

DISORDER

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Oct-Nov
2019

"THAT RESILIENT MAGAZINE FROM CTR 101.9 FM"

Local + Free

Vol. 36 No. 07 Issue. 412



RICKSHAW

T H E A T R E

OCTOBER & NOVEMBER SHOW HIGHLIGHTS

OCT 9	BLACK JOE LEWIS & THE HONEYBEARS TRAILERHAWK	NOV 5	SEAWAY YOUTH FOUNTAIN, FIRST GHOST
OCT 11	LUCERO VANDOLIERS	NOV 7	NOVALIMA LOS DUENDES
OCT 11	AT PAT'S PUB: THE ATOM AGE UPTIGHTS	NOV 8	DUNE RATS & GUESTS
OCT 12	SONGHOY BLUES BRASS CAMEL	NOV 9	YEMEN BLUES - HALLEL & GUESTS
OCT 15	IMMOLATION BLOOD INCANTATION, AUROCH	NOV 14	AVEVA & GUESTS
OCT 16	BLACK PUMAS NEAL FRANCIS	NOV 14	AT PAT'S PUB: JD PINKUS & EDDIE SPAGHETTI
OCT 18	APE SHIFTER BORT, CHUNKASAURUS & MORE	NOV 15	AT LANALOU'S: K-MAN AND THE 45S
OCT 19	CHAMELEONSVOX THEATRE OF HATE, JAY ASTON & MORE	NOV 16	ALESTORM AEPHANEMER
OCT 23	TEENAGE BOTTLEROCKET ISOTOPES, MODERN TERROR	NOV 16	AT PAT'S PUB: DANY LAJ AND THE LOOKS & GUESTS
OCT 24	THE ADICTS & GUESTS	NOV 17	IN FLAMES & GUESTS
OCT 25	KERO KERO BONITO NEGATIVE GEMINI	NOV 18	DEATH ANGEL EXMORTUS, HELLFIRE
OCT 31	JINJER THE BROWNING, SUMO CYCO, KOSM	NOV 20	THANK YOU SCIENTIST BENT KNEE, THE TEA CLUB
NOV 1	STRUNG OUT THE CASUALTIES	NOV 21	PROZZÄK – NEVER GET OVER YOU FAREWELL TOUR
NOV 2	LEMON BUCKET ORKESTRA & GUESTS	NOV 22	JENNY AND THE MEXICATS MARIA BLUES, CAWAMA
NOV 2	AT PAT'S PUB: GUTTER DEMONS & GUESTS	NOV 23	DESERT DWELLERS ATTYA
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Oct 11	INJURY RESERVE (ALL AGES)	FORTUNE
Oct 18	KEY!	FORTUNE
Oct 19	JAKOB OGAWA	VENUE
Oct 25	GUERRILLA TOSS	FORTUNE
Oct 27	CRACK CLOUD	FORTUNE
Oct 28	CAT POWER	COMMODORE
Nov 03	LIL TJAY (ALL AGES)	VENUE
Nov 04	BERNER (TAYLOR GANG)	CELEBRITIES
Nov 04	PETER HOOK & THE LIGHT	VENUE
Nov 06	SHAED	FOX CABARET
Nov 08	BRYCE VINE	VENUE
Nov 14	SNOTTY NOSE REZ KIDS & THE SORORITY	VENUE
Nov 16	DEVON WELSH	PARADISE
Nov 16	JACK HARLOW	FORTUNE
Nov 16	EARTHGANG	VENUE

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Editors' Note

I am incredibly proud and honored to share this issue with all of you. It's my third and last issue, and it encapsulates what has been amazing about doing this work. Having the opportunity to provide a platform is a huge honor, while also very intimidating, and not something I've taken lightly. As a musician and artist myself, I've always felt much more enthusiastic promoting and highlighting the work of others rather than my own, and being able to do this has given me a great deal of joy. I feel like this was an opportunity to think critically about normalised journalistic practices, and also the ways I would have preferred to be approached by media — how I could create that experience for those being featured. Which is not to say that I achieved this necessarily, but it was an objective I worked towards. Unfortunately, I will not be able to see that through, but I hope the trajectory that began with former editor Brit Bachmann continues. I struggled a great deal during this brief time to do this work, as it coincided in the aftermath of leaving a deeply traumatising relationship, with ongoing antagonism, that led me to decide it is in my best interest to leave for my safety and well-being. I feel a responsibility to share this because I know for a fact that I'm not alone, and it was through others brave enough to talk about their experiences that helped me to survive. Omitting this would be an act of erasure to myself, and a widespread societal problem. I also believe that in spite of the advances in conversations around protecting and believing survivors, it feels like we are only at the precipice of the changes that need to take place. Music communities, arts and culture spaces everywhere have often been ground zero for these issues.

Through this lens I am constantly reminded of the ways in which society mirrors the power relations present in harmful intimate partnerships. We live in a time where there is direct social, financial, and academic capital from affiliating with issues of oppression — issues that are often a matter of life or death for marginalised people. When we are surrounded by those more concerned with reputation and affiliation, as opposed to the wellness of the most vulnerable people in our society, there is a very serious problem.

In these pages I found a great deal of hope. The individuals being featured are a testament to carving out space and protecting each other. Forging a path through the wilderness, in the hopes that those who follow, will one day emerge unscathed.

Kitatama'sino,
Chandra Melting Tallow

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THE FOUNDATION: INDIGENOUS HIP-HOP IN CANADA

words by Mildred German
Illustrations by Tatiana Yakovleva

Iana Hellson, aka Mamarudegyal MTHC, of Rudegang Entertainment strengthens her Community Voice to make changes against injustices, as she takes inspiration from diversity as a BIPOC woman artist in today's world. With her work representing many demographics. Hailing from Siksika Nation, growing up in Calgary, Alberta, music started with Hellson when she was given a rare opportunity to be in a recording studio as early as the age of 13 years old. Now as a young mother, Hellson is not only busy with Rudegang Entertainment, the producer of multiple music videos under her belt, she is also the Project Lead of the documentary *The Foundation: Indigeneous Hip-hop in Canada* which debuted on September 23, 2019.

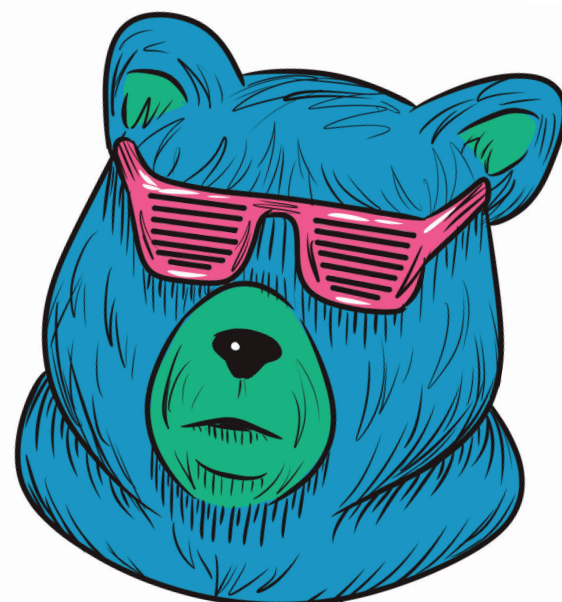
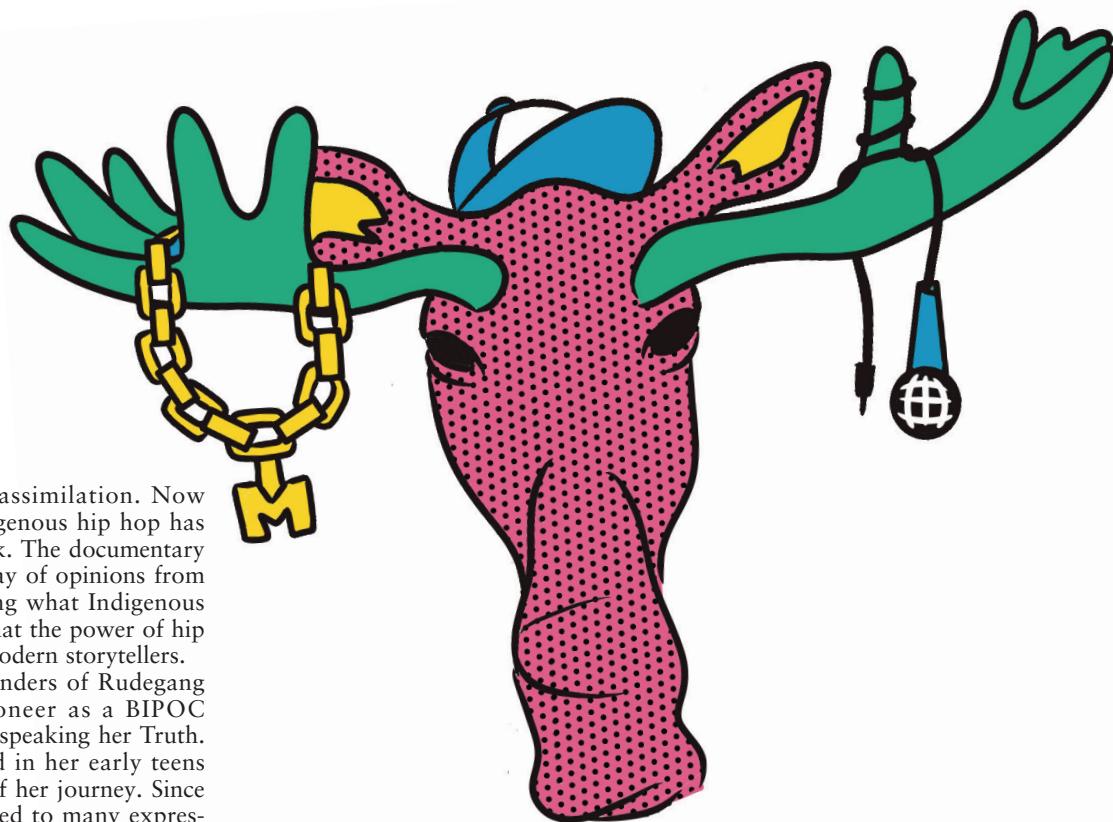
A 10-minute documentary, *The Foundation: Indigeneous Hip-hop in Canada*, is a project funded through the Telus Story Hive. Hellson applied for the Indigenous Storytellers Funding Series in 2018 and received \$20K to make this documentary. Hellson applied with hopes to bring to light Indigenous music which has been the core value of Rudegang Entertainment since its beginning. At the time, she was in the middle of filming Hope's music video for *Red Man*.

Focusing on the earlier years of Native hip hop, the documentary explores the First Wave of Indigenous hip hop storytellers. Featuring the early vanguards of the 1970s from Melle Mel, Ernie Litefoot—to 90's War Party, Eekwol, and Kinnie Star—to the present artists such as Snotty Rez Kids. Faced with social problems of their communities, hip hop music has been a life and home to many djs, dancers, graffiti artists, emcees, youth and adults alike. With the impacts brought by colonial trauma, this medium provided the empowerment of showcasing Indigenous strength, and an uprising against

a history of attempted assimilation. Now in the present time, Indigenous hip hop has undeniably made its mark. The documentary has brought forth an array of opinions from Indigenous artists defining what Indigenous hip hop is. It is evident that the power of hip hop creates a space for modern storytellers.

Hellson, one of the founders of Rudegang Entertainment, is a pioneer as a BIPOC woman representing and speaking her Truth. The opportunity she had in her early teens was only the beginning of her journey. Since then, she has been exposed to many expressions through dance as KRUMP, Dancer of Empirical Freedom Dance Crew. She also taught beginners hip hop at her local YMCA youth drop-in. In 2016 she released her debut EP as Mamarudegyal "MRP EP." Her excellency in music was highlighted when she took home two Fraser Valley Awards in 2017 in the category Best Hip Hop - Female Excellence in Music. Truly building a name and reputation in the hip hop music scene has made Mamarudegyal MTHC an unforgettable hip hop artist. Her venture into filmmaking is only the beginning.

With high hopes that Rudegang Entertainment will expand *The Foundation: Indigeneous Hip-hop* into a docu-series, Hellson hopes to continue the project with a more deep-dive look at Indigenous communities, culture, roots and the intersection between Indigenous culture and hip hop culture. Currently *The Foundation* was officially selected to be screened at the 44th annual American Indian Film Festival in San Francisco in November this year. Congratulations Mamarudegyal MTHC and Rudegang Entertainment!



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I was greeted by a sculpture of a miniature baby man with a fashionable baby pink headband and what looks (to me) like a lucha libre body. I smiled back.

According to the bio, the artist, Mike McNeely: "...makes clay sculptures and has been practicing as an artist for all of his life. In order to survive as a youngster, it was vital that he tried his best to observe the expression in people's faces, which he then started to draw & sculpt. He believes that memories can be manipulated, molded, fired and glazed. Mike would like us all to be aware of what we are molding, before we put it in the fire."

words by

Milena Carrasco

illustrations by

Bryce Aspinall

photos courtesy of

Gallery Gachet and

Milena Carrasco

I visited the 12th Annual Oppenheimer Park Art Show at Gallery Gachet, on the corner of West Hastings and Carrall. This year's themes were centered around virtual reality, the art of the natural world, changes, attraction, and the rules of engagement, all of which were topics chosen by the community. The pieces range from nameless sketched portraits, to hundreds of popsicle sticks that are painted to create images when put beside one another. Bright greens, dark blues and soft pinks bounce off the walls. All of the art pieces come from community members local to the Downtown Eastside.

I spoke with Amal Rana & Erv Newcombe, who are the Artists in Residence at the Carnegie Community Centre as part of the Vancouver Park Board's "Artists in Communities" program, who helped with the Opening Day Parade of the show on September 13th.

Rana & Newcombe's role within the Carnegie Community Centre, is to sustain a space of creative release, and explore art in ways others might not have because of access to resources.

Newcombe: Our role there was primarily to fit in, augment and support that. We are looking to activate the spaces and support communities. Personally, a big drive is to primarily engage with people who are creative but have been convinced otherwise and find ways for them to make art.

Rana: When we were first selected we made it clear that we are not from the community and our primary role has been to learn, listen and then facilitate kinds of art making based on what they want. Because of our background in street art, we helped out with the Opening Parade with the Oppenheimer Art Show, that this year started at the Carnegie Centre and

ended at Gallery Gachet. We created art banners with the community and a key piece of the parade was to welcome and share multiple mother tongues, greetings & words to honour multiple Indigenous languages and so many other languages people speak in the Downtown Eastside.

Discorder: *What were some of the sayings on the Banners?*

R: Greetings in various languages, Hello, Salam; Bengali, Cree, Blackfoot, Choctaw and more. Whatever people wanted to put. The idea was that there are other ways to make relationships and connections that might not start with 'Hello'.

N: Doing it on the streets was a highlight in my residency, the energy in front of Carnegie -- seeing people walking past and then joining in because it looked fun, lovely and inviting.

R: Making the banners lightweight and accessible was important to us because of our experience with resistance art and the feedback we've gotten from past marches, so we used bamboo poles. People stuck them to wheelchairs and scooters. People with mobility and access needs as well as elders marched with us. It was beautiful to see the accessibility.

They explained how the energy on opening day was vibrant, positive and joyful—emotions that I had felt through passing the gallery before I had spoken with

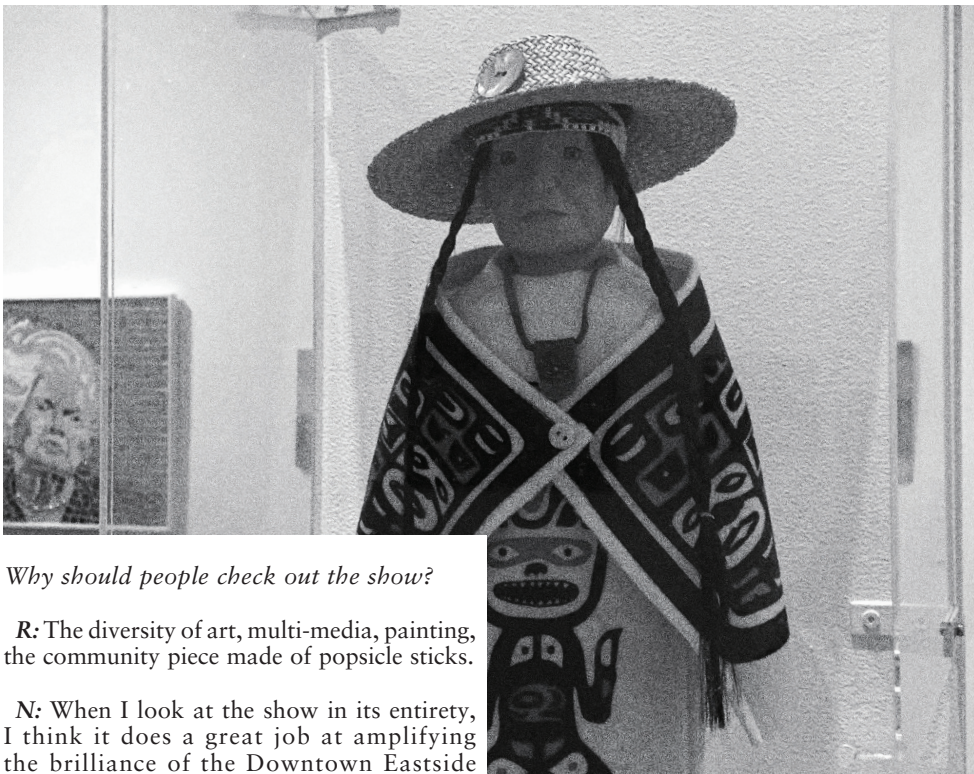
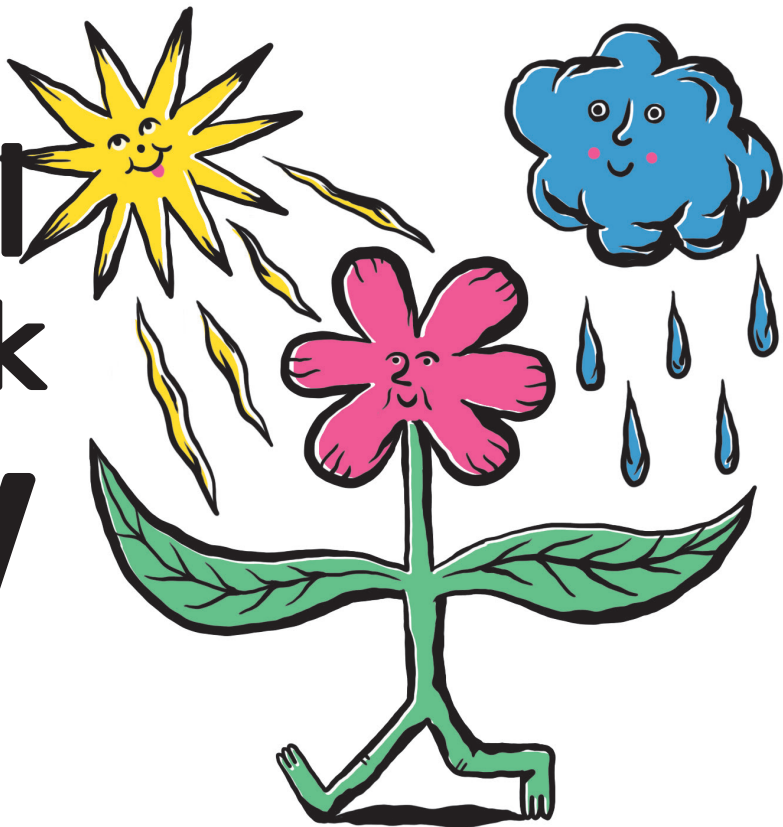
them. It's the type of unspoken sentiment that doesn't need to be mentioned in the shows title because it's simply a way of life within the community—to want the best for others, to be happy.

Amal Rana and Erv Newcombe are not directly a part of the local community, but through participating in events, felt changed by it.

N: Every time I leave one of the events we participated in, I feel exhausted-(laughs) but also happy, fulfilled and inspired by the people and the process I've met. Universal Access Art: meeting people where they are, in all respects, and jointly exploring ways to create meaningful art — meaningful for them. We're trying to provide ideas, inspiration, materials and methodology, and some assistance, but really we're just following people's ideas and inspiration and being overjoyed by these experiences.

R: I'm blown away and continuously surprised by the boundless creativity and innovation by people in the DTES. I feel like I'm learning and growing as an artist in the DTES. It's like a lesson and a release, because the art world can feel at times pretentious and hard. But we're in a community of artists that are authentic and expect you to be authentic as well, otherwise they will see right through you.

12th Annual Oppenheimer Park Art Show



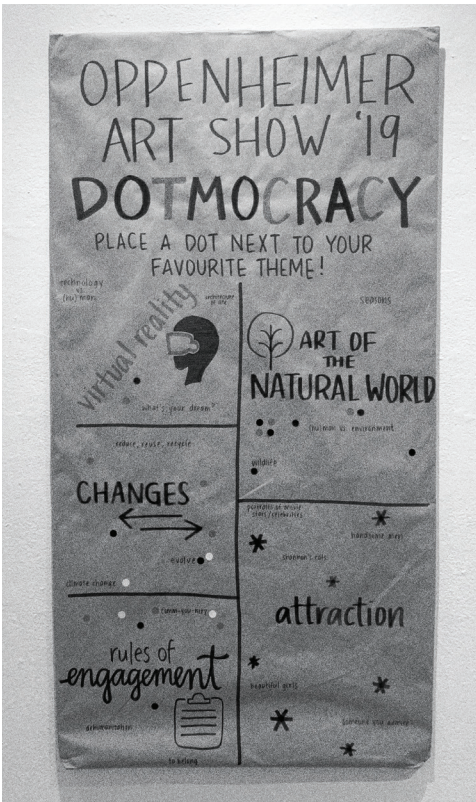
Why should people check out the show?

R: The diversity of art, multi-media, painting, the community piece made of popsicle sticks.

N: When I look at the show in its entirety, I think it does a great job at amplifying the brilliance of the Downtown Eastside and really challenges the narrative of the Downtown Eastside. So even if people don't buy anything, they are going to be inspired and changed by it.

The show is running until October 26th, so stop by because either way, I guarantee you will not leave empty-handed. The 12th annual Oppenheimer Art Show is a reminder that art is not so much of what you say, but what you make of it. The power that lies within the artwork in this exhibit speaks to the gallery's motto in that art is a means for survival. A survival that looks like bright greens, dark blues and soft pinks that just might bounce off the walls.

Editor's Note: On August 19th, the park board manager ordered a mandate to evict approximately 240 people living in Oppenheimer Park. The Vancouver Park Board had an emergency meeting late September and voted 5 - 2 in favour of a motion to support the voluntary collaborate decampment for residents living in the park, meaning at this time they will not seek an injunction to legally remove campers from the park. As Pivot legal society pointed out on their Twitter account, residents ask: decampment to where? There are no actual affordable & safe housing options. They say city pushing decampment is settler colonial violence on unceded Indigenous lands.





DJ PAISLEY EVA

words by Sarah Bakke // illustration by Hayley Schmidt // Photos by R. Hester

Paisley Nahanee enters the café where we've chosen to meet, quickly spots my table at the back, and gives a friendly wave.

She reaches me in a few quick strides and takes off her coat, draping it across the back of her chair in one beat. Happy conversation starts immediately, and after both ordering a cup of tea from the counter we exchange stories about not-for-profit work, the pains of Skype meetings, and the joys of juggling multiple projects at once. Nahanee is an expert at the latter, as the rising success of Dame Music Society, a collective of self-identifying women, trans and non-binary DJs, attests. She started Dame roughly two years ago, as a response to the exclusionary culture of Vancouver's DJ scene at the time and to her own experiences as one of the few women of colour working with vinyl.

"There wasn't really a community at all, and it felt like all these older white dudes who were 'vinyl heads' and who had been doing it for so long, just wanted to see my career end or wanted to fuck me, or a weird combination of the two — [it was] just horrible," Nahanee says. "But I loved [DJ'ing] so much, I just kept doing it and kept showing up to these gigs."

After one of said "vinyl heads" smashed her needles on the floor of the Fox's Projection Room, Nahanee (as DJ Paisley Eva) was given a solo weekly slot to use however she pleased. She decided to turn it into an all-girl, all-vinyl night, training some friends to DJ alongside her and telling them to play whatever they wanted. Thus, Dame was born. There weren't many places you could go to hear Blondie's "Heart of Glass" play in the same set as Nigerian disco and classic post-punk, but Dame delivered.

Eventually a system of mentorship formed, with a small number of new DJ's being brought on every few months and passing their skills on to the next group in turn. "It's always been very hands-on, everyone's helping each other," Nahanee explains. "It grew pretty quickly, it outgrew the Projection Room, and so we started using Red Gate Arts Society and the Clubhouse; bigger venues and spaces. Now we're two years in, we've trained probably around 40 women, queer and gender non-conforming folks how to DJ."

In those two short years, the scene in Vancouver has palpably changed, and we largely have Dame to thank for much of that feeling. "It all goes back to the conversation around these white, male gatekeepers who had the scene for a really long time, and in the past few years we really saw the horrible, disgusting consequences that came out of them having power. They still have a lot of power, but it's so important to [also] have these really small communities [that prioritize] diversity; of race, but also diversity in what you're playing," Nahanee says.

Dame's ethos of collectivity and support has roots in Nahanee's identity as an Indigenous woman. "I'm from Squamish Nation — I grew up in Strathcona and I also grew up in my community on my reserve, and that culture is very different from North American culture," she begins. "Everything is so shared, whether its your food or stories or your house, or skills." Nahanee started getting involved in Vancouver's music scene as a teenager, and immediately noticed the difference in community values. Knowledge was kept secret and safeguarded by a select few, which bred a culture of elitism and homogeneity. Nahanee's presence in the scene was disruptive, simply because she

Now we're two years in, we've trained probably around 40 women, queer and gender non-conforming folks how to DJ."

prioritized collaboration. "When I got taught how to DJ I was like, I just got given this really cool opportunity, this really cool skill, why would I not share it? I was taught that every time you have a new skill you share it, with your community. And that comes from my Indigeneity."

In terms of Dame's future, Nahanee hopes to secure a permanent home and build it into an artist-run centre of sorts, for DJs. Her tone rises in excitement as she describes plans for workshops, drop-in hours, and opportunities for shared studio time. In the face of constant venue closures and strict city by-laws, this kind of community-run, creative space sounds like a utopia. "They're closing down DIY spaces ... but they're also the spaces that queer and BIPOC feel comfortable in," Nahanee attests. She names the venue crisis as perhaps Dame's biggest challenge. Regardless, the momentum of Dame as an inclusive movement, run by all who were previously excluded from Vancouver's DJ scene, is decidedly hopeful.

"It's this community and network of support, and I think that it's just going to get bigger and bigger, and I think that even if Dame [ends], there'll still be remnants of it — people training other people," Nahanee explains. "It's never felt like it's just been my project. I just happened to start this thing, but then everybody made [Dame] what it is. In the beginning, when it felt like I was super isolated and alone and had no-one to really turn to, as an Indigenous woman, a woman of colour, in the DJ scene — I just don't think that's a thing anymore."





H O P E



words by Arjun Doraiswami
illustrations by James Spetifore
Photos by Duncan Cairns-Brenner



As I walked through the streets of Commercial-Broadway on my way to Cafe Deux Soleil, I found myself admiring the vivid colours and graffiti on the exterior of the buildings, with the sight of artists painting murals and the sound of people busking.

I couldn't have asked for a better spot to meet with Mr. Patrick Kelly, also known as Hope, a professional hip hop artist and performer from Leq'a:mel First Nation, currently based in Vancouver. Inspired by tradition, Hope uses the art of storytelling and rhyme to depict life on the reservation and illustrate to others what it means to be Indigenous.

Hope greeted me with a big grin and an exchange of pleasantries. As the chat between us ensued, I was pleasantly surprised at his charismatic and humble personality, especially considering the strength of his artistic profile. He has been prevalent in the BC music scene since 2011, when he released his first album with Indigenous hip hop duo Status Krew. He has since gone on to release an EP in 2014, *Lights Out*, an album in 2016 *Handle Bars*, and various music videos over time. In 2014 Hope alongside his rhyme partner, Doobie, joined local artist Mamarudegyal MTHC in co-founding Indigenous hip hop and Multimedia group Rudegang Entertainment. In 2017, Hope won Best in Hip Hop (Male category) in the Fraser Valley Music Awards!

Growing up in East Vancouver, Hope distinctly recalls "feeling judgement and stereotypes towards Indigenous people," and feeling like "it gets embedded in you as a kid." It was only after the retrospection of growing up and seeing the dangerous effects this type of thinking has on young kids, that Hope decided to challenge these stereotypes and judgements by becoming a positive influence through his music and art.

Having family members who work with the Federal government, as well as family members that are freedom fighters created a

divide in perspectives that shaped his youth, which often finds its way into his music. With songs like "I Scream" and "The Pacific," he utilized his experiences to "think about both sides, and to reason through the steps that cause certain things to happen or not."

Hope's latest album, *Red Man*, is in his words "the most important album of his career," due to the evolution and growth Hope had gone through in making this album. With a little grin, he describes his first two solo releases as being "fun to make, but almost without mention of Indigenous people, or issues faced by them." When I prompted him about this, he paused for a second and responded, "I grew up listening to Tupac [...] and I thought it was all about being a gangster, being tough you know? But as I grew older, I realized that it was important to speak up against the bad things I saw and experienced back then." He paused here and reflected in silence for a moment. "I recently lost my best friend — my cousin, and really, once that happened, everything kicked into gear for me, I knew exactly what I needed to do next."

For Hope writing has always been a responsibility that he takes very seriously. *Red Man* was no exception, with Hope spending hours writing and working on the songs. He pushed himself to go in and perform unwritten songs. With hard-hitting lyrics, stunning rapping, intriguing collaborations and a message to remember, Hope's *Red Man* has it all.

"It gets embedded in you as a kid."





words by Afrodykie Zoe // illustrations by Neetu Dha // photos by Alistair Henning

Black womxn are the salt of the earth. They break open their rib cages and remove needed organs so that we can find home within. Black womxn fight. For us. With us. In spite of us.



NuZi Collective's co-founders Samira Warsame and Betty Mulat embody this philosophy completely. I had the privilege of sitting with them. To get to know a little about them, together, as well as their upcoming New Forms Showcase. To be honest, I highkey ship the hell out of these two! These folks have created a dynamic that many marriages fail to achieve. A brave tenderness oscillates between them that you can't help but smile sheepishly. "We are both passionate, intelligent, strong women." That's ZamZam, given names Samira Warsame. "We went through some deep shit. Personally, and together. We really just clicked. You know when that happens? It just happened." Their back and forth flows, conversationally translating well, into a delicious give-and-take in underground spaces.

ZamZam, a natural storyteller whose bright eyes, ease of conversation and passionate, poetic flow, have you continuously leaning in as she speaks. She is a slim, thoughtful, woman with a sleek natural hairstyle, soft yet striking features, and long lashes that make her liquid amber eyes sparkle. She is of strong Somali heritage, having grown up in a multicultural neighborhood in Whalley, Surrey most of her life. "I was really uplifted when I was younger... I grew up with my family and we were a unit. My grandparents, my uncles, my sibling, my mom, and my aunt. We were all in a house together [...] Then, my mum got remarried to a white man, and my life changed drastically after that. We moved to a white neighbourhood in White Rock. And I noticed how my assimilation process was constant. It was at school. It was at home. I was aware of what was going on but I did not have the language. I could see it happening to my mum, see it happening to me, and see how my sibling who is half white, was treated differently than me, [I could] see how the way that I spoke, the way that I dressed, the way that people spoke to me, was so different from what it used to be...I was the only black girl in my school. In Surrey there were East Asians, Nigerians, Somalis, it was so diverse, I never felt bothered. But when I moved to that white neighbourhood, and I was in my teens, I was very hyper aware of it [my blackness]."

Betty Mulat, artistically known as Venetta, with her wide, striking eyes, teeny weeny afro, golden skin, and smokey bourbon voice you'll recognize captivating audiences during her techno/house sets at parties throughout the city. Wearing a '90s ski jacket and high waisted jeans, she exudes an elegant charm that lightens your spirit. She leans back

in her chair and her voice softens as she adds somberly, "...dealing with hella racism growing up, being one of the only open Black girls in my school, I never thought the day would come where I thought things would change, so I wouldn't think about political issues and stuff; for the sake of preserving my own safety and sanity, because I didn't think things [c]ould change, especially so rapidly; you grow up and realize the only way forward is to unlearn what you've been indoctrinated with, to do your own shit and also seeing all these boss Black people, running shit. I wish I knew then what I know now. Growing up I tried to be anything but Black, but I realize it's the biggest blessing in the world. Like, there was a time I didn't want to be like this. There was a time where I tried to not look like this. When I look at old pics I think [to myself] 'I feel for you and what you were going through.' And I think about the young Black girls now who are surrounded by people who aren't quite there yet in seeing who they are, and I can't help but feel for them; but [I] never judge [...] some people judge [...] people are going at their own pace and we have to meet them where they're at in their inner growth journey." Venetta grew up an only child, to a single Ethiopian immigrant mother in Burnaby, BC. She attended a fairly diverse school however attributes the many experiences of the normalization of the institutionalized violence and discrimination to what drives the work the Collective does today. "I feel as if it is actually a privilege to bear the responsibility of starting this [Collective] and doing this work," she beams.

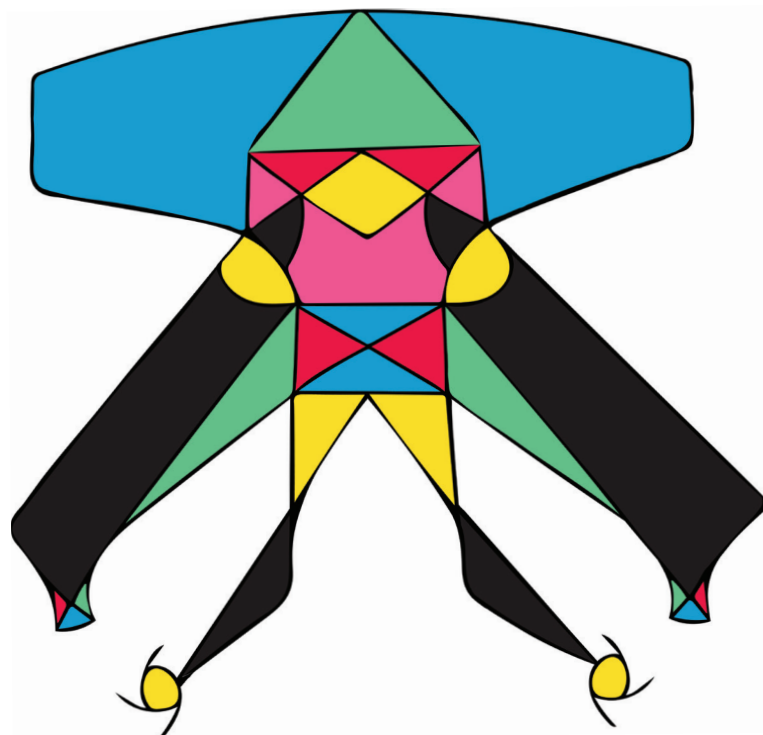
The women met in 2015 at an after hours party. They clicked instantly and spent the next 24 hours together talking about pretty much everything you could imagine. There's something magical that happens when you get more than one Black person in a room together. "We just talked about our dreams and our intentions, and what we want to see in our community in the city," recalls ZamZam, "and why it's hard for Black folks to come together. And ever since then we've been inseparable professionally; a sisterhood was formed and we were just on a



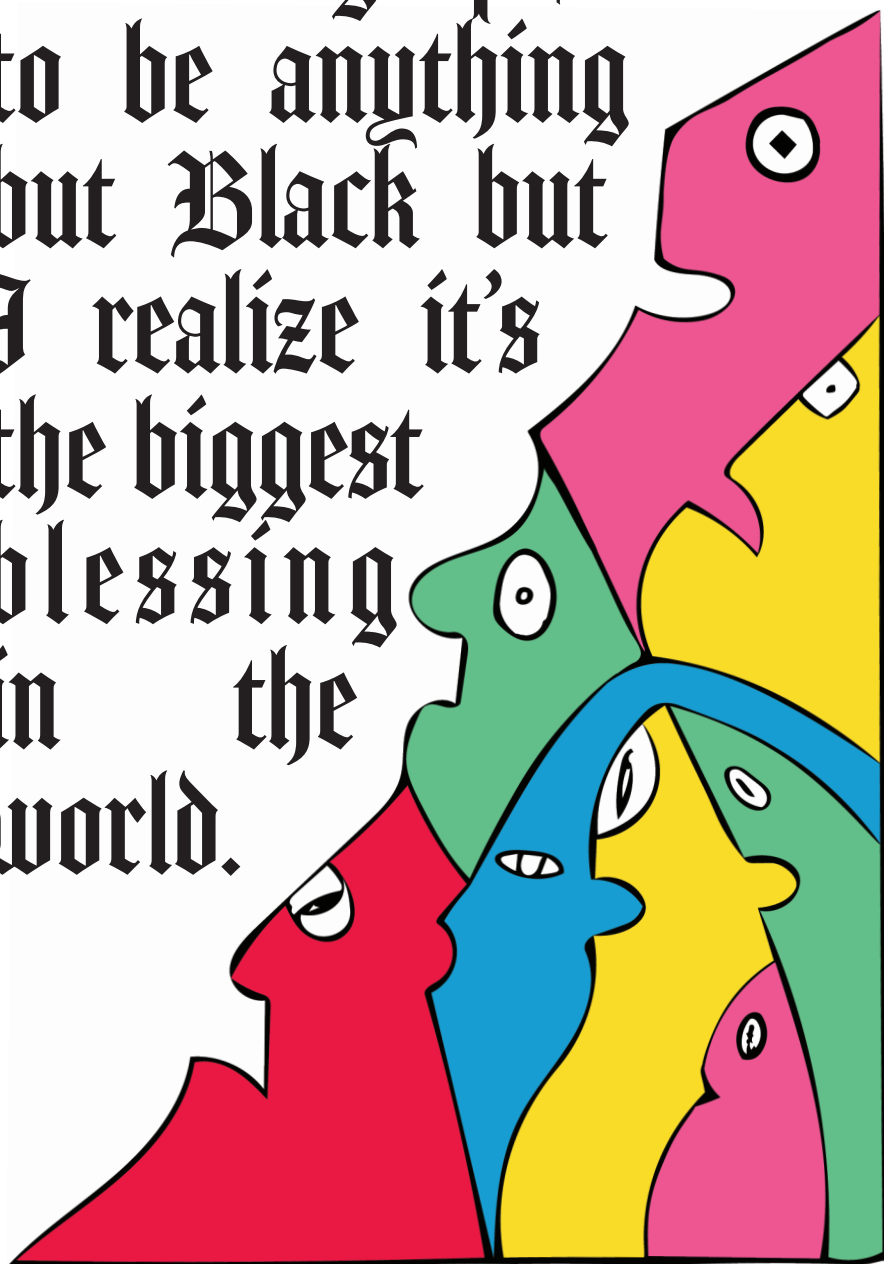
path. Back then you could see all this talent trying hard to find space [...] and not feeling like there was enough space and feeling kind of defeated and depleted [...] We could see both sides and we decided to accumulate our talents and knowledge [and] we're like, alright this is happening. This is the future, this is our generation, and it's what we need to survive in the city. We are not going to be pushed out or silenced or ostracized or feel like we don't belong. We were both raised here, why the fuck do we feel we don't belong here? Y'know?"

Belonging. That is an action, isn't it? We are always actively doing the work to make space for ourselves to feel like we belong, right? NuZi Collective does that for the community. And in a pretty grassroots way too, often using their own personal funds to book artists for shows they've produced. The showcase at New Forms Festival has a line up boasting names like Afrodeustche, bearcat, Prado, House of Kenzo and more. "All black artists. Strictly black and gay!" squeals ZamZam. New Forms Festival connects artists locally and all over the world. To have an opportunity to showcase your work, skills, talent, or art on this platform, as a local artist, is a huge deal as it provides you with a broader audience. The importance of having community spaces to gather that are safe for Black and Indigenous and brown, queer and trans and non-binary

and genderfluid and genderless and all of us, is not lost. Especially now, especially against the backdrop of gentrification in our cities, climate change in our world — and the greater picture of the crime of colonization on the lands we all currently inhabit. It's important that our spaces are given back to the peoples who matter. "It's easier to feel safe holding back than it is to express yourself," surmises Venetta, "but finding the right spaces, where blackness and freedom are embraced, is what we need to continue pushing for [...] The mission was to create a space for us, and now the mission is to protect that space as hard as we can. No ones coming in to disrupt that."



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what I know now.
Growing up I tried
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Trevor J. McEachran

words by Tom Whalen

illustrations courtesy of Trevor J. McEachran

“I grew up in a town full of blood-suckers called Malakwa... My mom told me it meant ‘big mosquito’ in our native language... I still don’t know if she was joking or not...”

— from page 1
of *Big Mosquito* #1

Hplatin First Nations artist Trevor J. McEachran produces his work in a variety of mediums; whether it’s music, animation, or comics. His most recent endeavor is a comic called *Big Mosquito* #1, comprised of two longer stories (“Randy’s Dog” and “Uncle Mike”) and intercut with various collage works, portraits, and prose. Together, the work illustrates his journey through childhood trauma, poverty in the Downtown Eastside, and the process of recovery.

“[The comic] fell into place as I was doing it. I don’t ever really have an intent when I sit down and do something, it’s always that things just unfold that way,” he explains. “It’s a tool for me to process my trauma and my recovery. I started needing a vehicle or a way to convey these things that I needed to get out of me.”

In addition to the two longer stories in *Big Mosquito* #1, three portraits by McEachran are featured, accompanied by quotes. Each portrait is a drawing of a photograph from *Heroines*, a 1999 exhibition by the photographer Lincoln Clarke, documenting women in the Downtown Eastside of Vancouver. Each quote is an excerpt from *Red Women Rising*, a 2019 report on Indigenous women survivors, published by the Downtown Eastside Women’s Centre.

“There’s this through line in a lot of my work that I’ve done in music and poetry, and now comics, that has to do with my disconnection from my roots, and my tradition, and my family and culture. And a lot of that has to do with my mom dying at a young age,

as well. I gravitate more towards the matriarchs, and I want to be able to help others heal. In the ongoing history of colonization and Indigenous people, men always were put on a pedestal until recently, but women were always the leaders. Historically it was the matriarchs that largely were the backbone of the tribe, or nation.”

Before publishing this comic, McEachran had started an Instagram account to document the progress of his art. He explains: “I felt so guilty about reaching out and sharing these extremely personal things with people, but when I’d read someone else’s story about something similar that really helped me get through something, my first thought was never ‘Oh, this is too much to take on for me.’”

Looking around his apartment where we conducted the interview, McEachran’s book collection is extensive, especially when it comes to graphic novels. During our conversation, he brought up a specific work that assisted him in the process of creating his own comic. He explains: “there was a comic book I read recently by Travis Dandro called *King of Kingdom Court*. [It’s about the author’s] upbringing and his estranged father coming back into his life after getting out of prison, and him trying to reconnect. His father’s a criminal and a heroin addict, and the child having to be exposed to that — surviving trauma and processing it. [I felt] like, *this is what I want to do with my own experiences, I want to be able to convey the weight of these experiences, and that it is possible to survive*. It’s been very important for my own recovery, being able to see myself or some of my experiences reflected at me.”

McEachran also has played music in bands like Hospital Blonde, Lesser Pissers, and Girl Dracula. This summer he released an album for his long-standing solo project Industrial Priest Overcoats entitled *The Years Barely Left a Trace*. He also currently sings and plays bass in the group Bedwetters Anonymous, and recently animated a music video for them.

At the age of 17, McEachran hitchhiked from Vernon to Burnaby, and from there slipped in and out of employment and stable housing. Following an ill-fated move to Toronto, he

finally returned to the west coast. Upon his return, he found himself living in a series of single room occupancies in the Downtown Eastside, where the events from the forthcoming *Big Mosquito* #2 will take place.

“I lived in a back room in the abandoned retail space on the main floor next door illegally rented to me. I had my own room, really thin, just the bed and barely room to walk beside it, and it was \$500 a month. Then they moved me into the Silver & Avalon once they saw that I was having my girlfriend over, they thought I was attracting too much attention. I was in there for maybe half-a-year.”

During our conversation, McEachran had a chance to reflect on his past, how it has affected him and how it has changed his work: “I’ve only recently been able to look back and realize how much I’ve truly surpassed or gotten through, but art has always been a huge tool for me to live, survive. Before, it was music.

“I’ve noticed there’s a real sense of chaos in a lot of my older work; it’s all messy and no structure. I feel like that’s a recent thing for me, considering structure of my work. It’s been interesting learning how to tell a coherent story.

“It was never a conscious thing for me, really. I just always need to be creating, to have something to focus my mind on. With comics though, it’s more focused. If I animate, I can let my mind wander and see what happens. It’s just pure joy.”



Trevor J. McEachran is currently preparing Big Mosquito #2. He has also recently finished animating a music video for Vancouver band Divorcer, along with new material for a 7” single with Bedwetters Anonymous. You can find Trevor’s work on Instagram @johnnyhalfbreed





October 2019

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 #AltroScience by Cirque Agranaha @ CHEEKY PROLETARIAT (ALL MONTH) · Sharky Puppy @ Commodore Ballroom · Jo passed, Laser Backround, Yep, John Mutter @ Red Gate Arts Society · The Early November @ Baltimore Cabaret	2 · Damien Jurado @ Fox Cabaret · Francesca Miral, Parlour Panther @ Heatley · Boy & Bear, Stu Larsen @ Commodore Ballroom · Don Broco, Trash Boat, Sleep On It, Selfish Things @ Baltimore Cabaret	3 · Jerry Paper @ Baltimore Cabaret · Kris Davis: Diatom Ribbons @ Western Front · Robert Ellis - TEXAS PIANO MAN, Ian O'neil @ WISE Hall	4 · Hawking, Tama Hills, Elysian Sun, Vessel @ Waldorf · Eli Escobar: All Night Long @ Open Studios · FRASE, Embody MWT, Jozy @ Fortune · The Royal Foundry, Sleepy Gonzales @ Lamalou's · Hotlatch: queer Indigenous Dance Party @ The Clubhouse	5 · Drabla, NOVZL, Bored Décor @ SBC · MNCWA @ Rickshaw Theatre · Tegan and Sara @ Vogue Theatre · Dreadnoughts, Polka Time @ Camble · Charli XCX @ Commodore Ballroom
6 · Fall 2019 Record Convention @ Croatian Cultural Centre · Panda Cat Bad Mon Tingz @ Red Room · Burton Cummings @ Massey Theatre	7 · Klaus Johann Grobe, Vinyl Williams @ Fox Cabaret · OH SEES, Prettiest Eyes @ Rickshaw Theatre · Ride @ VENUE · PUP, Charly Bliss, NOBRO @ Vogue Theatre · Tinariwen @ Commodore Ballroom · Sea Moya, Pregnant, Only A Visitor @ Red Gate Arts Society · Cosmo Sheldrake, Altopalo @ Fox Cabaret · Bleached, Dude York, Necking @ Baltimore Cabaret	8 · PUP, Charly Bliss, NOBRO @ Vogue Theatre · Tinariwen @ Commodore Ballroom · Sea Moya, Pregnant, Only A Visitor @ Red Gate Arts Society · Cosmo Sheldrake, Altopalo @ Fox Cabaret · Bleached, Dude York, Necking @ Baltimore Cabaret · Beer, Film, and Rainbow Refugee @ The Clubhouse · Talonbooks 2019 Fall Poetry Launch @ Pyatt Hall	9 · PUP, Charly Bliss, NOBRO @ Vogue Theatre · St. Paul & the Broken Bones @ Commodore Ballroom · Black Joe Lewis & The Honeybears, TraillerHawk @ Rickshaw Theatre · Tom Van Deursen @ Water St. Cafe · Beer, Film, and Rainbow Refugee @ The Clubhouse · Talonbooks 2019 Fall Poetry Launch @ Pyatt Hall	10 · Conversations with Nick Cave @ Massey Theatre · Ray Victor, Myra Melford @ Western Front · Hobo Johnson & The Lovemakers @ Vogue Theatre · CAG Fall Exhibition Opening @ Contemporary Art Gallery · Bedwetters Anonymous, Tommy Tone, Spittford Fuckerman, Debt @ Red Gate Arts Society	11 · Denis Sulta, Xtine, Andy Solomon, Adam 2 @ Open Studios · J.S. Ondara, Elise Davis @ WISE Hall · Mike Dougherty Plays Soul Coughing's "Ruby Vroom" @ Fox Cabaret · Lucero, Vandoliers @ Rickshaw Theatre · White Reaper, The Dirty Nil, Criminal Hygiene @ Baltimore Cabaret · It's The New Thing 2 @ Toast Collective	12 · Dead Soft, BB, Paradise, Kitty Prozac @ Astoria · Sonfroy Blues @ Rickshaw Theatre · Hiss Golden Messenger, Erin Rae @ Imperial · Matty Matheson @ Commodore Ballroom · The Garbons, Where We Wander @ Fox Cabaret · back 2 school rock show: Kylie V. Pudding, Kellarissa, Mr Merlot @ Red Gate Arts Society
13 · Bastian, The Kodjak, Arlo Heils, Arrow in the Quiver @ Pat's Pub · Good Morning @ WISE Hall	14 · Thrush Hermit @ Imperial · Landon Cube @ Fox Cabaret · Stereolab, Wand @ Commodore Ballroom	15 · Tyler, The Creator, Blood Orange, Goldlink @ Pacific Coliseum · Morrissey @ Vancouver Civic Theatres · Black Lips, Blue Rose Rounders @ WISE Hall	16 · Black Pumas, Neil Francis @ Rickshaw Theatre · Pete Yorn @ Baltimore Cabaret · Sing for the Soul @ China Cloud	17 · The KVB, Numb.er, Wire Spine @ Clubhouse · Cory Wong, Phoebe Katis @ Fox Cabaret · Strike a Chord Gala - A Benefit for Music Heals @ Commodore Ballroom · Andrew Bird, Meshell Ndegeocello @ Vogue Theatre · Spill Exhibition Reception @ Belkin Art Gallery · Femmes Interactive PANEL · Women & POC Leadership Project Management @ VPL · Dakškada Warriors Book Launch @ Lucky's Comics · Biawanna, Adera, Pukesword @ a dark colored dog	18 VABF ART BOOK WEEK 123rd Opening Party @ RED GATE ARTS SOCIETY	19 VANCOUVER ART BOOK WEEK 2nd Book Fair @ EMILY CARR UNIVERSITY 123rd After Party @ DIVVANO · Dumbo, Geis Mad @ Dodson Hall · Dakharrakha @ Chan Centre · Indigenous Artists Only Exhibition Opening @ Beecher Place · Poetry is Bad For You: We're Not Going to Ghost @ Toast Collective
20 VANCOUVER ART BOOK WEEK 2nd Book Fair @ EMILY CARR UNIVERSITY · BabyFace Brass @ Cade Deux Sojells · Mazacote @ Guilt & Co.	21 VANCOUVER ART BOOK WEEK · Lucy Dacus, Liza Anne @ Rio Theatre · Mild Orange @ Fox Cabaret · Sunset Rollercoaster @ Baltimore Cabaret · Derya Akay Publication Launch @ Contemporary Art Gallery	22 VANCOUVER ART BOOK WEEK · Overflow #007: Lena Raine, DannyB, Danimal Cannon, Matt Creamer @ Fox Cabaret · Tyler Childers: Country Squire Run @ Commodore Ballroom · Derya Akay Publication Launch @ Contemporary Art Gallery	23 VANCOUVER ART BOOK WEEK · Matt Mays, Skye Wallace @ Vogue Theatre · Jonathan Bree @ Fox Cabaret · Jeffrey Dutcher @ Commodore Ballroom · Teenage Bottlerocket, Isotopes, Modern Terror @ Rickshaw Theatre · Sing for the Soul @ China Cloud	24 VANCOUVER ART BOOK WEEK · Dinosaur Jr., Steve Gunn @ Commodore Ballroom · Sleepcircle, Impuritees, North by North, The Noodle Boys @ Astoria · The Adicts @ Rickshaw Theatre · Alien Weaponry @ Baltimore Cabaret · Last Dinosaurs, Born Ruffians @ Baltimore Cabaret	25 · Big Thief @ Vogue Theatre · Chaos In The CBD, Baltra, DJ Poolbot @ Waldorf · ShoveIs & Rope, John Paul White @ Commodore Ballroom · Kero Kero Bonito @ Rickshaw Theatre · Loose Joins Presents: A Bureaucratic Nightmare @ Red Gate Arts Society	26 · HALLOWEIRD @ Waldorf · Tonye Aganaba [album release] @ Fox Cabaret · Whitney @ Venue · BROCKHAMPTON, 100 GECS @ PNE Forum · Halloween Cover Show @ Red Gate Arts Society
27 · Built To Spill @ Rickshaw Theatre · Crack Cloud @ Fortune · Glass Forest, MONOWHALES, eese:, Emma Alves Music @ Railway · Sloan @ Commodore Ballroom	28 · The Stew Jams @ Red Gate Arts Society · Cat Power @ Commodore Ballroom · Jonathan Richman @ Rio Theatre · LIFE, Elephant Gym @ Baltimore Cabaret	29 · Danny Brown, Ashnikko, Zoloopez @ Vogue Theatre · Penelope Isles @ Baltimore Cabaret	30 · Sing for the Soul @ China Cloud · DYGL @ Baltimore Cabaret · Cannibal Corpse, Thy Art Is Murder, Perdition Temple @ Vogue Theatre	31 · Rockula vs Funkenstein: A Halloween Thrill Show @ WISE Hall · Rich Aucoin @ Baltimore Cabaret · Miami Horror @ Fortune · Locals Only BOO! @ Red Gate Arts Society	"THE RELUCTANT COWBOY" BY MICHAEL REYNOLDS BY MICHAEL REYNOLDS	



NOVEL NOVEL

"VANCOUVER BC COLLECTIVE DEBUT THEIR FIRST CAREFULLY ASSEMBLED MACHINE OF AN EP THAT PLAYFULLY EMANATES FRENETIC POST-PUNK" COMPLEMENTED WITH SLIDING FUNK AND JAGGED MELODIES TO PROPEL THEIR POLITICAL MANTRAS."

- KEXP

UPCOMING SHOWS

OCTOBER 4 ----- SEATTLE @ TIMBRE ROOM
WITH/ DRAHLA

OCTOBER 5 ----- VANCOUVER @ SCB RESTAURANT
WITH/ DRAHLA

OCTOBER 19 ----- PORTLAND @ DOUG FIR LOUNGE
WITH/ LOVING

DECEMBER 8 ----- VANCOUVER @ THE ASTORIA
WITH/ CORRIDOR & DUMB

FACTOR Canada



2019 AMS ANNUAL GENERAL MEETING

If you're interested in getting involved in student initiatives at UBC, the AMS' AGM is a great first step. The AGM is your opportunity to learn what the AMS has planned for the coming year and how to get involved. All students are welcome and a networking lunch is included.

**WEDNESDAY, OCTOBER 23
12-2PM LOWER ATRIUM, THE NEST**



words by Chandra Melting Tallow
illustrations by Bre McDaniel/
photos by Alistair Henning

If you haven't heard of Kanyen'kehà:ka artist Lacie Kanerahtahsóhon Burning, then you have probably been living under a rock. They've just barely completed their undergrad studies — overcoming the multiple barriers that are ever-present in the inherent ableism of academic institutions — while managing to firmly establish themselves in the visual art world. Early in their practice they've already featured in Canadian Art, collaborated with heavy hitter Dayna Danger, participated in Plug-In Institute residency at BUSH Gallery, as well as exhibited extensively, with a hand in curating. The trajectory of their practice is promising, and an important component in a wave of tight knit Indigiqueer artists, making work on their own terms.

At your artist talk, through grunt galleries Spark Talks, you mentioned that one of your first installations was in a former residential school. Could you tell me how that came about?

So the piece came about after I saw a video of Irene Favel talking about her experience at residential school. I was really upset and angry. It was basically the culmination of most of my anger from what I learned about injustices toward Native people at NEC [Native Education College] the year before, and also a reflection of having heard horror stories about Residential school as a child.

Had you wanted to work in installation before or did it come about as a natural kind of progression, in terms of an outlet to express those thoughts and feelings?

Oh yeah, it was totally a weird natural progression. I had no idea what installation art was when I made it. I was really

interested in animation through watching weird YouTube videos like David Firth (embarrassing) and Brian Chippendale. I was mostly into photography and used the DSLR I bought in high school to make the video using animation techniques. And I was in art stores and secondhand clothing stores a lot, so I was just like "oh I wonder if it would look cool if I projected it over this plastic and these mannequin heads like a screen." But I remember when I was making it, I was putting so much of what I felt into it, I really wanted the viewer to feel how I felt.

When did you realize that there were other artists working in a similar manner? And which artists resonated with you?

Shortly after, when I was entered into native art, I discovered so many more artists. They weren't always covered at school. It's hard to say which artists because there's so many. The artists that I've written about mostly were Rebecca

Belmore, Brian Jungen, and Shelley Niro. Also after I dropped out of school and discovered Mourning Coup was when I was like "I need to keep making art there's other weird alt natives!" But yeah I just felt like the weird kid in native art, haha"

Yeah it's really exciting to find other weird alt natives. I basically cling. "Please don't leave me."

Now we're taking over.

So true! It's an ongoing critique / conversation of the lack of inclusion of Indigenous people in punk or alternative communities, particularly because it doesn't necessarily fit a preconceived notion of Indigeneity through a white gaze. Have you found this has shifted? In what ways do you find it still remains?

Oh yeah totally. I still feel tension with it, like I'm "too white." But at the same time I never really fit in the alternative

scenes that I was into because they are dominated by whiteness. So I talk about whiteness / power in my work a lot too. I feel like some people are catching on. There are a few people in the Indigenous art world that are really supportive and I have been getting cool opportunities. But for a long time it felt isolating.

Yeah that's something I've heard talked about a lot. That Indigenous Punk Instagram page is so sick have you seen it? [Indigenouxpunkarchive?](https://www.instagram.com/indigenouxpunkarchive/)

omg yeah I followed them right away.

I'm also interested to hear how your background and interest in music influence your art practice.

I would say the majority of my work is inspired by music. Somehow when I am listening there are gestures that come to me. Like the gesture of moving / carrying things that was really inspired by your album (lol), or the rawness of the Pop Group or Nu Sensae that I remember



inspiring my installation. And recently — I feel like I've shifted more to less abrasive music like that Sudan Archives song, "Nont For Sale." Oh yeah, I literally started making medicine bags inspired by music so like the colours I think of when I listen to the song. Yeah, sorry I keep talking about your work [Mourning Coup.] Also haha it's like... you're interviewing me — but that work was big for me.

That's okay, it actually makes me so happy to hear and is super humbling. I almost quit music a bunch of times before I put out that album [Baby Blue,] so I'm glad I didn't.

Oh wow, that's wild. I'm so glad you never quit! I'm sure more people will connect to it — it's like a cult jam.

There is a level of social capital in mainstream white society co-opting / affiliating with marginalized identities that's also very present in the arts. As a queer Indigenous non-binary person you're at the intersection of different communities. How do you navigate that, particularly when in spite of conversations about making space for marginalized voices, the positions of power are often still maintained by white people?

I'm just like, "burn them all DOWN." But yeah, it is really hard to navigate. My biggest issue is that they want us — they really want us. They want to put our art in their gallery for like a few months or whatever, but they would never hire us for a full-time or even part-time position. It's really hard. They really aren't about us if they aren't about our survival too. And they should see that throwing us a bone every once in a while isn't helping. It's a big issue in the arts; the way funding is, etc. "We can hire a native person but only for 2-5 months." It's tiring.

Yeah, the funding structure is totally set up intentionally that way. It's like widespread gaslighting. "We love you, why are you so ungrateful?" — In your bio you mention coming from a politically grounded upbringing. In what ways did you witness and learn about resistance and political engagement growing up? How has this informed your practice?

Well my upbringing was complicated because my grandma and grandpa took me to church, but my mom put me in as much Mohawk language classes as she could. She was really trying to break the cycle. My dad was a land protector and he was at the Kanonhstaton land reclamation site. I think I was 12 or 13 when things started erupting with police and standoffs. It was in the news almost every night and we watched from home. Everyone was talking about it and everyone on the reserve was unified for it — we were all ready to fight. I remember being ready to fight, and that feeling of not caring if I lived or died for it, even when I was so young. But it felt bigger than that because it was about preserving culture through preserving our land. The KKK even sent letters to everyone. It was really eye opening how the world was and how people saw us; the function of white supremacy. It was all literally staring me in the face, my whole life, I guess.

That's such a powerful experience at a really critical age. It makes sense you come from such a special background, because there is a visceral strength in your work. I also find in histories of resistance the backlash from white supremacists really gets glossed over.

Yeah, totally. I feel like it's a lot of experience to draw from. And white supremacy is barely talked about period,

but it seems like recently it is becoming more of a thing. And for sure it's coming from people in activist spaces.

In what ways does having a Haudenosaunee perspective and upbringing inform your work as well as in conversations of Indigeneity and resistance?

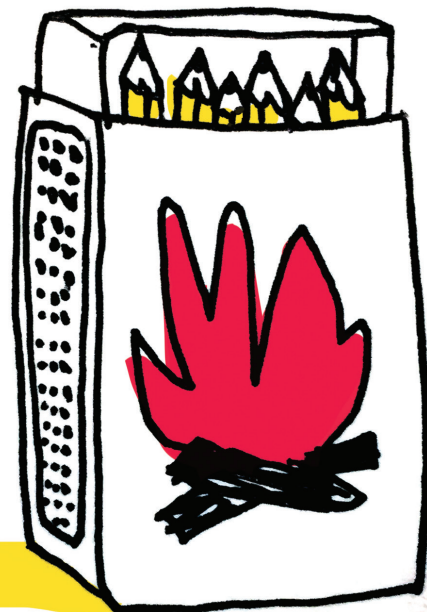
I like to define it that way because I don't want it to be looked at in a pan-Indigenous way, or seem like I am imposing my own beliefs on anyone. All these nations have so many ways to activate and take up space, and my way feels Haudenosaunee because that's how I was raised — it's also the people I am accountable to. I do often think of tradition, because in learning language for so many years and being in ceremonial spaces, there are so many protocols. So if I am doing activist things in my art I have to filter it through that first.

To close, I wanted to ask you about your artistic process. How ideas come to you for your work, and whether they're more process based or planned in advance and executed with a specific vision. You also talked earlier about wanting to transmit the emotions to the viewer of your work. What are the main themes and experiences that you are currently working with?

Sometimes it's like a vision. I will just visualize things until I get to the point where I just have to make it. Only recently have I gotten to use studio spaces at residencies, but only briefly. They did lead to my ribbon shirt piece. I'm kind of all over the place. It can

be really logic based, like, "I'll use this and make this." With my photoshoots I always have a vision and then when I go to a space with a model, there's always something spontaneous that happens. But the emotions lately — there's still a sense of urgency — I think that's what drives me. There's also confrontation and wanting to be energetic in my activism. I have had a lot of people be unsettled by my work and I think that's just the confrontation working.

6



8TH ANNUAL

VANCOUVER ART BOOK FAIR 2019 VANCOUVER ART BOOK FAIR 2019



BOOKS
MAGAZINES
ZINES
PRINT
EPHEMERA
TALKS
PERFORMANCES
ARTIST
PROJECTS

OCTOBER 18 ————— 20, 2019 11-7PM
EMILY CARR UNIVERSITY OF ART + DESIGN ————— 520 EAST 1ST AVE



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THE COLLEGE OF INDIGENOUS LEARNING



REAL LIVE ACTION!



photo of Tropa Magica courtesy of Tate Kaufman.

Drugdealer / Donny Benét

JULY 30TH / FOX CABARET

As I trailed behind a line of people shuffling inside the Fox Cabaret, we were welcomed by a man on stage with his top three buttons undone. That man was Donny Benét. Alone on stage, the Sydney-based crooner played looped audio tracks from his laptop while singing his heart out into the microphone and into the ears of hundreds of fans — more than most opening acts can expect.

Benét, who has been releasing music since 2011, has a certain likability to his personality and performance. While his catchy, post-disco synthesizers grab the audience, it was his charismatic, underdog character on stage that tightened the grip and held them steadfast. Benét's on-stage presence and demeanor of being so unapologetically himself was reminiscent of fellow Australian musician, Alex Cameron.

After playing a handful of swaying and swinging songs, including his hit track "Konichiwa," Benét surrendered the stage to the main attraction: Drugdealer — as emphasized on the glowing white board above the venue's bar.

Michael Collins, the face behind Drugdealer, lead the collective on stage which included pro-skater Kenny Anderson on trumpet, Shags Chamberlain on bass, Josh Da Costa on drums, Michael Long on lead guitar, Benjamin Schwab on rhythm guitar and backing vocals, and Sasha Winn on lead vocals. Wearing a red bucket hat, Collins sat down at his Nord keyboard with a notepad resting on the right side of it (which he did not open all night) and insisted we dive head first into the music — which consisted primarily of Drugdealer's second studio album, *Raw Honey*.

Through tracks that embodied a country-rock twang like "Lonely" and a Beatles-esque vibe heard in "Lost in My Dream,"

the atmosphere was off the charts with everybody grooving and shaking. This ambience reached its pinnacle when the band performed a beautifully idiosyncratic rendition of "Suddenly," their most popular song. Not only did Drugdealer play songs from both their first two albums, *The End of Comedy* and *Raw Honey*, they also performed three new untitled tracks to look forward to on their next release.

While lyrically the message conveyed was that of criticism directed towards a modern, preoccupied world, musically the body of the set was full of warm melodies — illustrated best when Collins asked the technician for "more red from the stage lights."

It was all too appropriate given Drugdealer's evident attempt to revive '70s nostalgia that their encore song was a cover of "Livin' Thing" by Electric Light Orchestra. Although, I did find it rather peculiar that they removed Anderson from trumpet for this song, leaving a noticeable absence in the chorus where ELO had inserted violins.

Drugdealer is as transparent about their influences as they are with the audience at their shows as they search to speak to a group of like-minded people that believe just as their Bandcamp page suggests: "All anyone wants to be is what they can."

—Aaron Schmitdke



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Vancouver Housing Stories: Podcast Miniseries About Renting

SEPTEMBER 13 / VIVO MEDIA ARTS

I sat at a table with headphones on, flipping through a book filled with historical aerial photographs of Greater Vancouver.

Though I started listening partway through, Tiffany Muñoz's podcast, "Vancouver's Post-Modern Displacement," was an insightful glimpse into the history of civic displacement in Vancouver, from the colonial theft of land from Indigenous peoples, through the city-wide infrastructure booms Expo 86 and the 2010 Olympics, to Vancouver's current housing crisis.

There were two other tables situated around the room, each housing a few sets of headphones, each playing a different podcast produced by participants of VIVO Media Arts' ALT+SPACE+CONTROL: Vancouver Housing Stories podcasting mentorship. These listening stations gave the guests of the program's final presentation and reception a chance to listen to the podcasts in full. Just as I put on the next set of headphones, I saw the rows of chairs in the centre of the room, all facing towards a large projection screen, began to fill. VIVO Media Arts' educator Pietro Sammarco took the microphone as I took off the headphones to join the rest of the crowd.

In addition to a long list of acknowledgments — the people and organizations that made the reception happen, as well as an acknowledgment of the Squamish, Musqueam and Tsleil-Waututh nations, on whose land the podcasting mentorship took place — Sammarco gave a brief synopsis of the mentorship. Eight artists — Maddi Delplain, Jamie-Leigh Gonzales, Helena Krobath, Susan Lu, Tiffany Muñoz, Melissa Roach, Victoria Spooner and

Yijia Zhang — all with varying podcasting experience, produced audio stories that reflected upon some aspect of housing and housing insecurity. With the guidance of mentors Kell Gerlings, Kim Villagante, Alex de Boer, Madeline Taylor, Alexander Kim, Pietro Sammarco and Helena Krobath, the eight participants of the program spent four months developing and shaping their stories, each with a different angle on the issues facing housing and renting amidst Vancouver's housing crisis.

The lights dimmed and the screen lit up with projected slideshow of photos of the artists hard at work during the mentorship, as well as other housing-related images. Over the speakers, the podcasts began to play — a snippet of each, varying from a few seconds to a few minutes, were melded together in a audio-mosaic of the eight stories. This medley highlighted the vastly different approaches to podcasting each participant took, from historical, research-based journalism, to interview-based personal storytelling, to amorphous sound collages.

Not that the podcasts weren't interesting, but I'd never before experienced podcasts in a live-setting quite like this. As the slideshow of photographs began to repeat, the solely auditory stimulus started to lose the crowd's full attention — sitting still and just listening is not an easy task for any group of people. Luckily, the podcast mosaic concluded quickly, and a handful of the eight podcast creators came up for a restrained Q&A, which finished off the night.

Having gotten an auditory glimpse of each, I know they are well worth the listen. The housing crisis being such a multi-faceted and complex issue, it only makes sense to present it through a diverse collection of stories. Unfortunately, I didn't get a chance to listen to all the podcasts fully at the reception, and I haven't found a place to listen to them since. —Frances Shroff

Tropa Magica / Brass Camel / Colby Morgan & the Catastrophes

SEPTEMBER 18 / THE CLUBHOUSE

Fitting outside on the patio of The Clubhouse, which seemed to be a car dealership moonlighting as a music venue, I talked with David, a projectionist who operates The Northern Lights Show, which provides many concerts around Vancouver with a stunning, dynamic live visual element. As Colby Morgan & the Catastrophes prepared to head inside for their set, David stopped Colby to ask what his favorite color is, in order to work his visuals for the set around that color.

Morgan and his band, bathed in purple projections, were

performing an entirely new set of songs that night, each of which seemed an evolution of the previous, as the deep reverberation and fuzz compiled upon the alt-country twang and jangle stealthily underlying each track. On the track "I Miss You Like Crazy," the percussion came to the fore, vibrant and popping, as if cultivated by firing pistons embedded in drummer Dan Stenning's arms.

Indeed, the band's intent seems to be the maximising of each instrument within a folk / country rock context, with punchy bass lines driven to the cracking point of distortion, and stuttering maracas punctuating the occasional track. Near the end of the set, the band hit a punkish stride, blasting out chords and open-strumming their guitars, creating a massive wall of feedback, as Colby sang, "I'm sick of feeling nothing."

Then, as if to slyly interject, Brass Camel took the stage and declared "Ain't nothing wrong with feeling good" to bursting and dynamic funk grooves. Taking a classic Led Zeppelin blues rock swagger (which is especially apparent in vocalist and guitarist Daniel James' Robert Plant-esque howls) and mixing it up with more progressive, almost jazzy accoutrements, Brass Camel commanded some serious hip-sway.

Their songs can be highly sectional, evoking the work of The Who on albums like *Tommy* or *Quadrophenia*, with verse to chorus transitions almost seeming like transference between completely different songs but conducted seamlessly. After a suave and confident cover of Supertramp's "Bloody Well Right" which culminated in a guitar duel of sorts, the band moved on to a new batch of tunes, which will see them heading back into the studio in December. Here, a more psychedelic, spacey tone coursed through the performance, as the swirling oil and light projections bloomed across the stage.

Finally arrives headliner Tropa Magica, a rather unique Hispanic tropical psych-punk band who have developed such a perplexing and infinitely amusing sound that it's hard not to be all smiles during every moment of their stage time. The band's lyrics are written both in English and Spanish, and knowing only a little Spanish, I had to piece together the meanings from the words I did recognize, and more significantly, from the details filled in by band leads, David and Rene Pacheco. What did translate 100 percent of the time, however, was the band's happy-go-lucky vibrance, as David utilized a half full tequila bottle as a slide for his guitar, and the cheery danceable melodies soared above the sweet chiming instruments.

It's worth mentioning that the brothers previously worked together on another project called Thee Commons, and they brought many of those songs along with them to perform. A particular highlight was "Milk and Honey" off 2018's *Paleta Sonora*, in which Rene utilized his growly, raspy vocals to deliver a spectacular rap verse while maintaining the drum beat.

To end the show, Tropa Magica busted out the Classic "Everywhere We Go" chant, leading the audience along. Tropa Magica had an incredibly warm, euphoric direction (indeed they even have a song titled "UFORIA") and as they ended the night with the line "Recuerdo los días," or "I remember the days," it's hard not to become immediately nostalgic for the night that had just transpired as I headed outside under the dark of the moon. —Tate Kaufman

Punk the Vote Festival w/ D.O.A. / Chain Whip / Corner Boys / Tony Baloney & the Rubes

SEPTEMBER 21 / WISE HALL

When I was running my campaign for the first time, my slogan was: You usually elect shitheads, why not Joey Shithead?" Joe Keithley smiled, pausing to let the laughter wane before continuing his speech. "If we don't do anything, there's going to be nothing left. Not for you, not for me, not for anybody."

Roused yelps of agreement reverberated throughout the WISE Hall, where Keithley, hardcore pioneer and Burnaby city councillor delivered an impassioned, invigorating speech exactly one month prior to the 2019 federal election date. He made his purpose clear: "D.O.A. started in '78, fighting racism and sexism, greed and warmongers. When (people) ask me what I'm fighting now: racism, sexism, greed and warmongers."

Those gathered for the Punk the Vote Festival seem united in this cause, making it one of the most age-diverse audiences I've ever seen at a punk concert, as both the Burnaby Green Party and the Green Party of Canada had shown up to advocate these causes alongside the stellar lineup of bands. I managed to speak to a few candidates for the upcoming election, including Louise Boutin, Green party candidate for Vancouver Granville, which is quite possibly the hottest riding in the nation, as former Liberal Cabinet member Jody Wilson-Raybould who currently holds the riding is now running as an independent candidate.

Punk has long been an advocate genre: action music, designed to engage, inform, inspire, and finally inspire action. Indeed with Tony Baloney & the Rubes taking the stage, the night kicked off to a boisterous and triumphant start. Pleasant, surprisingly harmonic choruses wove through verses constructed with the cheery pop-sensibilities that made groups like The Ramones famous. Despite Baloney's warning that the lyrics are terrible,



photo of DOA courtesy of Tate Kaufman.

“Pontiac” burst with energy: rapid, percussive vocals and a funk groove in hyper-speed that combined with chiming rhythm guitar to create a density of sound reminiscent of the Talking Heads work on *Remain in Light*.

After a very brief break in between bands, Corner Boys invaded the stage, driving through their set with a relentlessly high tempo. Performing some songs from their new release *Waiting for 2020*, vocalist and drummer Patrick described the title track as being about “watching something you love die.” Despite their pace, Corner Boys never felt too heavy, always maintaining a jubilant energy during each of their songs.

Then came Chain Whip. While they consisted of a lineup that is Corner Boys plus one, Chain Whip radically turned the tone and aggression levels up a notch. The vocalist Josh — the only non-Corner Boy — was a big contributor to this change, gripping the mic backwards from underneath as he unleashes his grit laden chants and screams upon the audience. As he leapt from speaker to speaker across the stage, there rose such a whirlwind of energy that after one song he folded his arms over his chest and death-dropped onto the floor, his head barely missing the drum kit.

Then, the D.O.A. banner that was lurking in the shadows at the back of the stage lit up in full glory, and the jumpy drum beats of “The Enemy” — a 1980 classic — drew the crowd into full blown mosh. D.O.A. had arrived. Voice still ripe with gravel and pulsing with power, frontman Keithley took the audience through a career spanning setlist. From “Fucked Up Ronnie,” a scathing lament which dates back to the Reagan era in 1981, to 2016’s “Fucked Up Donald,” the band demonstrated how despite the progress that has been made since the band’s founding, we still have a long way to go. It reminded me of some of Joey’s words from earlier in the evening:

“I didn’t imagine we’d be talking about the Ku Klux Klan in 2019. We have to fight them, fight the sons of Odin, fight racism and fight climate change... You gotta vote strategically this election, and that means voting for what matters.” —Tate Kaufman

Vancouver Climate Strike

SEPTEMBER 27 / CITY HALL

It’s hard to say how many people showed up for the strike. The crowds were too large to be taken in from any singular vantage point. 22,000 said they were going on the facebook event page. The CBC says over 100,000 showed up. The strike organizers say it was closer to 200,000. Added together with the rest of the strikes that happened across the world, literally millions of people took to the streets. Regardless of the exact number, the message was clear: we are in the midst of a climate emergency and we demand change now.

Organized by the Sustainabilityteens, a youth-led organization of climate activists who have been striking from school every Friday — a protest movement started by the Swedish activist Greta Thunberg — Vancouver’s Climate Strike was a resounding success in demonstrating the public’s desire to see political action to address the global climate crisis. Local university’s cancelled classes, the Vancouver School Board encouraged students to participate and countless local businesses closed their doors in solidarity with the strike, making the demographics of those participating in the demonstration diverse in almost every way. While the main protest was slated to begin at 1pm, the parks and streets surrounding city hall were teeming with protestors by noon. Before the march began, the crowds were too thick to move through. Shoulder-to-shoulder, the climate-strikers held up signs demanding action and chanted for politicians take immediate steps to quell the escalating climate emergency.

On the steps of city hall, a series of local environmentalists, Indigenous activists and student organizers spoke to the crowds, but no sound system could carry their voices to the edges of the sea of protestors. Only those up close could catch their words of outrage and inspiration — those spilling onto the streets had only to look at the signs around them to understand the reasons for the mass movement. “Sea levels are rising and so are we.” “Denial is not a policy.” “Climate champions don’t buy pipelines.” “None of this would be happening if we listened to Indigenous people instead of killing them.”

Shortly after the speeches, the march began. From Broadway and Cambie, the view of the protest filling the entirety of the Cambie Bridge was incredible, and as the march snaked its way through the streets of Yaletown and the Downtown core, the

magnitude of the strike was impossible to gauge. Yet seeing people at their desks in office buildings alongside the strike seemed especially disappointing. At the march’s terminus, outside the CBC buildings at the intersection of Georgia St. and Hamilton St, the crowd amassed once again to hear more music and speeches.

With any gathering of people on this scale, there are inevitable downsides: seeing the littering of protest signs on the pavement after the strike seemed almost sacrilegious. And while it wasn’t at Vancouver’s march, the fact that Justin Trudeau couldn’t see the irony in attending Montreal climate strike — literally just after being told to his face by Greta Thunberg that he wasn’t doing enough to fight climate change — is astonishing.

While it is important for all of us to be active in our own complicity in climate change, in making everyday choices that don’t actively harm contribute to the rising global temperature and adopting more sustainable lifestyles, Vancouver’s Climate Strike proved that one of the most productive things we, as individuals, can do to help in this climate emergency is yell. We showed our anger at the inaction of our government in adequately responding to the very real and very pressing issue of climate change and we need to continue to show it. Any government that isn’t willing or able to take on the task of fighting climate change isn’t fit for office. Please remember to vote in the federal election on October 21.

—Lucas Lund



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Under Review

Music



Holzkopf

Songs of Love and Loss in the Age of Fentanyl

self-released

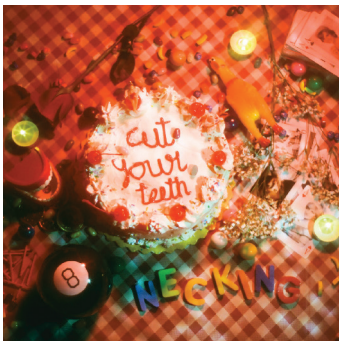
June 3, 2019

As the title may imply, *Songs of Love and Loss in the Age of Fentanyl* by Holzkopf — Jacob Audrey Tavesh's experimental project — has an emotional tenor to all its chaos. Lending shades of industrial and breakcore to its equivocal title, *Songs of Love and Loss* is full of mutant samples and pummeling breakdowns. It's not

only well crafted — it is by its own proclamation a dedication so pertinent, so unsettling, that I couldn't imagine anything more suitably Vancouver.

The sound of *Songs of Love and Loss* is hallmarked by sputtering electronics and distorted-to-oblivion beats, feeling at once steely and cyber-noir as in "Mortgage," but also textured and vicious. Throughout tracks like "Far Off Places," Jacob layers in ribbons of digital whirring, chopped up soundscapes and jagged yelling — a maximal, clobbering approach, which is nimbly curled around a splitting intimacy. "Ghosts on Each Street" lurches headstrong into the heart of it, as unsettling as the album's namesake, the lyrics consist of a rolling catalog of deaths hung on vocals so coarse it's as if they've pushed through a hole in the ceiling. "Somewhere to Rest" slows its tremor, but only to lean into the calls of "I need somewhere to rest," not so much restful as dizzying, inevitably pummeling the song into a squealing tailspin.

More than a hard and fast sound, it's a direct collision approach that hammers this whole thing together — as in "Mortgage" with lyrics like "I need an explanation or a transplant," or in the electronics constantly skittering like nerves in an acid bath. It captures a tense, emotional environment that's reaching an exhaustion point, kind of akin to what the album art signals — a self portrait of Jacob in fur hugging his dog, smothered together with so much combined fur it could be comforting, but also quite easily claustrophobic. *Songs of Love and Loss* is organized around a vivid sense of loss, significant when poised against the tightening grip of upheaval in Vancouver these days. Listening to this album is like hearing the force of the opioid crisis, like the sound of Low Tide snuffing out one more art space. Holzkopf captures an emotional resonance in electronic music that is so formidable, it's almost pacifying. —Tasha Hefford



Necking

Cut Your Teeth

Mint Records

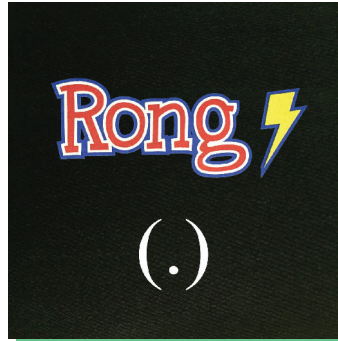
July 5, 2019

Punky Vancouver band Necking did not come to play with their experienced and powerful debut album, *Cut Your Teeth*. It opens with the brash hit "Big Mouth" — which has the catchiest chord progression I've heard since playing guitar hero in my basement in middle school — and keeps that same energy all the way through.

Lyrically, Necking don't shy away from touching on personal topics, albeit with an often satirical tone. The album runs dives into ideas like being attracted to your boss, but only because he's in a position of power and you want to climb up the corporate ladder; not putting up with men who aren't team female pleasure in 2019; and having cyber sex on online game Habbo Hotel. With a total run time of just over 22 minutes, *Cut Your Teeth* is a head spinning-ly short album meant to be played live or to rage with your friends in the car.

Despite several of the band's members going through a break up while writing and producing these songs, *Cut Your Teeth* isn't any old break up album. Necking channel all of that emotion while not even once making me long for a man. It was excellently produced by local superstar Jesse Gander (Woolworm, Japandroids), especially for anyone a fan of a good transition — "No Playtime" into "Drag Me Out" is my personal favourite.

Cut Your Teeth makes me think that if one were to rewrite Scott Pilgrim and have him not succeed in the battle of the bands, Necking would be the final boss to defeat him using their secret weapon of raw and honest wit. If one lyric could encompass all of the wonderful attitude on this album, it would be from the chorus of "Spare Me": "Unless you want to talk about my degree / I've had a long day don't talk to me." —Gabby O'Hara



Rongf

(.)

Kinda Cool Records

July 12, 2019

Rongf's new 7" release, (.), is a te-riff-ic accumulation of catchy licks and ferocious fills that makes me want to bang my head, but not against a wall or anything like that. The album, pronounced 'period,' is a collection of three distinct punk rock tunes that each leave no room to breath. The band continuously deliver new ideas via the lead guitar's effect toolbox, or backing vocal

harmonies each track.

The album opens up with "Moving On," a track about getting out of tough situations you've found yourself in, and knowing when to move on from unhealthy relationships. The fast paced lyrics that stammer at some points to keep along with the rhythm are incredibly fun to sing along to. The lead guitar mirroring the vocal melodies are a nice touch and fit very well within the mix. During the breakdown halfway through the song there is some sweet studio magic where the guitar melodies begin to swap between each earlobe creating a dizzying but pleasing outcome.

The next track, "The Antidote," takes a step back to assess how gender roles suck. The song is built on the strong lyrical foundation of a difficult-to-reach answer being an antidote to toxic gender roles. The same dizzying guitar modulations come back in this track, but with more kick as I literally visualized little ducks spinning around my head like asteroids orbiting Saturn. This would be the track I would recommend to get a feel for the sonic space Rongf occupies.

The final track, "Bitter Suite," is a take on a punk-driven evil classical ensemble like if The Nutcracker was produced by Queens of The Stone Age — it also has a great music video with some sweet retro stylish static and CRT effects. Again, the lyrics are about getting out of tough relationships, but they are markedly more pissed this time. Although the tempo of this track isn't much different than the others, the drumming really shines. The double kicks and crazy fast fills make me want to jump out of my seat, hop on a motorcycle and jump through some flaming wheels of death.

Rongf's rabid rapid-fire record fills a nice void in the Vancouver music-scene for catchy, riff-centric, adrenaline-pumping tunes. —Jordan Naterer



wax cowboy

scott!

Soft Sun Records

July 20, 2019

In the beginning of the second track of *scott!* "jano," somebody proclaims, "wax cowboy, we're just trying to spread positivity and a healthy lifestyle," a somewhat ironic jest where the band attempts to display a placid cheerfulness in an otherwise distractible and jittery state of mind that they hold. The music itself radiates under the past summer months, perhaps a distraction from the

mindless wandering brain of someone who's lost someone important. On *scott!*, the tight four-piece wax cowboy — featuring Atley King on guitars and vocals, Tai Mason-McCrea on guitar, John Domenici on bass, and Eric Sanderson on drums — present a case for catharsis in poppy garage rock and power pop.

With some slight pop-punk influences on their sleeve, wax cowboy evoke that sense of sorrow and dejection from failed relationships while trying to seem apathetic about it. On opener "scott," sparkling guitars pour in like a waterfall gushing forth liquid metal, a tone of a mercury-like substance that is prevalent throughout the album. And although this quality can evoke a summer-like disposition, there's an apparent loss of hope and motivation: "I used to be fine / With somewhere to go." On "toothpaste," the dual-guitar attack of Mason-McCrea and King glisten like steel. Cleansing punk riffs are painted over with glitter all the while King's lyrics are in the mundanities of hygiene: "I don't think I'll be okay / If your toothbrush is going away." One can look into something as small as a missing toothbrush from a former partner, then end up reminding oneself about your loneliness.

There's a way King stretches out certain notes in most of these tracks that conjure the classic frontperson of a garage rock band from the '60s. It conveys an understood kind of yearning and authenticity as exemplified at the end of the record on "glove guy." The track offers a parting gift, a blanket for your troubles: "Gloves can keep you warm / Gloves go on your hands / When your hands are cold / Mine are here to hold" sings King. There's a charming youthful energy espoused by wax cowboy when they decide to switch gears to a tone of playfulness. When life is difficult, gloves provide kindness. Gloves deliver endurance. Gloves give you love. One can only go so far in drowning your sorrows in your tears, and singing your heart out. —Anton Astudillo



Dawn

You & I
self-released
July 25, 2019

Dawn's new EP, *You & I*, transports the listener into an adolescent dream world. The first track, "We Were Kids" has the frolic of piano keys to introduce the listener into the frame of childhood. The steady build of electric guitar situates the listener in a nostalgic state of mind, marred by some turmoil of the past. The song continues to build into a steady crescendo that dissipates,

with unsteady lyrics — "From that day on, something was gone" — turning the childlike song into a more complicated meditation on nostalgia.

The titular track, "You & I," maintains the youthful motif of the EP by entering with a mobile chiming. But with the deep vocals and sensual muted trumpet, the childish chimes are juxtaposed against a more mature sonic palette; the lyrics further reveal the loss of communication in a relationship, grown out of its idealized beginnings. "The problem was our poetry got caught in the other." The lyrics reveal the emotional depths of the relationship that took place during adolescence and beyond.

The electric guitar intro in "Wanna Do Right" shreds the sober mood of the previous track. Although not as lyrically complex as the other tracks, the song creates a feeling of optimism towards a new relationship. Yet, the abrupt cut off before the final "there" in "All the love is there," leaves the listener wondering if the happy tune didn't have a satisfactory ending.

The album finishes the thematic element of adolescence with "Song For A City." Moved on from a relationship and entering a new life in a new city, the isolation in the song is palpable. The strong vocals paired with the country electric guitar accompaniment doesn't fit with the usually upbeat motion of city life, further instilling the isolation being painted by the lyrics.

The EP's gradual transition from childhood to early adulthood takes the listener through an array of sounds that reveal the complexities of growing up. The alternating between upbeat and slower tempos mimic the ups and downs of life while still leaving the listener with a positive outlook. —**Kianna Pizans**



Tim the Mute

Welcome to the Sad Cafe
Kingfisher Bluez
August 31, 2019

Rarely a year after his last full-length, *Do In Yourself*, Tim the Mute returns with yet another album filled to its breaking point with self-deprecating sadness. The title of the new album, *Welcome To The Sad Cafe*, perfectly captures Tim Clapp's light approach to typically heavy issues, like depression, suicide and heartbreak. The first and titular track sets the tone, with lyrics like "You can find me

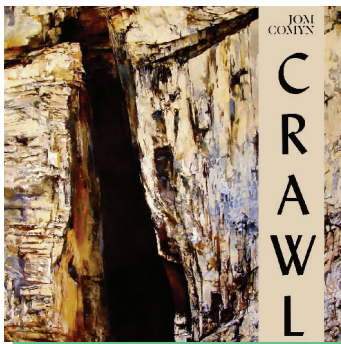
at The Sad Cafe / Facedown in the bolognese / I'm deep in my head over something I said / I can't control myself, I need help."

Unfortunately, the light-heartedness of the first track is quickly eclipsed by Clapp's intensely heavy and personal subject matter. The auto-biographical lyrics are so hyper-specific that they become unrelatable: "That guy you were dating was pretty whack / You nearly gave him keys to the range / When I said that I didn't like college kids / He asked if that's a class or a cultural thing." While it's admirable that Clapp so openly and honestly shares the particulars of his trials and tribulations, hearing the minutiae of his failed relationships doesn't make for an especially captivating listen. At times, it feels uncomfortable — almost invasive — to hear such specific details of someone else's romantic life.

Musically, *Welcome To The Sad Cafe* is a solid, well-produced indie rock record, and the juxtaposition of Clapp's always-expressive and routinely-pitchy voice against the clean and neatly arranged instrumentation plays into Tim the Mute's classic self-deprecation. But, like the heaviness of the lyrical matter, Clapp's elastic vocals tend to bog down the album.

All things considered, *Welcome To The Sad Cafe* is not without its standout moments. In addition to the crisp and exciting lead guitar throughout the track, the chorus of "Ain't It Funny" is both catchy and clever, making it one of the most memorable moments on the album. But the song that stands far above the rest is "Back." In a moment of clarity, Clapp sheds away all the irony and excess. Just his voice, plus some background noise, as if he were performing at an open mic night, Clapp delivers an almost-sung, almost-chanted stream of words that hit exactly where all the rest of the album's lyrics seemed to be aiming. The urgency Clapp imparts into every lyric charges them with an emotional weight that isn't felt anywhere else in his discography.

"Now I'm all muddled up / Will I ever again be the guy that I was? / Am I the same person you met in '01? / Am I the same guy you tried kissing for fun? / Fun, fun, it wasn't fun / You know what it was / Who am I to myself? / What would I pay to be rid of the pain?" —**Lucas Lund**



Jom Comyn

Crawl
self-released
September 6, 2019

Jom Comyn is the musical project of Edmontonian Jim Cuming, whose rich baritone and songwriting are staples of the Edmonton music community. On his newest full-length, *Crawl*, Cuming creates a meditative slow burn of an indie rock record; it's his most affecting and precise release to date.

"Mountain," the opening song, sets the tone perfectly for the album — the isolated feeling throughout is perhaps best appreciated late at night or alone on the road. The song has a striking airy-ness to it — the electric guitars sound like they were recorded in an empty parkade, and Cuming's vocals rest in a wide, thoughtful palette. The production is ingenious throughout the entire album, and much credit for this goes to Calgary musician and *Crawl* producer Chris Dadge, who also collaborated with Cuming to co-arrange the entire record.

"Street Sweeper" is another example of compelling production, and one of the strongest

songs on the album. Beginning with what sounds like an acoustic guitar bedroom recording, the song soon unfurls into a groovy and melancholic rhythm, with a repeated metallic synth note embedded in the rhythm and multiple guitars played in unison. At times, it feels like Dadge and Cuming are taking a leaf from fellow Albertan songwriter Chad VanGaalén's book; the few backward tape echoes and analog synths add a freakier element to the more traditional electric guitar arrangements.

At times, the striking production absorbs Cuming's rich baritone into the mix, and it can feel like his songwriting is sinking into the song. For the most part this is a welcome sensation but occasionally, Jom sinks so deeply that his songwriting gets lost in the murk. However, just when the gloom threatens to envelope the listener entirely, the album arrives at the propulsive rock song "Change Your Mind," on which Comyn claims "I'm going where the wind is warmer." It's a welcome change, a fresh driving song where Jom's pop writing is front and centre without being trite or cliché.

Cuming's lyrics are dense and poignant, addressing loneliness and isolation. The word 'crawl' is used many times throughout the album, each time with a different context, embodying a slightly different idea. It's a task to discover why exactly Comyn is so fixated on the idea; but after repeated listens, it seems like Cuming is not always crawling in defeat, but rather as a first step in a slow return to motion. "The Song Can Take The Weight" addresses the hard to articulate comfort that comes with simply having distance, as Cuming sings "Out in the sound of a sudden distance / Out in the distance under a memory, ringing out."

Crawl is a beautiful and expansive album. It feels distinctly Canadian, and reminds me of the first time I drove across the country. That trip felt like a mental reset, where the distance and terrain gave me the space to feel emotions I had avoided addressing. This album feels like a similar catharsis, addressing pain and exhaustion, but with a resilient tone and a constant sense of movement. —**Sam Tudor**

Podcasts



Everything Economics

Cave Goblin Network

Humans live in a world with limited resources — everything comes with a price. To obtain something, one must also offer something of equal value in return — the basics of trade. When the desired item is especially low in quantity, people are willing to offer more to get this item in their hands — Microeconomics 101. From pre-modern bartering to *The Wolf of Wall Street*, economics have evolved as humans endlessly search for something

more in the game of life.

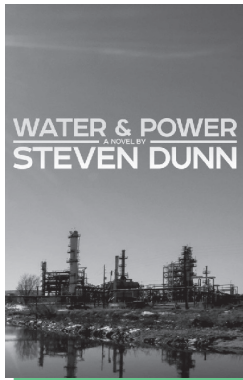
However, before beating the game, one must first understand it. Enters *Everything Economics*, a podcast hosted by economics major Tahlia Murdoch under the Cave Goblin Network. This show takes a keen observation towards concepts of economics scattered in elements of human lives and explains them in a simple way through relevant examples.

Each episode of *Everything Economics* begins through the entry point of a current event, then identifies and defines the economic concepts at play. In the most recent episodes, these are: the lifespan of memes and their influence on social media; Earth strike and the costs of climate change; science funding cuts in Australia (the home country of the host); reproductive rights, from abortion, to contraception, to paid parental leave, and the unfair pricing of internet services in Canada.

In the recent episode titled "Meme Economics," Murdoch whimsically uses unconstrained meme culture as an analogy to a free market — the internet offers no barrier of entry for anyone interested in the industry of meme production. Meme likers and sharers are equivalent to buyers and popular memes are recreated as a supply would increase in response to a high demand. Listening to someone compare the stages of a meme to economic indicators of meme value is at first perplexing, but Murdoch composed tone convinces her listeners to think critically of "dank" and "dead" memes.

Her interest in *Game of Thrones* and superheroes has also led to several episodes exploring the science of production and consumption of goods in fantasy universes, such as how citizens of Westeros would ration food to survive unpredictable winters on episode 33. Regardless of reality or fiction, equality and environment sustainability are common themes throughout the episodes. *Everything Economics* is an informative medley of current events and pop culture with amusing connections to easily digestible economic theory. —**Daniel Chen**

Books



Water & Power

Steven Dunn
Tarpaulin Sky Press

West Virginia born author Steven Dunn is no stranger to the twisted military culture of the United States. Drawing from a decade spent in the Navy, Dunn takes a touching personal memoir and twists it into a collection of short vignettes that collectively bring the reader inside the reality of military life. Dunn's second novel, *Water & Power*, takes an unflinching look into the United States military and the social and psychological issues which brood below the surface of the smiling, patriotic soldier. Dunn's eloquent prose succeeds in lulling readers into the world he creates, enriching the non-fiction structure with biting narrative voice and unapologetic detail.

Looking into every crevice of military society, Dunn doesn't hesitate to strip bare the power dynamics of such a world. With each chapter Dunn chips away at the repercussions of a system which fails to benefit those who uphold it; a system which values glimmering

illusions of power and proud, silent dignity. Each personal interview offers a new perspective: a veteran reminiscing on the horrors he witnessed during his service in Iraq; a patriotic soldier, proudly boasting about his service; a husband recalling his wife before she left, pleading him to leave the Navy. The reader is left with a handful of information, with no forced moral direction. This novel lays out the rules of the game, but never forces the spectators to pick a side.

At the same time, one is surprised at every turn with the poetic beauty of the harrowing true stories Dunn crafts into a stunningly real portrayal of military life. With a combination of interview-style sections, personal entries and a collection of images, academic discussions and historical allusions, *Water & Power* expertly brings together all these different forms of storytelling into one, flowing novel. Although at times grotesque, the novel reminds readers, with a humorous tone, to look beyond the shiny exterior of the military, and criticize the system which serves to protect the United States. Dunn's *Water & Power* is sure to make you laugh one minute and stare out of the bus window with disbelief in the next. —**Milena Markovich**



To submit music, podcasts, books, or film for review consideration to *Discorder Magazine*, please email:

Jasper D. Wrinch, Section Editor
rja.discorder@cittr.ca

Send physical items of any kind to Discorder Under Review at
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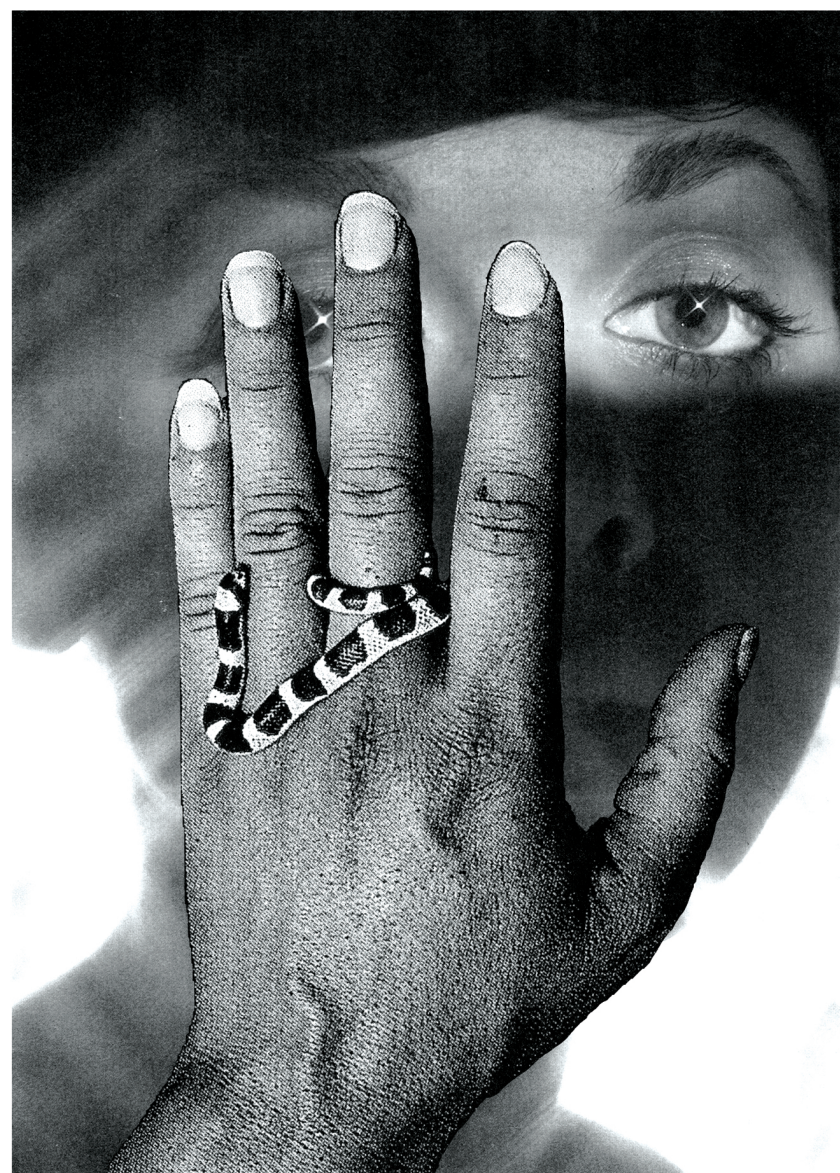
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CiTR 101.9FM PROGRAM GUIDE

"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		QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRADICTIONS	AUTUMN GHOST MIX	CRACKDOWN		PACIFIC PICKIN'	8 AM	
9 AM				BREAKFAST WITH THE BROWNS		THUNDERBIRD EYE		AUTUMN GHOST MIX	THE SATURDAY EDGE	YOUR NEW SHOW
			AUTUMN GHOST MIX							
10 AM		SPILL: RADIO		ROCKET FROM RUSSIA					10 AM	
			POP DRONES					SHOOKSHOOKTA		
11 AM	CiTR CHARTS WITH KAILA	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	VIVAPORÚ			12 PM	
1 PM		SUMMER GHOST MIX	LE BONNE NUIT w. VALIE	fine.	TOO DREAMY		THE ROCKERS SHOW		1 PM	
	PARTS UNKNOWN					POWER CHORD				
2 PM		FLOWER POWER HOUR	DIALECTIC	ASTROTALK	BEPi CRESpan PRESENTS				2 PM	
3 PM	SUMMER GHOST MIX	SUMMER GHOST MIX	AUTUMN GHOST MIX	AUTUMN GHOST MIX		CODE BLUE	BLOOD ON THE SADDLE		3 PM	
4 PM	SHOES ON A WIRE	TEACHABLE MOMENTS	C-POP CONNECTION	FEELING SOUNDS	NARDWUAR PRESENTS				4 PM	
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	LA FIESTA		5 PM	
6 PM	AUTUMN GHOST MIX	FLEX YOUR HEAD	THE MEDICINE SHOW	SPENCER LATU SHOW		RADIO PIZZA PARTY	FRIDAY NIGHT FEVER	NASHA VOLNA		6 PM
7 PM	EXPLODING HEAD MOVIES		SAMSQUANCH'S HIDE-AWAY	AUTUMN GHOST MIX				AUTUMN GHOST MIX		7 PM
8 PM			AUTUMN GHOST MIX		CANADA POST ROCK		THE LEO RAMIREZ SHOW	RHYTHMS INDIA	TECHNO PROGRESIVO	8 PM
		CRIMES & TREASONS								
9 PM			NINTH WAVE		SKALDS HALL					9 PM
				LIVE FROM THUNDERBIRD RADIO HELL						
10 PM	THE JAZZ SHOW	YOUR NEW SHOW	ANDYLAND RADIO WITH ANDREW WILLIS			SYNAPTIC SANDWICH	TRANCENDANCE			10 PM
11 PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW	AUTUMN GHOST MIX	AUTUMN GHOST MIX					11 PM
12 AM										12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES		CiTR GHOST MIX				1 AM
2 AM							THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX		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 this colour on the guide,
you can't miss it.

monday

TRANCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

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

• 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

• breakfastwiththebrowns@hotmail.com

CITR CHARTS WITH KAILA

11AM-12PM, ROCK/POP/INDIE

Playing tracks from CITR's weekly charts! Tune in to find out what we're pumped on.

• programming@ctr.ca

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!

• spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

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

• programming@ctr.ca

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE

Music + Stories, by and for Women + Queers.

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

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

DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE

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

• 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.

• 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.

• 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.

• 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.

• queerfmvancouver@gmail.com

SPILL: RADIO

10AM-11AM, TALK

Spill: Radio extends and enriches the themes of the Spill exhibition at the Belkin Gallery. Each week on Spill, performances and field recordings will offer insight into artistic processes engaged with the environment, extraction and embodied performance.

• programming@ctr.ca

THE MORNING AFTER SHOW

11PM-1PM, ROCK / POP / INDIE

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

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

FLOWER POWER HOUR

2PM-3PM, MUSIC

The Flower Power Hour, hosted by Aaron Schmidtko, is designed to give a platform for artists that are underrepresented, underappreciated or even underplayed. While the primary focus of the Flower Power Hour is to play quality music to ease listeners into their afternoons, it is also to educate them on these artists played.

• programming@ctr.ca

TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• 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!

• programming@ctr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

• programming@ctr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill Sh*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepowar & Issa.

• [dj@crimesandtreasons.com](https://www.instagram.com/crimesandtreasons)

• 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.

• 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.

• [dj@jackvelvet.net](https://twitter.com/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.

• 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.

• programming@ctr.ca

LE BONNE NUIT WITH VALIE

1PM-2PM

A new show on the air?! From mellow and indie, to more experimental, join 'La Bonne Heure' for a little bit of it all - both in English and en Français! With some interviews on the horizon and many good times too... soyez sûr de nous rejoindre!

• programming@ctr.ca

DIALECTIC

2PM-3PM, 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.

• programming@ctr.ca

C-POP CONNECTION

4PM-5PM, C-POP / INTERNATIONAL

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 with your host DJ Sab to get updated on the hottest singles, album, and news in C-POP!

• cpopconnection@ctr.ca

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.

• arts@ctr.ca

THE MEDICINE SHOW

ALTERNATING WED 6:PM-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.

• vancouvermedicineshow@gmail.com

THE SPENCER LATU SHOW

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

• programming@ctr.ca

SAMSQUANTCH'S HIDEAWAY

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

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

• 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.

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

ANDYLAND RADIO WITH ANDREW WILLIS

10PM-11PM, TALK

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

• 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.

• 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.

• programming@ctr.ca

CONVICTIONS & CONTRADICTIONS

8AM-9AM, TALK/COMEDY/SOCIAL OBSERVATIONS

Convictions and Contradictions is about our own convictions and contradictions about society, shown through social observational comedy. To boot, a comedy of human psychology and instrumental music.

• programming@ctr.ca

THUNDERBIRDEYE

9AM - 9:30AM, SPORTS / TALK

CITR Sports interviews UBC's premiere athletes, discovers the off-field stories of the Thunderbirds, and provides your weekly roundup of UBC sports action with hosts who are a little too passionate about the T-birds.

• 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!

• [rocketfromrussia.tumblr.com](https://www.tumblr.com/rocketfromrussia)

• rocketfromrussia@gmail.com

• [@tima_tzar](https://www.facebook.com/RocketFromRussia)

U DO U RADIO

11AM-12PM, ELECTRONIC

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

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

• programming@ctr.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

• duncansdonuts.wordpress.com

FINE.

1PM-2PM, TALK/THEATRE

A previously recorded evening of storytelling and otherwise.

Each show features a real nice mix of Canada's best emerging and established writers, comedians, musicians, artists and more.

It's fun, yeah. It's a fine time.

Hosted by Cole Nowicki, recorded by Matt Krysko.

• [Twitter:n @afineshow](https://twitter.com/afineshow)

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.

• programming@ctr.ca

FEELING SOUNDS

4PM-5PM, ROCK/POP/INDIE

All about indie music and its many emotions. I'm always looking for local and student artists to feature!

• programming.executive@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.

• news101@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.

• programming@ctr.ca

FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

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

• auraltentacles@hotmail.com

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

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

• jesse@canadalandshow.com

CRACKDOWN

8AM-9AM, TALK/NEWS/POLITICS

The drug war, covered by drug users as war correspondents. Crackdown is a monthly podcast about drugs, drug policy and the drug war by drug user activists and supported by research. CITR is airing all episodes weekly until early November 2019.

• @crackdownpod

THE REEL WHIRLED

11AM-12PM, FILM/COMMENTARY

The Reel Whirled is an hour long adventure through the world of film focused around the UBC Film Society's scheduled programming where we connect with campus organizations and local cinematic events to talk about films and stuff.

• programming@ctr.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/THEATRE

Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

• daveradiopodcast@gmail.com

TOO DREAMY

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

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

• [Facebook: @TooDreamyRadio](https://www.facebook.com/TooDreamyRadio)

BEPI CRESPLAN 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 CRESPLAN@ weirdness.

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

NARDUWAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

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

• nardwar.com/rad/contact/

WORD ON THE STREET

5PM-6PM, ROCK/INDIE/POP

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

• programming@ctr.ca

RADIO PIZZA PARTY

6PM - 7:30PM, TALK/COMEDY

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

• programming@ctr.ca

FRIDAY NIGHT FEVER

6PM - 7:30PM, DISCO/R&B

Friday Night Fever - an exploration into the disco nation B-) Every alternating Friday, join Sophie and Max on a journey of disco, funk, and RnB on CITR 101.9. Night-time is just around the corner, so get ready to head out with some groovy tunes.

• programming@ctr.ca

CANADA POST ROCK

7:30PM-9PM, ROCK/POP/INDIE

Formerly on CKXU, Canada Post Rock remains committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Phone can put the word "post" in front of. Stay up, tune in, zone out.

• programming@ctr.ca

• [Twitter: @phone](https://twitter.com/phone)

SKALD'S HALL

9PM-10PM, TALK/RADIO DRAMA

Skald's Hall focuses on entertainment through the art of Radio Drama. Story readings, poetry recitals, drama scenes, storytellers, join host Brian MacDonald. Have an interest in performing? Guest artists are always welcome, contact us!

• [Twitter: @Skalds_Hall](https://twitter.com/Skalds_Hall)

CiTR 101.9 FM CHARTS

September 2019

	Artist	Album	Label
1	NIMKISH*#+	Heartbreak On The Coast	SELF-RELEASED
2	Rae Spoon*	Mental Illness	COAX
3	Gal Gracen*+	Fantasy Gardens	JAZ RECORDS
4	Bridal Party*#	Too Much	KINGFISHER BLUEZ
5	Black Belt Eagle Scout#	At The Party With My Brown Friends	SADDLE CREEK
6	Debby Friday*#+	Death Drive	DEATHBOMB ARC
7	Chris-a-Riffic*+	Treats	SELF-RELEASED
8	Becky Ninkovic*#+	Woe	PAPER BAG
9	Puzzlehead*#+	Big Sniff	STUCCO
10	FRANKIIE*#+	Forget Your Head	PAPER BAG
11	Jerk Jails*#+	Intra Slop	SELF-RELEASED
12	alimony*#+	release	ALARUM RECORDS
13	Non La*+	Demos	SELF-RELEASED
14	Lightning Dust*#+	Spectre	WESTERN VINYL
15	Tim the Mute*+	Welcome to the Sad Cafe	KINGFISHER BLUEZ
16	Little Destroyer*#+	21	STRANGE WORLD
17	kylie v*+	lotus eater	SELF-RELEASED
18	Murray Porter*+	Stand Up!	SELF-RELEASED
19	Kevin Hackett*+	YOUTH	CULDESAC
20	Chain Whip*+	14 Lashes	SABOTAGE RECORDS
21	Dadweed*+	Mighty, Always	KINGFISHER BLUEZ
22	Hélène Barbier*#	Have You Met Elliott?	MICHEL
23	Winona Forever*	Feelgood	SELF-RELEASED
24	Ada Lea*#	what we say in private	NEXT DOOR / SADDLE CREEK
25	Brevner*	IKIGAI Vol. 1	URBNET
26	Snotty Nose Rez Kids*	Trapline	MINAY MUSIC
27	Alex Little and the Suspicious Minds*#+	No Control EP	LIGHT ORGAN RECORDS
28	Mauno*#	Really Well	TIN ANGEL
29	Kalvonix*+	Summer Nights, Long Drives, Vol 1.	VIRUS TOWER ENTERTAINMENT
30	Yawn*#+	You & I	SELF-RELEASED
31	Samurai Champs*	Cabernet Sauvignon	TRIFECTA SOUND CO.
32	Blocktreat*+	After Dark	SELF-RELEASED
33	The Vicious Cycles*+	Motorcycho	PIRATES PRESS
34	Kristin Witko*#+	Zone of Exclusion	KINGFISHER BLUEZ
35	Devours*+	Iconoclast	ARTOFFACT
36	Blue Moon Marquee*#+	Bare Knuckles & Brawn	SELF-RELEASED
37	Sigh*#+	Images	SELF-RELEASED
38	EX-SOFTNESS*#+	Hollow Ritual	THANKLESS
39	Snackland*#+	Anyway, Wizard Time	SELF-RELEASED
40	Necking*#+	Cut Your Teeth	MINT
41	Spring Breaks*#+	In Celebration of Excellence	SELF-RELEASED
42	Dumb*#+	Club Nites	MINT
43	Corner Boys*+	Waiting For 2020	SELF-RELEASED
44	Kamikaze Nurse*#+	Bucky Fleur	AGONY KLUB
45	Purple Mountains	Purple Mountains	DRAG CITY
46	Sara Carbone*#+	Irrationale	SELF-RELEASED
47	Orville Peck*	Pony	ROYAL MOUNTAIN
48	Sunrise Special*+	Saint Helena	SELF-RELEASED
49	Mr. Merlot*+	City Sex Vol. 2	SELF-RELEASED
50	Sam Dowdell*#+	Less Than Three	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, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting.



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HOOKED ON PHONO (Burnaby)
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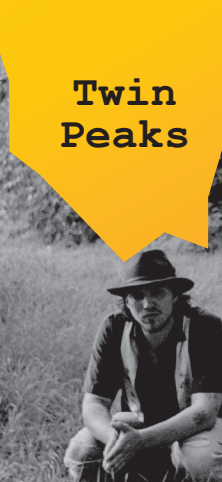




Lucy Dacus



Twin Peaks



Jonathan Richman



UPCOMING SHOWS IN VANCOUVER!

October 8

COSMO SHELDRAKE

Fox Cabaret

October 9

ST. PAUL & THE BROKEN BONES

Commodore Ballroom

October 9

NIKKI LANE

Wise Hall

October 11

LUCERO

Rickshaw Theatre

October 11

MIKE DOUGHTY

Fox Cabaret

October 11

J.S. ONDARA

Wise Hall

October 12

SONGHOY BLUES

Rickshaw Theatre



October 13

GOOD MORNING

Wise Hall

October 15

BLACK LIPS

Wise Hall

October 16

BLACK PUMAS

Rickshaw Theatre

October 17

CORY WONG

Fox Cabaret

October 21

LUCY DACUS

Rio Theatre

October 23

JONATHAN BREE

Fox Cabaret

October 24

THE ADICTS

Rickshaw Theatre

October 25

SHOVELS & ROPE

Commodore Ballroom

October 26

WHITNEY

Venue

October 27

BUILT TO SPILL

Rickshaw Theatre

October 28

JONATHAN RICHMAN

Rio Theatre

October 31

MIAMI HORROR

Fortune Sound Club

November 1

GOLDROOM LIVE

Fortune Sound Club

November 1

SAN FERMIN

Venue

November 2

FRANKIE COSMOS

Fortune Sound Club



November 7

THE BABE RAINBOW

Fox Cabaret

November 8

DUNE RATS

Rickshaw Theatre

November 9

MIKAL CRONIN

Fox Cabaret

November 9

TWIN PEAKS

Venue

November 13

LIGHTNING DUST

Fox Cabaret

November 14

TOW'RS

Wise Hall

November 15

NOAH GUNDERSEN

Venue

November 19

JULIA JACKLIN

Venue

November 21

SLEATER-KINNEY

Commodore Ballroom

November 27

MOON DUO

Venue

November 28

SHOW ME THE BODY

SBC

November 29

HARLEQUIN GOLD

Wise Hall

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