

DISCORDER

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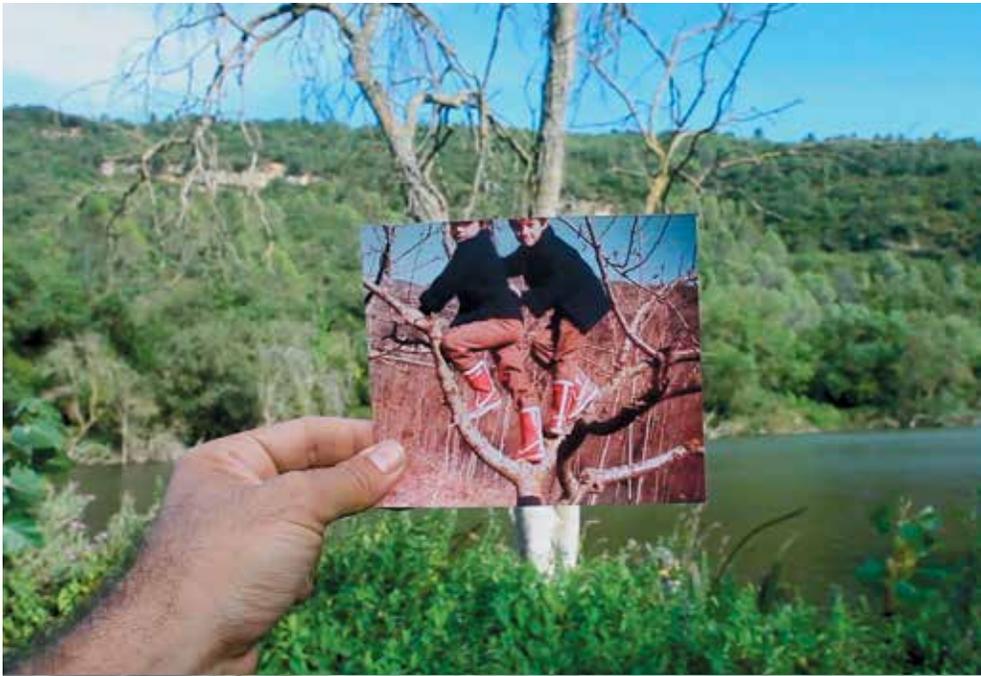
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cover illustration by Janeé Auger

DISCORDER

m a g a z i n e

EDITOR'S NOTE



suppose it's an old point, the one I'm always learning, the complex and ambivalent nature of productivity. Of feeling horrible about the alien order of things — capital, creativity, chaos, capital — of also reaping its rewards. Someone says, “earn more with your time!” and someone responds, “that’s just your scorpio moon talking,” and someone else writes, “productivity itself is a value neutral ideal. Stop moralizing wage labour and constant activity, teach yourself to feel comfortable with free time.” As much as capitalism’s humans generally suspect: as long as there is time, there will always be Not Enough Of It. At least, with what we like to do with it.

In this way, *Discorder* is like any other form of media journalism. We celebrate a kind of making and doing that already aggravates our caloric intake of this so-called “objective standard” for productivity. But I also feel what we’re doing as traditional media is different. Under the unflattering fluorescent of instagram, it is a real crisis when other people’s stories concern you, but do not touch you. Which makes it the kind of problem that page-turning is best suited to deal with. I know print is a slow, sometimes languishing investment, but I strongly believe in the healthfulness of this delivery system. If only because it won’t fit neatly into Silicon Valley’s safety-blue empire. Print media is slow stuff in a world of fast stuff, and that has to count for something.

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What I need to tell you now: I am tired. I am tired of feeling tired, and being tired, and exclaiming tired things like, “sorry I’m late-tired-slow”, or, “fuck-writing-thinking-trying.” My body has reason to be tired. More reason than I do. It does not give a shit about finding meaning through productivity, or wage, or keeping up with New Music And Art. This issue of *Discorder*, by intent and also practice, came together through reclaiming rest in a hamster-wheel. Through tactical collectivity. I can’t help but notice the inexplicable link between all this talk of collective accountability, and allowing space for rest. We rest when we activate the collectives which surround us. It’s asking for help, or working alongside, rather than moral self-sufficiency. In Jane Diopko’s interview with Tash King, the creator and editor of *Bed Zine*, we point directly at the sun. Through Aly Laube’s conversation with longtime contributor Megan Turner, one is reminded of the collective responsibility in maintaining safe spaces. Maya Preshyon’s interview with Vancouver collective Crack Cloud unveils the possibilities of collective making and learning — “during that process of trying to communicate your thoughts to everyone else, you’re also communicating it to yourself.” Lastly, read R. Hester’s review of *Respire’s Black Line* — the heavy, orchestral post-everything bender which makes a collective practice out of drawing hard lines and burning beyond the cut. From that cut — that unexpected break — we yell.

So while you read through the stories of doing, of all the making and producing, hold with you my small insertion that this doesn’t all happen in some high-proficiency vacuum. With every period of making comes a longer inclination to rest, to collect and to revisit.

*Forever urs <3
~T*

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BED ZINE

Chatting with artist Tash King on rest, safety, pain and confinement.

words by JANE DIOPKO illustrations by CHELLY MAHER additional images courtesy of BED ZINE layout by Jane Diopko

Many of us have found ourselves staying at home more often than usual and have had limited contact with loved ones. For these months of quarantine, we have all been quite house bound. But there are many who are no stranger to staying indoors, far before the pandemic enforced this change. Individuals living with disabilities which necessitate being housebound have always found means of chasing passions and sharing their talents, regardless. A few months ago, artist Tash King created Bed Zine, to showcase the artistic and literary exploits of individuals (such as herself) who have complicated relationships with their beds (and homes) as places of “rest and safety, while also as places of pain and confinement”. King expressed that disabled folks are not simply marginalized, but also often misunderstood. She strives to create an awareness of disabled ways of living, that “disabled people experience joy and desire and all the things that non-disabled people do. If we lived in a world that accepted disabled people and ways of living, then...[disabled people] wouldn't have to spend all our time advocating for our rights, for accessibility, for representation.”



feel like a minor flu, if it's moderate, like mine, it can leave you unable to work or do much but rest, and if it's severe you can become bed bound and unable to do almost anything.

Years of seeing doctors with misinformation led me to push myself even harder, effectively ignoring my illness, which culminated in me working full time at the Cinematheque. It was an incredible job, but it caused my health to decline so severely that in the fall of 2018 I was forced to stop working and have been at home resting ever since.

What has changed in those two years is my awareness of my illness. My discovery of an amazing online community of disabled artists and activists, and my slow transition into a life of acceptance and advocacy regarding my illness. My experience as an educator and writer have perfectly primed me for my position as someone who can raise awareness about my experience [...] My sociology degree and my skills as a writer give me great tools for thinking critically about what it means to be chronically ill in a neoliberal capitalist context.

How would you describe your positionality now, discovering more what it's like to live with, rather than against, M.E.?

We live in a society that moralizes wage labour and constant activity, and most people feel uncomfortable with extensive free time. When I suddenly had endless days ahead of me, I struggled feeling useful and finding structure and meaning in my days. I am constantly trying to strike a balance between listening to my body and resting as much as I need to, while also doing things like reading and socializing that are critical to my happiness. M.E. is a brutal

illness because any activity I do — showering, cooking, seeing a friend — is immediately followed by a physical crash. If we imagine every action we do as one dollar, then I have maybe 2-4 dollars I can spend a day, and if I go over my energy budget then I go severely into the red and can't do anything for a while. It's obviously really hard, and I've struggled adjusting, but illness has also taught me some really radical and valuable lessons about time, solitude, and communication that I may never have learned otherwise.

Can you tell me a little more about *Bed Zine* and how it came to be?

I've wanted to create a publication of disabled people's experiences, expressed and represented through art and writing, for a while. A few months ago I found myself thinking about this really simple contradiction that disabled people face: our beds are a place of rest and safety, while also a place of pain and confinement. I figured that lots of people have similarly complicated relationships to their beds, and threw the idea into the world. The zine is so exciting because it is an opportunity for people to see some of these thoughts and feelings represented through photography, collage, painting, and writing. I think people will both relate to it and be educated by it, which is really wonderful.

You mentioned you've gotten to know a really supportive and loving community in this work. In what way have they helped; either for you personally or for *Bed Zine*?

When I stopped working and was coming to terms with my new life as a chronically ill person, I was desperate to connect with others in similar

Therefore, Bed Zine acts as a symbol of true grit and innovation. It brings to light the complexities of being housebound, as it is something some disabled folks have always reckoned with — pandemic or not. The magazine sources submissions from individuals facing limiting disabilities, and according to King, “Bed Zine will make a lot of people feel understood and validated in their personal experiences. I also think it will help educate non-disabled people about some of the everyday things that disabled people experience. It'll also just be a great collection of art.”

Over email, I talked to King about the very beginnings of Bed Zine, her personal resilience, and the creativity in everyday living with a disability.

Jane Diopko: Tell me more about your personal background. I read you have a housebound disability that has been ongoing for the last 2 years, so it must have been a big moment for you. I'd love to know more about your trajectory?

Tash King: It's a lot to tell! I grew up healthy and able bodied, but in my early twenties I caught a virus that activated my illness — Myalgic Encephalomyelitis, which is a terribly under-researched, under-funded and over-pathologized chronic illness that affects people in a variety of ways. It feels like living with a permanent case of severe mono. If it's mild it can



• *I Spend All Day Here* by Emmett Shoemaker courtesy of *Bed Zine*



situations but struggled to find them. Over the last few years I have found a really amazing community of people to relate to, support, and learn from, and it's been really special seeing that care and support reflected back at me as people have shared and spread info about *Bed Zine* around social media. I've had people offer their help, folks offer donations to help me cover the costs of producing the zine, friends offer support and resources — it's been really amazing.



I came across your review of Rebekah Taussig's *Sitting Pretty: The View from My Ordinary Resilient Disabled Body*. In it, you spoke of how her insight on internalized ableism and exclusive feminism spoke to you. As a BIPOC, I also face somewhat similar issues with internalized racism and exclusive feminism. Could you elaborate further on the nuances of ableism and exclusive feminism and what it means to you/ how it may have affected you?

We live in a world that is built by and for non-disabled people. Both literally and figuratively. Ableism is the assumption that disability is a problem to be fixed [...] Disability is a normal part of life, and disabled people experience joy and desire and all the things that non-disabled people do. If we lived in a world that accepted disabled people and how we exist in the world, then we wouldn't have to spend all our time advocating for our rights, for accessibility, for representation.

I see feminism and intersectional politics constantly neglecting to

include disability in discussions of oppression. While racism, fatphobia, sexism, transphobia, and many other important issues are getting more visibility and being included in more conversations, disability is often forgotten. There may be a few more disabled characters in film and television, but they are rarely played by disabled people. Ableist language like "lame" and "crippled" are still used without a second thought. Event organizers rarely think about making sure their spaces are accessible to wheelchairs, or that they are scent-free, or that they have ASL interpreters, or that they have seating areas for people like me that can't stand for very long. During my sociology degree we studied so many aspects of oppression, but disability and ableism was never mentioned.

What makes you resilient, or gives you personally the courage and inspiration to make the work you do?

When I think about how lonely and alone I felt early on in my illness experience, I get really revved up because I don't want anyone to ever feel that way. I thought that illness meant that my life was over. But the presence of an amazing disabled community has uplifted me, changed my life, and given me purpose and motivation. I want to help create a world where disability is always considered. Just a normal part of life. If the world becomes accessible then disabled people will be given the opportunity to simply live — and that is a right we unconditionally deserve.

Beds signify rest and repair to me beyond all else. To me, a bed is not only where I sleep but where I go when I'm unwell/sad/looking for comfort. It doesn't always give that back. What does "rest" mean to you, and how has it been a part of your creative process?

Rest is a complicated thing for me. It's something I am forced to do all the time to survive, and it's something I can resent. But, it's also taught me a lot about slowing down, listening to my body, and looking forward. Rest is inextricably tied to my creative process, because I have to rest a lot to do anything, so it's both a punishment and reward stemming from me doing anything creative and fun.

I think *Bed Zine* will make a lot of people feel understood and validated in their personal experiences [...] and I also think it will help educate non-disabled people about some of the everyday things that disabled people experience. It'll also just be a great collection of art.



The first issue of Bed Zine will be available in Spring 2021. For updates, check out Tash's instagram @dept_of_speculation and for inquiries about the zine you can email Bed Zine at bedthezine@gmail.com



• *Rest* by Ashley Bravin courtesy of *Bed Zine*

100 BLOCK ROCK

To Sing Over the Silencing

Words by KAYLAN MAH

Illustrations by LUKE JOHNSON

Layout by OLIVER GADOURY

The Downtown Eastside often receives a bad rap from fellow Vancouverites. But do we ever take time to learn its stories, to hear from those who occupy the space?

100 Block Rock is a compilation of music by artists from Vancouver's Downtown Eastside. The album's Bandcamp describes the community as "constantly on the verge of extinction from a drug war, colonial genocide, gentrification and the lack of political will to create substantial change." Yet despite this trauma, it is a vibrant, caring, and tight-knit community. This is the story of resilience told in *100 Block Rock*.

Music literally gives people a voice, but it is up to the artist whether the sound that emerges is passionate or lifeless. *100 Block Rock* is full of life — I have never heard an album with such breadth and depth. You go from a track called "The Sickness" featuring Terry Robinson's raspy voice and laugh over the mellow accompaniment of hand drums and electric guitar, to "Nostalgia," a tune that sounds like something that would play during a movie montage of the sweet scenes in a family's life.

Tracks on the album span from folk, to punk, to pop — there is something in it for everyone. The album showcases the diversity of culture within the Downtown Eastside, and in a world that increasingly celebrates difference, the Downtown Eastside deserves to come into the limelight for this contribution to music.

100 Block Rock's uniqueness transcends its sound and multi-genre nature. The album goes one step further and gives us something to care about.

Despite the poverty and oppression they face, those in the Downtown Eastside

have created a sound that refuses to be muffled. The very fact that these songs have emerged from the space demonstrates a resilience that we cannot ignore.

I had the privilege of speaking with Eris Nyx, one of the producers on the record. She has lived and worked in the Downtown Eastside since she was 19, and gave me a powerful inside perspective on what music means to the neighbourhood.

There are always people playing music in the Downtown Eastside, and *100 Block Rock* is all about capturing the sound of the neighbourhood. Eris says, "Your community conditions the kind of music you're gonna make, and you make music representative of your community and your personhood." The record is meant to represent the Downtown Eastside in the purest way possible; to tell the story of those who live in it, create in it, breathe life to it.

Eris also points out, "I've never met a person who didn't listen to any music," and this is so true. Music is accessible. It allows us to let down our walls and preconceived biases to truly hear what the musician wants to say.

Our various perceptions of the Downtown Eastside have been conditioned by the media and other intermediaries, not by those who live there and experience it. This album gives us an unsullied representation of the values in the Downtown Eastside.

I believe this album asks us questions, and calls us towards action. But the first step, as with any piece of music, is to listen.

What does it mean to speak over the silencing?

The Downtown Eastside has historically been a group whose voices are silenced. The album's Bandcamp page describes the neighbourhood as

"an area that every politician, property owner, social worker, and police officer has an opinion on, yet, rarely do you hear the voices that come from within." Working against this, *100 Block Rock* serves as a platform to showcase artists who might not otherwise have a voice.

Musicians in the Downtown Eastside don't always have the funds to release their music, so *100 Block Rock* was a project that bridged this financial gap. To fund the album, producers obtained a Creative BC Grant, partnered with the City of Vancouver, and received support from the Coalition of Peers Dismantling the Drug War. In doing so, they provided a way for musicians to present their stories through high-quality recordings.

100 Block Rock is also about the preservation of culture. According to Eris, the Downtown Eastside is at a juncture where the City of Vancouver, and their public policy department, have predicted East Hastings will become "the most walkable street on earth" in the coming years. "At the end of the day [...] they mean they're gonna push all this poverty back under the rug instead of actually dealing with it [...] In doing that, they're decimating culture."

Whatever happens to the neighbourhood, the vision is that *100 Block Rock* will serve as a monument to the Downtown Eastside, a way of remembering it as it was.

The Music

With his first words, "So glad you're alive / So good that you're here," Mike Richter's "All the Best" starts off the album by demonstrating a posture of openness. Despite the trauma the neighbourhood has faced, he welcomes us into their music. The acoustic instruments create a vibe that

feels like a warm hug, and it makes you want to hear his story. Richter croons, "May you be the spinner of the story / The teller and the tale," encouraging us to speak up, to refuse to be passive.

This is exactly what the artists do so well on this record. Rather than accepting a status of victim to big business and city policy, they have put their words into song and shared them with the world.

What else does this album try to tell us? These are a few ways that it speaks to me.

It tells us to recognize the talent within the Downtown Eastside, and respect the neighbourhood.

In "The Miseducation of River," Tesla Rainbowlancer tells us the story of a nine year old boy in a style that seems like a mix between spoken word and rap, to the backdrop of a repeating motif played on an electric guitar. The song's narrator tells his father, "If you want the best for me let me follow my heart / Let me play when it calls me let my life be my art."

The boy's boldness in these words is striking. For someone's life to be their art means to be unashamed, to do what one thinks is right despite the opinions of others. The artists on this album share their art with the world in a bold act that ought to command our respect.



"100 Block Rock"

Rainbowdancer continues on, “Because life is too short to not chase your passions / Ignore your desires and your dreams will go crashing / Trust that my spirit’s not meant to die / My spirit knows what’s up and it wants to thrive.”

These artists show us that they can thrive when they pursue their passions. As Eris says, we can view this record as feedback from a neighbourhood that, despite being crushed, refuses to crumble. Instead, it emits a light of resiliency through its music, as a testament to what people are capable of when they have the resources.

It tells us to have a humble mindset of wanting to understand the neighbourhood better.

When I asked her about common misconceptions of the Downtown Eastside,

Eris spoke against the perception of the neighbourhood as some stronghold of criminality and violence. “If you go down there and you meet people, it’s probably one of the safest, most caring neighbourhoods in the city[...] Maybe it’s too rough around the edges for people [...] [but] historically, and to this day, it has been a bastion and safe place for a lot of people.”

It’s hard to move around the city with the COVID-19 restrictions, but this album can be a first step in learning more about the neighbourhood. It helps us to understand the Downtown Eastside because through their music, the artists share ordinary life experiences that can help us relate with those who live there.

Elvis Nelson comes at us with a spunky tune in “That Girl.” An electric guitar solo kicks in after the intro, accompanied by his declaration of “Baby, baby, baby, baby!” The song follows a simple narrative. He sings of love at first sight, of how he’d “like to get to know her better.” By presenting us with unfiltered utterances of angst and eagerness, Nelson shows listeners that love is a common experience shared across communities and cultures.

The next song on the album introduces us to a vastly contrasting emotion. Instead of skirting around expressions of pain, Erica and Grant’s recording of “Go Rest High on That Mountain” reflects an openness and vulnerability about loss.

Everything about this folk performance from the two Indigenous artists is real and raw. I hear it in the lyrics, “Oh, how we cried the day you left us / We gathered round your grave to grieve.” In the soulfulness as Erica’s voice strives towards the highest notes and holds them. In the solid persistence of her hand drum and tambourine; in the determined strums of the acoustic guitar.

Yet I don’t just hear pain, I also hear hope. Erica sings “Son, your work on earth is done.” She tells him to rest, and to “Go to heaven a-shoutin’ / Love for the Father and the Son.” Even in the face of death, the artists have found the strength to sing, play, and share their stories of persistence in the face of heartbreak.

It tells us to consider becoming involved in preserving the neighbourhood on a political level.

L’Chronic zeroes right in on systemic issues in “Fentanyl Poisoning” as he proclaims that Vancouver’s fentanyl crisis is a genocide. The cinematic nature of the track with its driving beat, strings, and synth lend an extra weight to his words.

Drugs are the centre of this song, and L’Chronic uses his music to address the stigma that users face. The number of Fentanyl-related deaths has increased throughout the COVID-19 pandemic, and he reminds us that, “It’s not OD’ing, it’s fentanyl poisoning.” The song is an accusation of the system, as he says “They say they’ll save you, but they won’t,” and refuses to leave anything up to interpretation.

Yet I don’t hear this song, or anything on this record, as a call for pity. These stories of courage refute any assumption that these artists are crying out for help from within the bowels of a broken place. Rather, I believe this record is a call to action.

L’Chronic tells listeners that there is something to be done. “We need to take care of each other / A lot of people use for pain / Because the system is driving them insane.”

What does it mean to be a victim to the system? This question cannot be answered within this piece, but it can be the beginning of a conversation about the history and future of the Downtown Eastside.

Eris says she hopes that, “Maybe if people hear this and like what they’re hearing, they’d consider getting more involved in preservation of the neighbourhood on a political level.” This neighbourhood is a part of our city, and it may soon be demolished. But we can do something about it.

Azul Salvaje’s “Running Free” is the final inspiration I will draw on. He encourages us to “Just keep on keepin’ on / Doin’ the best you can do.”

We can each do our best to preserve the space of the Downtown Eastside. Eris says that the best way to get involved is to go to the people and ask what they need help with. Organizations such as VANDU, CCAP and CPDDW are always looking for volunteers.

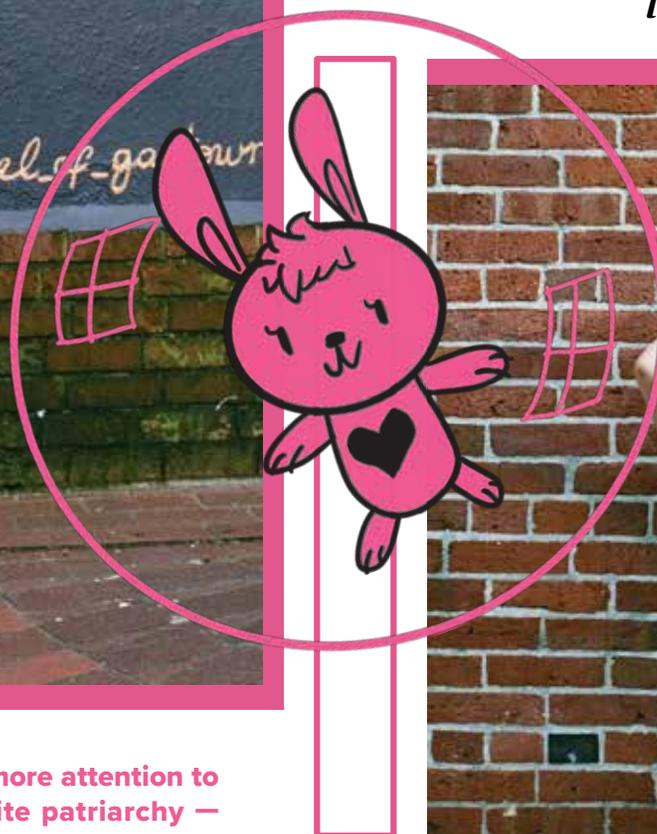
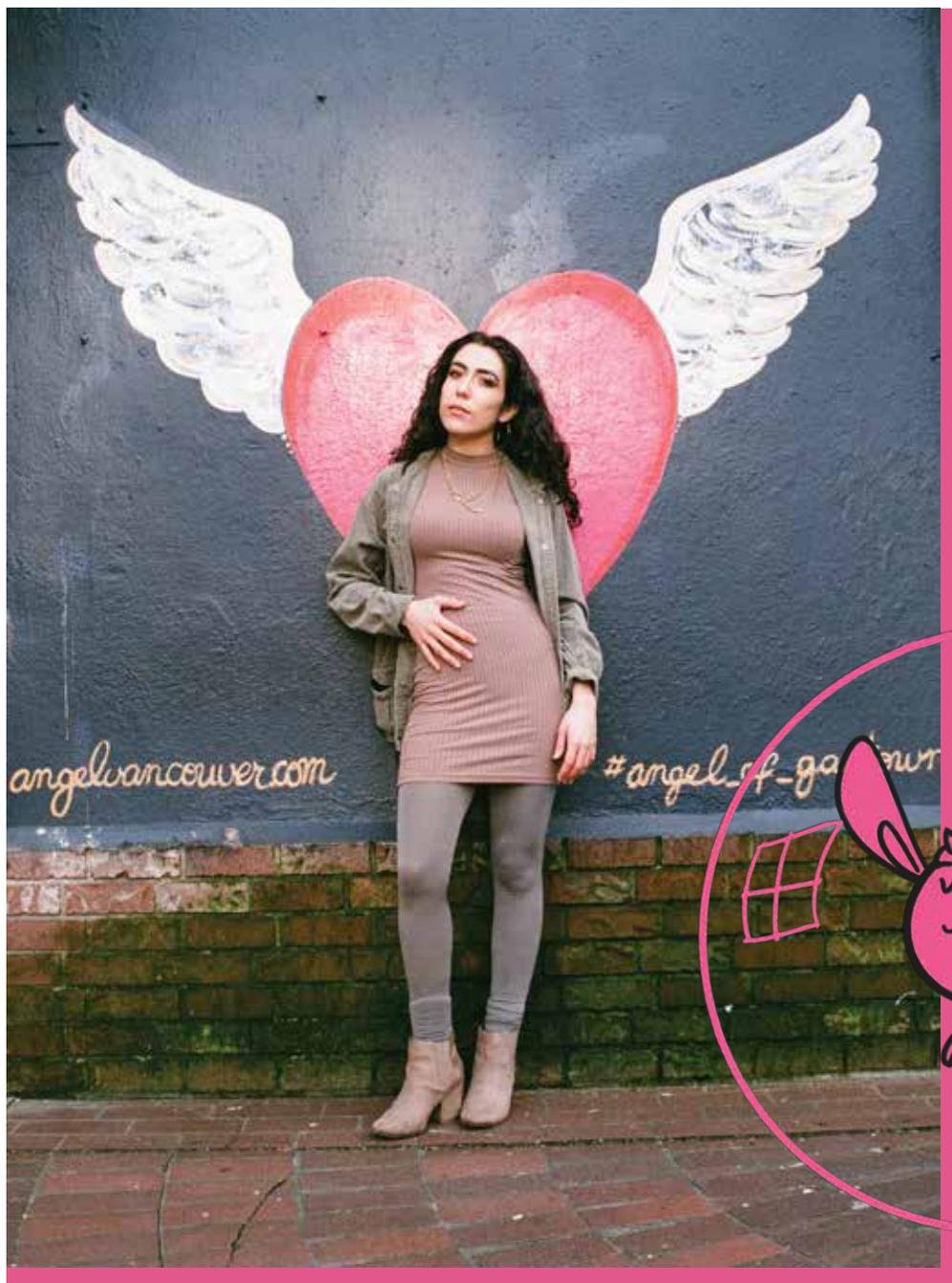
Each of us has been given a voice, and another way we can act is to go to demonstrations, or directly to City Hall, to speak against the destruction of the neighbourhood.

Salvaje sings, “The golden calves worshipped by society / They sing no siren songs to me.” What would it mean to be unencumbered by desires for power and possessions? As 2021 is still fresh, let’s decide on the things that really matter: to ourselves, and to society as a whole.



ALY LAUBE

words by Megan Turner
 illustrations by Jane Diokpo
 photos by Daniela Rodríguez
 layout by Enya Ho



Recent movements, namely #MeToo, have brought more attention to the industries which operate under the cis het white patriarchy — including the music and nightlife industry. While many have pledged their allegiance in words, Cushy Entertainment is providing a framework for change in the Vancouver music scene. Cushy's mandate is to “provide a platform for emerging and established artists and musicians with an emphasis on supporting diversity in the entertainment industry.” Operated by Aly Laube and Mati Cormier, Cushy serves to create a safe space for audience members as well as platform underrepresented artists. I spoke to Aly Laube about the underground scene in Vancouver and how Cushy is creating change.

Aly's Twitter bio proclaims, “I'll be quiet when I'm dead!” — and nothing could better serve as a testament to her character. The work that she puts out as a journalist, event producer, musician and radio host champions marginalised voices and unabashedly questions the forces that seek to uphold the status quo. Read her inquiry of the delay for police-kill inquests in *The Tye* from this December, Aly holds herself to a high standard. And it's contagious, not working towards making a difference certainly feels like a useless existence. Creating space for folks that who might not otherwise have it, Aly tells me, is an important part of her work. Having been called ‘loud’ and ‘bossy’ in the past she now realises the power of speaking up, and shouting louder than the forces working against you. Aly's work is

dedicated to providing representation and her intense persona drives this in an engaging and motivating way.

Through her punk band, Primp, Aly was met with the reality of the Vancouver music scene as a mixed-race femme performer. At the time, and still today, she was one of few in a white-guy dominated scene. This no doubt influenced Cushy's explicit commitment to representing marginalised and underrepresented musicians. “When we started, it was all ‘so-and-so's girlfriend is starting a band,’” Aly tells me. She noticed patterns emerging, like bookings which clearly just needed a woman somewhere on the bill. Aly speaks “I want to make people feel like they are valuable and they are heard. And not like they are just a token to pass around. And to pay them! I believe that

artists really need to get paid, especially underrepresented artists. You can't say we want to do an all-Black line up but we're not going to pay you, that is outrageously offensive to me, but people do it all the time.”

Her experiences as an artist and audience member have made Aly perfectly placed to produce an event. Investing in Vancouver's nightlife culture via Cushy allows Aly to build a community that she wants to be a part of. While other promoters in the city mildly commit to safe spaces via an Instagram post, or a mention in the Facebook event, Cushy boldly presents what nightlife could look like by enforcing solid and reliable practices to protect its patrons. Including incentives to “be mindful of how you are impacting the accessibility of the space” a hard outline of harmful behavior which is prohibited, and to “Believe in and stand in solidarity with those who come forward with reports of violence perpetrated against or around them.” Cushy's ethos focuses on safety — people deserve to party in a space free from abuse and erasure. Somewhere that you will be

listened to, your identity will be respected, your personal space will be protected and you can feel secure in your own self expression. The dance floor is a place of release and escape for many, but can often be the site of abuse and trauma. The presence of alcohol and drugs in nightlife acts as a smoke screen for abuse, and has sustained a culture of victim blaming — dark rooms, designed to aggrandize hedonistic behaviours, do not acknowledge the silencing that is perpetuated through the narrative that everyone is there to ‘have a good time.’

Dancefloors across the world are committing to safer spaces and it's easy to want to believe them but, as Cushy demonstrates, building a safe space in nightlife is not as simple as stating that you believe in it. At a Cushy event, one person's good time cannot encroach on another person's safety — as Aly tells me, “safety is a precursor to fun.” Aly works hard to create a space where everyone can enjoy themselves without worrying about the usual bullshit we have come to expect on a night out. Audience safety is a priority at Cushy events; as per the guidelines once more, “being too



intoxicated to monitor your behaviour and your impact on others” and “being disrespectful of other attendees’ right to participate and have an enjoyable time” is explicitly not tolerated. This sounds obvious – of course that’s what people want. Of course people deserve to be safe while they are having fun – but is by no means the standard. Even if the reduction of harmful behavior is being talked about, it is not being effectively implemented in the local scene. Vancouver has much self-improving to do and Cushy is setting a fine example.

The audience demographic at a Cushy event is diverse, but Aly has noted the benefits for young women and gender diverse people in particular. Cushy’s events are generally all ages — and it’s deliberate. Aly prioritises the need to provide safe access for young people who might otherwise be sneaking into Celebrities, or attending underground shows with questionable artists and leery attendees. Teenagers are going to go out and get drunk — as we all did — and it’s reassuring to know there is a community working to protect them, not to take advantage.

Aly acknowledges the toxicity of a culture in which you don’t expect accountability,” and feels empowered to be able to change that at Cushy: “I’m the boss! [...] you break the rules, you’re kicked out, you’re banned [...] it sounds harsh, but no one else is doing this.” In fact, it doesn’t sound harsh — it sounds totally reasonable. Aly says their policies might not make Cushy the most populous

dance floor in the city, but it tells its patrons who are not made to feel safe or welcome elsewhere, that they matter. This is for them.

The #MeToo movement originally sought to bring resources, support, and pathways to healing where none existed before, and Cushy entertainment absorbs and promotes this ethos when dealing with allegations of abuse. Aly understands the intricacies of abuse through lived experience — not being listened to, or believed, is a common issue among victims. When an allegation of abuse is made by a Cushy community member, space is held for that person to tell their story. Aly commits a lot of time to this interpersonal work, so as to ensure both sides are heard before making a decision on the best course of action to keep the community safe. It’s exhausting, and the outcomes may not always please everyone, but it’s not about making everyone happy — it’s about making everyone safe.

This includes banning known abusers from shows. This demands accountability and gives victims power. Aly herself works the door at Cushy events and runs a tight ship in terms of enforcing their Safer Space Policy. Aly lays out a simple strategy to engage in shifting the culture — “don’t support abusive bands. Don’t support abusive people. Don’t support toxic behaviours.” Aly also talks about “challenging clout” and the value of shifting social capital. As audience members we are obliged to speak up and hold ourselves accountable for the

artists and promoters we choose to support, otherwise we risk perpetuating a cycle of abuse in an industry made to work for bad people. In refusing to acknowledge our individual power as a member of the audience, we risk losing valuable community members to harmful cycles of abuse.

When the audience holds themselves accountable, in terms of the artists and promoters they support, eventually the big guys have to listen. We buy the tickets to the shows, and large event organisers will be forced to adapt their policies to meet customer demand. The culture at Cushy is a goal to strive toward, and should set the bar for our expectations. Change is fostered when we act as individuals, but for the well being of all.



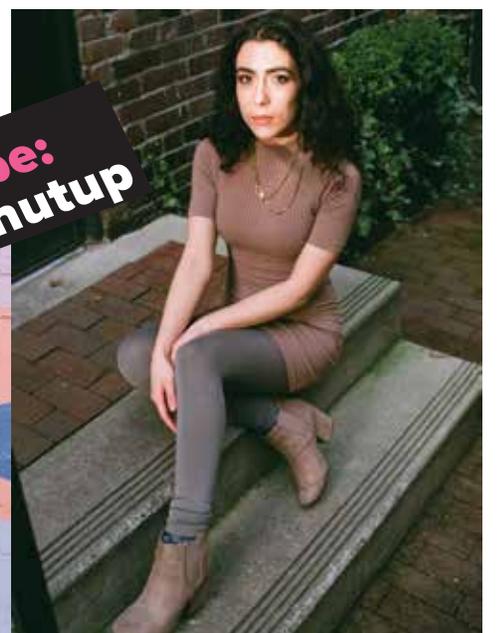
Where to find and Support:

Cushy is a non-profit operated for the benefit of the community it serves. Please consider donating to ensure they are able to come back with a bang post-pandemic.

Cushy:
cushyentertainment.com
 @cushyentertainment

CiTR: Wednesdays @ 5pm Cushy Radio presented by Aly Laube

Primp: primp.bandcamp.com



The World Of Crack Cloud

“The prerogative of Crack Cloud is to create stories that allow the observer to come to their own conclusions and have them feel like it’s their own eureka moment — not ours.”

onstantly outwitting preconceived notions fixed to their collective, Crack Cloud gives birth to an incredible, raw, and beautifully imperfect form of expression. Forging universes of seemingly infinite depth, the many minds of the group put their heads and hearts together to produce extraordinary multimedia storytelling. The expansive, sometimes sinister, always cathartic trip Pain Olympics demonstrates how Crack Cloud uses collectivity to produce boundless work. The group’s congruent intention of both expressing and healing through their art has an unmistakable air of candor. In past interviews, the band was uniquely fascinating for their candid story of punk music as therapy for addiction. That story has been told inside-out as they toured Europe, and frankly, there is a lot to say in addition to that narrative, such as how they function creatively, as a collective. As endless as their outsider intrigue is, talking with members Zach and Mohammad proved how much more there is to the story. Although they were only 2 voices out of the Crack Cloud mass, they had so much to add to the story. Carefully articulated by Zach, and passionately spouted by Mohammad, the duo filled each other’s gaps, humbly giving insight into this ridiculously cool, wildly capable collective.

Because you’re an amalgamation of so many members — and mediums — let’s start simple: what is Crack Cloud?

h: It’s just a kind of a platform, for us to get together, to conceptualize and come up with grand ideas. It’s the brainchild of Zach a little bit.

z: I think it began that way, but at this point certainly it’s really just a platform for everyone to get together and translate ideas [...] with the motivation of trying to relate to people on a scale that extends outside of our own community.

It goes without saying, you are a very large collective. How many people actually make-up Crack Cloud? What do you each add to the group?

h: It’s not really a quantifiable number. I think that just kinda loses sight of what makes it a collective in nature. It’s the manifestation of a lot of different hands and people helping out. Some songs incorporate 8 or 7 people, and some who aren’t even in the main touring lineup, so I think it’s just about keeping that freedom and openness.

z: It’s surreal to think that Crack Cloud kind of formed 5 years ago — a lot changes over time. People have different motivations and this project can become more demanding, or less demanding. It really just comes down to how compatible it is with whoever is around — and whether or not they’re up for the challenge.

h: I think we catch people in really passionate moments of their lives, and they exude and put all that passion into something and can feel kind of a nice release. I like how malleable it is. That’s the whole concept with this collective — and sometimes people lose sight through quantifying it.



Author: Maya Preshyon *Interview:* Maya Preshyon and Finn Smith *Illustrations:* Emma Potter *Photos:* Erin Flemming *Layout:* James Spetifore

How did the group initially come together and come to the realization that this outlet could be a medium for healing? Was it more organic or intentional?

Z: I think it was absolutely an organic thing. Just having a house accessible for anyone to stroll in, or pick up an instrument, or pursue an idea visually, with the understanding that we were trying to facilitate a safe space. Zero judgement.

H: This is what I was gonna strike on — what was fundamental for me was this sense of discipline which we all carry, and that was very helpful in creating loyalty and bonds, and really trusting in the idea. That we're going to make advances, and changes, and grow — because that was what we were always seeking with community and art, but never really had a language for it. Now we're really using these opportunities to make the best of what we've worked so hard for, which is like a large community of artists. At the end of the day, it's the sum of everybody's effort and it really can't be everything it is without all those pieces.

Because you are such a big and fluid group without a distinct leading, it's more of a collective effort, how do you go about writing music?

H: I think people show leadership in different ways, but I'd be denying it if I didn't say Zach is the pulsating heart of Crack Cloud, [...] he keeps that beat going. It helps us stay creative with each other.

Z: I would describe it as just an atmosphere that we maintain here at the house and the other spaces that we work out of. A lot of just shooting the shit, but these conversations turn into ideas that we try to interpret musically. Right now, we're really trying to focus on storytelling, and there's a way to transcribe stories and narratives into music — I would say that you build it like lego. You create the foundation, and add melody etc. but I wouldn't reduce Crack Cloud's music to just that function. It's a many-headed beast, and [our approach] is always changing.

Do you run into many creative differences or are you usually on the same-page?

H: I think the creative differences have to happen — but it's not really differences. It's more a process of like, let's talk, and go down the path to how you got there.



Z: During that process of trying to communicate your thoughts to everyone else, you're also communicating it to yourself, and I think that's the benefit of working within a collective. It really gets to be a stream of consciousness and an exchange of ideas. We'll be riffing in the kitchen, or in the field, or wherever, and it really helps us understand ourselves, our intentions, and each other. There are never really any creative differences — it's more just pushing each other to try and explain ourselves better, and to try and get to the bottom of it.

H: Our differences are not always a confrontation. It may be disengaging for a couple of days, and then reigniting and feeling it again later. We don't want to be "No" people, we don't want to be like "that's a bad idea, what are you talking about", that's like the worst thing you can do for anybody creatively.

Z: After *Pain Olympics*, we feel we have a bit more faith in terms of just going with our gut, and not second-guessing it.

If you want people to take something from Crack Cloud, what would you want it to be?

Z: I think that the actions of the art that we make, hopefully, will speak louder than anything we could say today.

H: That's exactly it. It's less about the messaging and for me, more about a certain prerogative. The prerogative is just creating stories that allow the observer to be able to come to their own conclusions, and have them feel like it's their own eureka or their own moment, not our moment.

H: I think that's kind of the blessing of the collective. It's that hopefully, you get through to all of the corners.

You mentioned that you think Crack Cloud will become more uninhibited and ambitious in the future, so what do you think the possibilities for Crack Cloud are? Or are you just leaving it up to what naturally happens?

H: Nothings off the table. We usually say things like that because we don't want people to think we're just a band. But nothing's off the table as far as Crack Cloud goes.

You can stream Crack Cloud's latest release on all streaming services, and be sure to keep an eye out for their upcoming project this spring.





"I see artists wielding fire, harnessing it, and using it as a tool for creation rather than a weapon of destruction."

RESPIRE

A conversation with Respire

A burning structure serves as the frame in the image I am looking at. Though it is ambiguous if this burning frame was erected for the purposes of the photo, or if it is some found ruin off a highway, it recalls landscapes that people who have travelled through the country know well. The six people in the photo, standing beneath the burning arch, are the current core members of Respire, the self-proclaimed "Post-everything" Toronto-based collective which has set out to defy the boundaries of bandhood, and the claustrophobic confines of what most of us understand as "heavy music." The photo is part of the press package that was sent out to me prior to my conversation with Rohan Lilauwala, vocalist, guitarist, and founding member of Respire, who acted as the band's mouthpiece for this conversation.



After a brief introduction discussing their humble beginnings, Lilauwala summarizes the project's conception; "The much briefer pitch is: We were all playing music, sort of together, sort of in different groups, and we decided to come together to create something more ambitious than we were doing at the time in any of our projects. Not just musically ambitious, but conceptually ambitious." He explains that prior to Respire, many of the members knew each other through playing in other bands and booking shows together, or by simply existing in the Toronto punk scene. This combined desire to create something beyond the reach of their past projects would propel the band to write 2016's *Gravity & Grace*, 2018's *Dénouement*, and their latest offering, *Black Line*, which was released in December 2020 by Church Road Records.

This ambition manifested itself early on in a desire to incorporate instruments not usually found at the forefront of post-hardcore albums. The original Respire makeup featured Emmett O'Reilly on trumpet, which melded well with the band's sombre dirges. As the years went by, Emmett had to retire from being as active within the band, and trumpet came to be replaced with violin in the hands of Eslin McKay. For Respire though, no one is ever really gone. Their approach to managing the band as a true collective, rather than the romanticized "give all, give everything" attitude — ubiquitous in genres like punk and hardcore — pays off in a number of ways. For one, it allows them to remain flexible in terms of membership. Though Emmett has not been a regular member of the band since *Gravity & Grace*, he has made an appearance on every Respire album to

date — and is always welcome to participate in the band's live shows. Respire refers to this as their "open door policy for the extended family," a model that has gained some traction in recent years, but remains largely underutilized by their contemporaries.

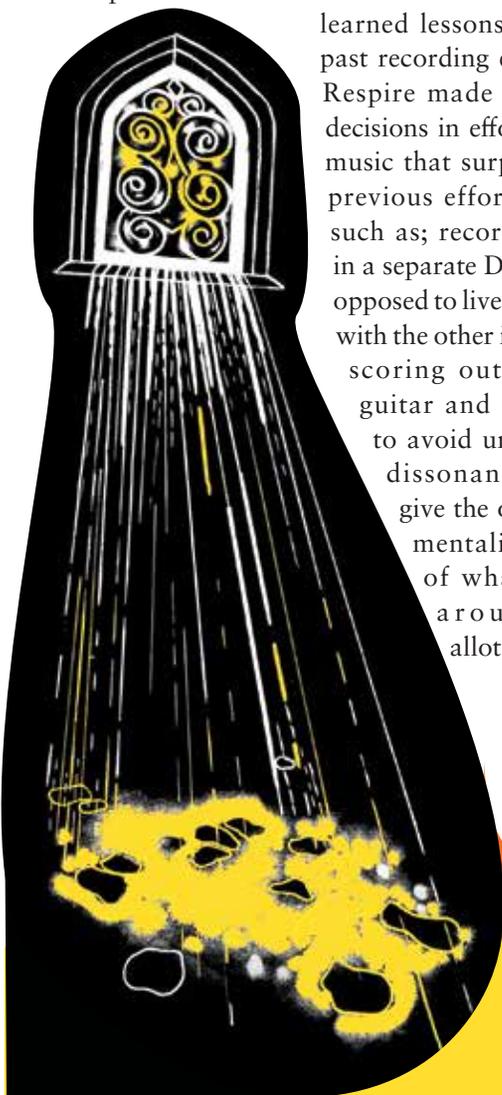
This familial approach serves the project's ambitious goals, which could be easily stifled by the band's own technical limitations. "The reason we're able to draw out all of these influences and do the things we do, is because of our collective approach to songwriting [...] We don't want to be limited by the skills and talents of the people who have the time to be in the core membership of the band." Lilauwala continues, "We're always considering how to incorporate the talents, skills, and ideas of other people in our musical process." The extended family goes on to include even reoccurring audio engineers, which affords the band the flexibility to record their massive albums, with consideration for their budget, and every members' availability. Though Respire can be slow-moving, their pace makes sense to me. It takes a particular kind of patience and attentiveness to create the kind of layered music they set out to write — especially for a band that has adhered to DIY ethics for the majority of its existence. Corraling band members for practices, studio sessions, videos, photoshoots, gets harder as their numbers grow or fluctuate, and harder still as the reality of being a musician often means that resources — like time and money — are also devoted to personal responsibilities. Lilauwala doesn't kid himself, and even jokes that "[Respire is] a negative bill payer — in that it has bills." But even in the face of this reality, the band's model allows them to create at a steady pace and thrive.

Though the band's ethos is evident throughout their discography, it is definitely in its most polished and refined form in *Black Line*. Having learned lessons from their past recording experiences, Respire made intentional decisions in effort to create music that surpassed their previous efforts. Choices such as; recording drums in a separate DIY studio as opposed to live-off the floor with the other instruments, scoring out all of the guitar and bass tracks to avoid unintentional dissonance (also to give the other instrumentalists an idea of what to write around), and allotting a month

for simply listening, demoing the bones of the songs. Once these were set on tape, the band booked some time at Array Music in Toronto — a studio space geared towards avant-garde music-making. "There were just so many toys," Lilauwala chirps with vivid excitement, "there was a grand piano, a gong, a vibraphone, all these instruments that we'd never have access to otherwise." This short stint at Array provided the band with the ability to experiment with otherwise unusual instruments, even choosing to replace some of rock's classic tools altogether at points. Though Respire definitely took cues from Canadian post-rock legends Godspeed You! Black Emperor, among others, the resulting music is far more aggressive — scaffolded by the band's love of emo and hardcore. Unlike many of their genre contemporaries, the added instrumentation and experiments sound as they intended — considered and necessary.

The theme of fire is central to *Black Line*, the title itself a reference to a fire management term used to describe a treeline that is control-burned to contain the spread of wildfire. "The theme of fire as something that can cleanse and purify, but also destroy, really appealed to all of us," explains Lilauwala, "We need to destroy some of the ugliness in our society and the things that are eating away at us, whether it's bigotry, fascism, climate denial [...] These are the things we need to destroy as a society to heal, move forward and survive." Simultaneously a warning and a call to arms, *Black Line* observes the

world in a dire place, and the plight of the music is drastic but arguably necessary. Though Respire was writing the album prior to the events of 2020, Lilauwala sees the album's relevance in today's political climate and is not shocked that the subjects they began to write about three years ago have come to a head recently. "The events of 2020 didn't come out of left-field by any means. They are a culmination of a number of trends that have been going on for many years," he observes. Moreover, he notes how being Canadian has always served as an excuse for people to disengage from politics. Even now, the imaginary line created by the southern border with the USA is enough for Canadians to believe that bigotry and far-right ideology have not set root in Canada. "We have RCMP standing around while settler fishermen set fire to Mi'kmaq fisheries. We have pipelines being pushed through unceded Indigenous territories by oil companies with the aid of the federal government. Black, Indigenous, and brown people being incarcerated at disproportionate rates [...] We have the same undercurrents as the US." Maybe with a degree of responsibility then, Respire turned their eye outward on *Black Line* — writing about the ills of the world, rather than the sicknesses of the self. Lilauwala concludes, "the best time to set the stage for healing in 2020 was before 2020, but the best time to do it now is now. Our message still stands. It's still relevant."



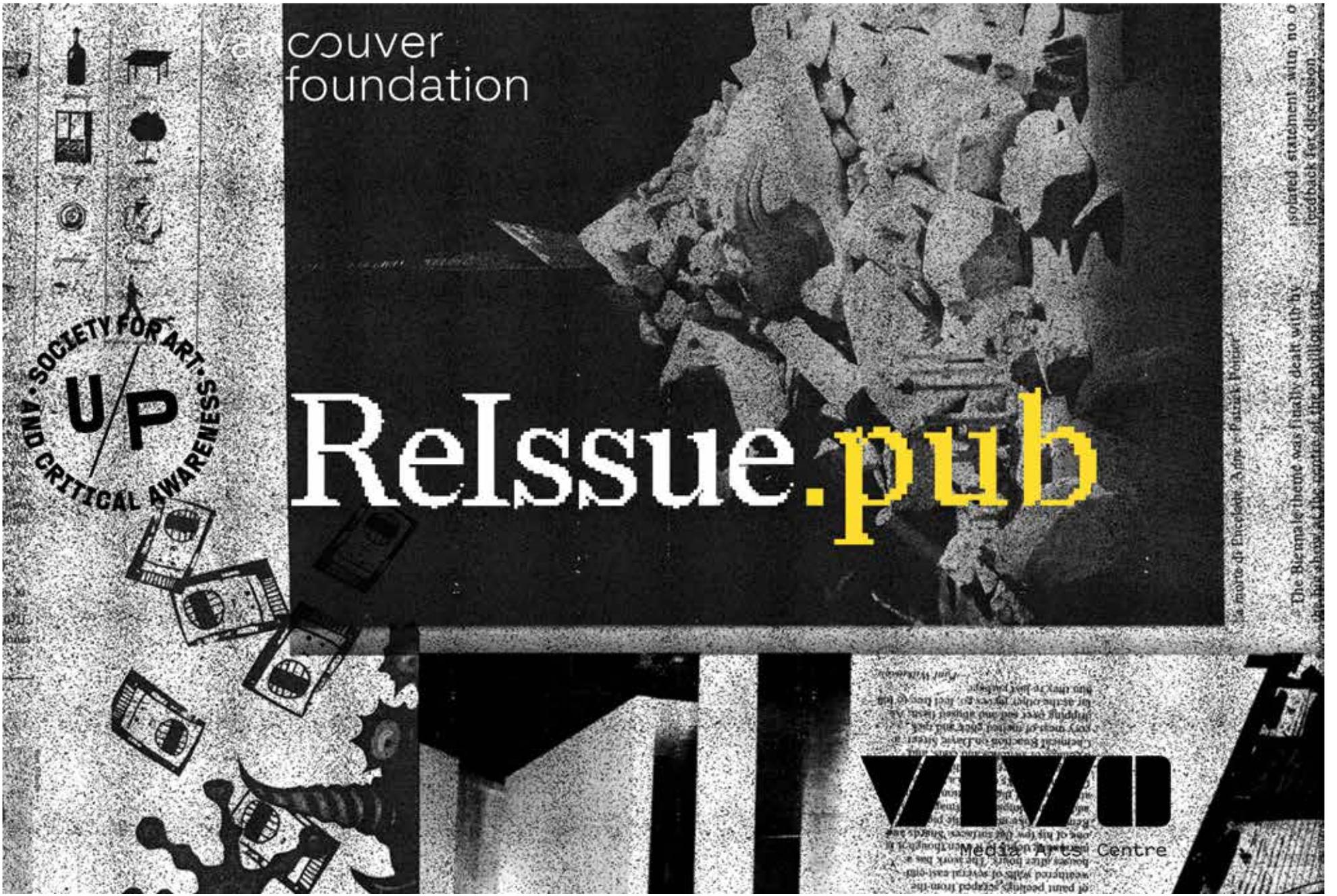
As I observe the photo of the six members surrounded by fire, I see the connection of the element to the album as more than a simple thematic. I see artists wielding fire, harnessing it, and using it as a tool for creation rather than a weapon of destruction. The band's attention to detail, their collective intent, and their meticulous approach to songcraft draw comparisons to a fire management team, containing the power of wildfire. *Black Line* is intense, but rarely escapes the band's control. Instruments, like brush thirsty for embers, are set ablaze and removed to make room for new growth.

Lessons were learned from past skirmishes. Members support each other, bring their own skills and resilience, working together to harness the versatility of their music which — much like fire — is as hostile, unrelenting, and destructive as it is beautiful and warm, brimming with magical life. As for the burning frame in the photo, I envision the fire eventually turned it to ash, and what is left is an image of a family against a limitless blue sky, unbound. ♥



Words by R. Hester
 Illustrations by Janeé Auger
 Photos courtesy of Respire
 by Dave Pike
 Layout by Phoebe Telfar





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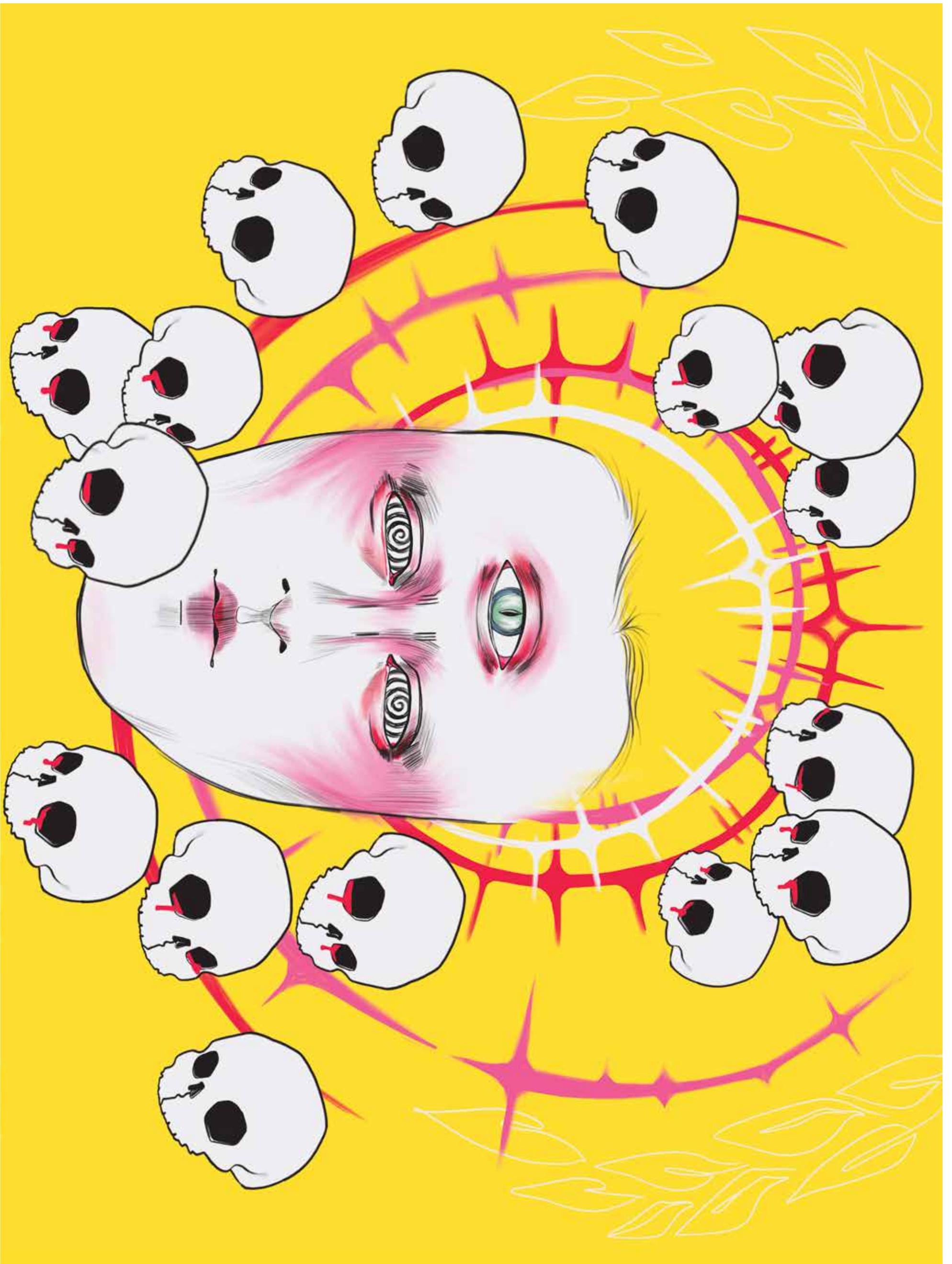


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RACHEL LAU

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Rachel Lau is a multidisciplinary artist, writer, and radio producer based in so-called "Vancouver". They have lots of feelings and they make things. Rachel is also a gay librarian for Queer Reads Library, a mobile collection of queer books and zines based in Hong Kong and Vancouver. You can find their work on Instagram @racholauart and at racholau.com.

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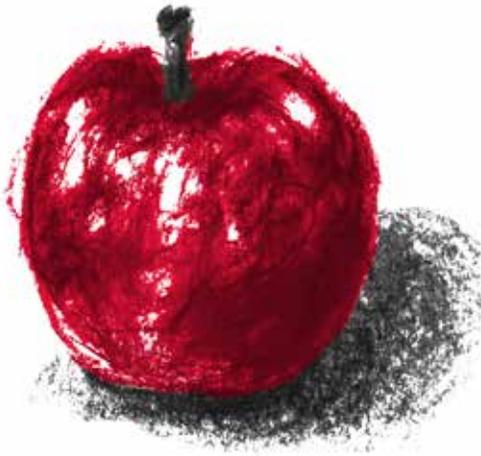
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THE NEIGHBOUR'S PLATE

There's a lot to miss about the way we used to eat. The way we used to be served or given food. There are a few aspects that I miss dearly, despite the general over-it vibe I had towards restaurants before the pandemic. When something gets taken away it's easy to slip into nostalgia and pretend I wasn't above it all only a year ago. But I do miss sitting on a patio, or at a window, and having that brief moment of connection when someone walks by and stares hungrily at your dish. Or when someone leans over from a nearby seat and asks what you ordered. As I sat on the floor at Unit 17, during The Neighbour's Plate exhibition, this happened. Sort of. During that crisp day on West 4th Avenue, people still passed and looked in, but mostly they were taken aback or immensely curious, wondering what I was doing eating soup in a room that was categorically not a restaurant.



The Neighbour's Plate, a group exhibition by Derya Akay, Amna Elnour, and Dana Qaddah, is in one room, with a big window that looks out on the street. There's a table close to the ground surrounded by cushions, a small pass carved through one wall, and adornments on each wall and basically every other available space by the artists. Did I mention there's food? There's also food, which allowed me to indulge my other small favourite thing about eating something new: asking someone else to choose my meal because I am unfamiliar with what is on offer. Oh, what small pleasures! I spent my time in the space either seated or pacing the walls (at all times nibbling on some delightful small surprise). And besides the food, there's also a whole collection to explore. The items that make up the exhibition are displayed about the room and require – or allow – one to get close to inspect them. Things like:

- SPENT PISTACHIO AND SUNFLOWER SHELLS PILED HIGH ON PLATES.
- LABELS FROM BRANDS OR INGREDIENTS UNRECOGNIZABLE TO ME.
- A BAG OF PEPPERCORNS OR JUNIPER BERRIES (I STUPIDLY DIDN'T ASK FOR CLARIFICATION) ON A SHELF ABOVE A PHOTOGRAPH OF ENTRAILS SIMMERING IN A HUGE METAL POT.

Before I go much further, I have to admit that I'm a complete philistine. I know how to look at art (and honestly, maybe I don't even do that very well), but that's about it. I know how to appreciate the food laid out in front of me. But I can't say that I can firmly interpret anything about The Neighbour's Plate other than my own reaction. It struck me as equal parts collection/exhibition/presentation. While there was art there, the show seemed to take joy in sharing more than anything, which made me feel a few things.





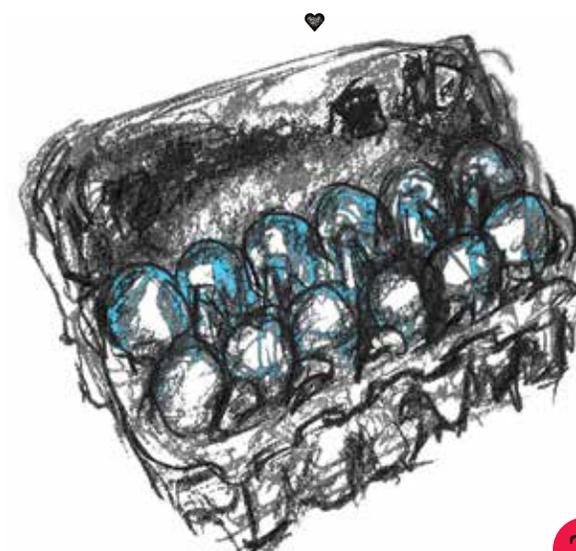
Firstly, I felt welcomed. I know, right? Upon reflection, I think that's pretty easy to take for granted. The exhibit conveyed this welcoming atmosphere – the feeling of being brought into a space and fed. For lack of a better term, it felt familial, which is something, for all their ambitions, most restaurants can't achieve. It felt closer to someone's home than a meal out. And that doesn't just come from the space, but it also comes up from the plates and smacks you on the tongue or in the nose or both. The first bite I had was of a candied kumquat. I don't think I've ever had a kumquat, though it seems possible I might have. Rather than recalling the flavour from the fruit itself, this bite actually tasted like the echo of some candy I used to eat as a kid, and for the life of me I can't remember what it was. Regardless, it was here, in its natural form, simple and delicious. What followed were simple plates that stoked that familial feeling all the more. Pickled beets and rosemary shortbread. And what could be more familial than lentil soup and bread?

Secondly, there's this other feeling that I wonder if anyone can really relate to (I'd certainly feel seen if someone read this and was like oh shit, I do that). I'm the type of person who heads to Famous Foods for some single obscure ingredient, and then ends up slowly walking the aisles and taking note of other obscure ingredients. I flip through my cookbooks and make journeys to distant corners of faraway stores to find small jars of that one specific thing. The Neighbour's Plate managed to stoke that in me as well. Along one wall ran a shelf with foodstuffs, photos, packages, and labels, all of which merited a closer look. A small bag of seeds turned out to be tobacco. A tall box for a bottle of liquor was Arak – a cloudy, anise-flavoured drink very high in alcohol, which in turn led me to a BuzzFeed video of a bunch of Australians trying it for the first time and quite enjoying it, which shouldn't have come as a surprise to anyone.

All of the googling and the note-taking made me feel like a philistine all over again. But this time, it was about something I thought I had a good grasp on: food. Being a white boy from the middle-of-nowhere BC, I grew up with so few worlds colliding with mine (unless you count the mystery kumquat-resembling candy). I studied and learned and practiced and tried to understand the world of food, and it resulted in me being Very Smart about it all. But really, I want

nothing more than to be knocked on my ass by something new, to encounter something I don't know much about. Some aspect of a meal shared, be it a table on the ground, or a candied piece of fruit I've never had. The exhaustion of knowledge or experience can be this huge bummer of a burden where nothing surprises you or makes you curious ever again.

To me, *The Neighbour's Plate* is a collection as much as it is an exhibit. And to someone from a different walk of life, all that comprises the collection may seem like the typical detritus of a regular meal. A lot of what caught my eye as familiar only did so because I had a partner who was born in Iran. However, had I been the person I was five years prior, I may have been at a complete loss. I may have googled more, or studied more, or tried to understand – but I'd be missing crucial pieces of the experience. There is delight in that certain form of ignorance. Ignorance is an icky word in a lot of ways, unless there is some external force, like an art show, that pushes me towards a greater understanding of a topic I was smugly convinced I knew a lot about.



CRISIS LIBRARY



WORDS by TASHA HEFFORD
ILLUSTRATIONS by ROB ECCLES
LAYOUT by OLIVER GADOURY



Everything is observed in a specious present, but nothing, not even the observations themselves, can ever *be* in the specious present. Things cannot be directly perceived, the thinking goes, but must be reconstructed by the brain. I am fascinated by the process of memory and reconstruction — how all things accrue detail in repetition, how things are marked by recall. Among the practices which illustrate sufficiently how re-inserting, re-remembering, re-peating, re-stating, re-circulating and re-working is an art of possibility rather than limitation, there is CRISIS LIBRARY, the publishing initiative of graphic artist Robin Netherton, which hunts for the end of this long tail — and rearranges its parts for free.

The enduring inspiration for CRISIS LIBRARY comes by way of the anarchist practice of the “infoshop” — resource spaces wherein information, texts and art were shared to aid in the distribution of information. They often included photocopy machines for people to use and produce their own booklets, “this particular iteration was originally meant to function more as a library” Robin tells me, “where people would “borrow” the texts through a printer but due to COVID it has been moved online.” The present collection follows this crucial inversion — a series of CRISIS EDITIONS are produced specifically for online distribution. They can be read and downloaded through a digital library, or reprinted by request. Among the “books”, mined for their emotive yelp of exposure and uncovering of institutional intention (in effect, a “crisis”) floats the vaguely Jean Baudrillard-esque quote “only what can be reproduced is real” — a lure to read and an ethos of the process. Among that which is reproduced back into reality, is Mike Davis’s 1992 *The Ecology of Fear - Beyond BLADE RUNNER: Urban Control* and Lucy Forsyth’s *SOFTECHNICA* — a 1991 text which declares “new technological systems” to be reflections of those who design them, and the conditions under which they are devised. Not a far yelp from Facebook’s partisan “fact-checking”, or, say, the big business of data exploitation.



In a year that has made minutes of our senses, it's easy/unavoidable to revisit books, movies, texts which mirror our current state like a haunted xerox machine. In her 1999 book, *Compassion Fatigue: How the Media Sell Disease, Famine, War and Death*, Susan D. Moeller cites 1994 as an "unusually apocalyptic year", which, depending on your constitution, is laughable — how it only gets worse — or horrifying. How long, and how uncanny it seems that we've been in this shadowy and flighty apocalyptic state. To that end, Robin's CRISIS LIBRARY is a titular linchpin, and a nod to this odd cultural impasse. It's the way in which reproduction and recirculation of archival material change through the CRISIS LIBRARY, and through simply re-inserting them into culture, which is generative. It's the way the reader engages with the library through the marked lens of 2021. "I believe the audience plays a big role in the reproduction and preservation of these works. The material being preserved in the CRISIS LIBRARY is ultimately knowledge, and that knowledge only really gets reproduced when the materials are read," Robin explains, "Ultimately the goal of CRISIS EDITIONS and the CRISIS LIBRARY is to recirculate these materials since I believe they still do hold some relevant knowledge value. Their preservation happens through the reproduction and dissemination. If this was purely an archival practice, I would just spend my time filling harddrives with pdfs and every other piece of media I can think of."



What is important to mention about the CRISIS LIBRARY is that it is beautiful. At least, by my simple logic of beauty. Pouring through digital archives, reading lists and links is something I am drawn to in theory, but find kind of unbearable at length. I think circulation is important, but I have more interest in intervention. Intervention on archival materials — like the work of early punk zines, collage and xerox art — has stronger bones, and a better appetite for subversion. It's the ethos of building, trading, and sharing without being flattened by objectivity. What is beautiful about the CRISIS LIBRARY is first, that it is frank.



There are curatorial and aesthetic interventions present — and that visibility is what makes the library resonant. My experience of CRISIS LIBRARY'S aesthetic and artworks lead me to this place of purposeful havoc. I take with me pieces of those composite parts as I download books. The chalky acid graphics, the small markers of brutalist web-design, haunting structural forms and "infoshop" art. "Working with these archival materials I try to create a sense of temporal disconnect through the choice of texts and aesthetic/design elements," Robin explains, "These texts now exist both in the present, though their current form in the library, but also in the past, in their original forms. Sometimes I think about CRISIS EDITIONS as an exercise in temporal disruption through objects and aesthetics." But the spectrality here is not a mere question of atmospheric. What defines this "hauntological" confluence more than anything else is how it gently steps into a larger cultural crisis: the failure of the future.

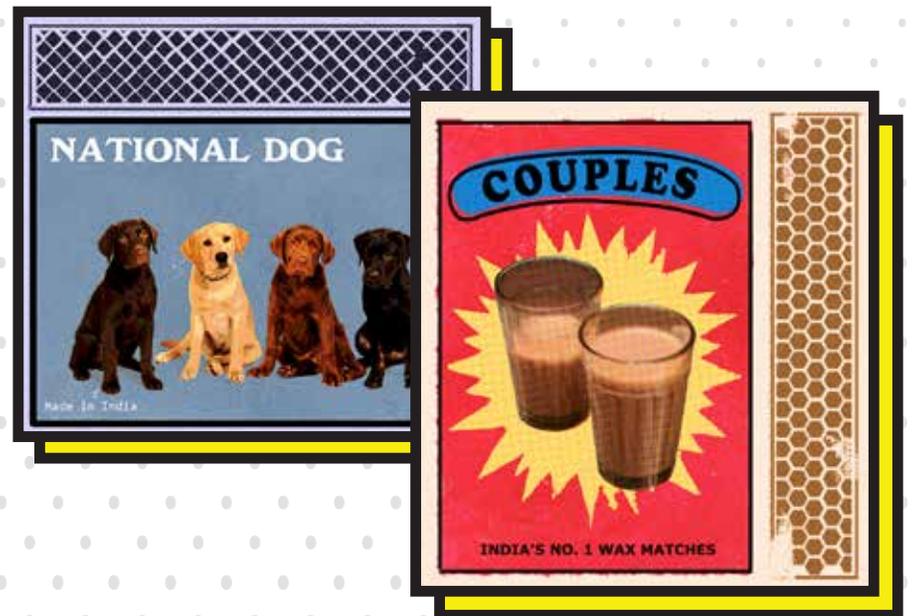
More broadly, and more troublingly, the CRISIS LIBRARY gestures to what I can only see as a fragile, kind of viscous, kind of powerful, and incredibly fraught idea of "normal life." The failure of the future, more broadly, is the loss of social imagination and intervention. It's when things are reproduced and redistributed with the acceptance of a situation in which culture should continue without really changing. That there couldn't possibly be an alternative to the established colonial, capitalist institution, that redistribution should happen without making an imprint. Every reiteration can be a moment of intervention — and in a time of endless links and lists, of instagram "resource drops" and the apparitional inversion of the "infoshop" via digital platforms, it feels crucial to use this opportunity to intervene.



The texts available in the CRISIS LIBRARY span 10 years of similarly sticky dissent — the timelessness of the texts feeling less a history lesson than a diagnosis. The library confronts this impasse by intervening on the process of redistribution, and also repetition. It adds context by color and texture, and it's platform provides the space to revisit work in a way that makes sense.

I don't always believe the view through my rickety body — that my sense of culture, from here inside culture, is clear. It is easier to get lost in the past now that every moment is recorded and presented in a flattened timeline view. But I do believe in our ability to make small incisions, to be part of the process of copy making, and to dig holes in it, and I think I believe in the crisis of not interfering with it all.





NANDITA RATAN

Exploring India's history through the lens of matchbox labels

ok

Handita Ratan had an air of self-assurance about her. This was the first thing I noticed as we began our zoom call. One got the sense that everything she does is with purpose. A thoughtfulness, it seems, only artists have as they pick and mix colours on their palettes to paint their canvases.

We exchanged our stories – she grew up in India, and went to Srishti School of Art, Design and Technology for design – although if you ask her what her specific major was, she will burst out laughing, since apparently no one in Srishti knew the answer to that. She then came to Emily Carr University of Art + Design in Vancouver, where she graduated in May of 2020, right in the middle of the pandemic. I related to this, as I grew up in India and I am in Vancouver now for my education.

For her master's thesis, Nandita investigated India's shifting visual culture through the lens of matchbox labels. She deconstructed and created her own labels to experiment with visual language and its relationship to

contemporary narratives in India and socio-political change. I was fascinated and asked her where she got the idea.

“Well,” she began, “I’m a very visual person, and I pull from the physical spaces around me. So when I was in India, it didn’t feel necessary to represent my culture in my work. It was only after coming to Vancouver, really, that I felt the need to ask, ‘How can I pull from the things I genuinely cherish?’ The chaos I knew, the sense of community I was accustomed to.”

“Essentially, I studied all things old, took stock of where they’re at in the present, and hypothesised how they

could be in the future. It started out with me studying nostalgia items: film posters, typography, any printed material, really. Then I narrowed down to the matchbox. For a lot of these things, the progression was really linear. I clearly saw the distinction

between traditional movie posters and digitally-made ones. You could get the exact date to categorize them. But with matchboxes, I couldn’t make sense of it. They were so innocuous. But so important. We can’t get by without them in India.”

I fervently agreed. I remembered as a child scouring the entire house for one, needed for performing a prayer, and my mother disdainfully rejecting the lighter our neighbour offered us.

I thought about India’s history, and an inevitable question formed: can these matchboxes accurately capture that history? Do they show the lulls and larger moments, or are they more transitional?

Nandita paused.

“I think I found some pretty clear distinctions based on how the printing looked, so I personally don’t think it was transitional. We went from some pretty colonial-looking images, to this weird era between the 50s and the 90s, that just felt very quintessentially Indian? In a very born-and-brought-up way. And then there was this explosion of pop culture references, to kitsch images that made no sense! The matchbox would say the word ‘tiger’ but have a completely

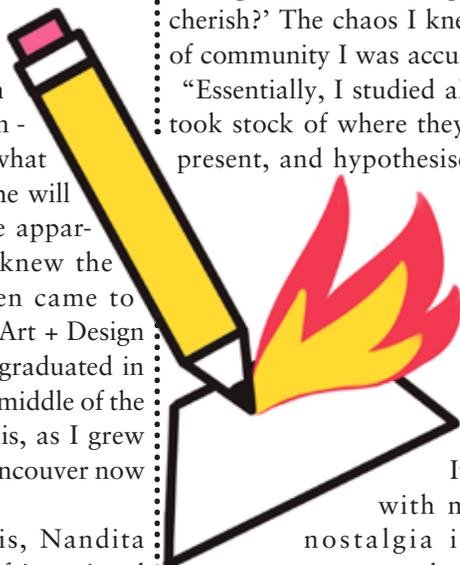
different image. It didn’t seem like they had a meaning at all.”

“In terms of transitions, some images were pretty specific, like it would have an actress’s face on it, or a freedom fighter’s. But, in general I think the practicalities of production, and catering to a market, would disallow a real-time factory or production house to make something that completely realistically alluded to a specific time in history. Because there are repercussions, you know, to how an image looks.”

Nandita has reckoned with that in her practice. “I put my art out in a very safe way, and only a specific type of person gets to see it. So I’m allowed to use my voice in whichever direction I choose. So I chose to make one about [Demonetisation in India], because I remember how angry it made me.”

Nandita was quick to acknowledge her privilege – of being a brown girl able to pursue exactly what she wanted, of being a higher caste in a country where casteism led to massacres, and of being given a beautiful, colourful voice to use without repercussions.

I thought about the pandemic we are in right now. Speaking of lulls,





EDITORIAL ILLUSTRATIONS BY: TATIANA YAKOVLEVA

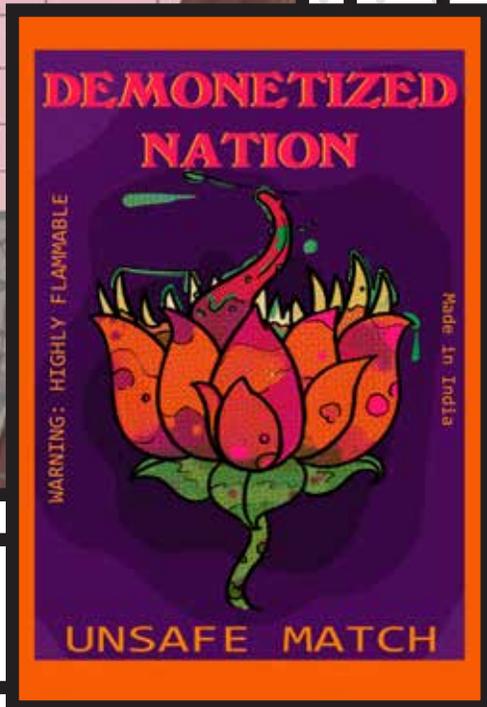
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EDITED BY: CLARA DUBBER, ISAAC YOU, AFRODYKIE ZOE

ARTWORK COURTESY OF: NANDITA RATAN

PHOTOGRAPHS COURTESY OF: NANDITA RATAN

LAYOUT BY: SHERI TURNER



NANDITA RATAN

"I kind of feel like, more than anything, art – whether it's a painting going to a gallery or somebody's kid sister's drawing gives you the space to internalize things happening during the lulls."

ok



perhaps the most relevant is this one. So what happens when they are extended, or altered? How would art represent that?

"I kind of feel like, more than anything, art – whether it's a painting going to a gallery or somebody's kid sister's drawing – gives you the space to internalize things happening during the lulls. For people who are constantly having open conversations about these lulls, these larger political instances, art is a spectacular way of keeping momentum.

"In the past, access to visuals certainly wasn't as quick as it is now, with social media. So most of these lulls become an opportunity to take up space, or push our arguments forward. It's easy for something like the US elections to overshadow something as important as BLM." Social media is helpful in maintaining awareness of important things that could be overshadowed. "A lot of people say, 'Oh God, but we're in the middle of a pandemic, why're you protesting?' But that's especially why you should be protesting. That's essentially the use of what could have been a lull, in making it something so big, and so impactful."



Nandita clearly had strong views on politics, having made pieces inspired by events in India as well. I asked her whether she thought her art had ever been successful in affecting someone's view of politics.

"I definitely have had trolls, and I don't know how actively I could change their view. Over time though, just the fact that there's a conversation happening is good, I think. There's only so long someone can be in denial for. And sometimes, people do have rational responses, and at that point, I think it's very important that whoever put that work out responds to them."

As I absorb this, I go through her website. Her art is very illustrative, with bursts of colours making her pieces feel light-hearted. I ask her whether this is a choice — she nods, 'Definitely a choice. I'm still trying to figure out my style, you know. A lot of my friends know what works for them, what they like doing. But for me, I realized I can't stick to doing a single thing. In my undergrad, I started with ink, and that was so easy, so simple [...] working with colour right now, it's an active push to really focus on something I want to get right.'

I noticed that a lot of her pieces featured a dark-skinned girl with jet black hair and bangs, and it made me wonder whether she made herself the subject of her pieces often.

"Not on purpose. But I think that's just for lack of realistic models around us. A lot of times, if you barged into an artist's studio, you would see them making weird faces in the mirror." She laughs. "My face is the first point of reference I have. But, I thought it was important that I show South Asian skin representation as well, and so it evolved into a conscious decision."

I stared at this sketch of a girl who looks like me, unsuspectingly carrying her groceries back home. The pastel colour scheme somehow romanticised the way I remembered India. Sometimes it is hard to appreciate my country. It is constantly fraught with tensions, riots, and people crying murder over things that, to the ordinary eye, do not seem to matter. But Nandita has a gift – she manages to capture the colours and vibrancy of India, and pick and choose poignant themes that make you feel nostalgic and hopeful simultaneously. Yes, art can be political; but even in that, art is emotion – emotion about the shows you watch, the books you read, the places you visit, and of course, the decisions that affect your country.



Under Review

music



Sam Lynch

Little Disappearance

(Birthday Cake)

October 9, 2020

Following several years of garnering attention across Canada with intermittent single releases and a slew of higher profile festival performances, Vancouver's Sam Lynch released her debut full-length album, *Little Disappearance*, on October 9th.

Though it is far from a lengthy release — seven songs clocking in just under thirty minutes — Lynch's crisp songwriting and lush, sometimes overly ornate arrangements make *Little Disappearance* feel like a fully realized and well-crafted folk album. With that in mind, the album does suffer from a lack of adventurousness at times, slipping into those occasional clichés and conventions that comes with most indie folk projects.

The album starts with "Not My Body," by far the strongest of the lot. A perfect blend of introspective and honest songwriting, with a sonic palette that constantly shifts into an ever-more satisfying shape. After a drone-laden intro and verse, the song climaxes into a fuzzy and pulsating mountain of rich and deep synths and strings, with Lynch's soft voice cascading across the electric surface. The punch that this moment brings is unfortunately unmatched on the rest of the project, except for possibly the transition between "Garden" and "Garden II," at the centre of the album.

"Garden" trails off into a steady and crumbling decay, before those same notes arise with a new vigour in "Garden II," to mix with Lynch's garbled and altered voice and form a storm of sound that seems to be lurching out of the speakers at you — "On the edge of it all / I scream to hear / A little part of me stays / A little disappears." The torrent slips away suddenly, as Lynch guides the listener onward, renewed from the rush.

The rest of the album, albeit very well written and immaculately produced, doesn't have quite the spark for me. Maybe it comes from hearing most of the tracks before as singles, the first of which was released way back in the summer of 2019; or maybe I'm already saturated with enough thoughtfully orchestrated and contemplative indie-folk music; or maybe I should just stop looking for reasons not to enjoy this album, because it is an undeniably well crafted piece of music, regardless of what some lowly reviewer might have to say. —**Frances Shroff**



Malade

Blindfolder

(self-released)

November 6, 2020

Malade's debut EP *Blindfolder* is a moody, introspective collection that explores relationship power dynamics. Malade and her accompanying instrumentals effortlessly shift tone from smooth to harsh, from plaintive to powerful. The transitions pull each song along in ways that feel complex and natural. Camille puts her synesthesia to good use in this colourful R&B EP that evidences her artistic efforts.

"Second Half" — Swinging instrumentals accompany Malade as she explores a breakup, telling herself she's "second half, second best, second to nothing, second in the eyes of a god." Malade reclaims independence in the song's discordant chorus, telling the subject "not to try to deserve [her]." "Second Half" grows out into a beautiful crescendo of saxophone and leaves us with the impression she's moved on.

"Blindfolded" — She explores the male gaze, telling the listener they've left her "without a voice, without a choice." She condemns how men treat women in romantic relationships, exploring the ways women do unreciprocated emotional and physical work. The track is very Amy Winehouse-y in tone and subject matter. The verse's instrumentals are wonderfully snappy, then transition with Malade's vocals into the expansive, flowing chorus. The guitar comes out hard as Malade reclaims her place and power.

"Commission" — The instrumentals give space to the song, letting Malade express her longing melancholy. There's the perfect amount of accompaniment, haunting the listener. I read this as telling of a woman's abusive relationship, ruminating on what drew her and her partner together. Malade's chorus tells the listener "There's a light / I can't refuse / When it shines / I feel the bruises fade / To a pale shade of grey." I love the piano outro with its accompanying guitar — it literally makes me sigh (in a good way).

"SUV's" — Even my least favorite song on the EP is still good, with its catchy melodic phrase and cool interplay between the different instruments. I personally think there's too much violin in the song at places like the chorus, which has multiple layers of it. The melody is really catchy, and the drums fit really nicely in drawing the song along, but I'm not convinced of the song's progression or story. Maybe it's because I can't relate to parents who "pay bills they never ask for / Driving their SUV's like a taskforce." Loneliness and feeling detached from the people we love is universal, though.

"Roadkill" — Listening to this song at the end of 2020, it's tempting to read "Roadkill" as a product of the COVID-19 quarantine, but the EP was done being recorded in February. The chorus is now extremely relatable: "These days the truth is that I don't feel much / Give me a party or a school crush / A shot in the dark." But maybe instead, it's once again speaking from the perspective of the depressed victim of abuse, overpowered by the "headlights," or desires, of their partner.

Blindfolder is great. My one qualm with the EP is that there are moments of too much busyness. While I love the emotional complexity of the EP, some of my favorite parts are when Camille is given more space, and I wish there was a teensy bit more of that. I think the violin is one part that could've been used more judiciously. But I mean, take my comments with a grain of salt — I like *The Blow*. Over all, the EP is filled to the brim with thought provoking lyrics, firm structures, catchy melodic lines, and the aforementioned emotional and lyrical complexity I love to see. I look forward to whatever Malade blesses our ears with next. —**Nick Jensen**



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Elan Noon

Colour Story

(self-released)

November 20, 2020

Flan Noon's *Colour Story*, the lo-fi pop project of Keenan Mittag-Degala, and sometimes David Parry, is the perfect album to use as a soundtrack in your next indie film project.

Mittag-Degala, when writing about the album's release, said it best: "These songs are windows into moments that, for [them], sparked feelings of hope, love, and safety; amongst much else. [Their] wish is that you may sit at their sills, peer into them, step through even, and experience these feelings for yourself." And the album does just that!

People who have listened to Elan Noon for a while will be happy to know their sound hasn't changed much since their release of *Have a Spirit Filled* in 2017. Light percussion, some fantastic guitar playing and reverbed vocals are definite positives on *Colour Story* and David Parry has done a great job blending the sounds and songs together. The instrumental sounds of the album are best portrayed in "Coggygria," the instrumental intermission of the album, which really showcases the guitar work and the sprinkling of audio effects scattered throughout this piece.

While the production is lovely, I personally found the lyrics to be the main attraction. Mittag-Degala has done an amazing job of crafting together the lyrics of this album. Each song is written beautifully, with the exception of "Lavender" which is less than a minute long and is simply about the narrator's love for lavender!

Some of my personal favourite lyrics from this album are: "You look at me / Like some forgotten / Dream you had last night," "Every time you try to / Go out for a swim / Do you always have to cry / When you lie awake at night / And the moonlight shines / Up against your skin," and "But how can I be everything / At once for you my darling? / When I've got trouble simply being me."

The opening lines of "Honeyrose" describe the album's mood perfectly, saying "You wear colour glasses / When you walk around the world" and even the album cover agrees! Listening to *Colour Story*, which has quite a romantic collection of songs, is like wandering around with rose-tinted glasses — everything is rosy, wistful and sentimental. —Valie



Georgia Lee Johnson

Lady Love EP

(self-released)

December 4, 2020

From the first few notes of this beautiful, mellow and multi-layered piece of music by Georgia Lee Johnson, you can already tell that you're in for a very relaxing and calm experience.

Georgia Lee Johnson, a local Vancouver artist was named one of the "Ten best new acts in Vancouver to keep an eye and an ear on" by the Georgia Straight in 2018 and has definitely lived up to that title. Her latest release, an EP titled *Lady Love*, is quite similar to previous releases by Johnson, although the songs on this EP do seem to be slightly more quiet, soft and restrained than those on her last release, 2019's *Languages*.

Despite the songs on *Lady Love* all having a similar sound, each one brings a slightly different theme, topic or musical element to the table. "First Man" is a wonderful song sonically, the perfect amount of acoustic instrumental mixed with some sweet sounding vocal layering. The song does drag on a little towards the end, but the visual imagery of the lyrics definitely make up for it, as Lee Johnson portrays picturesque scenes with her words: The contour of cedar's twisted limbs, "When the heron flies at dusk," and "The wind lifts her like a song" — how beautiful is that!

Unfortunately, while I am usually a big fan of vocal layering and harmonization, I did find it slightly overused on this EP. In addition, the production elements sometimes felt out of sync, but in a way that added to the homemade vibe of the release.

"Endsong" lyrically wraps up the EP perfectly. It brings forward some

interesting topics such as wasting your life, accepting the inevitability of death and whether one's done all they were meant to do during their lifetime. Some might say it's quite a large topic, or even too much to bring up in the closing song, but I think that thematic breadth has opened up a brilliant door for Georgia Lee Johnson to explore in her next release. —Valie



Nivram AKASublime

False Hope

(self-released)

December 5, 2020

False Hope is the second 2020 release from the alternative, DIY, experimental, ambient and lo-fi rapper, Nivram (AKASublime).

The record starts with an upbeat lo-fi dance track that contains noisy delayed snares, evolving beats around 120 BPM, arpeggiated synth melodies, glitched samples, and trap hi-hats. This track almost makes you feel like you are back at a party again — not socially distanced, with no pandemic, no more masks, and forgetting all your novel virus related worries ever existed. You can almost feel the memory of sweaty bodies packed in close in a small room that's been converted to a dance floor. But — you're just in your room alone with headphones on.

Brevity seems to be the artistic focus of this record — with most tracks less than 2 minutes in length — the artist streamlines their thoughts, emotional affect, and sonic world as quickly as possible. This artistic precision is especially highlighted on the last couple of tracks.

The last two tracks contain beats produced by RIP FLOW and also the first lyrical statements from Nivram on the record. On the song, "Vanity," the most profound line seems to ring like a dance floor confessional, as the steady tempo falls apart, slows down, and opens up around the words, "You never really cared for me" and a sonic swelling and cascading of the line, "I said what I said" followed by, "If you don't like it leave / Fuck" highlighting an emotional strain on some unmentioned relationship falling apart.

"Stanley," the final track before the reprise of "Vanity," echoes feelings of loneliness, anger directed towards racial profiling in Toronto, sleeplessness and a want to find peace and rest in a succinct stream of consciousness flow that is less than one minute in length.

Nivram's *False Hope* is a skillful and quick display that starts with a hope and ends with lyrical pain and loneliness that is left for the listener to sit with unresolved. —Faur Tuenty

friend advocate

burger expert

mentor



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Urban Native Youth Association

(A) BOOK



a fine. collection, vol. 1

ed. Cole Nowicki
(fine. press)

Since the summer of 2017, Cole Nowicki, Vancouver-based writer and curator, hosted *fine.*, an interdisciplinary evening of storytelling and otherwise at the Lido every month, up until February of 2020, when *fine.* pivoted to the online sphere for two iterations. After years of the compelling and recurring events that had

become a staple for Vancouver's literary, comedy, music and art scenes, the months without *fine.* — the better part of 2020 — felt like a piece of the city had gone missing.

Fortunately for us, Nowicki spent that time away from the Lido to assemble a diverse selection of work from *fine.* alumni, and put it all together into *a fine. collection, vol. 1*. This small book (published by Nowicki's own imprint, fine. press) contains an array of work from 35 artists in a joyful resurrection of the beloved variety show.

The contents of the collection, while accounting for only a fraction of those who performed at *fine.* over the years, are a wonderful representation of the range of genres, mediums, and styles. From Beni Xiao's candidly hilarious and despondent piece entitled "Keanu Reeves' Fake Plastic Dong: A Fanfiction;" to Jessica Johns' quiet and earnest meditations on meditation with "Headspace (For Shaun "Bean" Robinson, again);" to Tariq Hussain's prosaic untangling of cultural identity, fast food and pop music in "Emotional Rescue;" to Dallas Hunt's quick, potent and cutting list of "Thoughts, Indoors, During Canada Day and COVID-19" — *a fine. collection* is as eclectic as it is hard to put down.

And to represent both the musical and visual aspects of *fine.* (each event featured a musical act to close the night, as well as an incredible poster designed by a new artist each month), the centre of the book contains four artistic representations of four songs by some of *fine.*'s musical alumni. Aaron Read's illustrative take on Devours' bombastic "Taxidermy: the Musical" is especially lovely.

In his "Wee Note From the Editor" that opens this volume, Nowicki describes the live events as "an intimate, often unpredictable, and occasionally raucous blending of mediums." And while we are all anxiously awaiting its return, with chairs packed tightly together, occupied to their capacity, all facing that little stage tucked into the corner of the Lido, anticipating Cole's endearing introductions to a night of marvellous words — until then, this collection will do just fine. —**Jasper D Wrinch**

(A) PODCAST



The Jaded

June 2020-present

Beginning during the #BLM protests and the COVID-19 pandemic, *The Jaded* is a podcast that brings Black people together to discuss pertinent issues within Black communities. Hosted by UBC student Moussa

Niang, and accompanied by various guests, *The Jaded* examines their thoughts about the diverse experiences of Black folks in a wide range of topics from colourism and police brutality to cultural appropriation. Moussa often begins the show with personal experiences with the topic and then opens the floor for his guests to provide their insights. Sharing intra-communal knowledge and asking big questions concerning topics such as identity and mental health, *The Jaded* has also become a space to contend with Blackness.

As the podcast is ultimately shaped to be a conversation between the audience, the host and the guests, there are various moments of vulnerability throughout, such as an episode in which Moussa questions the established boundaries that police Blackness in our communities. These instances further remind me of the genuine care involved in the podcast. Moreover, Moussa and his guests always push the conversation further beyond the superficial, noting the nuances that surround topics. For instance, in an episode about colourism, Moussa and the guests propelled the discussion to move beyond the typical discourse of colourism (i.e. dating), and they talk about the impacts of having darker skin when it comes to incarceration and employability, and other systems of oppression, such as featurism and fatphobia, that impact the politics of desirability for Black people.

The multifaceted discussions do not only challenge the host and guests, but they also present challenges to the listener. In an episode that I really enjoy, "Faith and Spirituality within Black Communities," Moussa and guests, Lillian and Keitu, talk about the ambiguities and complexities of faith and spirituality within Black communities. They provide knowledge about traditional ancestral worship and examine the influence of Abrahamic religions on Indigenous beliefs while also challenging one another and the listener. As a listener, I was pushed to think more carefully about my views concerning ancestral veneration and rituals, ideas that I have toiled with but never truly gave my full attention. *The Jaded* is a podcast rich in conversation, giving us the space to have critical discussions and I hope these conversations continue to happen. —**Idaresit Thompson**



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6 AM			CiTR GHOST MIX	OFF THE BEAT AND PATH	CiTR GHOST MIX			6 AM
7 AM	CiTR GHOST MIX	PACIFIC PICKIN'	CANADALAND		CRACKDOWN	CiTR GHOST MIX	CiTR GHOST MIX	7 AM
8 AM				BREAKFAST WITH THE BROWNS				8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE		QUEER FM		PACIFIC PICKIN'	9 AM
10 AM		CiTR GHOST MIX	INTER-SECTIONS	ROCKET FROM RUSSIA	GLOBAL GET DOWN	CiTR GHOST MIX	THE SATURDAY EDGE	10 AM
11 AM	FILIPINO FRIDAYS	CiTR GHOST MIX	CiTR GHOST MIX	ABORIGINAL FRONT DOOR SOCIETY PODCAST	MUSE-ISH		SHOOKSHOOKTA	11 AM
12 PM			THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	VIVAPORÚ: THE OINTMENT FOR THE SOUL	ART HEALS	12 PM
1 PM	PARTS UNKNOWN	DUNCAN'S DONUTS	LA BONNE HEURE w. VALIE	CUSHY RADIO	TOO DREAMY		THE ROCKERS SHOW	1 PM
2 PM		FLOWER POWER HOUR	ALL ACCESS PASS	ASTROTALK	BEPI CRESPIAN PRESENTS	POWER CHORD		2 PM
3 PM	CiTR GHOST MIX	C-POP CONNECTION	THUNDERBIRD EYE	SPIT IN YOUR EAR	CiTR GHOST MIX			3 PM
4 PM	CUSHY RADIO	TEACHABLE MOMENTS	DIALECTIC	LISTENING PARTY	NARDWUAR PRESENTS	CODE BLUE	BLOOD ON THE SADDLE	CiTR GHOST MIX
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	FEELING SOUNDS	PHONE BILL	MANTRA	CiTR GHOST MIX	LA FIESTA
6 PM	CiTR GHOST MIX	BLUE & GOLDCAST		CiTR GHOST MIX	K-POP CAFE	FRIDAY NIGHT FEVER	NASHA VOLNA	
7 PM	EXPLODING HEAD MOVIES	FLEX YOUR HEAD	CiTR GHOST MIX	SAMSQUANCH'S HIDE-AWAY	PROF TALK		CiTR NEWS: ON THE POINT	CiTR GHOST MIX
8 PM		CRIMES & TREASONS	I COME FROM THE MOUNTAIN	AFRICAN RHYTHMS	CANADA POST ROCK	GENERATION STRANGE	RHYTHMS INDIA	TECHNO PROGRESSIVO
9 PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	
10 PM	THE JAZZ SHOW	SEASONS OF LIFE	CiTR GHOST MIX					
11 PM		STRANDED	PLANET PHLOSTON	LATE NIGHT WITH THE SAVAGES	COPY/PASTE	RANDOPHONIC	THE AFTN SOCCER SHOW	
12 AM					RADIO ART OVERNIGHT			
1 AM	CiTR GHOST MIX	CiTR GHOST MIX		CiTR GHOST MIX		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

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

FILIPINO FRIDAYS

11AM-1PM, SPOKEN WORD

Filipino Fridays is a podcast for the modern Filipinx millennial.

• programming@citric.ca

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@citric.ca

CUSHY RADIO

4PM-5PM, ROCK/POP/INDIE

Cushy Radio is a weekly show hosted by Aly Laube, the co-owner of Cushy Entertainment. The purpose of Cushy is to uplift and amplify the voices of marginalized artists through event production and promotion — a mission dear to Aly's heart as well as her business partner's, Mati Cormier. They're both queer women who grew up in the local music scene, and together they try to throw the most inclusive, accessible, and fun parties possible.

• programming@citric.ca

BLUE & GOLDCAST

6PM-7PM, SPOKEN WORD

The Blue and Goldcast is a monthly podcast hosted by UBC President & Vice-Chancellor Santa J. Ono.

• programming@citric.ca

DELIBERATE NOISE

5PM-6PM, 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.

• ninapanini1234@gmail.com

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@citric.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@citric.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

INTERSECTIONS

10AM-11AM (MONTHLY), SPOKEN WORD

Tune in monthly for conversations about gender, race and social justice brought to you by CITR's Gender Empowerment Collective!

• genderempowerment@citric.ca

DUNCAN'S DONUTS

1PM-2PM, ROCK/POP/INDIE

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

• duncansdonuts.wordpress.com

FLOWER POWER HOUR

2PM-3PM, MUSIC

The Flower Power Hour, hosted by Aaron Schmidtke, 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@citric.ca

C-POP CONNECTION

3PM-4PM, 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!

• programming@citric.ca

TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• programming@citric.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@citric.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

• programming@citric.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

SEASONS OF LIFE

10PM-11PM, TALK / MUSIC

Seasons of Life attempts to understand the crossroads between distinct phases in our guests' lives and the music that came with them. Host Sean Roufousse interviews a wide array of guests with diverse stories and musical influences to help add context to why people love/loved the songs they do.

• programming@citric.ca

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

• programming@citric.ca

PLANET FLOSTON

11PM-12AM, IMPROVISED MUSIC

A late night exploration into the depths of the unknown...

• programming@citric.ca

WEDNESDAY

CANADALAND

7AM-8AM, NEWS/SPOKEN WORD

CANADALAND is a news site and podcast network funded by its audience. Their primary focus is on Canadian media, news, current affairs, and politics.

• programming@citric.ca

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

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@citric.ca

LA BONNE HEURE 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@citric.ca

ALL ACCESS PASS

ALTERNATING WED 2PM-3PM, TALK/ACCESSIBILITY POLITICS/DISABILITY

We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every second Wednesday from 3-4pm for interviews, music, news, events, and awesome dialogue.

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

THUNDERBIRD EYE

3PM-4PM, SPORTS/SPOKEN WORD

• programming@citric.ca

DIALECTIC

4PM-5PM, 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@citric.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@citric.ca

SAMSQUANTCH'S HIDEAWAY

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

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

• programming@citric.ca

I COME FROM THE MOUNTAIN

8PM-9PM, ECLECTIC

The show that doesn't happen on a physical mountain, but it does happen in the mountains of your mind. Bittersweet.

• artcoordinator@citric.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](mailto:Facebook:NinthWaveRadio)

LATE NIGHT WITH THE SAVAGES

11PM-12PM, INDIGENOUS MUSIC

Late Night With Savages features indigenous programming covering traditional and contemporary artists, musical releases, and current cultural affairs.

• programming@citric.ca

THURSDAY

OFF THE BEAT AND PATH

6AM-7AM, TALK

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

• programming@citric.ca

BREAKFAST WITH THE BROWNS

7AM-10AM, 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

ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

• rocketfromrussiaincitric@gmail.com

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

ABORIGINAL FRONT DOOR SOCIETY PODCAST

11AM-12PM, SPOKEN WORD

The AFDS Podcast shares stories of individuals who have triumphed over a life of addictions from the Downtown Eastside. If you would like to participate please reach out to us at reception@abfrontdoor.org.

• reception@abfrontdoor.org

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

• duncansdonuts.wordpress.com

CUSHY RADIO

4PM-5PM, ROCK/POP/INDIE

Cushy Radio is a weekly show hosted by Aly Laube, the co-owner of Cushy Entertainment. The purpose of Cushy is to uplift and amplify the voices of marginalized artists through event production and promotion — a mission dear to Aly's heart as well as her business partner's, Mati Cormier. They're both queer women who grew up in the local music scene, and together they try to throw the most inclusive, accessible, and fun parties possible.

• programming@citric.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

• programming@citric.ca

SPIT IN YOUR EAR

ALTERNATING THURS 3PM-4PM, MUSIC

Brought to you by the CITR Music Collective!

• programming@citric.ca

LISTENING PARTY

4PM-5PM, MUSIC

The best new music curated by the CITR Music Department.

• jaspersloanyip@gmail.com

FEELING SOUNDS

5PM-6PM, ROCK/POP/INDIE

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

• programming.executive@citric.ca

K-POP CAFE

6PM-7PM, K-POP/ECLECTIC/NEWS

Jayden focuses on Korean Culture, News, Music, Movies, and TV Shows as well as Korean Society here in Vancouver through Korean Food, Guests and Korean Language Lessons.

• programming@citric.ca

PROF TALK

7PM-8PM, SPOKEN WORD

Prof Talk is a conversation - a dialogue about life, literature, science, philosophy and everything in between.

• programming@citric.ca

AFRICAN RHYTHMS

8PM-9PM, R&B/SOUL/JAZZ/INTERNATIONAL

Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul, hip-hop, Afro-Latin, funk, and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavor.

• programming@citric.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@citric.ca

COPY/PASTE

11PM-12AM, 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@citric.ca

FRIDAY

CRACKDOWN

7AM-8AM, 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 led by drug user activists and supported by research. CITR is airing all episodes weekly.

• @crackdownpod

QUEER FM

8AM-10AM, TALK/POLITICS

In case you missed them on Tuesday, tune in to Queer FM's rebroadcast on Friday morning!

• queerfmvancouver@gmail.com

GLOBAL GET DOWN

ALTERNATING FRI 10AM-11AM, NEWS/TALK

Produced by UBC's International Relations Student Association, Global Get Down explores issues ranging from cultural exchange to taking non-conventional approaches to approaching international issues.

• programming@citric.ca

MUSE-ISH

1AM-12PM, EXPERIMENTAL/IMPROV

Using found sounds, new music, and an eclectic vinyl library join me, chronofused, as I mish mash everything that inspires me (and anything you send in) into new improvised tunes.

• programming@citric.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 CRESPIAN PRESENTS

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

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

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

NARDDUAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

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

• nardduar.com/rad/contact/

PHONE BILL

5PM-6PM, ECLECTIC

Hey there you've reached Phone Bill on CITR 101.9FM. So sorry we can't take you're call right now, but please tune on Fridays at 5pm for the freshest guest-curated playlists from across the country!

• programming@citric.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@citric.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 Pbone can put the word "post" in front of. Stay up, tune in, zone out.

CITR 101.9 FM CHARTS

JANUARY 2021

	Artist	Album	Label
1	Various artists*#+	100 Block Rock	INCIDENTAL PRESS
2	PRADO*#+	STRIP	TMWRK RECORDS
3	redress*#+	audionography	SELF-RELEASED
4	Odario*	Good Morning Hunter	DO RIGHT MUSIC
5	Potatohead People*#+	Mellow Fantasy	BASTARD JAZZ RECORDS
6	Evan Shay*#+	New Normal	SELF-RELEASED
7	Hailey Blais*#+	Below the Salt	TINY KINGDOM MUSIC
8	Petal Supply*#+	Hey - EP	SONG MUSIC
9	shitlord fuckerman*#+	brain donor	SELF-RELEASED
10	Mi'ens*#+	Future Child	KILL ROCK STARS
11	Nivram AKAsublime*#+	False Hope	SELF-RELEASED
12	kumi motek*	קתומ ימוק	SELF-RELEASED
13	Red Herring*#+	Neon	RAPID TRANSFORMATION
14	Baby Blue + Ugent*#+	Senescence	SELF-RELEASED
15	The Cyrillic Typewriter*#+	Permanent Colours	JAZ RECORDS
16	Mattmac*#+	20/20	SELF-RELEASED
17	ILAM*#	Néné	GSI MUSIQUE
18	Bedwetters Anonymous*#+	Framed	SELF-RELEASED
19	Backxwash*#	God Has Nothing to Do With This Leave Him Out of It	GRIMALKIN
20	Miguel Maravilla*#+	TYPHOON	SELF-RELEASED
21	Nicholas Krgovich*#+	PASADENA AFTERNOON	TIN ANGEL RECORDS
22	Jody Glenham*#+	Melt	SELF-RELEASED
23	Izzy Cenedese*#+	freshly squeezed (draft)	SELF-RELEASED
24	Buildings and Food*#	Up Down Strange Charm	SELF-RELEASED
25	The Weather Station*#	Ignorance	OUTSIDE MUSIC
26	Aquakultre*	Legacy	BLACK BUFFALO RECORDS
27	Jupiter Sprites#	Holographic	SELF-RELEASED
28	Braids*#	Shadow Offering	SECRET CITY RECORDS
29	The Shilohs*#+	Tender Regions	LIGHT ORGAN RECORDS
30	Itchy Self*	Here's the Rub	SELF-RELEASED
31	Various artists*#+	Short Songs 2	KINGFISHER BLUEZ
32	Brutal Poodle*#+	Night Creeps	KINGFISHER BLUEZ
33	The Golden Age of Wrestling*#+	Tombstone Piledriver	SELF-RELEASED
34	Battlekat*#+	By Any Means	DIP HOP MUSIC
35	Saltwater Hank*#+	That's Not How Tommy Played It, Vol. 1	SELF-RELEASED
36	House Wind*#+	Nighthoney: Melodies for Prepared Guitar, Vol. 2	SELF RELEASED
37	Freelove Fenner*#	The Punishment Zone	SELF-RELEASED
38	Homofonik*	Smoke + Mirrors	SELF-RELEASED
39	Yu Su*#+	Yellow River Blue	BIÉ RECORDS
40	Norine Braun*#+	December Falls	SELF-RELEASED
41	Quite Like This	Easy Pieces EP	SELF-RELEASED
42	Khotin*	Finds You Well	SELF-RELEASED
43	Bella White#	Just Like Leaving	SELF-RELEASED
44	Be Afraid*#+	Remember Fun	HIDDEN BAY RECORDS
45	Nivram*#+	Restless (demo)	SELF-RELEASED
46	Twin Flames*#	OMEN	SELF-RELEASED
47	Adrienne Lenker#	songs	4AD
48	The Elwins*	IV	WE ARE BUSY BODIES
49	WAKE*	Devouring Ruin	SELF-RELEASED
50	Gum Country	Somewhere	KINGFISHER BLUEZ

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



MAIN

DEVIL MAY WEAR
198 E 21ST AVE
* 10% off

EAST VAN GRAPHICS
304 INDUSTRIAL AVE
* 10\$ off

LUCKY'S BOOKS & COMICS
3972 MAIN ST
* 10% off books and comics

RED CAT RECORDS
4332 MAIN ST
* 10% off

THE REGIONAL ASSEMBLY OF TEXT
3934 MAIN ST
* A free DIY button with any purchase over \$5.

COMMERCIAL

AUDIOPILE RECORDS
* 10% off

SPARTACUS BOOKS
3378 FINDLAY ST
* 10% off

STORMCROW TAVERN
1305 COMMERCIAL DR
* 10% off food

RUFUS GUITAR & DRUM SHOP
1803 COMMERCIAL DR
* 10% off strings and accessories

DOWNTOWN

THE CINEMATHEQUE
1131 HOWE ST
* 1 small bag of popcorn per person per evening

DEVIL MAY WEAR
1666 JOHNSON ST UNIT #110
* 10% off

FORTUNE SOUND CLUB
147 E PENDER ST
* Free Cover to Midnight Mondays & Happy Ending Fridays (before 10:30 pm)

LITTLE SISTER'S BOOK & ART EMPORIUM
1238 DAVIE ST
* 10% off

MONIKER PRESS
268 KEEFER ST #080
* 10% off

RED CAT RECORDS
2447 E HASTINGS ST
* 10% off

SAVE ON MEATS
43 W HASTINGS ST
* 10% off food

THE PINT PUBLIC HOUSE
455 ABBOTT ST
* 20% off food bill

VINYL RECORDS
321 W HASTINGS ST
* 10% off new and used

WESTSIDE/UBC

THE AUSTRALIAN BOOT COMPANY
1968 W 4TH AVE
* 15% off Blundstone CSA boots

THE BIKE KITCHEN
6138 STUDENT UNION BLVD, ROOM 36
* 10% off new parts and accessories

KOERNER'S PUB
6371 CRESCENT ROAD
* 10% off

RUFUS GUITAR & DRUM SHOP
2621 ALMA STREET
* 10% off strings and accessories

STORMCROW ALEHOUSE
1619 W BROADWAY
* 10% off food

TAPESTRY MUSIC
4440 W 10TH AVE
* 10% off in-stock music books

VIRTUOUS PIE (UBC only)
3339 SHRUM LANE
* 10% off

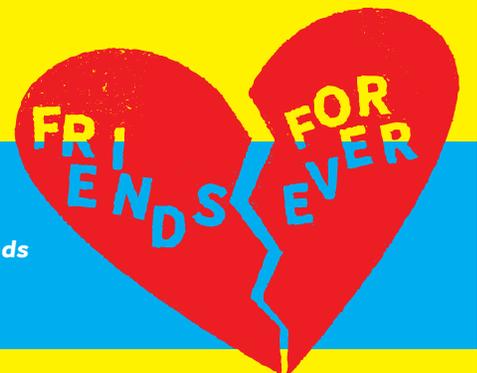
OTHER

BOOK WAREHOUSE (Broadway)
632 W BROADWAY
* 15% off

EAST VANITY PARLOUR
2482 E HASTINGS ST
* 10% off

HOOKEED ON PHONO (Burnaby)
4251 HASTINGS ST
* 10% off

Members of CiTR and Discorder get sweet deals with these sweeties. Just show 'em your membership! For more information about our friends program please visit : Citr.ca/friends





FEBRUARY
FEBRUARY
FEBRUARY
FEBRUARY
FEBRUARY

DON'T LET CITR
BE THE ONE
THAT GOT
AWAY! :)

Are you Going to Heaven

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Details >>

Details >>



4 to 12



CITR 101.9 FM & Disorder Magazine's

Fundraiser
2021

