OF "THE
EVIL POWERS OF ROCK 'N' ROLL"
SPEEDEALER



MAY 16 COMBICHRIST 'ONE FIRE
NORTH AMERICAN TOUR'
SILVER SNAKES

MAY 17 RICKSHAW WRESTLING:
DESTROY WRESTLING
TECHNO DESTRUCTO FROM
GWAR, WAINGRO

MAY 18 THE LEMONHEADS
TOMMY STINSON

MAY 20 DEVASTATION ON THE NATION
TOUR: BELPHEGOR & DARK
FUNERAL INCANTATION, HATE,
VALE OF PNATH, NIGHTMARER,
BURIALKULT

MAY 22 DETROIT PUNK LEGENDS
DEATH 10TH ANNIVERSARY OF
'...FOR THE WHOLE WORLD TO SEE'
WARBABY



MAY 23 AT THE WISE HALL:
MIKE EDEL'S 'THRESHOLDS'
ALBUM RELEASE
GLASS FOREST, WILD ROMANTICS



MAY 23 MODIFIED GHOST FESTIVAL
IV - MUNICIPAL WASTE
THE SPITS, NIGHT BIRDS, SORE
POINTS, STORC, CHAIN WHIP

MAY 24 MODIFIED GHOST FESTIVAL
IV - CONVERGE XIBALBA, KEN
MODE, CULT LEADER, THE ATLAS
MOTH, NECK OF THE WOODS,
NUMENOREAN

MAY 25 MODIFIED GHOST FESTIVAL
IV - HIGH ON FIRE TOXIC
HOLOCAUST, DOOMRIDERS,
DOPETHRONE, BLACK WIZARD,
SPIRIT ADRIFT, HASHTEROID

MAY 26 MODIFIED GHOST FESTIVAL
IV - VOIVOD EXCITER,
EXMORTUS, NYLITHIA & GUESTS

MAY 31 PIG DESTROYER
BAPTISTS, WAKE, WAINGRO

blueprint
LIVE

UPCOMING EVENTS

May 25 JENN GRANT FORTUNE

Jun 07 CHROME O (ALL AGES) MALKIN BOWL

Jun 07 OPERATORS FORTUNE

Jun 08 OPERATORS FORTUNE

Jun 08 KRANIUM VENUE

Jun 15 REVEREND HORTON HEAT VENUE

Jun 21 TOGETHER PANGEA
VUNDABAR VENUE

Jun 23 BLUE OCTOBER VENUE

Jun 26 THE MESSTHETICS
MEMBERS OF FUGAZI FORTUNE

Jul 11 BOB LOG III FORTUNE

Jul 20 CUCO (ALL AGES) VENUE

Jul 27 COMETHAZINE VENUE

Jul 31 THE MARIAS FORTUNE

Aug 05 PIXX THE FOX

Aug 07 THE DRUMS IMPERIAL

Aug 10 EVERYTHING IS TERRIBLE THE FOX

Sep 17 CHARLIE CUNNINGHAM THE FOX

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FONDATION
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A Lobster Chews With Its Stomach

EDITOR'S NOTE

THIS IS MY LAST ISSUE AS EDITOR;
I RAN OUT OF LOBSTER METAPHORS.

In this issue you'll read that borders are things we carry; that Indigenous presence is more than physical; that healing the land is decolonial; and that humour and provocation are creative mediums.

Yours,
M'aritime N'8V

the
Cinematheque
May 2019

New Documentary
BLACK MOTHER May 17-20, 24

New Documentary
MEETING GORBACHEV May 17-18, 22-23

Film Club!
WHALE RIDER Sun, May 19 - 11am ☉

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EU SHORT FILM FESTIVAL May 23-25

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— Glenn Kenny, *New York Times*

Black Mother

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CAMPUS BEAT

First Generation Student Union

words by Hannah Toms

illustrations by Lua Presidio

photo by Alistair Henning



With university attendance rates around the world climbing higher than they ever have before, we're living in an age where an increasing amount of young people are part of the first generation of our families to go to university. Holding this status is obviously an enormous source of pride for both the individual and our parents, but if there's one thing I've learned as a first-generation student myself, it's that people don't tend to realize the social, cultural and financial factors often accompanying the first-generation identity that can make succeeding at university almost impossible for us.

The First Generation Students Union (FGSU), is an organization recently established on campus to represent UBC's first-generation student population. In a statement to *Discorder*, the organization says that a disproportionate number of first-gen students come from low-income backgrounds compared to their peers, and that this is their biggest barrier to a smooth university experience. Many first-gen students must take on multiple jobs a semester in order to help their families pay their tuition and student fees, which decreases the amount of time they have available to complete their course work and adds to the already overwhelming stress of being a university student. "This devalues the experience of a university life by making it a continuous, relentless uphill battle," says the FGSU.

The other major adversity faced by first-gen students is our sense of alienation

from campus life. As the FGSU puts it, first-gen students "often feel that they do not belong in the student community." I'm privileged enough that low socio-economic status has not been a factor to contend with in my university experience, but I can confirm that trying to feel at home in an environment where the vast majority of your peers come from university-educated families and you don't, is a difficult task. No matter how hard your parents may try, they cannot give you the same support in terms of navigating the academic and social ins and outs of university compared to parents who have experienced university first-hand, and you'll always feel at least a little bit lost because of it.

For the above reasons and more, first-gen and low income students at UBC need support, and the FGSU's goal is to provide it. Aiming to build a network of first-gen students on campus who will support each other as they work toward graduation, the FGSU intends to begin hosting social events and panel discussions focusing on the first-gen identity, and to establish peer support and mentorship programs uniquely for first-gen and low income students. In order to "help bridge the gap between first-gen and non first-gen students" that exists at UBC, the organization has already begun collaborating with UBC's Equity and Inclusion Office to bring awareness to and promote the first-gen student identity among our peers in an effort to encourage more integration between these two communities. The FGSU also has its own podcast in the works,

which its members will use to "share their stories about barriers in accessing education within the context of the first-gen identity" with other first-gen students at UBC and with the student population at large. Finally, the FGSU has established partnerships with existing UBC organizations that address needs often experienced by first-gen students, including the AMS Food Bank, the Centre for Student Involvement and Careers, and the Financial Wellness Peers, in order to connect first-gen students with these organizations' services.

The creation of the entirely student-run FGSU in January 2019 marked the first official time a presence representing the needs of first-gen students has existed at UBC. In fact, while the administrative bodies at universities across Canada, such as McMaster University and University of Ottawa, have in recent years established support services designed specifically for

first-gen students, such an initiative has never been undertaken by UBC's administration. But the FGSU is not disheartened by UBC's delayed efforts of inclusion and support toward first-gen students, and in fact feels that UBC has accelerated its actions to follow their organization's example by increasing its commitments to ease university life for us.

"We believe that even if changes take a long time to come into effect," the FGSU states, "knowing that the university is supportive of our efforts in enhancing equity and inclusion allows us to be optimistic about our future."



pensamientos en la frontera

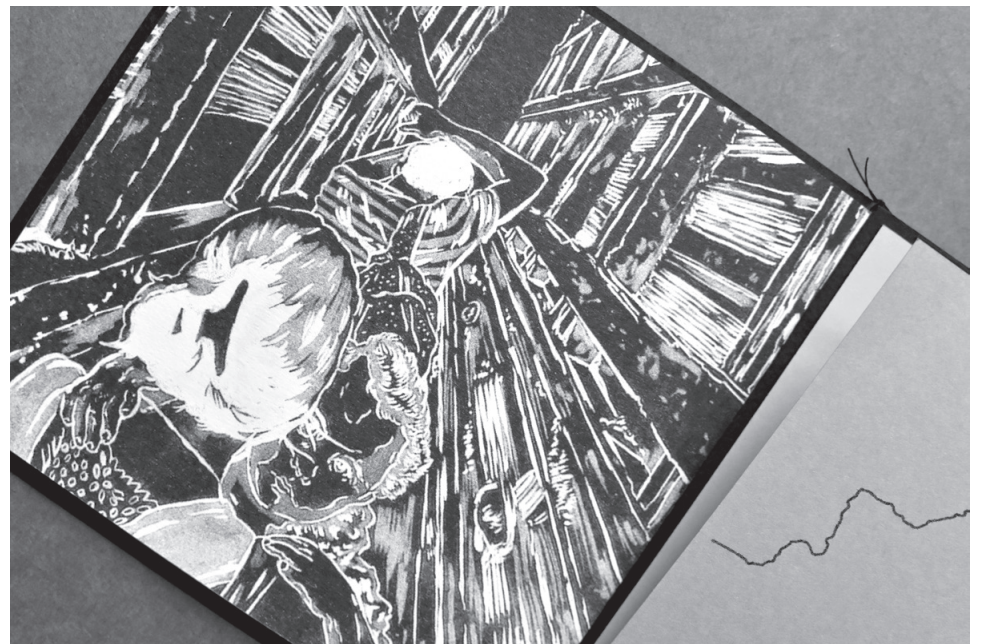
“To fragment, to uproot lives, to cross livelihoods, to respond to everything else before responding to the responsibility towards a people’s sovereignty, and to interrupt the ancestral movement of life across land – this is the legacy of border regimes.”

WORDS BY KATHERINE CHAMBERS
ILLUSTRATION BY AMY BRERETON
PHOTOS COURTESY OF MONIKER PRESS

Pensamientos en la frontera is an honest, resilient and beautiful response to the inherent violence of border regimes. Co-authored by andi icaza-largaespada, Gabriel Benavente and Roxanne Charles, and published by Erica Wilk at Moniker Press, *pensamientos en la frontera* is a publication that combines visual art and the written word to explore the personal and collective experiences of borders and of displacement.

andi icaza-largaespada, the project coordinator, has been living outside of her home of Nicaragua for ten months. Displacement and forced immigration has not only impacted her life, but the lives of her peers, her family, and generations before her. She understands the “experience of being in two places physically, mentally, emotionally.” The borders that are being explored in *pensamientos en la frontera* are not limited to physical divisions between countries. Instead, andi explains that borders are “things that we carry.”

Published in Vancouver, *pensamientos en la frontera* encapsulates a discussion of the borders that people carry with them. andi explains, “I’m looking to recognize that there are different ways in which displacement has shaped the experience of living in the city and the experience of living across borders. It’s not something that just responds to political borders, but borders as a way of living.” Vancouver itself has “an often hidden history of displacement, as past and ongoing colonization has enforced uninvited settlement.”

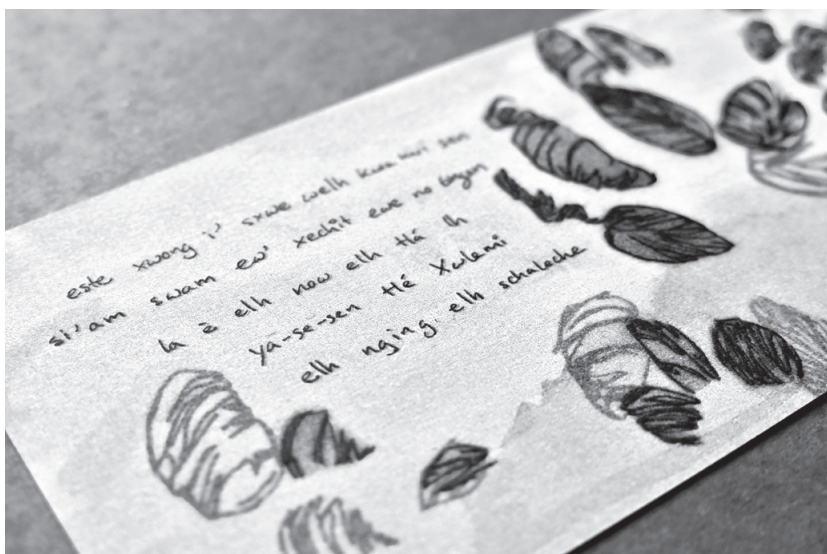


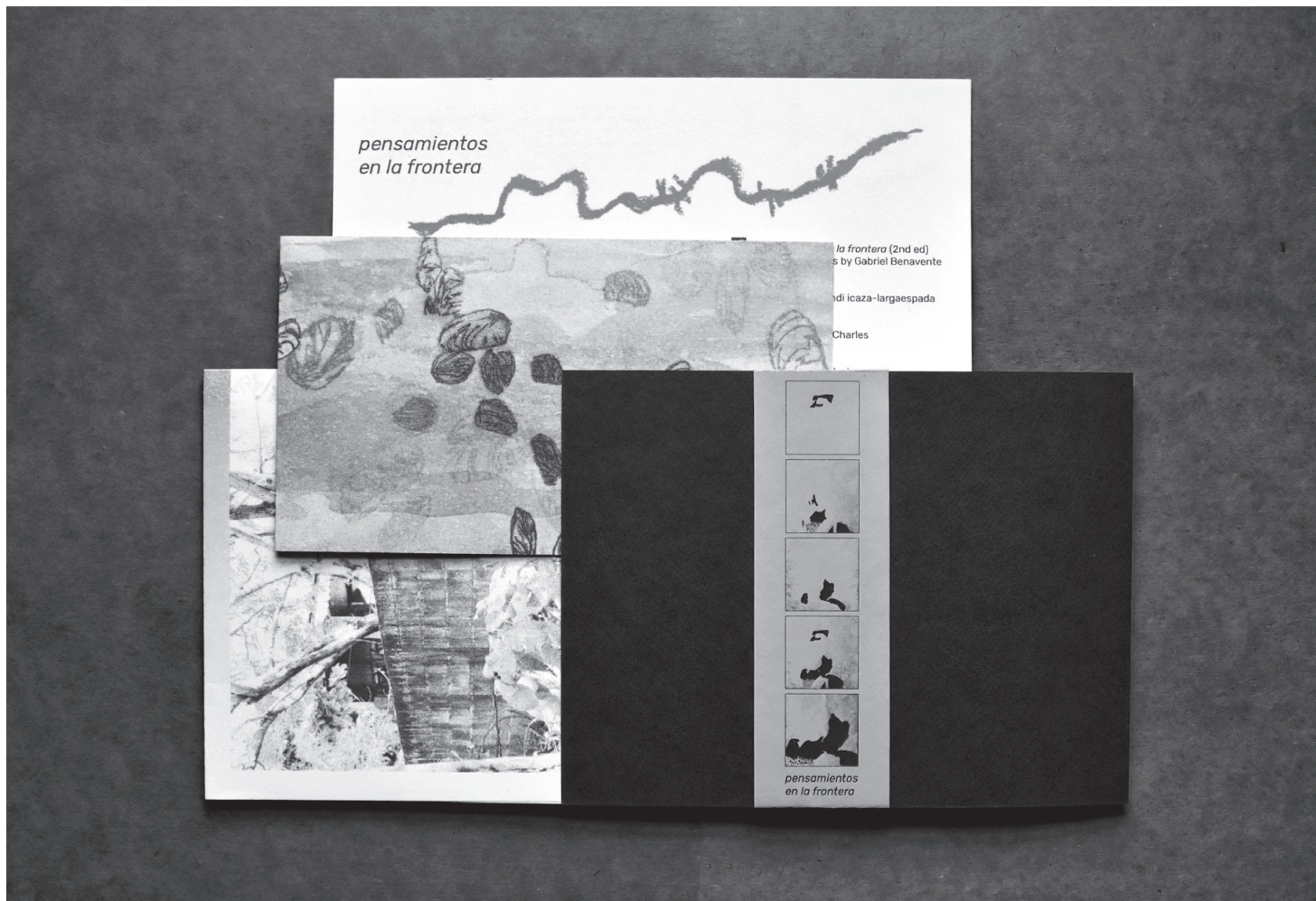
Translating in English to “thoughts on/ at the border,” the title *pensamientos en la frontera* captures the work that andi and her collaborators have created. “To be able to think about [a border] or to think on it is a little bit of an act of resistance. Borders are meant to be spaces of transition, a supposedly straightforward process where we are screened and allowed or denied passage, but such a liminal space forces a lot of thoughts and questions to happen really quickly about one’s belonging,” andi notes the potential of reflection through art to prevent the continued repetition of violence and of disastrous errors that we see throughout history: it “hopefully allows us to gain perspective and not repeat things, or at least not in the exact same way.” In holding both a sense of urgency and a need to reflect, *pensamientos en la frontera* takes on the complexities of art, reflection and resistance.

andi explains that throughout the political crisis in Nicaragua, there is resistance, and “one of the areas where civil resistance has emerged is in art.” When looking at art coming out of her country’s political movements, andi was searching for art that embraced ambiguity. “A lot of art that comes from political crises is reactionary and tends to find a black and white perspective,” andi explains, “when there’s urgency, it’s hard to do otherwise.”

andi was grateful to find something that “looked back into a wider pattern,” in her friend Gabriel’s creative work. It acknowledged the history of immigration in Nicaragua, and his work “Pensamientos en la Frontera” published with Colectivo 20/20 in San José, inspired the content and title of the project he, andi, Roxanne and Erica have created.

Pensamientos en la frontera puts Gabriel’s original work in conversation with two other works, one by andi and the other by Roxanne. Like the project as a whole, Gabriel’s piece is not linear, but is best described as a graphic poem. Beginning with a picture of three people squeezing between two trucks, the piece proceeds to both examine and expand the photo by breathing thought into each person. Gabriel describes it as: “the moment they leave their lives and enter the unknown.” The child asks for their mother, the woman wonders if the life she carries will weigh as much on the other side, and a man recognizes the place where he will cross into another land. The original image is made from a photo Gabriel’s partner took at the border between Nicaragua and Costa Rica.





Also a reflection on Nicaragua, andi's short story brings her reader into her backyard at her beach-side home in Nicaragua, where her absence is marked by the growth of three sea-almond trees. A picture her parents sent over Whatsapp in December shows one tree as tall as her father. Further north on the same coast, Roxanne explores the ability for arbitrary border laws to disrupt an ancestral way of life. andi explains that Roxanne's piece "is a response to her nation being only able to dig for clams on the south side of Semiahmoo Bay, the part under United States jurisdiction, because the north side of the bay is in Canada, where digging remains banned. She can literally cross the border, go dig for clams on the other side of the bay, bring them back to her house and eat them."

The differences between the pieces allow for a complex and rich experience of interacting with the project. The stories Gabriel, andi and Roxanne share are intimate and brim with their own personalities and life, yet also somehow touch a sense of shared experience. "Gabriel's incisive poetics really puncture the soul," andi acknowledges admiringly, "they create that opening space." Her work, by contrast, is "more of a journey" that explores temporality, and how it alters in moments of drastic change. Embracing the importance of family that all three pieces acknowledge, "Roxanne's piece is a bit of a love letter to the clams and her family." Both Roxanne and andi's works focus on the land, "and the experiential aspect of knowing a place and being forcefully removed from it."

Assembling *pensamientos en la frontera* has been a cautious, careful process. "I think [the pieces] are all protective of the language or the space that holds these

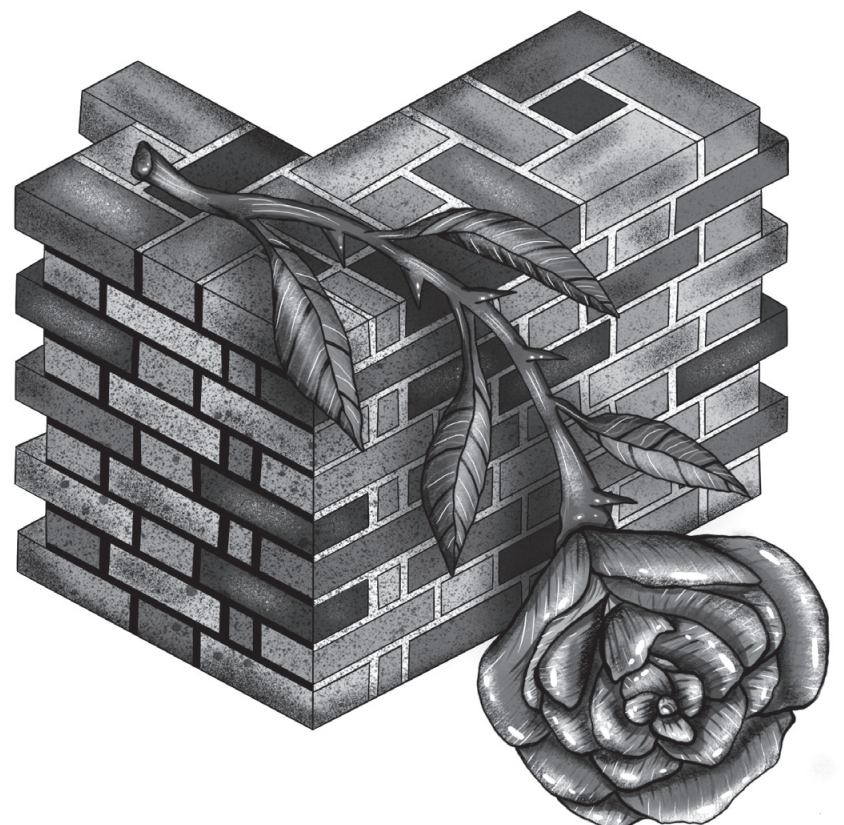
stories," andi observes. Language is especially important for Roxanne's piece, which is written in her language, Xwlemi Chosen. Not only does writing in different languages allow each contributor to find the words to express an experience that cannot be translated, but language is "a key element in how [the project] speaks to borders and how these political and cultural divisions have provided tools of separation and unity at the same time."

As it is written in three languages - Xwlemi Chosen, Spanish and English, there would be few people who would have full linguistic access to the book. andi reflects on the way language can be a form of resistance and a means of honest expression. Both English and Spanish are colonial languages, and "the agreement to not have full access to everything is not only resistance and having a political stance in terms of accessibility, but also reflects the reality of people's lives." As people move across borders and across land, speaking and living in different languages becomes a part of their lives.

pensamientos en la frontera was printed with risograph, a process at the juncture of traditional printmaking and contemporary mass-printing, both precious and accessible. Yellow, a colour full of contradictions, "associated with danger as well as joyful things," holds the various pieces together. Nothing in the book is bound, but is instead held together by the way it is folded and arranged. andi explains that the lack of binding was very intentional: "not binding them, but still grouping them together acknowledges the fact that in the Americas we are forced apart, but we can also come together, and not pretend that it's all the same experience."

Now on its way to launch, *pensamientos en la frontera* is only on its first iteration as a growing series of works. Because it is so loosely bound, the book will easily hold more stories, and the work of many more contributors. The project has evolved at the pace of conversation, and it will continue to do so. It will continue to be a space of unity and of difference, to be built on relationships of trust, and to generate community. "It's not that easy to talk about displacement," andi shares, "and I don't know that this work will make it easier. But it's a starting point."

pensamientos en la frontera will launch on May 10, 6 PM at Massy Books. Follow @monikerpress for more information or pre-order the publication at monikerpress.ca/shop

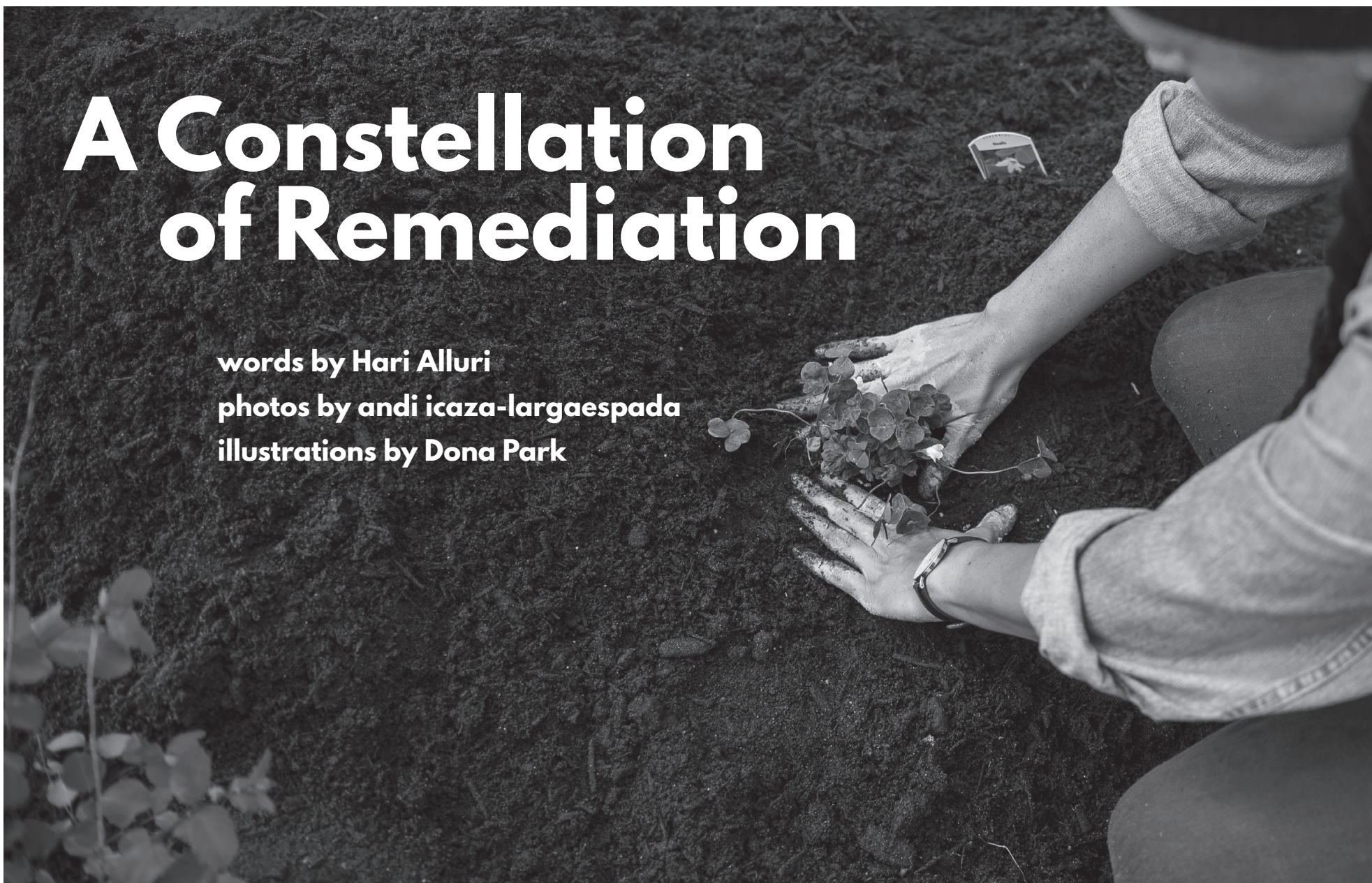


A Constellation of Remediation

words by Hari Alluri

photos by andi icaza-largaespada

illustrations by Dona Park



T meet T’uy’tanat Cease Wyss and Anne Riley, collaborators on the public artwork *A Constellation of Remediation*, at the cobb oven installation day of Cease’s Garden project at 221A Semi-Public Site, which is the culmination of Wyss’s one year fellowship with 221A. It’s fitting.

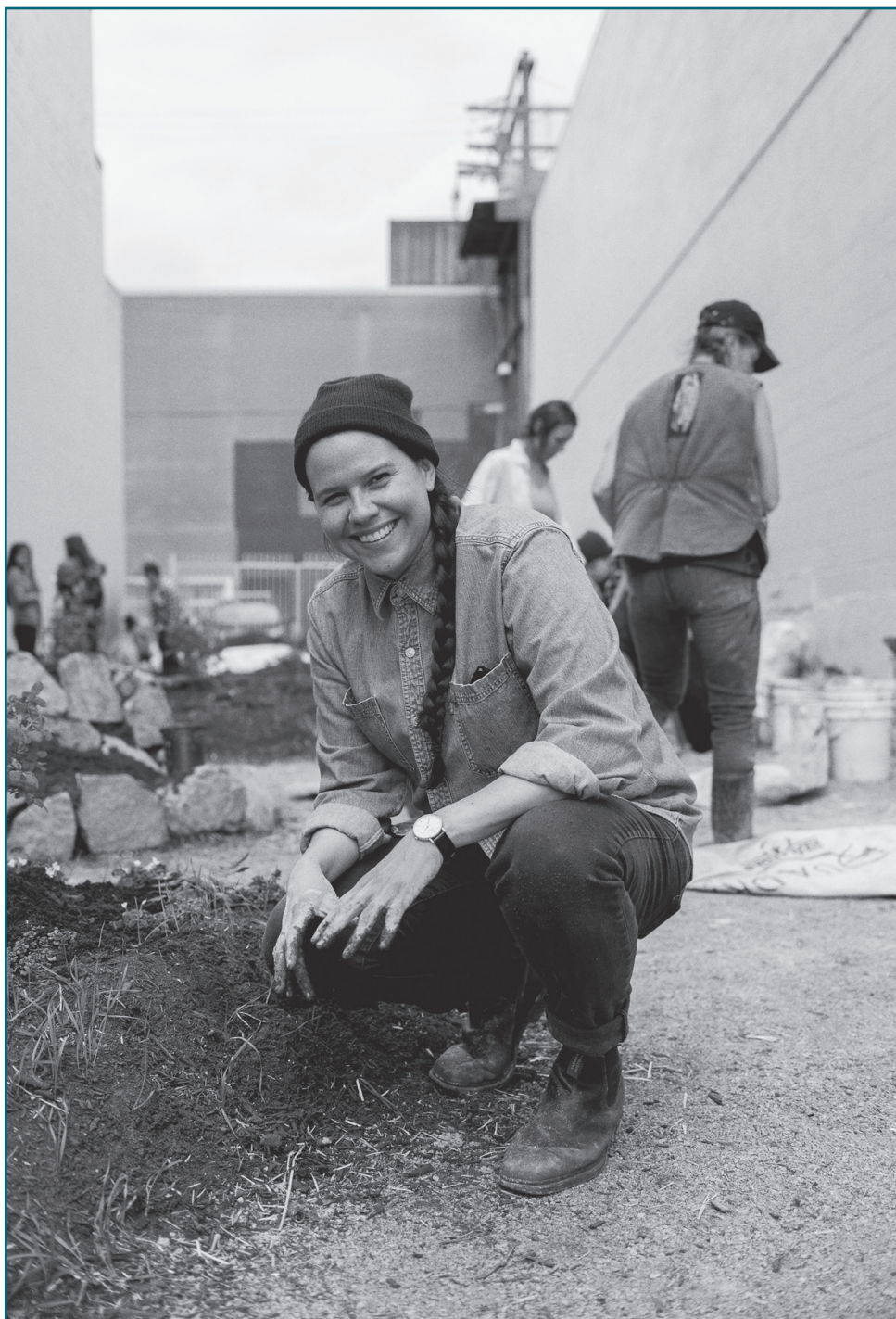
The space is filled with at least 30 folks preparing to throw down, stomping clay, adding hay, building an oven facilitated by the mud girls, putting in the garden beds. It’s also fitting that Riley joins us after her Beading and Reading gathering at Massy Books for a closed event for 2SQ folx as part of the *Together! Apart Queer Identities* symposium that was happening through grunt gallery, co-curated by Whess Harman, Kali Spitzer.

Also fitting: constellations in our conversations, in the design of the plant beds, in the folks working and chatting around the garden, between introducing me to friends, the use of straw waddles as a base for the beds. Of their shared project, through which Wyss and Riley will plant Indigenous Remediation Gardens throughout the city decolonizing the dirt back to soil: “I’m so excited about what Anne and I are doing. We get to grow mushrooms, and spread mulch and throw seed bombs – that’s our

public art, remediating things. And the top notch part of it? The heart and soul of this project? We are creating a tool kit for Indigenous youth to teach themselves ethnobotany.”

Folks keep arriving, many of them checking in with Cease, who recently broke her foot and has to sit, which is difficult. Anne shares more about their project—commissioned by the City of Vancouver for their Artist Initiated Projects program in 2017. “Ceremony is centered in this work. The application process was really important, because as part of our application we had three letters from three matriarchs [from the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ/Selilwitulh (Tseilil-Waututh) Nations] that Cease knew and invited to be a part of the project to aid in the development of the work and healing of the land, which is a part of the deep practice of Cease’s durational work-relationship ...





this being her [Skwxwu7mesh] territory... and their letters, I got so emotional reading them because — they believed in the work and to me they read like love letters to the earth. And I think that's the importance, you make work that people can believe in, and they want to be apart of, which goes against this very colonial notion of it just being about you, which is the way we're taught to make art. The work is so much bigger than you/us. This project is a process based work and we knew back in 2017 when the project was commissioned that it was going to be a long wait and conversation with landowners to get access to land to plant the Indigenous Remediation Gardens. We also knew we may never get access to any sites. Right now, we are close to the possibility of planting soon and for us the process of getting all the initial no's and waiting and more waiting speaks to a colonial time and consciousness we are facing in this project. The matriarchs love letters to the earth are the examples of the decolonial clocks that are guiding our time and direction"

For Anne, both Cease's project and their collaborations are based in "a pedagogy of love, a love ethic, so when I speak about my practice, and what I've seen in Cease's

work, it has values and responsibilities. And the ethic lives through what a practice is, how you start it, why you do what you do."

A few days later, Cease reflects, "that's one of the things I really align with Anne about is we often talk about love, the many forms of love, our family, our friendships, our lovers, our feelings, we get into the core, we do the work on knowing each other. It's not just doing a collaboration. [And] the work of the garden... it really is my happiest place, it reminds me to look to the future, how it's going to grow. Doing gardens, I found that that's what deeply rooted my daughter and I, and the more that I did work with my mother, the more I realized the real story [of our family] was growing food."

Of Cease, Anne says, "she really is someone who works from her happiness, and that's the core of this artwork, too."

"With Anne, we would walk on the land, and I would ask Anne to ask herself questions about relating to the land and water... And that's where the ideas for our projects come from, from sitting with a specific part of the land and asking questions... [Anne] walks the walk, she does the work."

"I first met Cease five years ago through a mentorship grant through the BC Arts Council. I approached it as the decolonial MFA I wanted, but didn't exist. I wanted to mentor with queer women of colour since it's so rare within educational institutions to have the opportunity and space to learn from other queer/2SQ women. Laiwan one of the main mentors for this grant — a poet and visual artist — introduced Cease and I and then Cease became my second mentor for the grant, and often for our time together during the grant we would just walk in the forest — sometimes it's all you need to do, because it's another way of being together and learning and the forest is Cease's classroom. And the things that we do in cultivating relationship are really important to what kind of relationship we want to make."

Anne continues, "and at the core of the work is how we're healing each other, because that ripples out into everything else."

Days later, at Cease's place, after her tough postoperative day that also included good visits from community, with Cease's healing foot raised up, Anne looks back at our previous conversation: "when you're investing in your pleasure/healing toward liberation, people become curious about

what it is that you are doing, which is so different when we're taught so much in capitalism that our relationships are about product, about performing that, and about how we don't actually know our own pleasures. And so, I think with Cease, that's the really radical work of hers. Yes, these things were being built [in the garden], she got to see them built, and for her I think it was also that moment where what she's witnessing, it's all of these relationships built over time and being built in the present."

"It's true," Cease whispers.

A few days before, Anne, who is Cree and Dene from Fort Nelson First Nation spoke about being a woman whose Indigenous and a visitor here on Cease's territory: "As a Indigenous visitor and artist here I need to not perpetuate colonial ways of making and taking/up space, I need to hold up the women of this territory and their work, to honor their work of caring for this land and to collaborate with them in their dreams of liberation and healing"

Our conversation overlaps with a conversation between Cease and two Indigenous youth participants of Cease's 221A garden



project being installed. Valeen, who recently wheeled up a baby in a stroller, a baby she caught at birth, and Jazz, who is wheeling rocks up to a bed and buttressing it with them, are both poets. They explain how Jazz, who will tattoo Cease in the next couple of days, gave them both hand poke tattoos in the design of the garden and Cease got a Wapato leaf on her arm. Valeen looks around at one crew of folks working, turns back to us and points to her tattoo, “this is being built over there right now.” She moves her finger, “and this is being built right now by Jazz, this spiral — and you all are sitting right here. This garden,” she waves her hand over the full piece, “it’s growing right in front of us.”

And growing, clearly, from relationships, “Meeting Cease in the garden, and all that tenderness, and,” she turns, “you were so open, and so giving, so inviting.”

This finding and building of community, like a collaborative garden is, Cease had described as, “a whole body effort. Sometimes people’s fears just get in the way of realizing projects. Collaborations aren’t easy. If you nurture one another, if you watch out for one another, you do build that trust. It’s needed especially in a large scale project with legal components,

and cultural components, environmental components... and of course looking to the future, grounded and empowered by the teachings in each of our cultures.”

Anne riffs, “Rather than beginning with yourself, we begin relationship by thinking about what the other person needs, and finding ways to meet that in ways that haven’t been met before.”

Cease adds: “When Anne approached me two years ago about the city project, I said, sure, let’s try it, I’ll do it with you. Because I trust you ... when we’re working, we have a task list, and it seems stressful until we sit together, and we always make sure we eat something together, and we eat and talk, and we popcorn between our personal life stuff — because we’re nurturing our friendship always — and talking about the project. And it all weaves in and out in a healthy way... and then we realize we’ve done our list... but it is really about trust, and it is really about nurturing the times we are together. It’s not just about the work, it’s taking care of our spirit, our soul.”



Cheyenne Rain LeGrande

words by Jasper D. Wrinch

photo (pg.10) by Jake Kimble

photo (pg.11) by Connie LeGrande

“I was thinking about the color red. Red as race, red as history, red as pain, red as blood, red as protection,” explains Cheyenne Rain LeGrande, an interdisciplinary Nehiyaw Isko artist from Bigstone Cree Nation, about her upcoming installation at the Emily Carr University of Art + Design Grad Show. Over the past several months, LeGrande has been working on this project, entitled *Nehiyaw Isko ᑭᑦᑲᑦ*, that combines the many disciplines she works within — video, sound, performance and sculpture.

Nehiyaw Isko ᑭᑦᑲᑦ is primarily a performance piece, in which LeGrande covers her body in red paint. As LeGrande explains, “I rub my body all over the walls of the institution, and aggressively try to scrub the red off,” with a sheer white sheet of fabric, while LeGrande’s mother, Connie LeGrande, sings. “Kinanâskomitin to Nimama, it has been a true honour to perform with her.” While there is an inherent violence in the imagery being conjured, LeGrande’s intent isn’t to simply spotlight colonial violence that has been and continues to be inflicted upon Indigenous women. Instead, LeGrande takes a much more active role, reclaiming her agency and “addressing [her] own Indigenous body within these institutional spaces... I was literally rubbing my redness all over the wall.”

Negotiating how to produce evocative and intensely personal art within an institution like ECUAD has long been at the forefront of LeGrande’s work. And while she has been working through these issues of fully expressing herself and her identity through her art for years now, *Nehiyaw Isko ᑭᑦᑲᑦ* is about as concise an artistic statement as LeGrande could make. “I think rubbing up against the institutions is really easy when you’re literally doing that,” says LeGrande. “Pushing up against it, using my body as a paint brush and rubbing my redness all over the walls.”

Even while rubbing up against these institutional spaces, LeGrande isn’t entirely critical of ECUAD. “Honestly, that I’m able to express all this in an institution is really cool,” says LeGrande, “maybe we are getting somewhere.” In addition to the freedom and resources to express her own artistic vision, LeGrande has also found at school a

collection of like-minded artists. “Through Emily Carr, I was able to create a community of friends who are there for each other and understand the importance of art-making.” Notably, LeGrande recently performed an iteration of her *Nehiyaw Isko ᑭᑦᑲᑦ* performance at Ground Floor Art Centre, an accessible artist-run centre recently founded by three ECUAD alumni that focuses on providing an accessible space for emerging artists in Vancouver to exhibit their work and connect with one another.

But Emily Carr isn’t the only place LeGrande has found a supportive artistic community. She is currently an artist in residence at the Skwâchays Lodge, Canada’s first Indigenous arts hotel. Along with 24 other Indigenous artists, LeGrande has been living at the Skwâchays Lodge for the past six months. “It’s more of a living residency. Basically, it allows you to be able to afford being a practicing artist in the city,” something LeGrande says she’s planning on doing for the near future. “I’m so thankful and honoured to be able to live and work on the territories of the Musqueam, Squamish and Tsleil-Waututh nations.”

Even now, LeGrande has explored the processes of art-making outside of the urban context. While the initial iteration of her *Nehiyaw Isko ᑭᑦᑲᑦ* performance happened at ECUAD, she repeated the work on three other occasions — once in the ocean along the Seawall in Vancouver, and twice in her hometown of Wabasca, Alberta last winter. “It’s so beautiful and peaceful there,” she says. “It’s one of my goals to do art there and bring art to the community,

because it’s not really alive there right now.”

Of the two Wabasca iterations, one took place on the edge of a frozen lake, “in the snow, in my bare feet for five minutes... I basically froze my feet,” shares LeGrande. “I never experienced that before — it was really intense;” the other within a ring of fire, built by her uncle. While the central framework remained the same for each iteration, rubbing the redness off her body while she moved to the sound of her mother singing, LeGrande says that her experiences and the outcomes of all four performances were vastly different. “My mother and I are reacting to each environment in the moment. Whatever happens, happens,” says LeGrande. “It’s a very intuitive performance.”

For the final presentation of *Nehiyaw Isko ᑭᑦᑲᑦ*, LeGrande will be combining all four iterations of the performance in an immersive installation. Each of the videos will be projected onto the sheer sheet of fabric she used in the performances hanging just in front of the four walls of a room. Along with the sounds of each iteration, LeGrande will do a final iteration within the completed installation, moving between the sheets and the walls, bringing the performance back to ECUAD, full circle. “For me, this performance has been a cleanse. Expressing this thing inside of me and releasing it, letting it go.”



LeGrande’s next performance will be at Emily Carr University in room D1390 at 6 PM on May 3rd.





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maap 2019

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Gitter Ball 2019 @ 520 ALEXANDER ST.

- The Avant-Garden Grand Opening @ The Avant-Garden
- Vancouver Vinyl Record Show @ Heritage Hall
- Jon Bryant @ Biltmore Cabaret
- Royal Oak, Belcarra, Bridgeworks @ Railway

5

6

- La Dispute @ Vogue Theatre
- Moonlord, Heron, Empress @ Astoria
- Viper Central @ Guilt & Co.

7

8

- Wand, Wayste, Solitaire @ Biltmore Cabaret
- Come Join the Circle w/ David Suzuki, Ruben George @ St James Hall
- Ezra Furman, Pancho Morris @ WISE Hall
- Sawdust Collector presents New Works #18 w/ Alex Mackenzie, Julia Uehla, Justin Devries @ Gold Saucer
- Underneath the Harlem Moon @ Guilt & Co

9

10

- 367, Booty EP, Babe Corner, Laura Hickil @ Red Gate
- Amy Nelson & Carter Felker @ WISE Hall
- QueerProv Challenge @ the Junction

11

12

- Shannon Shaw @ Fox Cabaret
- Sakoto Fujii: Kira Kira @ Western Front
- Sayde Black, Kassandra Clack, Rod Black, Me & Mae @ Gabby's Country Cabaret
- Courser, Maneater, YEP @ Red Gate Society

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14

- Cover Your Friends @ WISE Hall
- Andy Human & the Reploids, Bedwetters Anonymous, Yep, Megamall @ Toast Collective
- Miems, Laverne, Kyle V, Birdbath @ Black Lab
- Land Line (EP release), Indigo Royals, String Breed, DJ Skylar Love @ Kaldorf
- Yes Bear, Mystery Lover, Cheer Up Champ, Get Happy @ Static Jupiter
- Sylvia Wrath, Security Guard, Necking, Anybods @ Thor's Place

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16

- Fish sung sounds w/ Lauren Mann, Emily Best @ What Lab
- Bryan Michael (album release), Bre McDaniel, Jason Chitac, Elliott Sihn @ Railway Stage
- SIGHT, Havana Whael, Neilson Family, Garage Dreams @ Toast Collective
- Mixed Gams @ Red Gate Arts Society
- Lavender Country, Nesti Weather, Secret Enemy Society @ ANZA Club
- Hockey From Russia Fest 2019 Fundraiser @ SBC Restaurant

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18

- Chicks at the Mic IV: Yippie Ki Yay, Mother Clucker @ Yuk Yuks
- Kutapira @ Guilt & Co.

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- Samantha Fish, Curse of Lono @ the Junction
- McKinley Dixon, DACHY, Andrew Mulat @ Static Jupiter
- A.R. Sun (Olympia), Puzzlehead, Nikolas L. Barkman, Regularfantasy @ Red Gate

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22

- Laura Stevenson, Completions @ Biltmore Cabaret
- Yann Tiersen @ Vogue Theatre
- Sugar Gandy Mountain, Plaural, Candace @ Static Jupiter
- Shit Giver (LA), Kamikaze Nurse, Yoon @ Red Gate
- Sawdust Collector presents, Veda Hille, Ford Pier, Lesley Telford @ Gold Saucer

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24

- Kevin Morby, Sam Cohen @ Imperial
- Local Natives, Middle Kids @ Commodore Ballroom
- Caroline Allatt @ Guilt & Co.

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26

- Access Day 2019 @ CIVIC 10.9 PM
- BC Music Series Can Release w/ The Jims, Alexandria Malliot, Douze, The Receptants @ Railway Stage
- Liz Cooper & The Stampede @ Biltmore Cabaret
- Millennial Line @ Red Gate

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- Camp Cope @ Biltmore Cabaret
- Julia Jacklin, Black Belt Eagle Scout @ Fox Cabaret
- Kylie V @ Our Town
- Weyes Blood, Jackie Cohen @ St James Hall
- Destroy Wrestling @ Rickshaw Theatre
- Shrouded Amps, Graphical Light, Lucky, Echuta @ Thor's Palace
- Prynocsx Aprntly Release @ Red Gate

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30

- Mike Edel (album release), Glass Forest, The Wild Romantics @ WISE Hall
- Only A Visitor, Devours, Megamall @ KW Studios
- Maneater, Plodes, Pudding, Bedwetters Anonymous @ Red Gate
- Tunic, Washers, Rag @ Static Jupiter

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- Janette King, Booty EP, Sophia Danaei, Maryze @ Static Jupiter
- The Twilight Sad, Kathryn Joseph @ WISE Hall
- Co-op, Yoon, Milk @ Toast Collective

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- Conundrum: solo/duo Drum Series Finale Northern St
- Orville Peck, Ian Badger, Thanks Jem + Jane Smoker @ WISE Hall
- Mogli @ Biltmore Cabaret

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- Next Music from Tokyo vol 14 @ Biltmore Cabaret

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- Keiji Haino & Sumac @ Red Gate Revue Stage
- Dan Moxon, Gillian Moran @ WISE Lounge
- ML Dominguez, Dil Brito, Trickledown @ 444 E 14th

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- Other Inland Empires @ The Cultch
- Death, Warbaby @ Rickshaw Theatre
- Daniel Geddes (album + poetry release), Kamikaze Nurse, Echuta @ Red Gate
- We just stole a car, Chris-a-riffic @ Thor's Place

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- VERB FRAU TV Seasons 1-7: an evening with Margaret Dragu @ VIVO Media Arts Centre
- Leave (EP release), Kuri, Hollow Twin @ Fox Cabaret
- Ivory Towers, Kellarissas, Prince Shima, Stephen Carl O'Shea @ Red Gate

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- Colin Scott Ruloff (album release) @ WISE Hall
- Sam Tudor, Jenny Banaei @ Fox Cabaret
- Snotty Nose Rez Kids, DJ Kookum @ Fortune

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- Pig Destroyer, Baptists, Wake, Wainiro @ Rickshaw Theatre
- Spirit of the Beehive, Strange Ranger, Yep @ Static Jupiter
- Elisa Thorne's Hue (album release), Speaker Face @ China Cloud

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- The American Wet Dream 2: Matter and Dreamier @ Biltmore Cabaret
- Swingin' Uters, Gallows Bound @ WISE Hall

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- The Stew Jams @ Red Gate

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- ART PROJECT BY

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- CHEYENNE

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- RAIN

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- THE GRANDIE

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- FOXING, NOW, NOW, DADDY ISSUES @ Biltmore Cabaret
- Melody McKiver @ Western Front
- Raincity (EP release), Apollo Suns, Sleepy Gonzalez @ WISE Hall
- The Lemonheads, Tommy Stinson @ Rickshaw Theatre
- Morning Show, Kuri @ Merge
- VANCAF @ Red Gate

Get it right:

- Happening around town
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- Can't Miss Clinic

Raven John

words by Mallory Amirault

illustration by Megan Pereira

photo by Minh Ahn Nguyen



I met up with my pal Raven, a two-spirit, trickster-transformer and multidisciplinary artist to talk about what it means to Indigenize an urbanized territory. Dropping you into the middle of that conversation...

Mallory: *I feel like queer people have the best imaginations, because it's necessary.*

Raven: There's a quote from a queer filmmaker who described how he always had to translate his life and experiences into non-queer media. Where someone says: "Oh yeah, I can understand a straight person going through that," and him being like "No, fuck you. You have to translate now." It's amazing to not have to translate yourself, and I've definitely felt that as a woman of colour, and a queer person, and just a really loud and hilarious person, even.

With your work, you use provocation, but I find that you're able to do it within an embodiment of generosity and love – well, to me it is – it's never so abrasive that you or your work become inaccessible. So often, I see the term 'unapologetic' associated alongside people who use it as permission to be assholes about whatever they're doing/making. How do you carry your work with the amount of grace you do, while also being unapologetic about it?

It's hard. It's very difficult. I learned that people take any excuse to shut down from learning, especially online – a fucking misspelled word, or punctuation – they'll literally take any out from actually listening to you and your opinion, because it's hard to confront. My initial performance for *On Native Land*, I kind of trick people into standing on residential school tiles. When I filmed the part where I'm speaking to the viewer ... there's no point where I look at the viewer in the eye. I'm kind of looking off to the side, and the camera isn't filming me directly, but a reflection of me in the mirror. I never raise my voice, and I separate the part where I talk about what happened in residential schools and how awful they were, from where I actually talk about my family going to them. There's a lot of different strategies to try and make it so people had to be in that space, stand on those tiles, and not run away from it. It's definitely a skill, but it's been really hard to hand-hold people through these lessons, especially when they so often need to see and feel that one-on-one, and because they're also going to make it about them. That's part of the reason why I'm moving more into performance work, where I'm at least talking to a crowd of people and not a single person. But even then, you still have to be soft with people. Which is hard, because they're like, "I've definitely heard how awful

residential schools were, and have had ample opportunity to look it up online and read about it, and there are first hand accounts by residential school survivors on video and audio that I can look at, and also the ridiculous amount of stats that are available, but also, I'm really only going to absorb that information if you tell me and *show* me how much that's hurt you and how much that's hurt your family."

It's just frustrating, because I have multiple papers and texts available on the lessons I give out, but it ends up being that I need to sit with you and hold your hand and say: "This is what happens," while also re-contextualizing it against the propaganda that we constantly see. Yeah, this happened fifty year ago, but it also happened the same year that the Spice Girls came out. Relating the residential school timeline to *Breakfast at Tiffany's*, *Psycho*, the Spice Girls, *Toy Story*, all of those things that are super important to our lives that we remember and we don't treat like "back in ye olden days," but then we talk about residential schools and we historicize it. Just trying to re-contextualize for people in ways that they can't not associate with. So, for myself, Spice Girls is my favourite things to bring up when they ask "when did the last residential school close?" 1996, the year the Spice Girls got big.

I've seen the work I've done massively change people, and it's really rewarding, but I'm not as willing to just open myself up like that. I am grateful for the people who have listened and have taken up mantle to reteach those lessons to other people, especially as white people – they're going to have an easier time getting other white people to listen – because, yeah, it's hard for them to learn those truths and find a way to live with it. On the other hand, I've also had people be very aggressive about it and come at me yelling and pointing "Well, what do you want me to do. Tell me what to do." And...I don't fucking know. I'm literally in survival mode 95% of the time.

Would you say that with provocation and humour, as much as it is a strategy to relay information and connect, it is also a method of your own survivance?

Definitely. Humour is a huge thing in Native culture, it's also how we show love.

I saw on your website, your Need to Know if Something is Racist consultations, moving into performance work

where it's less one-on-one is a very different space to be working within. It seems that social and community engagement is still a common thread for you, though. How does community engagement in the city encounter re-Indigenizing various landscapes, be it urban, institutional, or even on the internet like social media? Is that something you think you're doing, re-Indigenizing, or do you think this is a problematic term?

No no, I think my work totally is doing that. A lot of people would say that my catchphrase is "that's racist," [laughs.] After going through school and learning how to spot and also be able to call-out, especially in a more academic way, the various racisms that we live and engage with and accept in our lives, I have no qualms with calling it out now, and I encourage other people to do it, too, because that's how a lot of change is made. Allowing and accepting a lot of small things, whether they be catchphrases or prevailing aesthetics, especially unquestioned, is the way microaggressions become hate-crimes.

An on-going project of mine is trying to get land acknowledgments to be a regular thing in film as a part of the credits. I want to get the city of Vancouver – and we're a huge film city – when allowing permits to film within it, while also thanking the city, you have to do a land acknowledgment as a part of that. It's not saving the world, but it is making people rethink their position, and is way of holding people accountable. There are definitely people who use land acknowledgments as lip service, and when they do stupid shit, they're going to have that land acknowledgment as something to backup on them, and say "Hey, you're super supportive of these pipelines, but you did a land acknowledgment, do you care to address that?" or, "You spoke over this Indigenous elder, but you also have done this land acknowledgment. Care to address that?" Sure, it's a cultural commodity that is easily

acceptable by many people, but it's also holding people accountable.

In an urban environment, can our presence be more than physical? I think land acknowledgments could be an example of that. What would you say are other ways in which our presence can be more than just physical?

Language is a big one. There are a few campaigns to have more Indigenous languages on signage, but that can also become a bit of cultural capital propaganda bullshit. It's hard navigating Indigenizing spaces while also being in such a tourist trap of a city where our cultural commodities are heavily relied upon, like Indigenous mural projects. It rides the line of supporting Indigenous artists and Indigenizing space, but also gentrifying them and making tourists more hungry for our culture. It's complicated.

It is complicated. Do you think humour can be used as a tool to navigate the design of an urban landscape, in a way that resists the commodification of our culture? Maybe there isn't a clear answer...

I can tell you how I kind of do it. So, I work with The Cultch, a really amazing place. If there's ever a front of house speech, we include the land acknowledgment in it – and I work front of house. So, when I do those speeches, I always modify them, because it feels weird. I also know a lot of settlers and white people feel more comfortable having the land acknowledgment as a way of them being “Oh, I'm allowed to be here, because that person did a land acknowledgment and a welcome ceremony for this event, or festival I'm at. There's a Native person that said ‘Welcome, welcome to Native land.’ So, I have weird feelings about reading a land acknowledgment as a Native person for work, so I just changed it. I usually say: “As a representative as the front of house person for The Cultch, we are honoured to be on the land to work and play on Coast Salish Territories. And then I usually go “But also, I'm Coast Salish and Sto:lo. You're on my land. So, feel free to come find me after the show for reparations and repatriation accepted in cash, or as bills of property.”

[Laughing] *Holy fuck.*

[LAUGHTER] I've literally only have one audience so far that didn't laugh at it.

But did anyone come up after and be like “here...”

I am thinking I should have a little bentwood box that is in my aesthetic that says “repatriation.”

How does The Cultch feel about it?

I think they'd let me, and they're fine with my modifications. They think it's hilarious. There's only been a couple patrons where they're like “we need more injun jokes,” and I'm like “are you a white-passing native person saying ‘injun,’ I hope so.” Also, like, I'm Native, so every joke I make is Native, and sometimes I have people come to me afterward and say we need more of that, because they understand that a lot of it is lip service.

That took me a long time to figure out. It was this major epiphany moment when I was thinking to myself – I come from my family where my step-dad adopted me, and then coming out here where there's such Indigenous vibrance – back home Mi'kmaq people are totally shut down – and just...I was thinking “I kind of want to have a dinner and invite my close friends,” and was like “is that very Native of me?” And then I was like, “Mallory, everything you do is Native.”



Oh yeah.

It was this big, beautiful moment, and I started to cry and laugh, and I was snorting–

Just snorting Natively.

Yeab! [laughter] I guess this goes to my last question about visibility. As with front of house and other environments you occupy with your art, how do these various environments impact the expectations of Indigenous visibility, and how can that change our sense of self within Indigenous visuality?

Are you asking if I rez it up and wear my regalia to different events? Because probably. I don't really think about it. I miss my teal hair, because for me, I loved people asking me about it and talking about why it was one of the things I loved about presenting queer and presenting Native. A lot of people are like “what? Is she part Black, part white and very Native?” – every ethnicity thinks I'm their ethnicity – but I love getting asked about my hair, because when it was teal, it was a way for me to carry with me the water of my favourite swimming holes. I was able to have it the colour of the creeks I loved swimming in. I feel like we're expected to have regalia regalia. It's like, did you really punch an eagle out for his feathers and wrestle a coyote until you got one of its teeth. You know? Like being super “Native” about everything. The realization that everything I do is Native, and that I can have contemporary regalia. We already see contemporary regalia and consider it traditional. Like jingle dresses come from using tobacco can lids to make the jingles, but we treat that as “back in the ancient days, loooooong before colonization.”

I didn't know that about the jingle dress.

I never really thought about it until I went to the play, *Kamloopa*. I have one here, [passes me their keychain, with a rolled up tuna can lid attached to it] which was a mind-bendingly amazing play. I saw it literally as many times as I could. It was the first time I didn't

have to translate myself into a story, into a person, and also saw my sister and my mom, my family. One of the characters wanted to make a jingle dress. She had read how they used tobacco can lids to make their jingles, so she got tuna cans and washed them and tried to hammer them and sew them into jingles for her regalia. It was hilarious and sad. And I thought: “Oh yeah, so obviously we didn't have tobacco can lids 600 years ago.” We already treat that as traditional and sacred and not new, but we've always been adapting into the materials of whatever time we're in. It was a really beautiful realization and I got to actually go and get one of the jingles of the tuna can lids. Read question number 4, because I really love that one.

Yeab! While you work within various mediums, arguably, I'd say that your primary media is provocation and humour. Would you agree with that?

Definitely. I love it. I never thought about it that way, and I'm honoured that you came with that to me. One phrase that I really love, no idea where I heard it, maybe I just made it up or mashed it up, was: “Better an honest fool than a clever liar.” It's something I feel really strongly about. I'm constantly pushing people to be their authentic selves, even if that's not as put together or elegant or even if it grates people.

By modelling it?

Yeah, I think so. I think I'm very open and honest about everything, and I'd rather look like a complete goof if it means that people having an easier time understanding me. I'm doing my best being fine with failure, as well, and being wrong and being called out for being wrong. I feel like a lot of people won't voice their fears or thoughts in fear of being wrong, but I'd rather be wrong, then be told that I'm wrong and learn from it, than just continuing internally.

That's a wonderful offering even to the authentic racists.

I had an interesting interaction recently where I got called a white woman to my face multiple times.

What the fuck?

I'm not really offended, but I also kind of get to live in this bubble being in the theatre and art world and having a really great queer community. But people who are still very new to understanding what privilege is, we can't just let them be stuck, you know? Understanding they're having problems with understanding – [this] is work that we still need to do. We can't completely isolate ourselves from the people who don't have the same kind of education that we have – and that's also place of privilege too, but it's also part of surviving.

Like my name is Raven and I feel that has really guided who I could be as a person, the trickster-transformer. The second name that I was given was Pacey, which means butterfly and is another transformer that brings medicine down from the mountains. The other name I was given is Exwetlaq, I found out roughly translates to "being true to oneself."

That makes me think of a term I heard recently "white-back-to-the-landers." I laughed, because I remember reading from Lee Maracle's, I am Woman – I just encountered that text, I don't know why it took me so long – where she writes that it's a delusional thought to get "back to the land," because we're always with it, concrete or not. Still, I'm fascinated with this idea of being in an urban landscape, being in the city of Vancouver and seeing certain kinds of Indigenous programming alongside the resistances from white back to the landers. Like, what is that discourse? For you as an artist, what ways does being with the land come to mean for you, here, in a concrete environment? You hair seemed to be one way of holding that.

Yeah, definitely. Especially someone who grew up in isolation in the middle of nowhere on the mainland, and on reserve outside of a small town. It was definitely a huge change to start living in the city. It wasn't until my sister moved in with me and was doing spiritual work and having a very hard time with it. I came to the realization of "what the fuck are you doing," because the spirits are strong in our territories where we grew up, in a more natural environment. Here, we're surrounded by "x" number of people, "x" being the greater Vancouver area, who have lived and died here and not have addressed any of their spiritual or cultural traumas. And all of that spiritual work that's not done, as an empath, it can be very, very tiring being anywhere in the city. You have to learn how to spiritually and emotionally close yourself off to that. You never know who you're going to come across and what their struggle might be, and they might completely drain you. So, being in a space where spiritual work is almost never done, that's really hard, especially when you don't really have a way to ground yourself in nature. It's amazing to see the cultural, spiritual, and environmental work that Cease Wyss does by bringing nature back into the ways that we interact with our environment on a daily basis, and talking about the native plants that we constantly see and have never been able to identify or bond with, and then breaking down that barrier.

When you talk about spiritual work and spiritual expression, I can't help but also go back to how we resist and engage with the putting together and separation of "Indigenous" and "Art," and where does spirit live within those divisions and relationships. How are you holding all that?

I don't know how to hold all these lies. I mean, my health is not great...I guess, because you have to? And that's what a lot of Indigenous woman say, is because you have to, and because no one else is going to do it. Indigenous women are expected to do fucking everything. We're expected to be traditional dancers

and singers, we're expected to be language revivalists, we're expected to be herbalists, were expected to be spiritual and cultural leaders, we're expected to be writers, we're expected to be academics, we're expected to have long-ass natural hair, and have great cheekbones and super stoic and also have the patience of a god in the face of adversity and never get angry. And on top of art-making, also be a silver and copper engraver, be a traditional tattoo artist now, too, be a carver, know how to sew, know how to can, know how to bake...I know a lot of Indigenous women and queer folk who do, though, because we're the ones that are carrying everything. And no shade, but shade toward Native men, but I feel like a lot of Native men get away with just being able to carry their trauma and fuck around, then throw out some Native jewelry or totem poles and...this is getting very shady, very fast...but I definitely feel that's kind of the way it's been.

Are those expectations that come from our Native community or broader than that?

Broader than that. I was just making whatever art at Emily Carr and had white women, be like "but when are you gonna make 'x' or 'y'?" My mom loves to point out that literally my whole life I've had fear of missing out. I've been trying to learn every medium that I can, because I thought if I wasn't supporting or doing workshops, they might not happen: "There weren't enough people at that weaving workshop, so the next one we're not going to be able to fund." The expectation, I'm not sure where it comes from, but well, we might all get murdered tomorrow.

Actually, I should have brought this up earlier. One of the quotes I've saved – I recently learned about how amazing Josephine Baker is. She's a Black, queer burlesque dancer, and at one point one of the most famous women in the world. I started watching her movie and in the first three minutes, she's growing up in adversity in the states, they're doing raids on the slums she's living in, people are dying, and she says: "When I was fourteen years old, I found out that no one hates a cute, funny Black girl." I've been racking my brain with this quote, because I think part of being loud and funny possibly comes from understanding that the more out there I am, the harder it is for me to get lost.

I'm a big natural hair advocate, but when I was in school, I hated being confused for other people, because I had very long, beautiful straight black hair, but being confused for other Native girls, it made me so mad. And I'm all about being extra, anyway, so dying it these crazy colours and cutting it short grounded me in that a bit, and I also love it just as an expression and being able to constantly change as a transformer. But I was recently thinking that being loud and being performative could partly come from a place of fear, of where at least this way, they're gonna know I'm gone. They're going to say something, they'll say "Raven, she was hilarious, so we definitely have to make sure we find her dead body in the river." Because I think that being funny and being cute and being charming is a survival tactic. It's harder to hate you, and I definitely have had racists still like me.

Wow. I wonder how many people will be comfortable hearing that? [chuckle]

A lot of my art practices come from wanting to be as visible as possible so that people like myself – when I was a kid, I had no one to really look up to, I had no one I really identified with, like maybe Whoopi Goldberg. She's not even gay –

What? No? I think she's gay!

Did she come out, finally?

Yeah...yeah!... [chuckle]

Okay cool. Finally. [chuckle] I thought I could play with this idea of fame and visibility, and be a very queer, out, visible Native person, so that – I don't even want kids to be like me. I want Native kids to look at me and be like "I can do that, or more," because I never had anyone where I thought "Oh! That's who I could be."

I love that. My last question is about taking up space, actually, but also, I just want to say it's not only maybe that the resonance of your name as someone who can transform the person, but you're also able to take these really painful and destructive, but honest narratives, and transform them to say "I can be this and I can do more." You're working with transformation as your medium, too.

And definitely with people. It's not just about changing myself, but helping other people and helping them change. I just watched homecoming, Beyonce's new film. I put it on while I was crafting and I got devastated by some of the dialogue in it. At one point, he's talking about racism and Black people, about people not having hope, but being the hope that they needed. I was like "ouuuuhf." Just devastated at that. Then there was another quote: "You can't be what you can't see." And I was like "bet!" There's nothing like me that I knew of out in the world, and I am so proud of embodying the things that I wanted when I was young.

Fuck yeah.

I had nothing like what I am now to look up to, unless I mash it together from fuckin' before memes were memes. I make all my own clothes for the most part, I love playing with makeup, and I love dying my hair whatever fuck colour I want. Recently, I was thinking about the things I used to draw and want and long for when I was young, and I am those fucking things now. I get to embody this and embody these aesthetics that I loved and do it better. That's super valuable to me.

That's so encouraging. I'm emotional a little bit. [laughter]

Okay, last question. How would you define taking up space versus making space, and how do you think you're doing that creatively? And maybe we should throw in the notion of holding space, too.

They're all things that I super overthink and navigate a lot, but also at times don't even think about. I try to queer and Indigenize every space I'm in by just being my authentic self, and by making sure that people know if a space is safe if you're queer, if you're Indigenous, if you're femme, and if it's not, I'll make it that way. Or I'll let you know that it's not safe, and it's not changing, which sadly means that I don't get the jobs that I want. I refuse to validate other people and institutions that aren't safe for queer, Indigenous, femme folk, because that's what my presence does. Wherever I am, I'm giving that place my validation.

That's beautiful, Raven. When you talked about how we're doing all the work – my hope for this issue has been for the Indigenous people reading it to be able to find one another, to see people doing their own work and that it's all contributing to our vibrancy and creating safer spaces for us to be whole. I wanted to show Indigenous youth especially that there are Native people to look up to, and to learn how to create these spaces for themselves – I think you're a wonderful inspiration for that, Raven.



ALIEN BOYS / RIVER JACKS

APRIL 5 / SBC RESTAURANT

At the iconic loud SBC Restaurant (formerly the Smilin' Buddha Cabaret), Alien Boys slayed with a high energy performance that engaged the entire crowd. They were preceded by a performance from the opener River Jacks, a five-piece band performing punk music with a folk twist. Straight out of Calgary, their sound was inspired by the originators of punk rock, with both politically fuelled and conversational lyrics. Their blend of punk and folk, almost resembling a street busker style, created an easy listening experience for the audience.

Following a necessary smoke and beer break, the five members of Alien Boys erupted onto the stage with intense chaotic energy that made the crowd, who were scattered across the venue's halfpipe, go wild. The powerful energy that the lead singer manifested was absorbed by the crowd — as she jumped from one side of the stage to the other, the audience could barely keep up. The sweat mixed with cheap beer remains the perfume at a punk show wafting from one side of the venue to the other. The aggression from the group is to be expected when at a punk show.

The vocalist screamed out politically fuelled lyrics about fentanyl and gentrification poisoning the streets of Vancouver, reminiscing about a lifestyle choice involving benders to numb out reality. All the while, the guitarist slammed out one riff after another as the bassist picked up speed. The drummer kicked it all up a notch with an addictive beat — the fast composition releasing a rush of pure punk power into the audience. As a response, the first row of the audience started headbanging along to the quick rhythm. A few of the more passionate audience members threw punches into the air, their fists eagerly rising as if in the hopes of sparking a revolution.

The scene at SBC resembled a '70s punk show that fuelled an era of angst and rebellion against the status quo. Despite all that angst and rebellion exploding throughout the room, Alien Boys remained diligent in maintaining their tight and intense punk sound. Right before the end of the set, a buddy brought over five cans of beer for the band to fuel the encore, and finish the night with yet another engaging performance from Alien Boys.

The evening showed that punk is not dead — far from it. It is alive and ready to show em' how it's done.

—Alexis Zygan

BLESSED (ALBUM RELEASE) / SWIM TEAM / MÁSCARAS / PRIMP / WARM AMPS

APRIL 6 / KW STUDIOS

The first thing I noticed as Warm Amps played their first lilting chord was that this show was loud. And no, not just ears-ringing-as-you-step-outside kind of loud — it was ear-splittingly, bass-rattling-your-jeans loud. Luckily, KW Studios were nice enough to provide a big basket of free earplugs for audience members. Normally, I'm a purist and enjoy having my hearing destroyed in the name of an authentic experience, so this was my first (and probably last) gig wearing ear plugs. Regardless, I'm grateful that it was an option.

Primp, the garage rock trio, were second to the stage, acting as a brilliant contrast to the slower, melodic low-key songs of Warm Amps. Primp was the sunniest of all the bands that night, laughing and chatting away to the audience while joking around onstage. Their songs swung between being peaceful and dreamy to taking turns screaming at each other through the microphone assisted by call-and-response riffs.

KW Studios, a black box theatre that doubles as a production and recording studio, made for a fantastic blank canvas for the five contrasting bands to play their sets. Portland-based psych rock three-piece Máscaras' set was lit by a single flat blue light, giving their set a gloomy undertone. Despite their songs not featuring vocals, their music was super-charged with feeling, with the fastest drumming and head-banging combo of the night. Their songs truly came alive in the venue, culminating in a wash of drawn out hi hats and cascading psych riffs.



Vancouver locals Swim Team followed with only a slightly more subdued set. Before their set, I'd noticed their drummer taking a minute to pogo around at the front of the stage during Máscaras' final songs — needless to say, Swim Team were fired up and ready to go. Drumsticks were chipped, picks were thrown, and yet the band somehow managed to maintain their endurance to the very end, despite ending up physically dripping in sweat. Bass player and vocalist Dorothy Neufeld's red lipstick somehow stayed intact throughout the entire set, adding to the roster of the night's many spectacles.

Blessed — whose newest album, *Salt*, heralded the creation of the event — had some tough acts to follow. After a lengthy soundcheck, Blessed entered the stage awash in an eerie red. Their set arrived as a wall of post-punk experimental sound, barely pausing for breath in between songs. Despite a few pedal-related technical issues, their show was certainly worth the wait, and felt so nuanced, exciting and almost otherworldly. As they tied up their set, it became clear that the audience had become transfixed with Blessed's stage presence, combined with the sheer volume of the performance making it incredibly hard to focus on anything else.

Perhaps it was the long length of the show itself (which by this point had lasted for a solid few hours) or maybe it was just the atmosphere of the deep, dark underground studio, but Blessed's set felt almost hypnotic. It was difficult to tell where songs began and ended, and as the final song cut out I realized I'd been standing, spellbound in a trance for a long while.

As the house lights came on and the audience filtered out from the room, I wasn't sure whether to feel exhausted or relieved — or both. The culmination of Blessed's album release was a lengthy, but brilliant and varied show supported by a long roster of local talent.

—Sophie Galloway

SLAM DUNK / NOT AMUSED / CAVE GIRL / PUZZLEHEAD

APRIL 19 / RED GATE

Dating back to the days of Myspace, Victoria based garage rockers Slam Dunk are known for putting on a great show. After a bit of a hiatus the band played alongside Vancouver staples, Puzzlehead and Cave Girl as well as the Queens, NY noise band, Not Amused. Under the revolving disco balls of Red Gate, this Easter weekend show sure crucified the crowd.

I walked into the venue to hear the languid vocals and commanding guitar of Puzzlehead's Clarence lulling listeners into a head bobbing trance. As half the band was out of town — or so I heard — Claire of Cave Girl jumped pretty seamlessly from playing synth on the ground to drums throughout the performance. Clarence commanded attention with her powerful presence on stage playing both new and old songs.

I was intrigued to see the next band, Not Amused, who were playing Vancouver for the first time as part of their North American tour. Their latest release, *Dante*, is a punk album that has a loud and lo-fi (dare I say Myspace-y) feel — the kind of music I felt would thrive in the live setting. The crowd had thickened by this point and with guitarist, Ben making use of the floor and the stage, it was engaging to watch. The harsh vocals and loud guitar riffs riled up the crowd.

After a bit of an interlude, an eclectic mix of low volume hits allowed for small talk. It's kind of strange to be listening to "All Star" by Smashmouth in the midst of a pretty noisy four-band lineup. Cave Girl's set was short but sweet. The blend of vocals was reminiscent of The Courtney's and the strong bass built on the night's antics.

Shortly before midnight, Slam Dunk hit the stage to a full crowd. Guitarist Jordan Minkoff greeted the audience. "We're super jacked up to be here, we haven't played a show [in Vancouver] in two and a half years," which really explained their performance. The crowd clearly felt the same thing, because it was full and boisterous. The typically four piece band — two guitars, bass, and drums with a mixture of vocals — had the addition of a saxophone player that highlighted the jazzy sounds of their 2013 album *Welcome to Miami*. As one Bandcamp user says, the album is "earnestly trying to get you to dance," and this reigned true for their live performance.

By their second song, "Everyone's a Dying Breed," the mosh pit was very alive. Once Jordan asked all the boys thrashing around with skateboards in their hands "to put them on the stage, it'll look cool," the band launched back into classic high energy garage rock. Slam Dunk knows how to engage with a crowd, which is no surprise as the band is known for their performative antics like their 2015 mockumentary *Fireband*, documenting a fictitious tour with Arcade Fire.

After a brief Cranberries cover, the group gave one person his skateboard back to do a trick in the crowd. Then, satirically crossing off "skate sesh" from the set list, the band launched into the few final songs. The performance had some big DIY energy and the banter between the audience and band members made the show feel more intimate.

—Jessie Stainton

EMERGE ON MAIN W/ JULIA CHIEN, MATTHEW ARIARATNAM, ALEX MAH

APRIL 23 / FOX CABARET

I will admit that this is not the typical sort of event that Discorder tends to cover. As we are always striving to give a platform for those artists who cannot find one elsewhere, it seems almost blasphemous to set aside this space for such a highly regarded and otherwise publicized concert series. While Music on Main, an organization devoted to showcasing both local and international experimental and contemporary classical music in Vancouver, programs incredible and diverse performances, the artists they showcase are generally world renowned and by no means lacking publicity and support.

But this show is different. Providing the same resources and support they would to their other, more established artists, Music on Main chose three local musicians and composers to feature for their Emerge on Main concert at the Fox Cabaret.

What is normally the large expanse of floor space usually packed tight with dancing crowds was instead neatly arranged rows of chairs, all facing the stage, containing a motley assortment of musical instruments and sound equipment, as well as furniture and various small objects and trinkets. Typical of a Music on Main show, the audience — in general a bit on the older and wealthier than the average night at the Fox — was seated and awaiting the commencement of the evening at eight o'clock sharp.

Music on Main's artistic director, David Pay, started off with a warm introduction to the program and music series as well as a thorough acknowledgment of the Musqueam, Squamish and Tseil-Waututh peoples, on whose land the event was taking place.

Percussionist Julia Chien, the first of the three local artists chosen, stepped on stage. Taking her place on the far right of the stage, behind a selection of drums — two

toms, two congas, two bongos and a kick drum behind her — she began tapping out a soft and steady pulse. After a few moments, her other stick struck a single, syncopated hit on another, instantly changing the initial feel into a triplet-based groove. As Chien worked through the composition by Michio Kitazume, the intensity rose and fell, with various polyrhythms shifting in and out of focus with masterful precision.

Next up was composer and guitarist Matthew Ariaratnam, performing his own piece “Altar :-: Source.” Sitting behind a shrine constructed from objects related to his Sri Lankan heritage, including a pendant with an image of his own grandmother, as well as a guitar, Ariaratnam began. Using a microphone as well as the heavily affected guitar with a vibrating toy, Ariaratnam created swells and jerks of sound. As the first wave of sound subsided, he removed a tape recorder from the shrine, and placed it on his guitar, with the microphone facing it, and pressed play. The voice of Ariaratnam’s grandfather singing in Old Tamil emanated. Then, as the recording ended, he picked up his guitar and played, as if in conversation with the voice of his grandfather. Using various physical objects to manipulate his instrument, including a spoon, a hair elastic and a credit card, his guitar morphed from an almost sitar-like sound, into a wall of distortion and delay. He ended his piece with the tape of his grandfather again, sitting and listening along with the audience.

After a brief intermission, Alex Mah’s piece, “chimes,” began. Inviting the audience to move around the room and experience the performance from various perspectives (which hardly anyone actually did), Mah sat across from Ariaratnam at a table with a guitar and various pieces of paper with text atop. Methodically, the two performers took turns plucking, strumming or tapping the instrument, with the other singing out words from the texts before them in unison with the instrument. Almost as if it were a game, they seem to be striving to throw each other off, stopping abruptly and letting their opponent’s voice trail off a cappella or detuning and re-tuning the guitar to create inimitable sounds for the other to attempt to vocalize. The playfulness of Mah’s piece, as well as the freedom to move around the room, even peer over the shoulders of the performers, felt fresh and exciting, especially in such a formal concert context.

Finally, Julia Chien arrived on stage again to perform the final piece of the night. “Manifesto,” composed by Aaron Graham, was written especially for Chien to perform, and far from being a typical percussion piece, Chien sat behind a desk at centre stage, complete with a typewriter, three lamps, an assortment of papers and some drumsticks. In perfect time with the prerecorded music and sounds playing out of the speakers, Chien typed away, turned lamps on and off, arranged and rearranged papers, made hand gestures, and tapped the desktop with the sticks. With almost mechanical precision, Chien’s performance was as much a feat of musical ability as it was a carefully choreographed dance. It was mesmerising.

Despite the evening’s formality, all four performances were bristling with energy and excitement that is so rarely associated with contemporary classical concerts. For Music on Main to share its valuable resources — as well as its virtually built-in audience — with local artists in the early stages of their career is indispensable to the future of this city’s music and art scenes. I only wish they did it a bit more often. —**Lucas Lund**

Under Review



RUSSIAN TIM AND PAVEL BURES

Greatest SuperHITS (So Far)

(Self-released)

April 12, 2019

Russian Tim and Pavel Bures’ first album, long awaited by pop punks across Vancouver, crashes in with speed and power. *Greatest SuperHITS (So Far)* just doesn’t let up. It leaves you without a chance to breathe from its first raucous notes until the final, slow guitar fade at the end of its last track. It’s an album that wants to be shouted out loud, off of the record and into the pit.

From the very first track, “Slava is Your Uncle,” the album is upfront with its focus on high energy, big fun punk rock. The song’s dynamic chord progression, shouted Russian vocals, and call and response chorus toss you right into this circle pit of an album. Tim’s vocals feel like another soaring instrument, his hard rolled Rs wild and forceful. The propulsion it starts whirls the whole album into motion, and it doesn’t get less intense from there.

But it’s not only the punchy energy of the album that makes it so engaging. Russian Tim and Pavel Bures is a band of remarkably talented musicians. They’re a single, cohesive unit, their sound consistently tight, yet they also mobilize dynamic contrast and carefully placed, breathless pauses to avoid the potential for boredom that a straightforward pop punk album risks.

This is nowhere more clear than in their fan-favorite adaptation of t.A.T.u.’s “All the Things She Said,” here titled simply “Tatu.” One of the few songs on the album that combines English and Russian lyrics, it uses the low, steady thump of the kick drum in its first verse to contrast the full-bodied, speedy interplay of Julia and Kristy-Lee’s guitars. It sprawls Ilya’s bass beneath arcing, transcendent guitar riffs for a song that doesn’t just drive crowd motion in live shows, but invades your brain and doesn’t let go for weeks even in its studio version.

Speed, rhythm, and unabashedly catchy hooks are *Greatest SuperHITS (So Far)*’s clearest strengths. “Alkogolik,” which feels like a Russian pop punk reincarnation of Aram Khatchaturian’s *Sabre Dance* in its skittering, wild sixteenth notes, showcases these talents perfectly. But those characteristics are not in the slightest all the album has to offer. “Marshmallow” demonstrates this in its jazzy pace and the slouchy promenade of its brass part. Kristy-Lee’s trumpet and Mike Allen’s saxophone lazily slide the track into masterful genre blending, but the track’s simple, shouted chorus show that the album’s love of gang vocals is there to stay.

No matter the direction a song goes on this album, it careens there wholeheartedly. *Greatest SuperHITS (So Far)* makes you want to shout along, regardless of whether you speak a word of Russian. It’s not just for listening. It’s for slamming into your entire body and throwing yourself into the music with reckless abandon. —**Cae Rosch**



SCHWEY

Schwey

(604 Records)

3/15/2019

Schwey’s eponymous funk/soul/R&B album has a pleasant, calming energy. The songs vary in the beat, slow and fast, but the singer’s soothing voice allows the album to stay consistent in tone.

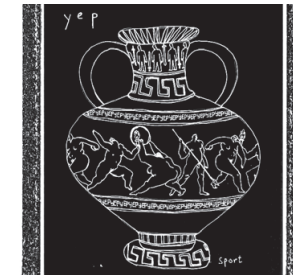
The album is reminiscent of the low-fi songs I like to

listen to while working or just hanging out because they’re relaxing, and their pleasantness can be uplifting. Even though the songs have a lot of lyrics to process, I still find that the tone allows the music to be suitable for moments when you want to take some time for yourself.

“Flutter” is one of the songs that reminds me most of lo-fi music. It has a soft rhythm that I find instantly cheers me up. It’s catchy and the tune puts a smile on my face. The lyrics in this song have a sweetness to them, too. For example, the lyric “You make me fluttery” creates an image of bright butterflies in my head. Other songs, like “Family Shop” and “Can’t Stop (The Groove),” have a similar soothing rhythm.

On the other hand, “Sh’qwela” stands out to me because it’s more upbeat, unlike the more lo-fi songs. However, it’s still really enjoyable, because the singer’s voice creates a satisfying atmosphere, one that helps you cool off after a particularly rough day.

By creating these uplifting, vibrant songs, Schwey has made an album that suits many moments, especially ones where you want give yourself a break. — **Zainab Fatima**



YEP

Sport EP

(Cuchabata Records)

April 14, 2019

Upbeat and sometimes terrifying, the next generation of synth pageantry is moving in hot after a lull after prog rock’s heyday. Now we have Yep, with explosive keyboard melodies, whirring noises, and loops broken by chirps and fills. The band’s new EP, *Sport*, plays with the virtuosity of an athlete and freaks harder than midnight velvet. Yep, comprised of Madison Mayhew (keys, synth), Gil Goletski (drums) and Craig Stensrud (bass), brings together two tracks recorded with Jo Hirabayashi (Jo Passed) with two remastered demos on the EP, expressing the band’s requisite collaborative skill — a synergy that shimmies its way through the almost infinite riffs.

“Sport,” the first and title track, kicks off with hard-hitting fills and acrobatic arpeggios. The song relishes in a bouncy, percussion-heavy intro that plays about a minute and a half before breaking into bass grooves and shouts — a signature move throughout the EP. It’s full of manically sharp surprises and little twists where melodies break and rhythm swerves, moving the music beyond the pomp of prog and into something totally unexpected. *Sport* really takes off with the thundering, post-apocalyptic “REM,” which plays like falling into a wormhole — fittingly, as it stretches six minutes across four distinct sections. The song is the kind of feat the EP is named after, punctuated by super satisfying growled words and an eerie optimism.

Across its four tracks, *Sport* isn’t strictly a maelstrom of endless grooves — “Grub” opens with unnerving buoyancy and descends into a blast of fuzzy bass and hysteric repetition, while “Julian” is bookended with small hits of jazz fusion. It’s the right amount of wild experimentation that is expected from an EP put out by Montreal’s Cuchabata Records. Yep tell me they’re “always thinking about the work — interpersonal as much as compositional — the players must’ve put in *together* to pull it off...the camaraderie and good humour it must’ve taken,” which is what they’ve managed to do with a defining finesse.

Component ingredients aside, Stensrud’s lyrics perfectly balance the psychedelia and allow it to land its punches. *Sport* is populated by God’s rivals, swan dives, and boxed white wine. “REM” tempers these motifs with sly wit, “I’m a mountain of a man / Untrammled my hard rock juts into the wine dark sea.” There is also the surreal bodily/heavenly juxtapositions in “Julian” (“I’m heaven-sent amen / Pus, scabs, blood, all God’s love”) whipped up and delivered in feverish bursts. The whole EP plays like an olympic outpouring of energy, sharpened by infinite grooves and hypnagogic verses. Yep is clearly dexterous, and *Sport* delivers with pure, collaborative horsepower.

— **Tasha Hefford**

!!!
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.

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

ON THE AIR

LA FIESTA

words by Angela T. // illustration by R. Hester

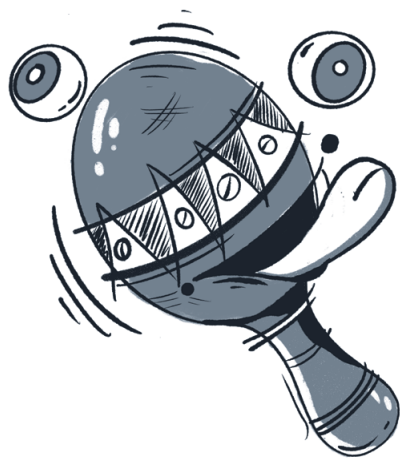
From 5 to 6 every Sunday, the vivid rhythms of the latest in Latin music exercise full commotion at *Radio Latina La Fiesta* on CiTR 101.9 FM, brought to listeners by DJ MIXXX. In bundling the best of Salsa, Reggaeton, and much more into shows rounded out by banter, *Discorder* sat down with Nick Guarna, host since 2012, in light of the show's recent rebranding.

So what about Latin music do you think draws in people worldwide?

The reason why I think it draws people is because it's more of a party atmosphere. If you look at hip hop, it's hip hop. If you look at house music, it's house music. But Latin music has people who like to dance salsa, bachata, merengue...really, it unites people regardless of where you're from.

How do you think it's regarded in the local community?

There [are] not that many Latinos in Vancouver, but I believe that Latin music is just starting to come to life. There are more people trying it out — Latin evenings and events. So, that's starting to move across to different



nationalities, with people beginning to recognize and enjoy it.

What got you into hosting the show?

I was actually doing radio in Montreal for about four years, but it was a different genre of music — more house

music than anything else. Around 2003, as I was getting a little bit more mature in my age, I started to look at where I [was] going to fit in and be comfortable with, moving on. One of the things that I found is that Latin music really appeals to everybody; hence I've been at it since then — so [about] fifteen years.

How would you say the show and its listeners have evolved since then?

The show itself used to be just music. That was it — I wouldn't talk, it was just play the music and that's the way it goes. I found out that that's okay, but people then can't relate to the person behind the show. So something I did was I brought in Isabel — and she brings life to the show. There's a lot of spark on the air, a lot of communication, and people enjoy the back and forth, the music, and what we talk about.

So what was the motivation behind the show's rebranding?

One of the things that I was doing before was just, "okay, if people are listening, great; if people aren't listening, well, okay, I'll have to try to get that crowd." But as I progressed as a DJ, I started to do more events, and people started to say to me, 'oh, you

have a radio show.' After that, I wanted to push myself more so that people identifying with the show could identify the DJ behind it, as well."

What can your listeners look forward to?

It's kind of difficult, but really amazing — once you start verbalizing and playing the music, an hour is really nothing. What I'm hoping to achieve in the future is to bring people into the studio. Not only local, but international acts. People touring in Vancouver - I'd love to get them in and let them hear that this is a true Latin radio show.

What about La Fiesta do you think gets people tuning in, then coming back for more?

I think the combination of the latest and greatest music, as well as information we provide on Latino events happening around Vancouver. It's different from all the other Latin shows here in Vancouver; we're up to date on what's happening with the local artists, the most popular artists, and that's what we deliver - today's news, not yesterday's.



GALLERY
PATIO & LOUNGE

SUMMER
SUNSET SESSIONS

FOOD & DRINK SPECIALS | MUSIC | FRIENDS

EVERY OTHER FRIDAY
MAY 10 - AUG 30
7:00PM ONWARD

6133 UNIVERSITY BLVD
VANCOUVER, BC V6T 1Z1

CiTR 101.9FM PROGRAM GUIDE

"DISORDER MAGAZINE RECOMMENDS LISTENING TO CiTR EVERY DAY!"

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday		
6 AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	CiTR GHOST MIX	6 AM	
7 AM				OFF THE BEAT AND PATH	CANADALAND			7 AM	
8 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRADICTIONS	SEEKING OFFICE: AT LARGE	THE SATURDAY EDGE	PACIFIC PICKIN'	8 AM	
9 AM				YOUR NEW SHOW	COMEDY ZEITGEIST		MIXTAPES WITH MC & MAC	YOUR NEW SHOW	9 AM
10 AM		YOUR NEW SHOW	POP DRONES	ROCKET FROM RUSSIA			SHOOKSHOOKTA	10 AM	
11 AM	FEELING SOUNDS	MORNING AFTER SHOW		U DO U RADIO	THE REEL WHIRLED			11 AM	
12 PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM	
1 PM	PARTS UNKNOWN	THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	TOO DREAMY		THE ROCKERS SHOW	1 PM	
2 PM		12OBPM HOSTED BY AARON SCHMIDKE	YOUR NEW SHOW	ALL ACCESS PASS	ASTROTALK	BEPi CRESPIAN PRESENTS	POWER CHORD		2 PM
3 PM	CiTR Charts With Kaila Fewster	DIALECTIC	C-POP CONNECTION	12OBPM				3 PM	
4 PM	SHOES ON A WIRE	TEACHABLE MOMENTS			THUNDERBIRD EYE	NARDWUAR PRESENTS	CODE BLUE	BLOOD ON THE SADDLE	4 PM
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	LA FIESTA	5 PM	
6 PM	RECORDS MANAGEMENT	FLEX YOUR HEAD	YOUR NEW SHOW	SPENCER LATU SHOW	RADIO PIZZA PARTY	NASHA VOLNA	THE LEO RAMIREZ SHOW	6 PM	
7 PM	EXPLODING HEAD MOVIES		THE MEDICINE SHOW			SAMSQUANCH'S HIDE-AWAY	YOUR NEW SHOW	MORE THAN HUMAN	7 PM
8 PM		CRIMES & TREASONS	MIX CASSETTE	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRESSIVO	8 PM
9 PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL			9 PM	
10 PM	THE JAZZ SHOW	YOUR NEW SHOW	ANDYLAND RADIO WITH ANDREW WILLIS		CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE		10 PM
11 PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW	COPY / PASTE	C1 RADIO	RANDOPHONIC	THE AFTN SOCCER SHOW	11 PM	
12 AM								12 AM	
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	1 AM	
2 AM								2 AM	
LATE NIGHT								LATE NIGHT	

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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



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

■ MONDAY

TRANSCENDANCE GHOST MIX

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

Contact: programming@ctr.ca

BREAKFAST WITH THE BROWNS

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

Contact: breakfastwiththebrowns@hotmail.com

• FEELING SOUNDS

11AM-12PM, ROCK/POP/INDIE
A show about indie music and emotion as well as building a community by featuring local and student musicians!

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

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY
Join host Marie B in spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE
Host Chrissarific 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

• CTR CHARTS WITH

KAILA FEWSTER

3PM-4PM, MUSIC
Find out what we're pumped on

Contact: programming@ctr.ca

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE
Music + Stories, by and for Women + Queers.

Insta: @shoesonawirepod
Tweeter: @Shoesonawire

• DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE

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

Contact: programming@ctr.ca

• RECORDS MANAGEMENT

10AM-11AM, ROCK/ROOTS/FOLK

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

Contact: programming@ctr.ca

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL
Join Gak as he explores music from the movies, tunes from television, along with atmospheric pieces, cutting edge new tracks, and strange goodies for soundtracks to be. All in the name of ironclad whimsy.

Contact: programming@ctr.ca

THE JAZZ SHOW

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

Contact: programming@ctr.ca

■ TUESDAY

PACIFIC PICKIN'

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

Contact: pacificpickin@yahoo.com

QUEER FM

8AM-10AM, TALK/POLITICS
Dedicated to the LGBTQ+ communities of Vancouver, Queer FM features music, current events, human interest stories and interviews.

Contact: queerfmvancouver@gmail.com
Twitter | @recordsmgmtvr

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

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 Reabum, 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@ctr.ca

• DIALECTIC

3PM-4PM, ROCK/POP/INDIE

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

Contact: @CITRRadio programming@ctr.ca

• TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

Contact: programming@ctr.ca

• INTO THE WOODS

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

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

Contact: programming@ctr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

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

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

STRANDED: CAN/AUS MUSIC

SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@ctr.ca

■ WEDNESDAY

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

Contact: dj@jackvelvet.net

POP DRONES

10AM-12PM, ECLECTIC

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

Contact: programming@ctr.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

Contact: programming@ctr.ca

• KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP

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

Contact: programming@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: Twitter | @access_ctr

• C-POP CONNECTION

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

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

Contact: @CITRRadio programming@ctr.ca

• THUNDERBIRD EYE

4:30-5PM, TALK/SPORTS

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

Contact: Twitter | @CITRSports

• ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

Contact: arts@ctr.ca

SAMSQUANTH'S HIDEAWAY

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

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

Contact: programming@ctr.ca

THE MEDICINE SHOW

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

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

MIX CASSETTE

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

A panopoly of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which hearkens back to the days where we made mix cassettes for each other(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 | 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 OBERSERVATIONS

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

Each week, Doug Vandelay interviews a current comedian about their comedic influences, their careers and whatever else comes up

Contact: programming@ctr.ca

ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

Contact: rocketfromrussia.tumblr.com, rocketfromrussiactr@gmail.com, @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 urs.

Contact: programming@ctr.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

Contact: duncansdonuts.wordpress.com

• K-POP CAFE

1PM-2PM, K-POP

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

Contact: programming@ctr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: programming@ctr.ca

• 120BPM

3PM-5PM, MUSIC

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

Contact: @CITRRadio programming@ctr.ca

• DEMOCRACY WATCH

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

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

Contact: news101@ctr.ca

• THE SPENCER LATU SHOW

6PM-7:30PM, 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 Ajeptal Gill. We are based out of UBC in Vancouver BC.

Contact: programming@ctr.ca

C1 RADIO

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

Best of new and local hip hop

Contact: programming@ctr.ca

LIVE FROM THUNDERBIRD

RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

Contact: programming@ctr.ca

COPY/PASTE

11PM-12AM, ELECTRONIC

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

Contact: music@actsofautonomy.com

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

It could be global, trance, spoken word, rock, the unusual and the weird. Hosted by DJ Pierre.

Contact: programming@ctr.ca, Twitter | @pbone

C1 RADIO

FRI 11PM-12:30AM, HIP HOP/R&B/RAP

Repeat of Thursday's show - Best of new and local hip hop

Contact: programming@ctr.ca

■ SATURDAY

THE LATE NIGHT SHOW

12:30AM-6AM, ELECTRONIC/AMBIENT

The Late Night Show features music from the underground Jungle and Drum and Bass scene, Industrial, Noise, Alternative No Beat takes you into the early morning.

Contact: citrilenightshow@gmail.com

THE SATURDAY EDGE

8AM-12PM, ROOTS/BLUES/FOLK

Now in its 31st year on CiTR, The Saturday Edge is my personal guide to world & roots music, with African, Latin and European music in the first half, followed by Celtic, Blues, Songwriters, Cajun and whatever else fits!

Contact: steveedge3@mac.com

GENERATION ANNIHILATION

12PM-1PM, PUNK/HARDCORE/METAL

On the air since 2002, playing old and new punk on the non commercial side of the spectrum.

Contact: crashnbumradio@yahoo.ca

POWER CHORD

1PM-3PM, LOUD/METAL

Vancouver's longest running metal show. If you're into music that's on the heavier/ darker side of the spectrum, then you'll like it. Sonic assault provided by Coleman, Serena, Chris, Bridget and Andy!

Contact: programming@ctr.ca

CODE BLUE

3PM-5PM, ROOTS/FOLK/BLUES

From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.

Contact: codeblue@paulnorton.ca

TOO DREAMY

1PM-2PM, BEDROOM POP / DREAM POP / SHOEGAZE

Let's totally crush on each other and leave mix tapes and love letters in each other's lockers xo

Contact: Facebook | @TooDreamyRadio

BEPI CRESPIAN PRESENTS

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

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

Contact: Twitter | @bepicrespan

NARDDUAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

Join Nardduar, the Human Serviette for an hour and a half of Manhattan Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo!

Contact: http

CITR 101.9 FM APRIL CHARTS

	Artist	Album	Label
1	Dumb*+ #	Seeing Green	MINT
2	Russian Tim and Pavel Bures*+ #	Greatest SuperHITS	SELF-RELEASED
3	Devours*+	Iconoclast	ARTOFFACT
4	Weyes Blood#	Titanic Rising	SUB POP
5	Jock Tears*+ #	Bad Boys	INKY
6	Milk*+ #	Mattress Ranch	SELF-RELEASED
7	The 427's*#	Stay Gold	STINGRAY
8	Kat Danser*#	Goin' Gone	BLACK HEN
9	Alien Boys*+	Night Danger	DESOLATE
10	PUP*	Morbid Stuff	LITTLE DIPPER
11	Julia Kent*#	Temporal	LEAF
12	Terell Safadi*+	Trap Love and \$ex	SELF-RELEASED
13	Julia Holter*#	Aviary	DOMINO
14	Swim Team*+ #	V	SELF-RELEASED
15	Orville Peck	Pony	ROYAL MOUNTAIN
16	Abigail Lapell*#	Getaway	COAX
17	wild/kind*+ #	West Ends	SAFETY BEAR
18	Dilly Dally*#	Heaven	DINE ALONE
19	Sharon Van Etten#	Remind Me Tomorrow	JAGJAGUWAR
20	Our Native Daughters#	Songs of our Native Daughters	SMITHSONIAN FOLKWAYS
21	Homeshake*	Helium	ROYAL MOUNTAIN
22	GrimSkunk*	Unreason In the Age of Madness	INDICA
23	Pale Red*+ #	Heavy Petting	SELF-RELEASED
24	Tallies*#	Tallies	HAND DRAWN DRACULA
25	Pharis & Jason Romero*#	Sweet Old Religion	LULA
26	Only A Visitor*+ #	Technicolour Education	SELF-RELEASED
27	future star*+ #	hallelujah I'm alone forever	SELF-RELEASED
28	Dilly Dally*#	Heaven	DINE ALONE
29	Snakies*#	Night Lights	SELF-RELEASED
30	Kiwi Jr.*	Football Money	MINT
31	Kitty and the Rooster*+ #	One Gig Hard Drive	SELF-RELEASED
32	kylie v*+	lotus eater	SELF-RELEASED
33	April Verch*#	Once a Day	SLAB TOWN
34	Tanya Tagaq*#	Toothsayer	SIX SHOOTER
35	Garbage Dreams*+ #	Demonstrations	SELF-RELEASED
36	Craig Aalders*+	Oceanography	SELF-RELEASED
37	PIQSIQ*#	Altering The Timeline	COAX
38	Hand Habits	placeholder	SADDLE CREEK
39	Bedwetters Anonymous*+	R.U. Experiencing Discomfort?	SELF-RELEASED
40	Joni Void*	Mise En Abyme	CONSTELLATION
41	Jessica Moss*#	Entanglement	CONSTELLATION
42	Karin Plato*+ #	This Could Be The One	STIKJAZZ
43	Ian William Craig*+	Thresholder	130701
44	Jayda G*#	Significant Changes	NINJA TUNE
45	Trampoline*#	Happy Crimes	SELF-RELEASED
46	Cherry Glazerr#	Stuffed & Ready	SECRETLY CANADIAN
47	The Peptides*#	Galapagos, Vol. 1	SELF-RELEASED
48	Watermelon Slim	Church of the Blues	NORTHERN BLUES
49	The Beths#	Future Me Hates Me	CARPARK
50	Terrace*+ #	Critereon	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 Jasper Yip, Music Director at CITR 101.9FM, LL-500 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.

RIO

THEATRE

1660 EAST BROADWAY

MAY

MAY

3

May the Fourth be With You!
The Geekenders present
A NUDE HOPE:
A SCI-FI BURLESQUE ADVENTURE
Also May 4 & 5

TALKING HEADS: STOP MAKING SENSE
Friday Late Night Movie

MAY

4

Oscar-winner
GREEN BOOK
Additional dates www.riotheatre.ca
Japanimation Classic!
PERFECT BLUE
20th Anniversary Remaster

MAY

5

FREE SOLO
Final Screening
UWE Boll Live for Q & A!!
FK YOU ALL: THE UWE BOLL STORY**

MAY

6

Ethan Hawke & Noomi Rapace
STOCKHOLM
#CDNFilm

MAY

7

Filmmakers in Attendance!
ONCE UPON A SUPERHERO

MAY

8

STORY STORY LIE
Fight Club
The Gentlemen Hecklers Present
TOP GUN

MAY

10

La Maison Lust Presents
WET Also May 11
John Waters'
SERIAL MOM
Friday Late Night Movie

MAY

12

Happy Mother's Day!
CatVideoFest 2019
MAMMA MIA!
The Yes Men's
MIKE BONNANO
Live!

MAY

13

COCO MONTOYA
Live!

MAY

15

The Fictionals Comedy Co. Presents
IMPROV AGAINST HUMANITY
#IAHatRio

MAY

17

Double Feature!
Keanu Reeves
JOHN WICK 1 & 2
David Cronenberg's
A HISTORY OF VIOLENCE
Friday Late Night Movie

MAY

18

The Geekenders Present
DUNGEONS & DRAGLESQUE
THE ROCKY HORROR PICTURE SHOW

MAY

24

Sing-a-long!
GREASE
Also June 22
AMERICAN HISTORY X
Friday Late Night Movie

MAY

27

THE CRITICAL HIT SHOW
A #DNDLive Improv Comedy Adventure

JUNE

6

Paul Anthony's
TALENT TIME
First Thursday of Every Month!

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

Nick
Murphy

Bea
Miller

Jorja Smith
& Kali Uchis



UPCOMING SHOWS IN VANCOUVER!

May 9
SHANNON SHAW
Fox Cabaret

May 9
THE JAPANESE HOUSE
Fortune

May 11
JOSEPH
St. James Hall

May 15
LOCAL NATIVES
Commodore

May 16
AMERICAN FOOTBALL
Imperial

May 17
WEYES BLOOD
Wise Hall

May 18
BEA MILLER
Venue

May 18
THE LEMONHEADS
Rickshaw

May 19
ORVILLE PECK
Wise Hall

May 22
JORJA SMITH & KALI UCHIS
Malkin Bowl

May 24
THE TWILIGHT SAD
Wise Hall

May 26
SWINGIN' UTTERS
Wise Hall

June 1
SEBADOH
Fox Cabaret

June 6
AMANDA PALMER
Chan Centre

June 6
ROYAL TRUX
Rickshaw

June 7
GREAT GOOD FINE OK
Fox Cabaeret

June 7
ROLLING BLACKOUTS COASTAL FEVER
Rickshaw Theatre



June 8 & 9
NICK MURPHY FKA CHET FAKER
Commodore Ballroom

June 9
MATTIEL
Wise Hall

June 12
CONNAN MOCKASIN
Rickshaw Theatre

June 12
L7 SCATTER THE RATS TOUR
Commodore Ballroom

June 14
BAILEN
Wise Hall

June 15
COSMO'S MIDNIGHT
Fox Cabaret

Saturday June 15 & Sunday June 16
A\$AP ROCKY, RAE SREMMURD, LIL BABY, GUNNA, RICH THE KID, LIL SKIES
Breakout Festival 2019 @ PNE Amphitheatre *Includes Playland!*

June 21
OKKERVIL RIVER
Wise Hall

June 23
ALEJANDRO ESCOVEDO
Wise Hall

June 25
GRAPETOOTH
Fox Cabaret

June 25
YEASAYER
Rickshaw Theatre

Tickets & more shows at timbreconcerts.com