

DISORDER

magazine

October
2017

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UPCOMING SHOWS

OCT 6 THE MENZINGERS
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PETUNIA AND THE VIPERS



OCT 7 PETUNIA AND THE VIPERS
(ALBUM RELEASE), THE CROW
QUILL NIGHT OWLS, THE
BURYING GROUND

OCT 8 BORIS
SUMAC, ENDON



OCT 12 SAM COFFEY & THE IRON LUNGS
THE BALLANTYNES,
UPTIGHTS, PET BLESSINGS

OCT 13 ART D'ECCHO, ACTORS
(VIDEO RELEASE), PURITANS
(ALBUM RELEASE), CROATIA

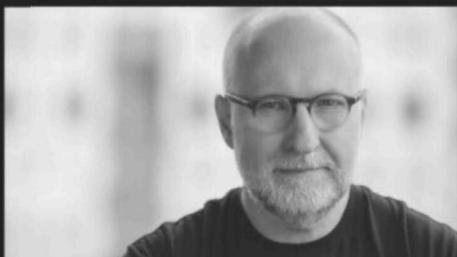
OCT 14 7PM EARLY SHOW: COMEDY
SHOCKER XIV JANE STANTON,
EMMA COOPER, ASHKAN
MOHAMMADI, MIKEY DUBS, SAM
TONNING, HOST MARK HUGHES



OCT 14 10PM LATE SHOW:
THE ACCIDENTALS WITH
WEST OF MEMPHIS
JAKE ALLEN

OCT 17 THE AFGHAN WHIGS
HAR MAR SUPERSTAR

OCT 18 CATTLE DECAPITATION
REVOCATION, FULL OF HELL,
ARTIFICIAL BRAIN, EVILOSITY



OCT 22 BOB MOULD (SOLO/ELECTRIC)
FORD PIER

OCT 26 SECONDHAND SERENADE
WITH GUESTS

OCT 27 GENITORTURERS
WITH GUESTS

OCT 28 ILL PHIL & AVERAGE
GYPSY HOSTS LITTLE T, BOTE,
LUPO THE WOLF

OCT 31 THE BLACK DAHLIA MURDER
SUFFOCATION, DECREPIT BIRTH,
NECROT, ANGELMAKER,
WORMWITCH, REVENGER

NOV 1 BUTCHER BABIES
HELLCHAMBER, ANARCHEON

NOV 2 NOMADIC MASSIVE
WITH GUESTS

NOV 3 AN EVENING WITH DEER
TICK JENA FRIEDMAN

NOV 5 A LATIN JAZZ SOIRÉE
THE NEW GENERATION JAZZ
QUARTET, PABLO CÁRDENAS &
AFRO-LATIN GROOVE

NOV 9 NE OBLIVISCARIS
ALLEGAEON, DEAD ASYLUM,
RESURGENCE

NOV 10 FESTIVAL NIGHT 2:
DEAD KENNEDYS
THE DWARVES, DIARRHEA
PLANET, DIRTY FENCES,
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This Editor's Note would perhaps be best as a Hot Head, but I'm feeling indulgent. As a juror of the Polaris Music Prize; as a music lover; as an artist, I would like to congratulate Lido Pimienta on winning the 2017 Polaris Music Prize last month with *La Papessa*. The album is nothing short of revolutionary. It is a call to action to abolish patriarchy; to recognize the contributions of women and mothers; to honour the original peoples of this land, and to protect the environment that gives us life. And it's really great to dance to.

Lido Pimienta's win was met with mixed outcries of praise and anger. The dichotomy can be seen with a simple Internet search. Read the comment sections on social media and online articles, and you'll see what I mean. Perhaps you don't like Lido Pimienta's music, and that's okay. If nothing else, let the backlash to her Polaris win serve as a reminder that racism and sexism are issues in Canada.

I'm exhausted by current affairs conversations that conclude with a statement like, "Well, at least racism / white supremacy / sexism isn't as bad in Canada." That's not appropriate! Prejudice and violence based on background, gender, orientation or belonging is not quantitative. It is not something that can be tracked based on incident reports. It either exists, or it doesn't. In Canada, it exists, though people seem quieter about it. And while many of the aforementioned prejudice and violence has not impacted my life directly, I see hate affect my friends and the circles around me.

On a personal note, something that I have been working on that I encourage others to do, is to actively identify structures of oppression in everyday life. If you haven't considered it before, watch documentaries or read about patriarchy, supremacy, colonialism and gender politics. Visit Spartacus Books, and join one of their book clubs. Seek out knowledge. But as strongly as you are willing to learn, be prepared to 'unlearn.' It is hard but necessary to recognize one's own privilege, and reject complacency. There are a lot of big monsters in the world, but they cannot be faced until we, as individuals, are ready to face the monsters that we have allowed to exist within ourselves and our immediate communities.

With that said, as Naomi Klein stated in support of Lido Pimienta at the Polaris Gala, "any revolution needs good music."

It is also worth mentioning that some local names made the Polaris Longer List this year, including Pale Red, So Loki, Tim The Mute, Louise Burns, Gentle Party, Daniel Terrance Robertson, Ancients, Jay Arner, The Courtneys, Japandroids, Loscil, Needles/Pins, Spruce Trap and Carly Rae Jepsen. Congratulations!

In this issue of *Discorder Magazine*, Ora Cogan and Holy Hum both work through serious topics on their new albums; James Knipe of Vancity Kweens is interviewed about local drag; Good Night Out shares the hard truth that most mainstream venues don't care about harm reduction; and *PRISM International* goes in a new direction. For these features, reviews, and more, keep reading.

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HOT HEAD

AMS WELCOME BACK BBQ

This year's AMS Welcome Back BBQ brought us world class musical acts like Shaun Frank, Joey Bada\$\$, and Vanic; their performances conveyed a kind of closeness that many seek out in their experience at university and in life. It was hard not to feel the love when Vanic brought out Ekali at the end of his set, telling the world, "this is my best friend Ekali; I love this guy." It was the kind of thing that made you want to hug the person next to you, the kind of fraternity that makes you feel like we really are all one big family.

This kind of fraternity, however, was at odds with another that made itself known loud and proud throughout the night, as the MC's of the event made their way on stage to act as hype men, spurring on the crowd between performances. The way they chose to do so was both irresponsible in light of their role as hosts to a diverse crowd, and belittling to the sense of broad community conveyed by the artists on stage.

As MC's, these individuals found themselves in a position of great influence over the prevalent culture of the event. They chose to use their time to shout out their friends from fraternities and to spur the crowd on by drunkenly yelling, "let's get fucked up tonight," between performances. Not once was there any mention of looking out for one another, not once was there an appeal made to enjoy the night responsibly. Instead, these people chose to use their unique position to promote unsafe and selfish behaviour, and they did so while creating a sense of exclusivity within the community-at-large.

This behaviour falls on the already exclusive shoulders of the event itself, which prices its tickets in a way that makes the AMS Welcome Back

BBQ seem, well, kind of unwelcoming. Two questions come to my mind from all of this: First, why does the AMS and the MC's really put on this event? Is it for the benefit of the community, or is it so they can get on stage, pretend they're a famous DJ for a night, and impress their friends? And more importantly, is this the kind of leadership and community culture that this academic environment is fostering? I would hope that this experience inspires us all to make the world a more inclusive and accessible place than it was when we were born; what I saw at the AMS Welcome Back BBQ was evidence to the contrary.—Graham Matheson

PROMOTIONS OF THE LESSER KNOWN

Primarily this is to promote a local, Vancouver, Cree Nation singer / songwriter / actor / writer; Nayden. I've been performing throughout the Lower Mainland and Alberta since 2002 and have noticed that it has been difficult to get any solid footing in the local, Vancouver music scene playing music that challenges the audience to think for themselves, via the lyrical content. I do not write fluffy music about ex-girlfriends or boyfriends or going to parties or shooting someone to get street cred. My lyrical content speaks out against the atrocities of the homosapien and the systematic enslavement of the mass by the civilized, lawlessness of the few.

Throughout these years I've watched and listened to music become formulaic, drab and repetitive while promoting ongoing discourse, resentments and self interest with the belief that drugs, alcohol, sex and violence is all that sells records / albums. I've found it amusing that my music and the videos associated to my music have been considered explicit, yet, they are well crafted and written in story format, rather than the non-nonsensical dribble that has been promoted lately. There is something seriously wrong

with the way the world of homosapiens functions, yet, any music or art that sheds any light on this, tends not to get the time of day.

Ultimately, in these dark days, I hope that artists such as myself, who are willing to explore the more unsettling themes of the world will be given the opportunity to share and express these difficult topics, including, racism, sexism, narcissism, euthanasia, modern economic slavery, religious prejudices, etc. That said, please enjoy listening to my music via youtube.com, facebook.com, soundcloud.com and hitrecord.com, entitled: the mechanical god PROJECT. Below are links to my music videos.* Enjoy.

Sincerely,
Nayden L.A. Palosaari
778-858-4459

*links will be posted with the online version of this Hot Head

!!!

Hot Head is our rant/rave section. If you have some feedback to submit, email it to editor.discorder@ctr.ca with "Hot Head" in the subject line. Anonymous submissions are accepted. For more information, visit discorder.ca.

SHELF LIFE

PRISM INTERNATIONAL

words by Esmée Colbourne // illustrations by Alicia Lawrence

Writing can allow you to inhabit an entirely different reality and perspective. It sounds so cliché, but that helps strengthen our ability to empathise and give us the experience of empathy, and I think that empathy is an important part of radical thinking and living and writing," says Kyla Jamieson, Prose Editor at *PRISM*.

PRISM International is proof that Canadian writing can be deliberate, communicative and inclusive. The oldest literary magazine in Canada, *PRISM* was originally established in the Creative Writing department at UBC in the 1950s. Speaking with Jamieson and the Poetry Editor, Shazia Hafiz Ramji, it is clear that *PRISM* is in for some big changes over the next year. Although it is common for the content of literary magazines to come across as repetitive, or the authors exclusionary, *PRISM* demonstrates that it doesn't have to be. "We have a big tradition to work with, but it is also great to change the direction of the issue[s] that we work with, and challenge those within the confines of the magazine," explains Hafiz Ramji.

PRISM readers are fortunate to get variety. An annual changeover of *PRISM*'s editors means that there are always new voices in the magazine that encourage peer-to-peer creativity, and ultimately balance out a "fresh editorial perspective and editorial vision," explains Jamieson.

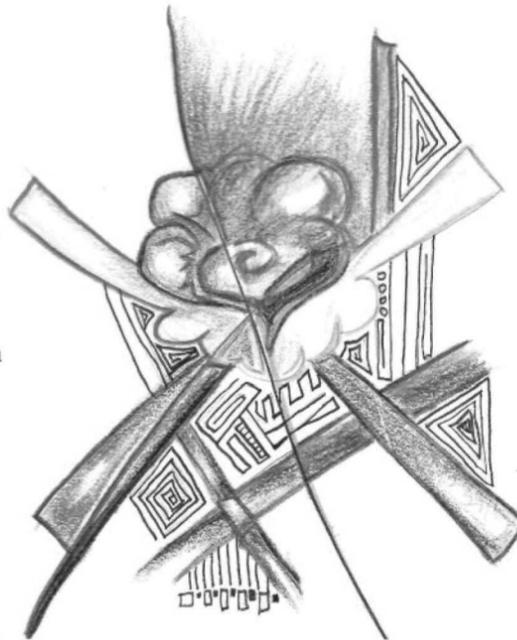
The current masthead is a strong collective: Hafiz Ramji won The 2017 Robert Kroetsch Award for Innovative Poetry;

Jamieson has written for *Vice*, *Sad Mag*, *Poetry is Dead* and *Guts*; Promotions Editor Jessica Johns is the winner of *Saltern Magazine's* Short Forms contest and was recently shortlisted for the *Glass Buffalo* poetry prize; and Circulation Editor Selina Boan won Gold for Poetry at the National Magazine Awards and was recently published in *Contemporary Verse 2*.

Jamieson and Hafiz Ramji are both attracted to highly personal content, as writers with intersectional focuses themselves. "[Literacy] is radical in that sense, because it just gives you a sort of friendship and a sort of confidence to continue with the struggles that you want," says Hafiz Ramji. They are part of a new generation of Canadian writers who are changing what CanLit means, creating space for Indigenous perspectives, persons of colour, and other people with experiences of marginalization.

"We really wanted to change the types of submissions we were receiving," explains Hafiz Ramji. "We wanted more cross-genre work, work that was more candid and more challenging, that was less like the typical Canadiana stuff that we would see, and that magazines across Canada [would see]. We just wanted to shake it up a little bit and bring in the possibility of challenge," and that's what they're doing through the upcoming issue of *PRISM*.

Along with a new cover and layout, the team has chosen to start theming submissions. The Liminal



issue coming out this fall will mark the thematic and artistic transition of the magazine. 'Liminal' centres marginalised perspectives and elevates diversity. Jamieson gives the example of a piece that is set in the Hong Kong metro system, "capturing the total darkness that can descend on the world around you when you are experiencing depression and alienation."

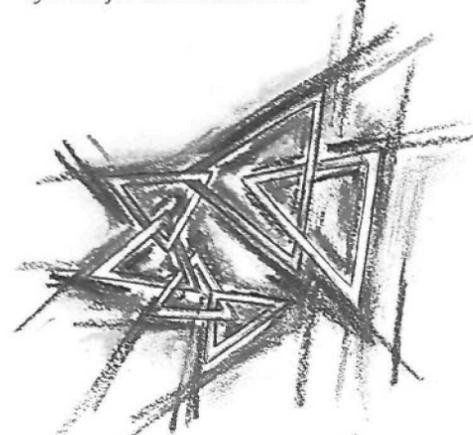
PRISM is currently accepting submissions for their upcoming issue 'Bad.' Hafiz Ramji explains they chose the concept because they wanted to challenge the status quo of evaluating pieces. "As gatekeepers, as editors of a magazine, we filter out so much stuff [...] so we just wanted to challenge that idea and acknowledge our status as privileged gatekeepers in a literary industry."

An ambitious team "with a lot of hustle" (Jamieson), these editors have set out to accomplish a lot in a limited time frame. Because Jamieson and Hafiz Ramji are so

invested in highlighting new types of writing through *PRISM International*, I raised the question of consistency among future editorial boards. Both hoped that the team's current initiatives would continue, but Jamieson believed that part of the reason they were able to make their changes now was the absence of continuity. They can only hope that the future generation of editors would put the same intentionality into *PRISM*.

PRISM International is finished with niceties, and conforming to the conventions of work that are published in literary journals and magazines. Jamieson and Hafiz Ramji, and the rest of the *PRISM* team are bringing their shared experiences within the literary community to activate new discussions within CanLit. "I feel like the whole reason that I am here is [because of] writing," explains Hafiz Ramji. "Books have really changed me as a person, and every day I think about how to be in the world based on the books that I have read and [the people who have taught me, like Jeff Derksen and John Vigna.] [I] look at them for how I want to be."

Want to submit to *PRISM International*? Visit prismmagazine.ca/submit. And keep your eyes out for the Liminal issue.



TRANSMISSION FROM PLOT

TWENTY-THREE DAYS AT SEA, CHAPTER 2

transcription by Fatemeh Ghayedi // illustrations by Graeme Zirk

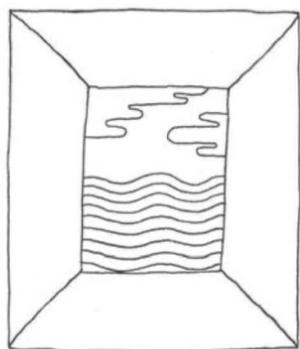
Transmission from PLOT is a new monthly column related to CiTR and Discorder's satellite location at Access Gallery, 222 East Georgia Street. Our residency continues until the beginning of February, during which time we will be creating and facilitating programming around artists, organizations and initiatives based in the immediate neighbourhoods of Chinatown and the Downtown Eastside.

For this first column, we have transcribed a discussion between Access Gallery's Projects Coordinator Catherine de Montreuil, and two artists presenting in their current exhibition, *Twenty-Three Days at Sea, Chapter 2: Rebecca Moss and Sikarnt Skoolisariyaporn*. Both participated in the *Twenty-Three Days at Sea Residency*, which saw artists travel on cargo ships from Vancouver to Shanghai.

The following conversation is an excerpt that has been edited for clarity. The full audio will be broadcast on CiTR 101.9FM and citr.ca in October.

CATHERINE DE MONTREUIL: For those who didn't hear about this last year, Rebecca was aboard the Hanjin Geneva last August and September, during which time Hanjin shipping corporation went bankrupt. Hundreds of ships were at sea at that time full of commodity goods, and as a result of the bankruptcy, the ships were not permitted to berth at any ports. Rebecca and the crew of Hanjin Geneva were stuck at sea for nearly three additional weeks while Hanjin sorted out their business.

What role do you feel you had as a passenger and as an artist, specifically, in the observation of this system [of commodity transport] that often remains invisible to a majority of people?



REBECCA MOSS: I'm not that well versed in economics, so the way that I tell my story will be from the perspective of an artist, and hopefully can make these experiences in this strange world more accessible for people. But also in my position on the boat – obviously, I was in a position of privilege – I wasn't worried about job security whereas, the captain and the crew were understandably very concerned. They didn't want to be too vocal [or] too critical in the industry. Being an artist, you're very free to express opinions on these things.

CDM: [This is] actually a question that I can direct to Sikarnt as well. I'm wondering if this experience has left you with any new questions about your role as an artist? In this residency, you're there as this really direct observer to these systems of global capital, did you feel that it has affected your practice at this point?

SIKARNT SKOOLISARIYAPORN: Well, first of all, I always feel I'm privileged as an artist, always educated from high school, and [being able to talk] about these kind of issues in the world that I'm actually not facing [in the same way] other people are. Being on the ship kind of took it to another level, in a way, because I was with these

people that I would never have had a chance to know or be in contact with. You keep seeing each other everyday for almost a month, and you have to start getting familiar with each other. So, it's a really new experience and a new way of relating [to] people.

CDM: What I've noticed in your work that I've seen so far, Sikarnt, you've taken to observing some of the darker qualities of the system. In the logbook you've produced for us, you talk about the grotesque life of goods under global trade. You describe the sea as a cemetery as well, so there's definitely some dark undertones there. I was wondering if you could elaborate on that?

SS: Well, I guess the thing that really came to me when I was on the ship was mainly alienation in many, many ways. [I was] alienated from land, from time, from the connection between society. The sense that is made on land doesn't make sense on a ship. We have our own clock, our own time, which felt like only us synchronized between each other and not the land. Also, alienation in a sense of the life of a seaman that facilitates this global capitalism, but is not really visible in the system whatsoever. I made the connection between these two, between [alienation] in space and time, and alienated labor in global capitalism.

The thing about containers that's really fascinating is that they're very generic. Even the person who's super super close to it, has touched it, whatever, wouldn't really have an idea of what's inside. It could be human, it could be trash, anything. As an artist, that's kind of exciting in a way.



CDM: Rebecca, you also talk about the life of commodity objects and these containers. When the Hanjin Geneva was at anchor, it seems that the goods had begun to [expire].

RM: I think one thing that really struck me the longer that I was on the ship was that these anonymous containers began to feel a lot less anonymous, and the materials inside the containers began to exceed the boundaries of this anonymity and this mysteriousness. Chickpeas fell out and landed all over the deck. There were animal skins, and all of this brown seepage started trickling down the walls, all over the upper deck, and it was a smell that would really catch in your throat. I was thinking a lot about the materiality of the ship, about rust and the general filthiness of it and how old it felt, the physicality of the ship. I was really interested in this idea of this rich materiality as resistance towards this streamlined shipping industry, and that felt like a really interesting philosophical realization for myself with my work.

CDM: Totally. I find myself applying that to thinking about human bodies as being that resistance. That capitalism is meant to be so streamlined, but in the end, we are limited by the fact that we have physical bodies that wear down and there's a certain limit. I often think about machines as having such a longer life, but in the end, they also start to wear down and fall apart and rust.



Twenty-Three Days at Sea, Chapter 2: Michael Drebert, Lili Huston-Herterich, Rebecca Moss, Sikarnt Skoolisariyaporn is on display at Access Gallery until October 28. More information at accessgallery.ca

Access Gallery gratefully acknowledges the support of the BC Government Collaborative Spaces Program and Measured Architecture for making PLOT possible. We also acknowledge the ongoing support of The Canada Council for the Arts, the Province of BC, the BC Arts Council and BC Gaming Commission, the City of Vancouver, and our committed donors, members, and volunteers.

IN GOOD HUMOUR

VANCOUVER INTERNATIONAL IMPROV FESTIVAL

words by Jennifer Brûlé // illustrations by Grace Ng

What's better than one night of an improvised comedy experience? Four nights of improvised comedy experience. The Vancouver International Improv Festival (VIIF), in its nineteenth year, takes place on Granville Island from October 11-14. Founded by Alistair Cook, acting festival director, this year is looking to be the best one yet.

What exactly is improv, you ask? Is it like the T.V. show, *Whose Line Is It Anyway?* "That is a great comparison," says Cook. Improv, or improvisation, is exactly how it sounds. It is live theatre where the plot and the characters are made up in the moment. Some forms of improv are exactly like *Whose Line Is It Anyway?*, where the improvisors will take suggestions from the crowd or draw on current events and hot topics to create a hilarious skit. These forms are known as long and short. Long form improvisation is when the improvisors take one suggestion from the audience and create a 30-minute show where the scenes, characters and plot are seamlessly put together. The difference in short form improv is that the scenes are often unrelated to one another. Both forms are a mix of drama and comedy, and others are just drama. Essentially, it is theatre without the script. For VIIF, you can expect to see professional performances that

are highly entertaining, and all comedy. Expect a resemblance to a live, on-the-spot *Saturday Night Live* episode.

Cook's improv experience started in high school in 1989, and he has been at it ever since. Working at the Havana Theatre over the past 22 years, he manages to coordinate the festival in his spare time. Improv groups must submit to be a part of the festival, which encourages competitive submissions from around the world. Cook's role as acting director of VIIF is to curate a balance of performances. With over 40 shows during the festival, ranging from local to international performers, you can expect to see a wide range of forms. The festival will include everything from a puppet show (*Jeff Dunham Style*) to musical improv, to a fully improvised *Ted Talk* which was named Best of the Fest in 2015. There is also a *Twilight Zone* improv group.

Since the beginning of the VIIF, it has grown from an ensemble of 15 to a network of people hosting 42 different groups, and two festival ensembles comprising 30 improvisors. Over the past 10 years, many top-name comedians and improvisors have showcased their talents, including *SNL* star Sasheer Zamata. At this festival, you will definitely see the emerging and upcoming talent that will make it big.



If you have ever seen improv, but did not enjoy the performance, Alistair Cook chuckles and explains "You don't go watch a *Batman* action movie not enjoy the film, and vow never to watch another action movie." Cook will tell you that the beauty of improv is that it's never the same show twice. The space, the audience, and the improv prompts keep the content fresh. This is where improv differs from stand-up comedy. Stand-up comics have rehearsed jokes, but make it look like as though they are made up on the spot. Many comedians will do improv to strengthen their sets.

Learning improv is a great tool for developing confidence and team collaboration. Much can be said about how improv aligns with mindfulness, as you must be present and aware to your surroundings to allow a quick reaction. VIIF will host workshops with some of Canada's best instructors, taking place on October 14 and 15. The workshops are designed to be accessible, and the cost is kept at an affordable \$40.

"The want to laugh is there", says Cook. This festival is proof of the exploding interest in the comedic genre across Vancouver. There is talent coming from all over the world which inspires locals to work harder and perform more. It is an extremely fun festival and if there is one thing Cook is excited about, it is to get the festival started and to hear the laughter.

Happy laughing everyone!



For more questions about the festival, visit vancouverimprovfest.com or check out the Facebook page. You can also tweet @VanImprovFest.



the Cinematheque

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ORA COGAN

HEARING CRICKETS

WORDS BY TINTIN YANG
 PHOTO BY MIROSLAW GWIAZDA
 ILLUSTRATIONS BY JANE AUGER



When I listen to Ora Cogan's upcoming album *Crickets*, a persistent wall of lush sound pushes hard against me. The heavy, dramatic synths accompany her wistful voice, all behind sweet strings that serve as rich ornamentation and cutting percussion. Ora's music is effortlessly extravagant. This is not music made for passive listening, rather, it is something that needs to be experienced. Ora marks her shift from traditional folk to psych-folk with *The Quarry* (2010), but this evolution has never been more apparent than through the heavy, experimental sound of *Crickets*. When I speak to Ora on the phone, she's in Montreal. After weeks of collaborating with other musicians and playing a set at POP Montreal, Ora definitely knows how to network in the name of music.

Given Ora's lengthy experience as a singer-songwriter, a change in sound is not only welcome, but logical and exciting. "It's nice to feel uninhibited to try all sorts of stuff. I try to focus mostly on psych-folk, but on one end it can go towards pretty grim, landscape-experimental music, and on the other side it's pop," explains Ora. "Some people see what I do as really straight-up folk music that's easy listening, and others are like, 'Whoa, this is way too intense.' Everyone has their own interpretation, and sometimes it'll feel like either of those things to me, too."

Crickets was inspired by a love of the natural world, and a sense of urgency that Ora felt to create music that responds to the current environmental and political climate. As far as how physical space conflated with Ora's desire to create meaningful music, Ora allowed the atmosphere of her location to converge with her own internal conflicts. "There was the ethos of wanting to create a vindicating sonic space that felt good, and then there were the actual landscapes." Ora continues, "I was in Tla-o-qui-aht territory (Tofino) and it was during the stormy season, so there were big, big waves, and everything was dark and stormy and quite high-drama." The highly dramatic landscape is reflected in the noisy, synth sounds, the droning and thudding guitar that propel forward tracks like "The Wind in the Waves."

To juxtapose the ocean, Ora also draws inspiration from the desert landscape and biodiversity of New Mexico. "There were these psychedelic grasshoppers with intricate patterns on their back and belly, and the sound of crickets and cicadas [...] and being out in the desert, it's the opposite of being in the Northwest when everything can be really dark, moody, grand, lush and moist. So that arid, dry landscape and all these bright, washed-out pastel colours [are things that] I mediate on even when I'm [performing.]"

When speaking about the songwriting process, Ora dwells mainly on the honest connection and understanding of herself in all of the different environments she finds

herself in. "If it could be boiled down to something, it would be slowing down, being in the desertscape, and getting space away from other human beings... enough to be in touch with my own rhythm and connection to life."

Some songs on *Crickets* are based in more literal experiences. "'The Light' was very much about being gaslighted as a female artist, and 'Wind in the Waves' was directed towards the resource extraction industry," explains Ora, who directed a documentary investigating the Northern Gateway Pipeline and the environmental atrocities committed with the approval of the Canadian government. It is called *No Tankers Territory*, and features conversations with Heiltsuk women. "It's really political, but it's coming from a different place than overtly telling anyone what to do. It's more introspective and a healing process. I feel like the most political thing I can do is to help create safe, respectful and empowering spaces."



Speaking to the importance of creating music, Ora reflects on her experience as an artist who has been taking risks in the music industry for over a decade. Music to her seems more like a meditation on creating something sincere and arresting. "At this point, music is just in me, I got really fed up and disheartened for a while [...] I tried to leave music for a couple of years, but I didn't realize what music was until I left it. I guess over the years, [music] has become so much of my way to communicate with people, work stuff out by myself, and also perhaps the most beautiful thing that I know how to do. It's the most beautiful and meaningful thing I can think of, to share with other human beings. And it's also just endlessly challenging and inspiring. It's such an incredible way to connect with people. It's also a way to participate in culture by creating spaces that are cathartic."

After speaking with Ora on the phone, I thank her for her honesty. Speaking to such an experienced artist who in many ways is still figuring out how to navigate the world is both humbling and inspiring.

Crickets, Ora Cogan's upcoming album will be released on November 3. There will be an album release show at Red Gate Revue on November 2, with Leif Hall opening.





Holy Hum

words by Max Hill // photo by Javiera Bassi de la Barrera // illustration by Brian Tong

"It's this inner conflict that I have where I want to share this, but also, I would never share this with anyone."

I've known Andrew Lee for years, but as I take the train to his studio in an empty industrial park near Main Street station, I realise we haven't had a real conversation since I last interviewed him for *Discorder* in 2015. Andrew is a friend, but we've never been close — I get nervous around people I admire, and Andrew has long been one of my favourite musicians, first with his band, In Medias Res and now with his solo project Holy Hum. I go to meet him, looking forward not only to learning more about his music, but also to learning more about *him*, and hopefully making a better friend in the process.

We're meeting to discuss the upcoming release of Andrew's debut record, *All of My Bodies*. It's the culmination of all of his work as Holy Hum so far, a collection of songs that examine the death of his father — the collapse and its aftermath in slow motion. It begins at his father's bedside, where Andrew is tasked with telling him he's going to die. From there, the songs deal with everything from his father's failed marriage to the drinking ceremony performed at his burial. It should be a difficult listen, but it isn't. It's a warm bath of ambience and swooning post-rock that channels everything from Tim Hecker to Vaughan Williams. It surges with kinetic energy and aural inventiveness. It is, quite simply, one of the best records of the year.

We begin by talking about his reticence to release the album, given how personal it is and how much attention it might gain him. "It's this inner conflict that I have where I want to share this, but also, I would never share this with anyone," Andrew says. He tells me that part of him didn't want to release the record at all, saying that he felt he had accomplished what he wanted to do without sharing his work with the world. But he says that the release of other records about death — such as Mount Eerie's *A Crow Looked at Me* and Sufjan Stevens' *Carrie & Lowell* — inspired him to "add [his] story to the narrative."

Andrew tells me that he thinks of his music as the "main character," considering his lyrics as playing a supporting role. He invites the listener to "appreciate the sounds, appreciate the way that this album sounds and makes you feel and hopefully that tells the story. If you want to be extra depressed read the lyrics," he says. "The sounds themselves are just as personal to me as what I'm saying."

When I ask about his father, Andrew is open and honest, telling me about his successes and shortcomings. Joseph Lee was a restaurant owner and a choir director who learned Italian to sing opera. He moved from Choeongju, South Korea to Winnipeg, Manitoba because it was in "the middle" of North America. Lee rarely showed affection with his children, but commanded a room at parties, and was stubborn when it came to helping others. "Even if it was a bad idea or he had heard 'no' a million times, he would still kind of go for it," Andrew says. He wishes he and his father had been closer while his father was alive, and the album's titular track addresses this regret: "I held you close / But I was never close to you."



Andrew still feels grief over his father's passing every day. "I don't think that the pain or the anguish or the trauma is any different, I just think that you as a person are different," he says. His hope is that the album helps him to work through that experience in a constructive way. "I have things deep down in my psyche that I need to deal with," he says. "I don't know if this album is that, but I definitely went to square one."

Looking forward, Andrew is waiting on his permanent residency, informally known as a green card, so he can move to New York City to be with his wife, Jacqueline, who is studying at NYU. "Being apart from the person that you love is not worth it," he says. "I'm lucky that I have this album coming out and that's distracting me, but if my green card came through, I would be like, 'see you later!'" He's also looking forward to seeing how the change of scenery will influence Holy Hum. "There's so many people there, that I feel more comfortable because I have more anonymity," he says. "That kind of gives me the feeling that I can be what I want to be."

When I point out that releasing an album about the death of his father is about the *least* anonymous thing you can do, Andrew laughs at the contradiction. "I'm such a private person, but at the same time I've created a work that's so deeply personal and I'm going to be making it public," he says. "I'm super proud of it, but at the same time I hope that no one listens to it."

Eventually, I stop trying to steer the conversation back towards his music, and I learn more about Andrew outside of his Holy Hum project — his love for Nirvana's *In Utero*, how he and Jacqueline met, how the housing crisis in Vancouver influenced his decision to move to the United States. There are half-eaten bags of chips on the ground and we share room-temperature beers while Andrew eats instant noodles. As the evening wanes, I feel the sense of deep calm that only a conversation with a good friend can provide. I turn my recorder off and listen.

All Of My Bodies will be released October 6. Visit holylum.com for more.

SAWDUST COLLECTOR

THE DUST HAS SETTLED



words by Leigh Empress
photos by Erin Flemming
illustration by Amy Brereton

Type “Sawdust Collector” into an image search engine, and you’ll see a variety of industrial and D.I.Y. vacuums that suck up airborne particles in woodshops. Scroll down a page, and you may see some cryptic text on a photograph or collage. Those images, those weird ones, are event posters.

If you’ve been around a woodshop sawdust collector and have also been to a Sawdust Collector event, you may grapple to find parallels. Curated by Barbara Adler, James Meger and Cole Schmidt, Sawdust Collector is a weekly event series that sees music, theatre, dance and other disciplines sharing a spotlight in the intimate setting of Gold Saucer Studio. There is a certain vibe to Sawdust Collector events that isn’t easily summed up, though many of the performers come from backgrounds in experimental, improvised or new music and dance.

...You get the idea.

The three began organizing Sawdust Collector in 2016, following years of performing in Vancouver’s music scene. The simplest explanation for the series is that Barbara, James and Cole wanted to do their own thing on their own terms. Cole explains, “I think this was maybe a way to stop asking permission from people who own these venues, [...] and being able to fully curate what we wanted to.”

A lot of the timing had to do with Gold Saucer, itself. “I heard about this space opening up and the collective needing more people, and I pitched it to James and Cole thinking, ‘wouldn’t it be cool if we started performing regularly in this space, and we can form a series around us performing regularly, and just do whatever we want,’” expresses Barbara, “and of course, what has developed is that we stopped performing almost entirely, and have just gotten into [...] trying to build an audience around it.”

Although Sawdust Collector was intentionally created around Barbara, James and Cole — who perform music individually and collaboratively — the series now features other local and touring artists. Speaking to this shift, Barbara describes it as “part of maturing something that you have started on. [...] It is better to be cast by someone else, than to be constantly writing for yourself.”

James adds, “Lots of nice connections have been made that wouldn’t have been made if we had just been playing every week.”

The emphasis of Sawdust Collector is to develop a sense of shared experience between the organizers, the artists and the audience. Barbara recalls feedback from a recent performer: “I think what Aram Bajakian said at the *New Works* show is something worth putting out there; he felt that it was a safe space where he could [...] let himself be creative. And that’s not just us, that’s the kind of audience that has been attracted to [Sawdust Collector] — that openness to be curious, and allow themselves to be sucked in.”

Expanding on this concept of creative space, James explains, “A few people have expressed to me [...] that they really liked being put in a context where they were sharing a bill with music that they might not otherwise ever share a bill with. [...] We really put care into putting those bills together, and thinking about what interesting combinations are, and some different ways of presenting things we have maybe seen before.”

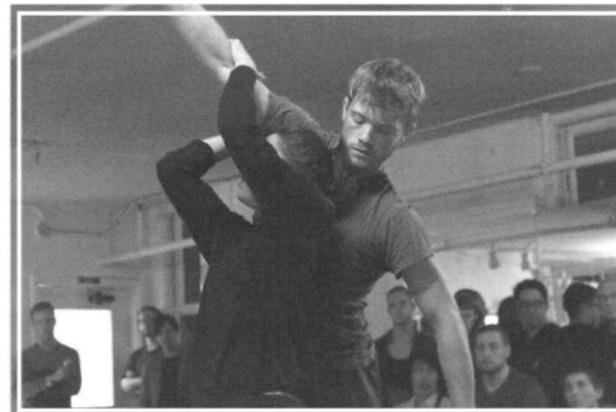
A reputation for thoughtful, intentional programming has paid off. “Some people say they just come here without even checking what’s going on. That’s flattering,” says Cole.

September 2017 marked “Season 2” of Sawdust Collector, borrowing terminology popularized by serial television and podcasts. What makes Season 2 different?

“I think for me, I’m just trying to be better at all the things we were figuring out last year,” says Barbara. “Some of the things I want to be better at is reaching out to people we don’t know yet, and trying to look at who is in the room in terms of musical or artistic genres, but also in terms of gender and cultural background, [...] thinking about what kind of space we are making available.”

Cole chimes in, “I think we have a good balance right now, because we also balance the programming [between ourselves]. We’re always looking out for things. [...] I feel like that’s getting more dialed, and we’re off to a pretty good start.”

Sawdust Collector is fortunate that it doesn’t face a lot



of obstacles that other Vancouver event series do, but it is also limited in its ability to expand. Barbara explains, “I guess as long as we’re okay with [the events] being this size, and being this sort of secret that people in ‘the know’ find out about, [...] and as long as we’re not having any guaranteed sources of money, then there are no roadblocks. When we start thinking about being bigger, there are a lot of roadblocks.”

Their position taps into an issue facing similar-scale events across the city — with a shortage of affordable and accessible, medium-sized venues for alternative and experimental programming, there is very little room for audience growth. Other events that the organizers suggest checking out include Merge, hosted in a building at the corner of Powell Street and Clark Drive, Lights Out at China Cloud, “and everything at China Cloud,” says Cole.

“I think it’s really exciting that artists are becoming producers of events,” exclaims Barbara. “I have noticed that in our peer group, a lot of people are getting more interested in D.I.Y. and making shit happen. I think it would be cool if we started talking to each other more. If people think what we’re doing here at Sawdust Collector is interesting, or what Colin [Cowan] and Dan [Gaucher] are doing at China Cloud is interesting, let’s have a conversation about how we can work together. [...] It’s great to imagine people working together instead of competing against each other for the same sliver.”

Sawdust Collector. Wood slivers. There’s a great closing line in there somewhere.

Sawdust Collector is a series hosted weekly on Tuesdays at Gold Saucer Studio in the Dominion Building, admission is pay-what-you-can. For more information, and to see upcoming events, visit their Facebook page, where you can also sign up for a weekly newsletter.

Real Live Action

SEPTEMBER 2017

SLIDE SHOW 3: A NIGHT OF IMPROVISED POWERPOINT COMEDY

SEPTEMBER 8 / LITTLE MOUNTAIN GALLERY

Slide Show 3: A Night of Improvised PowerPoint Comedy sold out quickly — and for good reason. In my experience, improv shows are a hit or miss and this one hit the mark. Produced and hosted by Stacey McLachlan and Max Mitchell, in association with Blind Tiger Comedy, the show featured six talented improvisers — Tom Hill, Nima Gholamipour, Ese Atawo, Jenny Rube, Denea Campbell and Ryan D. Anderson.

PowerPoint slides, featuring questionable WordArt, were provided to each of the improvisers, forcing them to act out a coherent storyline to match the surprises appearing on the slideshow

The first thing that struck me arriving at the show was the cozy hole-in-the-wall atmosphere of Little Mountain Gallery. To its advantage, it is a small establishment. The intimacy of the space gave me the impression that I was being let into an exclusive event.

As I stood by the entrance waiting to be let in, I could hear upbeat music, laughing and excited chattering coming from inside. Once in, I was greeted warmly by McLachlan, the host of the show, as I settled into my seat.

McLachlan really was the star of the show. Her lighthearted humour and ability to seamlessly transition from in-charge to quick-witted was admirable. She also had a knack for improvising silly questions to ask the show's performers: "If you could have an extra thumb anywhere, where would you put it?"

"I'd put it near my buttocks," delivered Gholamipour without hesitation. And that was only the beginning of the night.

All six of the improvisers left the house howling with laughter. They all had the ability to make jokes at their own expenses, using awkward pauses to their advantages and weaving their unexpected WordArt images into their performances. You could tell this wasn't their first, or even twentieth, rodeo; they were well-seasoned actors who were adaptable to audience interruption and dead ends in humour. They reeled in their audience and made us believe in their stories.

At one point, Campbell, who was pretending to host a film festival, made me forget I was watching an improv show, and not the breakdown of an insecure, kind of delusional, film festival producer.

The location was cozy, the people were friendly, but more importantly, the performances were hysterical. I never expected WordArt, PowerPoint and improv to make such a weirdly hilarious combination. But that's the beauty of improv: you can make anything funny with a little imagination.

—Samantha Peng

PEACH PIT / DEAD SOFT / SCHWEY / ON PLANETS / CLUB SOFA

SEPTEMBER 9 / WALDORF PARKING LOT

It was a truly Vancouver variety pack at Peach Pit's *Being So Normal* album release show. The carefully assorted line-up offered fun for the whole family in the Waldorf Hotel's parking lot, starting with club sofa, followed by On Planets, Schwey and Dead Soft. The night was young, just like the early-bird crowd, who stood eagerly waiting to kick off the last weekend of the summer with a show that would not disappoint.

club sofa opened with a balmy beach-rock vibe. Their warm and emotionally infused vocals spoke sweet truths over the high-intensity punk instrumentals. While the crowd was not yet at its maximum, the energy they projected from the set was welcomed by the punctual audience, who were caught in the grips of club sofa's alluring sound.

On Planets was the most surprising set of the night. The gloomy electronic act provided those listening with an intricate collection of both remixed and self-written tracks, complete with live vocals and electric violin. Playing to a crowd that seemed to frequent a more indie rock scene, On Planets' dynamic sound gave them a chance to immerse themselves in something outside of their norm.

In the short intermission between On Planets and Schwey's sets, the cool evening sky rolled in along with a long line of eager fans ready to get moving. Schwey, as electric as usual, seemed to perform with a touch more euphoria — it may have to do with their recent signing to 604 Records. The conversational energy that existed between the band and their audience was

beyond words and charged by contemporary funk flare.

The last opener was Dead Soft, a Vancouver classic. In many ways, Dead Soft helped pave the way for the grunge rock scene that now extends into the diverse and thriving community that exists today. Their '90s punk infused sound brought in a crowd of committed and enthusiastic fans, who conformed to the band's undeniable momentum. Each member showed a deep commitment to their set, as their rapid and entrancing nature provided an inherent pulse.

By the time Peach Pit had started setting up, the already large crowd had somehow expanded and felt more intimate. Donning their familiar *Scooby-Doo*-esque outfits and their awkward-cool demeanor, Peach Pit jumped into a high school heartbreak themed set. The band's methodical approach to promotion proved to be a success, as the ocean of loyal fans swayed along to the flowery indie-pop sound, devotedly mouthing every lyric as if it were their own. Peach Pit's performance was uniform to their newly released album, reminding listeners of the hard work they've put in to create such a catchy and consistent sound, while also providing a peachy-keen experience for the sea of fans that filled the parking lot. —Lexi Melish

THE HERO SHOW: SHERO SHOW 2

SEPTEMBER 14 / THE CHINA CLOUD

An existential amoeba, a voodoo infomercial and a healthy dose of necrophilia made their appearance in SHERO SHOW 2, an all female sketch comedy revue in Vancouver's cosiest live comedy venue, the China Cloud.

Walking up Main Street, it's possible to miss its single doorway, with no smokers milling about. Up the stairs and you're greeted by a quaint ticket desk in venue that feels more like a cosy three bedroom apartment than a comedy club.

As people found places to sit, the sounds of late '90s R&B anthems blasted over the house speakers. Before long, the host of the evening, Ember Konopaki graced the stage, singing along as the music ended and setting a bar for the energy of the night's performance. I'm not sure if it was just the intimacy of the venue or Konopaki's effortless charm that broke the separation between audience and performer, but it made the show feel like a talent show among friends rather than a showcase.

First up was Maddy Rafter, portraying "Martha McCooter," a motivational speaker that wouldn't be out of place in a Kate McKinnon sketch. Short and sweet, this performance left the audience warmed up and well fed with (literally) a bag of Doritos.

Next was the dolphin-obsessed "Ashley B." played by Sarah Charrouf, who in order to gain an edge over the other contestants on *The Bachelor*, spent the entire season wearing a narwhal costume. Though only a short sketch, Charrouf was able to convey a solid, yet disturbing comedic narrative.

Carla Mah won the audience over in the next sketch with her portrayal of a single-celled organism. Morphing seamlessly from the clinical "Ingrid E. Bartman," a molecular biologist to the adorable amoeba, Mah gave viewers an even mix of belly laughs and existential dread.

In an act that culminated in Ember Konopaki licking a pickled chicken's foot, Ese Atawo portrayed "Madame Kungo," a voodoo witch doctor and infomercial host. Though a premise at risk of becoming corny, Atawo's characterisation kept the audience laughing.

Elissa C. gave us a Hollywood pitch session as superstar Charlize Theron (sans Afrikaans accent). Though Elissa C. performed well, the premise of the act started strong but lost its teeth toward the end.

Far and away my favourite sketch of the night was "Lunch Sessions with Loretta" by Candy R. Roberts. The character, reminiscent of Dana Carvey in his heyday, won over the audience with witty crowd-work and light prop comedy — definitely one to look out for.

Next was "Patricia Wrangler," a park ranger portrayed by Amy Shostack, whose knowledge of bears could rival Dwight K. Schrute. In a hilariously Canadian display, Patricia Wrangler gave varied mnemonic devices and poems on camping in the B.C. wilderness.

In the final act of the night, Shirley Gnome gave a karaoke rendition of "It's Raining Men." Showing off her broad range of talents, Gnome brought the audience from laughter to shock as the performance culminated in a heartwarming or perhaps stomach turning romance with the corpse of an ex-boyfriend.

It was a night of great comedy and great laughs, and I can't wait for the next one. I would definitely recommend checking out the 10 year anniversary of the HERO SHOW this October. —Douglas Vandelay

TENNYSON / I M U R

SEPTEMBER 18 / FOX CABARET

It's not often that you get to be among the first to hear a whole score of brand new tracks being performed to the public for the very first time. It's a leveling experience where the performers get a taste of the audience's experience and vice versa — you're all hearing these songs being played live for the first time. On Monday, September 18, Edmonton jazz-electronica duo Tennyson shared that experience with Vancouver.

The night's entertainment, hosted at the Fox Cabaret, began with East Vancouver's very own I M U R. Pronounced "I am you are," this group has existed in its current state for just over a year, with violinist / bassist Amine Bouzاهر having played his first show with the group little over one year ago at none other than the Fox Cabaret. The trio's humour shined through in their performance with songs like "Fighting, Fucking, Loving" bringing forth a knowing smile from lead singer Jenny Lea.

I had the pleasure of sitting next to guitarist Mikey J Blige's parents during the performance. "Sorry, proud father moment," his dad leaned over to say to me after hollering applause towards his son following a technical guitar solo. With songs that would find their place in a *Bond* film just as naturally as they fit into the '90s R&B tradition, this three-piece make for a seriously smooth performance.



Tennyson photo courtesy of Peter Hawkins.

The brother-sister duo Luke Tennyson and Tess Pretty, known collectively as Tennyson, hit the stage with an air of anticipation. Coming off of a period of relatively few performances, they had a brand new set list full of songs from their soon-to-be released EP, *Uh Oh!*, one of which they had only played together for the first time that very same day. "That was a rush," Tess said from behind the drums after successfully completing the song, just before leaning over to give her older brother a high-five.

It still beggars belief that a pair so young can bring such rhythmic technicality, originality and full-body performance to the stage. The sound design, from the unconventional percussion to the high-pitched joyful synth, speaks to a creativity that knows few bounds or limitations. I never would have thought you could get people dancing to the sound of a digital alarm clock or the sound a car makes when the door is open with the keys still in the ignition. They played "Smother" and "Slippers," favourites from their previous releases, before the pair closed things off with yet another never-before-heard song.

Tennyson showed a lot of maturity as performers and accomplished a level of showmanship that many fail to attain throughout their entire careers — they weren't afraid to invite people into their experience. This openness, alongside their obvious expertise as musicians, made it clear that these two have a lot of time and space to grow to become highly influential artists. It's hard not to be proud of them. —Graham Matheson

DOWNTOWN BOYS / LIÉ / TOUGH CUSTOMER

SEPTEMBER 19 / FOX CABARET

I hadn't spent time with two old friends of mine in months — we got caught up drinking a ten-dollar bottle of wine and laughing it up like a bunch of wild women before realizing we were late for Tough Customer's

set. We hustled as swiftly as possible to the show.

Sadly, we missed their set. I asked a few people who were lucky enough to catch their cheeky, energetic act (that I have seen from past shows) and all could agree it was "fun" or "cool" or "good. Sucks you missed it."

It had been too long since seeing a show at the Fox, a real dazzling venue that makes me feel like I have been transported to the '80s (although I wouldn't have wanted to be there at that time — yikes!). Shortly after we arrived, Lié took the stage and everybody was ready to pay close attention. All of their serious faces were illuminated in the dark red lighting as they started to play and didn't really stop. Their set was pulsing and vigorous as they unapologetically played one song after the next. The crowd could not help but gravitate towards the stage, close but not moving very much, paralyzed by Lié's powerful presence.

Downtown Boys arrived on stage and they immediately jumped into a wild, upbeat set that got everybody feeling jazzed — especially with that saxophone! I know it's a cliché comparison but it reminded me of my tender teenage years when I was so stoked on X-Ray Spex — the excitement had not fizzled.

Amidst the flurry of spritely and sassy music, lead singer Victoria Ruiz prefaced each song in detail, addressing issues that every person in the audience has likely experienced to some degree. She asked "Who taught you to hate yourself?" and it really stuck with me, especially because social anxiety can be very much heightened in a show setting. For a moment, it broke down a wall, almost cleared the air. Right after, they played a song by the same name: "The Wall," in which she talked about the white supremacy within our Western culture in regards to immigration, specifically Mexican immigration.

Ruiz sang many songs in Spanish and although I didn't know what she was saying, her passion was evident. She spoke about reclaiming space and not being afraid to be exactly who you are. To be honest, I shed a tear listening to what she had to say, but as soon as the band started up again, I danced around with my friends like the uninhibited rascals we are. That contrast in itself summarizes the experience I had while watching Downtown Boys. — *Lauren Ray*

SHEER MAG / WOOLWORM / BB

SEPTEMBER 25 / RICKSHAW THEATRE

BB put on an electric show. Their matching leopard print unitards were as coordinated as the stage antics sprinkled throughout their set. Bella, BB's singer / guitarist, writhed on the ground, ripping into a guitar solo, while bassist Meg (formerly of Wishkicker) stood directly over her. At another point, Bella and Meg started running around in circles around each other, before ending one of their songs with simultaneous high kicks that created an X between the two rockers, right as the final note hit. Their awesome stage presence parallels the power of their rowdy anthems. Between songs, Meg confessed, "We know you came for Woolworm and Sheer Mag because we did too!"

Woolworm had just returned from a cross-Canada tour promoting the release of their new album, *Deserve to Die*, on Mint Records. I'd been listening to the album since I interviewed singer Giles Roy for last month's issue of *Discorder*, and it was a thrill getting to see those songs played live. "We wrote this song earlier today and we'd like to play it for you," Giles fibbed before they began playing the album's second track, "Seer."

With every hit of the crash cymbal, drummer Nick Tolliday's face was revealed from behind the cymbal, until it settled to obstruct my view again. I have to give credit to the rhythm section: the audience was nodding along to every beat of the bass drum or every note of Heather Black's bass. I couldn't help but yell along, "Useless! Useless! Useless!" during their eponymous song from a few years back. Giles' confidence behind the microphone extended into his stage banter, as the crowd chuckled after almost everything he had to say. "Time's up, you bozos," Giles chided to his bandmates as they tuned their guitars. Overall, it was a strong set — I just wish they played "Useless" twice.

If you'd never heard or seen Sheer Mag before, you might be intimidated or expect the band to tear into brutal hardcore punk (like I did). Instead, their guitar riffs sounded straight out of '70s arena rock, while Tina Halladay's raspy and infectious melodies sang out over top. During their extra funky, "Need to Feel Your Love," the crowd seriously grooved along. At the end of the night, three amazing bands played three amazing sets, and a show can't get much better than that.—*Aidan Danaher*

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To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Jasper D. Wrinch, Real Live Action Editor at rla.discorder@citr.ca.

RLA is also expanding to include comedy and theatre, among other live experiences. Feel free to submit those event details to the e-mail above.



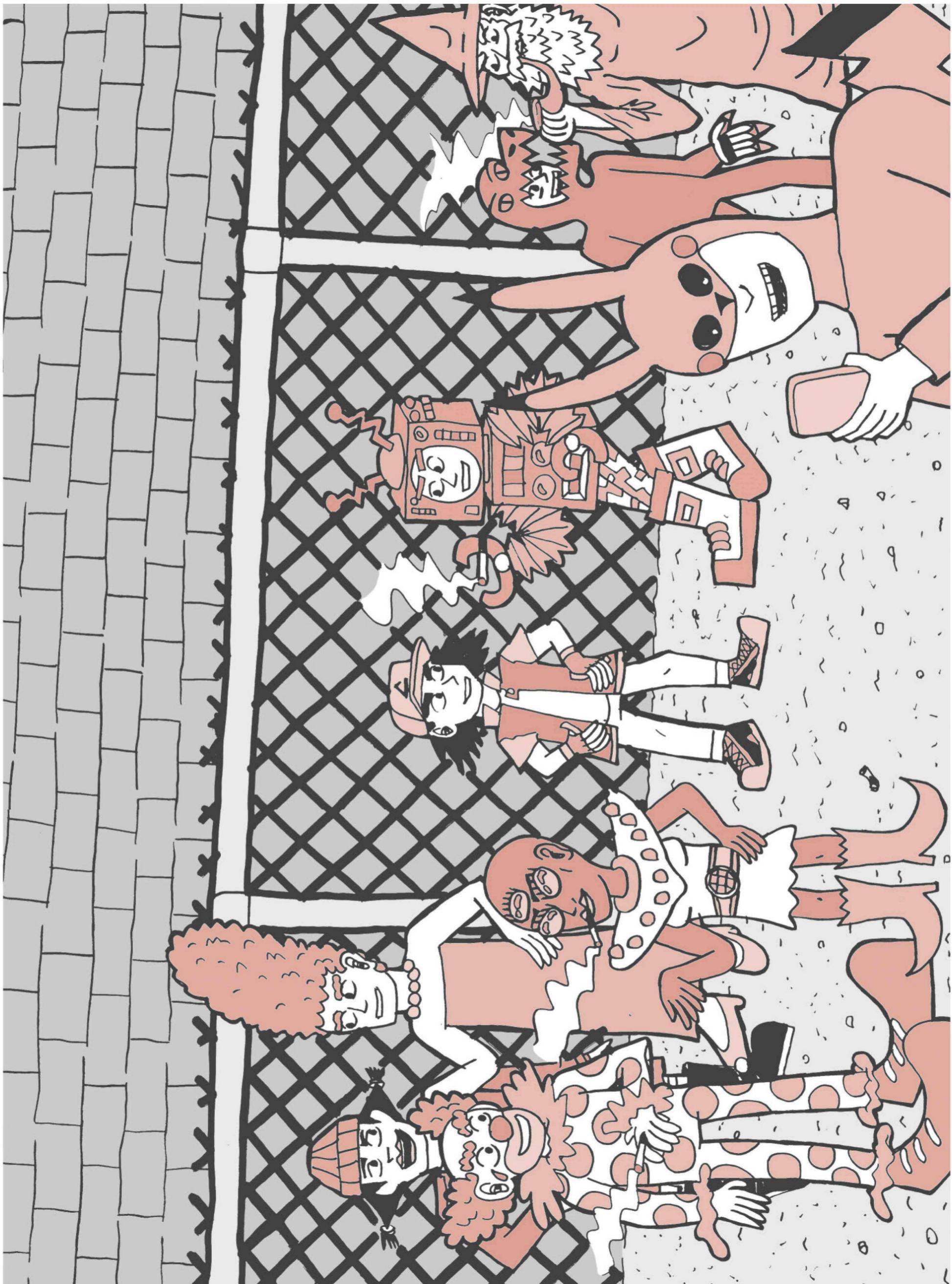
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<p>1</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-TAFTOOS @ INTERNATIONAL VILLAGE</p> <p>-HASTING PART EXHIBIT 1942 @ NIKKEI NATIONAL MUSEUM & CULTURAL CENTRE</p> <p>-SHEA, Fountain, Zad Kokar, Sister</p> <p>-Blanche @ Red place</p> <p>-Feist @ Vogue Theatre</p> <p>-Post_NFF @ Selectors' Records</p> <p>-Hip Hop & Coast Salish Art @ Bill Reid Gallery</p>	<p>2</p> <p>VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>Feist @ Commodore Ballroom</p> <p>VIFF Live: Brasstronaut, Jon and Roy, Tonye, Sam the Astronaut, LIINKS @ Portune Sound Club</p>	<p>3</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-DJ 101.9 - Drop-in DJ Training @ CTR 101.9PM</p> <p>VIFF Live: Little Destroyer, Louise Burns, The Zolas, Desi Sub Culture, Horsepower, Harj Nagra, So Loka @ Portune Sound Club</p> <p>-Sawdust Collector: Solos, Duos, Quartets w/ Brodie West, Brad Turner, Dylan Van Der Schyff, Andre Lachance @ Gold Saucer</p>	<p>4</p> <p>VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>VIFF Live: Graftician, Humans, Genki Mishida, I M U R, Laine Butler, Edo Van Breenen, Scooter Corkle @ Fortune Sound Club</p> <p>Zachary Lucky, Ben Arsenault @ WISE Hall Lounge</p> <p>Gaslighting and Gender in the Workplace @ Unbounce</p>	<p>5</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>Scratore, Koban, Girlfriends And Boyfriends, Rhythm of Cruelty @ Red place</p> <p>-Jasper Sloan Yip (album release), Real Ponchos @ WISE Hall</p> <p>-Bococade, Iskwe, Labs @ Baltimore Cabaret</p> <p>-Sean Nicholas Savage, Dinner @ Cobalt</p> <p>-Night Shift @ MOA</p>	<p>6</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-Scenic Route to Alaska, The Wilderness @ Manitoba, Sam Tudor, Jemmy Berkel @ Biltmore Cabaret</p> <p>-333 Tour Kickoff w/ kiamorial, JS The First Lady, Missy D @ Cafe Deux Soleil</p> <p>-Leisure Club, BB, Sunglackers @ Waldorf Hotel</p> <p>-Jesse Waldman, Gillian Moran @ 229 Esplanon Dr.</p> <p>-Jay Arner, Winona Forever, shillord Fuckeran, Fake Fruit @ Astoria Pindlay St.</p> <p>-Facefest 22 @ Astoria</p>	<p>7</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-Sequential circus 21 @ Open Studios Vancouver</p> <p>-Chapel Sound 5 Year Anniversary @ Vancouver Art and Leisure</p> <p>-Vancouver Rare Book, Photograph and Paper Show @ Heritage Hall</p> <p>-VNM: Grill, Jeck, Lemieux @ The Annex</p> <p>-Praba Pilar @ VIVO</p> <p>-Kjel, Elf Pity, King Buzzard @ 3378 Pindlay St.</p> <p>-Facefest 22 @ Astoria</p>
<p>8</p> <p>VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>Vancouver Rare Book, Photograph and Paper Show @ Heritage Hall</p> <p>Babes on Babes @ Fortune</p> <p>Boris, Sumac, Endon @ Rickshaw Theatre</p>	<p>9</p> <p>VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>King Gizzard & the Lizard Wizard, TFS Records @ Commodore Ballroom</p> <p>Nick Murphy @ Vogue Theatre</p>	<p>10</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-SHINDIG 34! NIGHT 1 FEAT. THE M'ENS, MODERN DAY POETS, THE SYLVIA PLATTERS @ HASTINGS MILL BREWING (P.K.A. PAT'S PUB)</p> <p>-DJ 101.9 - Drop-in DJ Training @ CTR 101.9PM</p> <p>-art rock? 24: Paul Metzger, John Saint Pelyyn, Gretchen Snakes @ Astoria</p> <p>-Sawdust Collector: Cross</p> <p>Disciplinary Free Improv Freerkout @ Gold Saucer</p>	<p>11</p> <p>VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>Lauryn Hill & Nas @ Pacific Coliseum</p> <p>Vancouver International Improv Festival @ Granville Island</p>	<p>12</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-DEMAC ZINE RELEASE @ PLOT (333 EAST GEORGIA ST)</p> <p>-Vancouver International Improv Festival @ Granville Island</p> <p>-Sam Coffey & The Iron Lungs, The Ballantynes, Uplights, Pet Blessings @ Rickshaw</p> <p>-Tei Shi, Dizzy @ Biltmore Cabaret</p> <p>-OK Vancouver Ok, Sean Wesley Wood, Ronnie Olson @ Lancelou's</p> <p>-Holy Roller Revue: Lydia Hol, The Wayward Hearts, Marin Patenaude, Honky Tonk Dilettantes @ Fox Cabaret</p> <p>-Oh Susanna: A Night of Story and Song @ WISE Hall</p>	<p>13</p> <p>-VANCOUVER INTERNATIONAL FILM FESTIVAL @ VARIOUS</p> <p>-VANCOUVER ART BOOK FAIR</p> <p>-Vancouver International Improv Festival @ Granville Island</p> <p>-Marisela Moore (album release), Tia the Mate, Vision Loner @ Hidden City Records</p> <p>-Art d'Ecco, Actors, Puritans, Croatia @ Rickshaw Theatre</p> <p>-Quiet City #36: Ivory Towers, Lavender, Marc Kate @ Selectors' Records</p> <p>-Ambient Alternative: Elza, Boy Breaking Glass, Au4 and Bright Red Kite @ Anza Club</p> <p>-Alt-J @ Doug Mitchell Thunderbird Sports Centre</p>	<p>14</p> <p>... VOTE IN THE VANCOUVER BY-ELECTION!</p> <p>-VANCOUVER ART BOOK FAIR @ VANCOUVER ART GALLERY</p> <p>-VAPF X CTR/DISORDER AFTER-PARTY @ TEA</p> <p>-Apple Festival @ UBC</p> <p>-VAL 3 Year Anniversary @ VAL</p> <p>-Vancouver International Improv Festival @ Granville Island</p> <p>-Skim Milk, Lonely Astronaut (double album release) @ Juniper Room</p> <p>-David Duchovny @ Imperial</p> <p>-Arcade Fire @ Pacific Coliseum</p>
<p>15</p> <p>VANCOUVER ART BOOK FAIR @ VANCOUVER ART GALLERY</p> <p>Apple Festival @ UBC</p> <p>Fall 2017 Record Convention @ Heritage Hall</p> <p>Yactac Baby @ Red Gate</p> <p>North Mississippi Allstars @ Imperial</p>	<p>16</p> <p>How To Make A Radio Documentary (Workshop) @ CTR 101.9PM</p> <p>The Tragically Hip: Long Time Running @ The Rio</p> <p>Paul Kelly @ Imperial</p>	<p>17</p> <p>SHINDIG 34! NIGHT 2 FEAT. BASIC INSTINCT, SISSY HEATHENS, APRIL POOLS CHILDREHOOD @ HASTINGS MILL BREWING (P.K.A. PAT'S PUB)</p> <p>Sawdust Collector presents</p> <p>The Slowest Carnival w/ Skye Brooks, Ian McFarlane, Dalava @ Gold Saucer</p> <p>John Q. Public, Dil Brito, Typhoid Gary @ 444 E 14th Ave.</p>	<p>18</p> <p>Akio Suzuki, Aki Onda @ Western Front</p> <p>Improv Against Humanity @ The Rio</p> <p>Jom Comyn, Le Plaisir @ The Lido</p> <p>Cattle Decapitation, Revocation, Full Of Hell, Artificial Brain, Evilosity @ Rickshaw Theatre</p> <p>Planet Pinkish @ WISE Lounge</p>	<p>19</p> <p>Louise Burns, Mise En Scene @ Fox Cabaret</p> <p>Quiet City #37: Elliot Sharp, Joe Lasgo, Lief Hall @ Toast Collective</p> <p>The Reluctants @ WISE Lounge</p>	<p>20</p> <p>-Ariel Pink, Telecaves @ VENUJE</p> <p>-Just A Season (album release), Gentle Party @ WISE Hall</p> <p>-Broken Social Scene @ Commodore</p> <p>-Mr. Elevator, Camera @ Cobalt</p> <p>-Reassembling Rubbish & Worliding Electronic Waste (talk) @ SFU</p> <p>-Researching Online Photos (workshop) @ VIVO</p>	<p>21</p> <p>Wand, DARTO @ Cobalt</p> <p>The Trolls, Sexy Merlin, Divorcer, Necking @ British Ex-Servicemen's</p> <p>Toast Radio Launch! @ Toast Collective</p> <p>Terence Jack and Friends @ Fox Cabaret</p> <p>Thunder Tillman, Hazy @ The Lido</p>
<p>22</p> <p>Bob Mould (Solo/Electric), Ford Pier @ Rickshaw Theatre</p> <p>Queers & Beers @ Cobalt</p> <p>The Buffy Musical @ The Cinematheque</p> <p>Very Odd Town One Pub Only: Stories from Ocean Falls @ The Lido</p> <p>The Black Angels @ Commodore Ballroom</p>	<p>23</p> <p>Slowdive @ Commodore Ballroom</p>	<p>24</p> <p>SHINDIG 34! NIGHT 3 FEAT. KWVP, PARLOUR PANTHER, THE DEAD ZONES @ HASTINGS MILL BREWING (P.K.A. PAT'S PUB)</p> <p>Milky Chance @ Commodore Ballroom</p> <p>Yellowwolf @ Vogue</p> <p>The Creepshow, Sammy Kay @ WISE Hall</p>	<p>25</p> <p>Mastodon, Eagles of Death Metal, Russian Circles @ Orpheum</p> <p>The Babe Rainbow, The Orange Kite @ Cobalt</p> <p>Ababiziingwashi: Angry Inuk @ SFU Woodward's</p>	<p>26</p> <p>MALK, Jerk in the Can, Hamm: One Man Band, Gun Control @ Fox Cabaret</p> <p>Suspiria @ The Rio</p> <p>Secondhand Serenade @ Rickshaw Theatre</p> <p>We Found A Lovebird, Tayt Modern @ WISE Lounge</p>	<p>27</p> <p>Mo'N Mouth Big Band Party @ China Cloud</p> <p>Kllo, I M U R, Iamforest @ Waldorf Hotel</p> <p>Genitorters @ Rickshaw Theatre</p> <p>Screaming Chicken's Halloween Taboo Revue @ WISE Hall</p>	<p>28</p> <p>Covers From The Crypt - Halloween cover show @ Red place</p> <p>Hockey Dad, The Velveteins @ Cobalt</p> <p>ASAP Mob, Playboy Carti, Key!, Cozy Boys @ Vancouver Forum</p> <p>Bob's Burgers @ What's Up? Hot Dog!</p> <p>111 Phil, Average Gypsy @ Rickshaw Theatre</p> <p>Trick-or-Treat Halloween Party @ WISE Hall</p>
<p>29</p> <p>OMNI, Phono Pony, Cave Girl, Teak Physique @ Astoria</p> <p>Autumn Market @ Heritage Hall</p> <p>Lee Ranaldo @ Cobalt</p> <p>Vancouver Folk Music Festival: David Myles @ WISE Hall</p>	<p>30</p> <p>Max Frost @ Fox Cabaret</p>	<p>31</p> <p>SHINDIG 34! HALLOWEEN COSTUME SPECIAL FEAT. BORED DECOR, THE MANUEVER, LAVERNE @ HASTINGS MILL BREWING (P.K.A. PAT'S PUB)</p> <p>Hallo, Work.it @ Fox Cabaret</p> <p>Chelsea Wolfe @ Venue</p> <p>Hallow'en Boos Cruise: Lucifer Rising @ Vancity</p> <p>Damn Scary! Halloween Party @ The Cinematheque</p>	<p>Get it right:</p> <ul style="list-style-type: none"> - Happening around town - CTR SPONSORED EVENT - Happening at CTR 	<p>ART PROJECT BY</p> <p>COULDS</p>		

Under Review

MUSIC



KHOTIN

New Tab
(Pacific Rhythm)
18 / 05 / 2017

Local producer Khotin has become known recently for his low-key vintage house sound. His music has never fit into a traditional dance music mold despite being built around conventional 4/4 rhythms. On *New Tab*, Khotin arranges a compelling collection of tracks that are closer to ambient and Warp Records releases from the early '90s — a contrast to the dance music rhythms that we've come to expect.

Khotin's ambient music reveals a strong sense of melody and sound design through the first half of the album. Percussion appears at points, but the tracks are often beatless. Much of the album captures sounds from '80s and '90s era electronic music, exploring the unique limitations of the era's machines. But the sound isn't a retro facsimile; the combination of influences and textures gives the listener a sense that this is a 2017 release.

"Canada Line," the album's standout first track, builds and holds a synth drone punctuated with atmospheric samples from TransLink's automated station announcements. Well chosen samples are used throughout *New Tab*. "Frog Fraction" takes delayed voice clips and stretches them with effects and ribbits. The voice motif returns later in "Dialogue 6" — one of the album's best — and in "Molly" with some eccentric answering machine samples. The uniqueness of the samples holds through repeated listens.

Rhythm and beats take on more prominence through the second half of the album, especially in the final three tracks. The breakbeat infused "Fever Loop" exhibits deft arrangements strewn over piano and watery effects. "New Window," the album's final track, evokes Khotin's previous work with stutter-step bass drum, clap sounds and simple melodic interludes. As a whole, the album's production style and subdued rhythms are reminiscent of Aphex Twin's *Selected Ambient Works* albums. *New Tab* is a departure from Khotin's earlier releases but is still irresistibly well-crafted music.

—Jeremy Rawkins



KIM GRAY

Compulsion
(Bad Diet Records)
11 / 08 / 2017

Kim Gray's *Compulsion* nails the stylistic element of recent indie solo artists, delivering ten songs clearly inspired by the synth pop now in vogue. Much of the instrumentation is woven from the same electric yarn spun by artists like Nick Hakim. In that respect, Gray goes a hair too far attempting to tread with the trend. The range and tone of his voice, for instance, sounds physically and stylistically strained. The otherwise charming love song "What's in a Smile" suffers from similarity with numerous other indie rock love songs, but with thinner vocals. The vocals on "Restless Legs" sound genuine and melodic within the predictable accompaniment.

Compulsion still retains authenticity through creative production and personal themes. Many songs bask in sunny mid-tempo guitar overlaid with bright, innovative soundscapes. In this way, Gray's sound intertwines the twangy sonics of slacker rock with a more electrified palette. "90's Baby," the album's final track, finds Gray shaking the conventionalism of *Compulsion*. The vocal delivery is skilled while the production toys with reverb, autotune and pitch manipulation. A convincing dose of bittersweet childhood nostalgia is conveyed in the lyrics. Combined with a distinct instrumental mix, the song saves the album from coming across as just another drop in indie synth-pop's bucket.

There is a playful atmosphere within the rich instrumentation and wistful lyricism. The production techniques on the album make for memorable tracks that avoid being replicants of an already saturated genre.

—Koby Braidek



CHRIS

I Don't Think Anything
(Art of the Uncarved Block)
17 / 09 / 2017

I Don't Think Anything is the debut EP from Chris, a Toronto post-rock unit. The band members all have history in the post-hardcore scene, but explore a different emotional connection with gentler, less visceral intensity. This project has manifested in a really deliberate sound from the Toronto rock scene and positions Chris as a clear, communicative and intuitive voice.

The band stays within familiar rock parameters with a classic two guitarist, bassist, and drummer setup, and subdued-to-peak arrangements. Within these parameters, Chris showcases outstanding expressiveness on *I Don't Think Anything*. Each track not only evokes emotion, but also seems like a capsule of a feeling, conveyed through the song structure — whether disillusionment, resignation or melancholy. The second track "Down There" captures exhaustion, as its plodding drums are punctuated by manic and energized riffs that burn out in subsequent fatigue.

The lyrics are emotive, but not necessarily revelatory. When they sing "But someone's always spoiling it" on top of a major-minor change in "Under the Weight," the album's first single, the lyrics specify the context of the emotion instead of doing all of the communicative work.

I Don't Think Anything has a clear emotional arc that gives cohesive momentum to the EP. While each track is distinct, some tend to blend together only to be jostled out of monotony. This jostling also lends to each song being charged and staggered with a kind of stilted cyclicity. The intentional spurting and stalling is what makes the emotionality of the EP so compelling: the song structure parallels both the work of processing heavy emotions and the emotions themselves.

I Don't Think Anything is a gorgeous project of expressive instrumentalism. Chris' songwriting strength and clarity comes forward on this evocative debut EP. —Clara Dubber



SHITLORD FUCKERMAN

Investigate Loud Earth
(Self-Released)
06 / 08 / 2017

Video games have entered the realm of art. Nuanced portrayals of both imagined and quasi-real worlds, like that of *BioShock* and *Grand Theft Auto*, have altered the way we view games. Once a childish escape, video games are now a medium of cultural heft. This recent reappraisal has brought attention to elements of older video games. Suddenly, the full importance of past soundtracks becomes apparent. The beeps and boops of old Sega games, like *Streets of Rage 2* and *Journey into Dreams*, appear more than just backing noise. Instead, they can be seen as the influential forebears of a broader electronic genre. And it is in these footsteps that Vancouver's Shitlord Fuckerman walks.

Throughout 2017's *Investigate Loud Earth*, Shitlord toys with the constraints of electronic expression set by these Sega sounds. While repetition was used by video game composers to imbue a scene with menace, suspense or relief, Shitlord utilizes this tool to deconstruct. On "Cicada Banana," for example, a repetitive host of beeps rattles on. New elements are gradually added until the song shudders and finally breaks. The hum of synthetic noise ceases and the only remaining sound is that of a piano, playing along to the forgotten melody. In this moment, the listener becomes acutely aware of how these songs function.

At other times, Shitlord moves beyond the coy and the witty. Sega appears far in the rear view mirror. Songs like "Thank You For Your Time On Earth" elicit a genuine emotional response; a swell of notes and the sudden lurching stop of the rhythm section leaves the listener wistful and nostalgic. Likewise, on "If I Don't Get The Respect I Deserve So Help Me God," Fuckerman croons behind a shield of reverb. Haunting and removed, their voice builds until the backing ambience of electronic tones overwhelms everything and the song is lost.

These moments of clever and emotionally genuine expression, however, only make the weaker aspects of *Investigate Loud Earth* more frustrating. "Muzyki Jaja" is an honest homage to the beeps and boops of Sega and Nintendo, but almost painfully so. As the tempo accelerates, the listener's patience dwindles. With no visual aid to distract, the fever pitch infuriates and one pleads for it to fucking end.

Despite these shortcomings, *Investigate Loud Earth* provides a compelling and enjoyable experience. Witty and filled with energy, Shitlord Fuckerman explores and builds upon a fruitful area of electronic music.

—Franko De Gayo

REEF SHARK



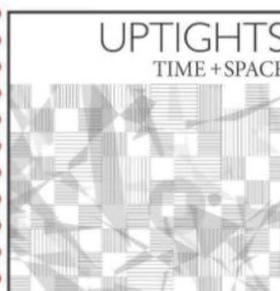
World in Space
(Big Smoke)
28 / 07 / 2017

Vancouver post-garage pop group, Reef Shark, released their latest EP *World in Space* on Big Smoke this summer. Differing from their first two albums, *World in Space* takes us deeper into the murky depths of the reef. And although Vancouver's Salish Sea is not home to actual reef sharks, the band embodies the melodic aesthetic common in the city.

The band's previous work — the 2014 album *Better Weather* and the 2015 EP *Mind Race* — carved a rather disconnected and unsure direction on the pipeline between surf-rock and progressive psych-rock. *World in Space* rides a more consistent path on the wave of garage pop.

Each song on *World in Space* starts lighthearted and playful before descending quickly into conflict-filled space. The song composition is rather uniform, using eerie guitar riffs, steady drumming and animated vocals stitched together with rippling guitar solos. Through the loaded lyrics and overall instrumental tone, the six-song collection intimately project the highs and lows of early adulthood.

Despite the dark qualities of the music, *World in Space* remains a satisfying album to come back to. Appropriate for long bus rides, the album transforms from something simple and insignificant into a careful assemblage of complex instrumental and lyrical content that speaks of the human apprehensions we all share. —Lexi Melish



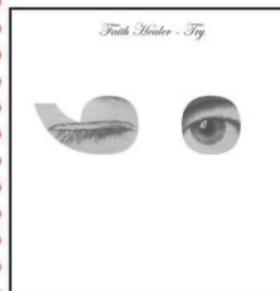
UPTIGHTS

Time+Space
(Self-Released)
04 / 07 / 17

Halfway through the first track of *Time+Space*, "Edge of the Earth," I looked back at the media player to check that it hadn't jumped to some Blue Rodeo. Uptights have a sound that is immediately nostalgic and dated, but endearingly so. It is everything you would expect from a power pop rock band known to play some of Vancouver's most social pubs. A signature of their sound is the keyboard, opening "Satellite Heart" like the soundtrack to a revival.

Time+Space was self-released on vinyl, with "Love In The Future" marking the B-side. Whereas the first half of the album is consumed with clichéd romantic narratives and stand-alone singles, the second half shows more consideration to flow. Lyrically and musically, the b-side is more complex. Notable songs include "Brinkmanship" and "Used To Be Kind."

This album is a great soundtrack to patio caesars and weekend chores, and hopefully Uptights remember that. When the clichés are stripped away, this is the band you want to listen to while hanging out with friends and getting shit done. —Esther Sun



FAITH HEALER

Try :-)
(Mint Records)
08 / 09 / 2017

The winkie face adorning the album cover and title of *Try :-)* might elicit a groan from those sick of emojis, but it also perfectly encapsulates the coy attitude of the album. Faith Healer's new album playfully invites you to give in to their atmospheric pop rock that explores the ups and downs of romantic relationships.

Faith Healer is the creative project of Edmonton's Jessica Jalbert; her alias created to escape the confines of the singer-songwriter label. *Try* ;-) finds Jalbert teaming up with drummer and multi-instrumentalist Renny Wilson, who was also involved on 2015's *Cosmic Troubles*. While *Try* ;-) has been self-described by Jalbert as a more straightforward album than its predecessor, its warmth and focus doesn't take away from the surprising amount of musical depth and flair.

The listener is enveloped by an ethereal mood with a distinctly '60s flair the instant the dial tone sounds on "Waiting." Jalbert's voice is melodically soothing and acts as a kind of auditory analgesic as it carries the mood of the album. On the upbeat tracks, namely "Light Of Loving" and "Sufferin' Creature," Jalbert's voice takes the edge off, making the driving tracks not feel out of place compared to the subdued sections of the album. The singing on *Try* ;-) can be so captivating that it can often distract from the intricate work going on in the background. While the synthesizer comes to the forefront on "Sterling Silver," it is often blending into the scene, providing constant support to the album's mood. And when the classic rock inspired guitar isn't cutting through with jarring yet somehow fitting solos, it's filling in the gaps with small, intricate riffs.

While *Try* ;-) is in many ways a return to basics for Faith Healer, writing the album off as simple pop rock would be disingenuous at best. The album gives deep consideration to both form and content, all the while packaging it in a fun and playful immersive atmosphere. —Braedon Atkinson Pauzé



TOUGH AGE

Shame
(Mint Records)
20 / 10 / 2017

Tough Age delivers the opening ninety-nine instrumental seconds of their new album *Shame* with nonchalant confidence. The Toronto-based self-proclaimed 'not really punk at all' band claims your attention immediately, then delivers their get-up-and-go music for thirty-two minutes.

The instrumentally driven second track "Piquant Frieze" builds momentum that is carried through the A-side of *Shame*. The addictively tormenting "Me In Glue" features a prominent guitar line and Penny Clark's haunting vocals. Clark leaves us with a catchy refrain that will be muttered unconsciously under your breath for days to come, annoying your roommates and thoroughly freaking out anybody sitting near you on a bus.

When the sudden tone shift of "Pageantry" hits, the album takes a chilling break from pop punk with a full force collision. The song benefits from a slower tempo and subtle layering, an uncommon stylistic shift that Tough Age pull off with poise. The thematic shift is short-lived, however, and by the time we reach the closing track "Shame" Tough Age has returned with intensity.

The album's finale makes up more than a third of the total run time. Containing several transitions reminiscent of the album's earlier tone, "Shame" settles into a four-minute long nerve-fraying soundtrack of a horror movie circus clown. Complete with feedback, discordant string work and low inhuman rumbling, the album is put to rest with a sense confusion and curiosity that necessitates flipping the record over for another listen.

—Indigo Smart



WHITE POPPY

The Pink Haze of Love
(Lone Hand)
14 / 07 / 2017

White Poppy reaches new heights on *The Pink Haze of Love* for one simple reason — the artist is vulnerable. Having made a name for herself with turbulent electro-psych records, the musicality of Crystal Dorval's project is almost counterintuitive to the unseasoned listener, using disguised vocals resting on top of pop-heavy synths. Now, for the first time in Dorval's career she grants her voice the attention it deserves in the forefront of production.

Released under the moniker White Poppy, *The Pink Haze of Love* radiates with dream-pop tendencies coupled with folk undertones. The tracks are an esoteric mixture of atmospheric vocals blending with rhythmic finger picking and rolling soft synths. Despite the record's multi-dimensional sound, *The Pink Haze of Love* feels most epic in its moments of minimalism. Songs like "Love

Molecules" and "By My Side" finish with minute-long ambient interludes. The emotional peaks on the album are derived from the moments of tranquility found when Dorval breaks away from monotonous lyrics and lets her keys echo through the speaker.

Dorval's vocals are no longer disguised by the waves of distortion common on her previous releases. Upon first listen of the album, White Poppy's melodies induce a trance. She tells no story, instead serving lyrics for purely experiential purpose. Cyclical choruses like "So you'd be by my side" on "By My Side" and "When I look into your eyes I become hypnotized" on "Hypnotized," ushers the listener into dream-like states. It gives the album a personal feel. Less personal for the author, but moreso catalyzing each listener's subconscious romantic traumas or triumphs. Delving deeper into the album, this cyclical nature begins to become overly repetitive. Unfortunately, the same broad lyrics that create such experiences can start to feel vague and lack depth.

White Poppy brings life to a truly delicate collection of dream-pop compositions. Showcasing her songwriting, in a first true lyrical effort, Dorval hides her best storytelling behind vague love ballads. Nevertheless, *The Pink Haze of Love* finally lets Dorval's voice stand alone, far away from the thrashing electro-psych tunes from the past. —Sasha Balazic

PODCASTS



THE SECRET LIFE OF CANADA

Podcast Series
(Passport 2017)
31 / 08 / 2017-Present

The version of this country's history that many Canadians are taught tends to gloss over, if not totally exclude, the colonialism, racism and violence that Canada was built on. The new podcast, *The Secret Life of Canada*, promises to disrupt the narratives of erasure common in typical social studies classes and much of this year's Canada 150 programming. The podcast is both critical and candid when shedding light on the nation's past.

In the first episode, "The Secret Life of Banff," hosts Leah-Simone Bowen and Falen Johnson explore the origin of the popular Alberta tourist town. Their aim is to tell the stories of "the people who don't have a statue [...] who are not written down in a history book," says Bowen. Through a mix of narration, interviews and historical documents, we learn that Banff is on lands stolen from five Indigenous communities through disingenuous treaties. Those pushed off their traditional lands included the Stoney-Nakoda people, who were only allowed back to Banff to be exhibited as a tourist draw.

We also discover that Banff's infrastructure was built by Austro-Hungarian immigrants, who were internment camp prisoners during the First World War. Themes of xenophobia, displacement and resistance are related back to current political events, encouraging listeners to consider how historical marginalization affects the present.

Throughout the episode, Bowen and Johnson establish an easygoing rapport that is a surprise given the seriousness of the subject matter. However, their casual tones and occasional jokes set the podcast apart from your average history lesson, creating space for the two hosts to personally engage with the material. Both openly share their own relationships to Canada: Bowen is a first-generation-born Canadian and Johnson is Mohawk. They set an example by owning up to their own knowledge gaps that are discovered through the podcast's topics. In turn, listeners are encouraged to start unpacking their own conceptions of Canada's past.

As a somebody who was unaware of many of the injustices shared in this particular episode, I especially appreciated how *The Secret Life of Canada* ends with a call to action. It urges listeners to take the stories they've learned and share them with others. It's an important reminder for us all that we must actively confront Canada's unsavory histories by creating conversations about them in the present. —Hailey Mah



CANADALAND

Podcast Series
(Canadaland)
2013-Present

It's refreshing to listen to a podcast that discusses topics pertinent to the country we live in. Jesse Brown is a Canadian journalist and the host of *Canadaland*, a podcast that produces commentary on current events.

The first thing that really stood out to me about *Canadaland* is the lengthiness and poorly disguised advertisements. It's fair to acknowledge funding from financial sponsors, but there must be a better way to include advertising into the show.

Brown attempts to disguise one advertisement during the Shortcuts Episode #133 "We Support You, Hostile Idiot!" He tells the guest on the show that new fathers, like the guest, could benefit from buying products from the show's sponsor. The bit goes on for over one minute and kind of kills the mood for the rest of the podcast. Variations of the same advertisement occur in many episodes.

On a more positive note, Brown is an engaging speaker. He's hilarious and makes great contributions to the general dialogue of politics in Canada. He's not shy in his opinions, which makes for great listening content. I found myself disagreeing with him and constructively criticizing what he says in my head. A good podcast makes you think and Brown does just that.

He also invites interesting guests onto his show. In one episode, he invites human rights lawyer, Richard Warman, to speak about his experience taking neo-nazis to court on his own time, pro bono. On other episodes, he invites a BuzzFeed Editor, an Iraqi photojournalist and many other individuals with unique insights. You can imagine that the conversations he has on the show are passionately driven and riveting.

Canadaland is charming and a good listen. There are two-hundred episodes; enough to keep you entertained on your daily commute. But, maybe skip past all the advertising. —Samantha Peng

!!!

To submit music for review consideration in *Discorder Magazine* and online, please send a physical copy to the station addressed to:

Maximilian Anderson-Baier, Under Review Editor at
CITR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1.

Though our contributors prioritize physical copies, you may email download codes to underreview.discorder@ctir.ca. We prioritize albums sent prior to their official release dates. Under Review is also expanding to include independent films, books and podcasts. Feel free to submit those, too.

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GOOD NIGHT OUT

WORDS BY
BRIT BACHMANN
ILLUSTRATIONS BY
OLIVIA DI LIBERTO

LOCATION
LOCATION
LOCATION

Jf you live in Vancouver and you hadn't heard of Good Night Out before September, chances are they popped onto your radar with the announcement of a late-night harm reduction service on the Granville Strip. Aptly named the Nightlife Street Team, the group has a 2-month pilot project patrolling Granville Street Fridays and Saturdays until the end of October. Whereas police patrol for obvious instances of violence and disorderly conduct, GNO's focus is rooted in feminist ideals. Using non-violence, GNO seeks to reduce catcalling, sexual harassment, and everything else that gives Vancouver's "Entertainment District" a reputation for being unsafe. If proven significant, the program could be extended indefinitely.

Good Night Out is a U.K. based initiative, but its Vancouver chapter is coordinated by Stacey Forrester and Ashtyn Bevan. In the weeks before the public announcement of the Nightlife Street Team, *Discorder* checked in with Forrester and Bevan to discuss harm reduction in mainstream and alternative venues.

"This project came out of a love for the underground music scene, [...] and wanting others to feel [safe] regardless of what music they like, or where they hang out," states Forrester.

Long before the street team, GNO Vancouver focused primarily on connecting with venues, with the intention of offering tips and training towards providing safe party atmospheres. "Initially, we started doing audits and workshops of places around town," says Forrester, "basically any venue that serves alcohol is within our scope. [...] They'll listen to us talk about harm reduction, but we can also sneak in some stuff about bystander intervention and gendered violence harm reduction. It was kind of a carrot."

But this carrot doesn't interest everyone. GNO has faced a lot of pushback from mainstream venues. Bevan explains, "When we first started, we sent out hundreds of emails to venues across the city, as well as festivals, telling them what we do and why it is important to have this type of training. A lot of them said, 'this is a great idea, but we already do this. Harm doesn't happen here.'"

Forrester adds, "A lot of the things that mainstream nightlife economy is built around is actually rooted in really sexist, heteronormative things. So while [venues] don't think they have a problem, they don't see that the whole industry is a problem. And bringing in an outside source like Good Night Out admits that something is wrong."

Some may think of a harmful situation and assume it relates to bar fights, but the reality can be a lot more complex. 'Harmful' situations can include harassment,

assault, overdoses, severe intoxication, homophobia, transphobia, ableism, and more. Harm reduction is a commitment to compassion that not all venues are ready for.

When asked why some venues declined Good Night Out's workshops, the excuse is pathetic.

"We know that the nightlife economy is thriving in Vancouver, but they'll say they can't pay their staff to come in on their nights off," explains Forrester. "We hear a variety of excuses, and we honestly think it is bullshit. [...] If you cater to the most vulnerable, potential patron, then everyone less vulnerable benefits."

GNO has managed to find a strong niche in Vancouver by switching their target. Bevan explains, "We found that there was such a struggle to get in with venues, [but] most live events are not affiliated with the venues themselves, but with club promoters." Their new approach was calculated. They credit Groundwerk, Vancouver Arts & Leisure and Resonate for being early supporters of GNO's outreach.

Unfortunately, the venue crisis that has affected these organizations, Vancouver Arts & Leisure in particular, is impacting access to safe party spaces overall. Forrester explains, "Gentrification is creeping up on the ability for us to have and keep alternative spaces, affordable venues for party-throwers who *do* take patron safety seriously. There are less and less places for these groups to have parties."

With music scenes across Canada beginning to publicly address sexual assault and accountability within their communities, conversations around harm reduction have become more urgent. Although harm reduction seeks to eliminate the situations that lead to harassment and

assault, organizations like GNO are usually the first ones to hear complaints.

"In a perfect world, our Facebook shouldn't flood with messages after a big weekend of events, of people reporting abuse that they've encountered," says Forrester. "Obviously [reading these messages] is what we do and we have a reputation of acting on it, but ultimately, we should not be the only ones. We've become an informal reporting system for cases of harassment."

When contacted about instances of harassment, GNO follows up with the venues or promoters involved to offer a workshop and resource materials. One of these materials is a checklist that encourages equal representation among staff and security — positions which are largely male-dominant.

"Ultimately, what we're asking for when we want a culture shift, is that we want a culture that celebrates and values women and the queer community, and that means more than having them just be props or fetishes for the night," explains Forrester. "The only real way to make that shift is understanding and recognizing that women and femmes contribute to the nightlife and music industries on all levels."

And so GNO has now taken to the streets, demonstrating first-hand the influence of women on nightlife.

On a final note, Bevan adds, "I think for *Discorder* readers, people who are hosting events and parties, feel free to reach out to us about how to make your event safer. If you want to get more knowledge, we are always here to help."



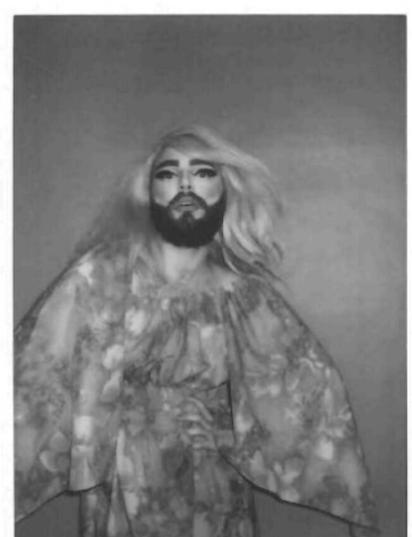
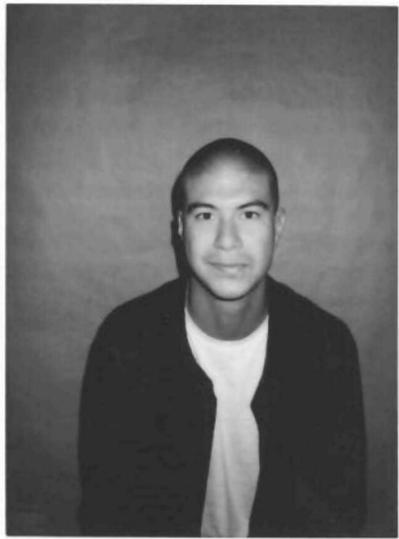
For information on Good Night Out Vancouver, including their services for venues and promoters, visit goodnightoutvancouver.com, and follow them on social media.



Vancouver Queens

Working in Drag

words by Sydney Thorne | illustrations by Sitji Chou | photos by Sara Baar





Drag is more mainstream than ever. With the growing popularity of Ru Paul's Drag Race, tongue pops and "yas queen!" have quickly become part of our cultural lexicon. All the while, the local drag scene remains niche. Early this year, graphic designer and social media maven James Knipe noticed the incredible amount of talent in Vancouver, and saw a need for more promotion. I chatted with James about the launch of Vancity Kweens, and his plans to 'werk' his way up to stunningly beautiful promotional domination.

SYDNEY THORNE: What is Vancity Kweens?

JAMES KNIPE: Vancity Kweens is a promotional platform that does beautiful promo for drag queens in this city. I want to help these queens grow their art, grow their fan base, and spread the word of drag to Vancouver and elsewhere. Drag can be a full-time career, and as much as it's art and performance, there's a huge business element. I hadn't been to many drag shows in Vancouver, but I had been obsessed with [Ru Paul's] *Drag Race* for such a long time before that. In January, I decided that my New Year's resolution was to start going to see more local drag. I was trying to figure out where to find out about all of these shows — as an outsider, I had no idea where to go. I found one website that looked like a Windows 98 HTML website and I was like, 'okay, no.'

[...] I first rolled [Vancity Kweens] out at the end of March. In the beginning, I was going to keep it a secret and remain anonymous, but I had a bunch of queens message the account asking who was behind it.

Since it all started anonymously, how did it feel coming out as the face of Vancity Kweens?

[...] I'd been going to shows for a couple of months when I started Vancity Kweens, so when people found out I was behind it, the community welcomed me with open arms. It was the best feeling. For the longest time in Vancouver I was searching for that sense of community as I was never really part of a scene. Since starting Vancity Kweens, it's been so much fun getting to know so many amazing people, [...] they're like celebrities to me.

What kind of collaborations have you done so far?

I started a video series called *Mirror Moments*. I chose to begin by featuring Synthia Kiss, since she's so new to the scene and we were running parallel as new members of this community.

I would have never known she was so new to drag!

Oh, I know. She is so talented, it's insane! I have another video coming out soon with Karmella Barr.* I want to showcase the stories of these drag queens because a lot of what we see is so surface level. We see them for their looks on Instagram and their lip syncs, but I wanted to strip that back and have people in the community get to know these queens — what makes them tick, where they draw their inspiration from.

What do you have up your sleeve for the future of Vancity Kweens?

I want to be the one stop shop for Vancouver drag. I hope to do merchandise for the queens and run an online store through the website, with some of the proceeds going to DMS [Dogwood Monarchist Society] and other charities. [...] Eventually, I would love to have this as a full media hub where I have clients, and we do everything for them. I know that drag is something that is super expensive and just barely pays the bills. Almost everything I do at this point is pro bono, but eventually it would be great to get to a place where it can make money. Right now, I'm happy doing this all for free. They all work so hard, they deserve it.

I've noticed you've done a bit of promo for the alternative and multi-gender drag community in this city. Do you find that the different Vancouver drag scenes remain quite separate or do they cross over?

I'm still so new to this community, so I can't say for sure. I've heard that in the past there was a divide between Eastside and Westside queens, but I think that's less of an issue these days.

There are two artists, Dee Blew and P.M, who put on a show called *Finish*. They do alternative performance art. I think it's incredible for our community because that's the direction drag is heading, right?

Without asking you to play favourites, who are you most excited to watch come up in the scene right now?

I'm a Brat Pack fanatic 'til the end, mainly because they have embraced Vancity Kweens with such open arms. Kendall Gender especially, her energy and attitude is so infectious, [...] I get such a rush watching her perform; I love Karmella Barr, I think her winning Miss Cobalt was so amazing [...]; Amy Grindhouse is hilarious, super sweet, super down to earth, [...]; I'd also love to work with [...] girls like Peach Cobblah and Carlotta Gurl. [...] The biggest thing I'm afraid of is missing out on queens, or people thinking I'm choosing favourites — covering everything is a lot of work and there's so much going on, I'm trying not to miss a thing.

If someone has never seen Vancouver drag, where would you direct them to start?

Oh my gosh, there's so much going on! I'd say Sundays would be your best bet, there are three shows that happen: *Legends* at XY with Jaylene Tyme, then right after that is *Sanctuary* at 1181 with Alma Bitches. After that Alma heads back over to XY to do *The Shequel*. [...] I think there's something happening every night except Mondays.** That's your rest day, then we're back at it Tuesday night for more drag.

Check out @vancitykweens on Instagram and Facebook, or at their website, vancitykweens.com.

*The video with Karmella Barr was released September 26.

**A drag show has since been added to Mondays! Moist Mondays with Misty Meadows at XY nightclub.



ON THE AIR

FLEX YOUR HEAD

By Luciano Sabados // illustration by Rory Stobart
// photo by Colin Bratney

Until my interview with him, I had only ever seen Mike in passing; a quiet and gruff man that I would watch calmly take his place behind the board through the window in the lobby of CiTR. His show, *Flex Your Head*, features his voice pretty minimally, with a large portion of the hour taken up by a myriad of punk and hardcore from across the globe and throughout time. So ultimately I wasn't sure how well this conversation would go. But upon finding him sitting in the corner of the coffee shop where we had agreed to meet, I was greeted with a welcoming smile and an unsuspected openness.

Pretty early on, I learn that Mike is simply just shy. So much so that he almost happened upon his host responsibilities by chance, taking over from founder and long-time host, Eric Flexyourhead in 2004. He recalls corresponding with Eric regularly as a fan of the show. "I'd email him once in awhile asking 'hey, can you play these songs?'" Mike recounts, "And then one day, he said 'why don't you come down to the show? Bring your music and we'll play it from there.'" Flexyourhead would eventually ask Mike to take over the radio hour. "I was a really shy kid, I didn't talk in public [...] I don't know if this a good idea," he remembers saying, but with some encouragement Mike took the reigns.

Close to Mike's heart is Vancouver's all-ages scene, which has seen its fair share of hardship through the years, with venues being shut down overnight and often little return for organizers. But Mike has seen it better in the past few years, toting the existence of venues like 333 Clark, Alf House and Red Gate playing a key role in the recent boom. "Venues come and go, but it's always good to have a couple of mainstays," he concludes.

As we touch on live shows, we talk about the most recent *Flex Your Head* Fundraiser, which sported an incredibly diverse line-up, both in genre and representation – something that is unfortunately, not the norm in Vancouver's live scene. In part, Mike thanks CiTR's programming flexibility as part of the reason for the diversity, because he wanted his live show to reflect the variety of his radio playlists. Secondary to this, Mike just feels like diverse bills simply draw better crowds. "You can either put five bands [on the line-up] that all sound the same and bring the same 20 kids, or throw in other kinds of bands and have 100 kids come out to a show."

Speaking on representational diversity directly, I mention *Discorder's* recent feature on music festival line-ups and ask Mike for his opinion on the predominance of CIS-men-only bills in Vancouver. "Promoters get lazy," he comments, "They don't want to search for different acts, they just have their friends bands play without having to go outside their little circles. They just get narrow minded. 'This is the way it's supposed to be, these are the rules.' I've never liked that."

Probably much to the dismay of his shy self, Mike is aware of his notoriety within the local hardcore and punk community, but takes the respect that is cast his way as more of a comment on his longevity within the scene. "I don't want to say I'm respected at shows, but I think people know I'm the old guy that's been around for a while," he remarks. "When people are moshing, I never really get hit anymore. I don't feel like I should have that respect, but I do like it because I don't get hit anymore," he adds with a knowing chuckle.

On a final thought, I ask Mike if there is anything he would like to say to *Discorder* readers. Confidently, he produced some sound



advice: "Go support local bands. Your favourite band started out as a local band. Support the local scene so they can get bigger and tour. Go check out a band you may have never seen. Who knows, maybe you'll like it."

Or even start by listening to his show, where you'll definitely find something you haven't heard before. And who knows, maybe you'll like that too.

Flex Your Head airs Tuesdays from 6-8pm on CiTR 101.9FM, or stream at citr.ca. Check out archived episodes at citr.ca/radio/flex-your-head, follow Flex Your Head on Facebook for updates, and visit the show's official website at flexyourhead.net.

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* 10% off

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* 10% new instruments and accessories. *sale items will be excluded.

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UBC BOOKSTORE

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(VISIT:

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CITR 101.9FM PROGRAM GUIDE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6AM				CITR GHOST MIX	AURAL TENTACLES			6AM
7AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	OFF THE BEAT AND PATH	CANADALAND	CITR GHOST MIX	BEPI CRESPIAN PRESENTS	7AM
8AM				THE YOUTH ELEMENT PODCAST	CITED!			8AM
9AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	STUDENT FILL IN	CONVICTIONS & CONTRADICTIONS STUDENT FILL-IN		CLASSICAL CHAOS	9AM
10AM		TEXTBOOK		ROCKET FROM RUSSIA	MIXTAPES WITH MC & MAC	THE SATURDAY EDGE		10AM
11AM	UNCEDED AIRWAVES		POP DRONES	U DO U RADIO	THE REEL WHIRLED		SHOOKSHOOKTA	11AM
12PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM
1PM		THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	FRESH SLICE		THE ROCKERS SHOW	1PM
2PM	PARTS UNKNOWN	PARTICLES & WAVES	ROOM TONE	STUDENT FILL-IN		POWER CHORD		2PM
3PM	THE BURROW	INNER SPACE	STUDENT FILL-IN	KEW IT UP	ASTROTALK			3PM
4PM	LITTLE BIT OF SOUL	TEXTBOOK	ALL ACCESS PASS	THE GENDER EMPOWERMENT MEDIA COLLECTIVE	NARDUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE
5PM	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	CITR CURRENT AFFAIRS	CITR DOCS SEASON 2	MANTRA	CHTHONIC BOOM!	5PM
6PM	FINDING THE FUNNY		ANECDOTAL EVIDENCE	ARE YOU AWARE	WINGS	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING
7PM	STUDENT FILL-IN	FLEX YOUR HEAD	INNER SPACE	SAMS QUANTCH'S HIDEAWAY	THE INTERVIEW SHOW	THE DIGITAL ACTION PROJECT	STUDENT FILL-IN	NIGHTDRIVE95
8PM	EXPLODING HEAD MOVIES	STUDENT FILL-IN	MIX CASSETTE	CI RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	TECHNO PROGRESIVO
9PM			THE NEW ERA		SKALDS HALL			9PM
10PM	THE JAZZ SHOW	CRIMES & TREASONS	NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	CANADA POST ROCK	SYNAPTIC SANDWICH	TRANCENDANCE	10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW	THUNDERBIRD LOCKER ROOM	COPY / PASTE	THE MEDICINE SHOW			11PM
12AM	THE SCREEN GIRLS					RANDOPHONIC	THE AFTN SOCCER SHOW	12AM
1AM			SPICY BOYS					1AM
2AM	CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES	THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX	2AM
LATE NIGHT								LATE NIGHT

"DISORDER RECOMMENDS LISTENING TO CITR EVERY DAY"

MONDAY

TRANCE DANCE GHOST MIX

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

Contact: programming@cltr.ca

BREAKFAST WITH THE BROWNS

8AM-10AM, ECLECTIC
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

Contact: breakfastwiththebrowns@hotmail.com

UNCEDED AIRWAVES

11AM-12PM, TALK/CULTURAL COMMENTARY
Unceded Airwaves is in its second season! The team of Indigenous and non-Indigenous peeps produce the show weekly. We talk about Indigenous issues, current events, and entertainment centering Native voices through interviews and the arts. Come make Indigenous radio with us!

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

SYNCHRONICITY

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

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE
Host Chrissariffic takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

Contact: programming@cltr.ca

THE BURROW

3PM-4PM, ROCK/POP/INDIE
Hosted by CITR's music department manager Andy Resto, the Burrow is Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and new releases. Interviews & Live performances.

Contact: music@cltr.ca

LITTLE BIT OF SOUL

4PM-5PM, JAZZ
Host Jade spins old recordings of jazz, swing, big band, blues, oldies and motown.

Contact: programming@cltr.ca

THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL
Veteran host Leo brings you talk, interviews, and only the best mix of Latin American music.

Contact: leoramirez@canada.com

FINDING THE FUNNY

6PM-6:30PM, TALK
Finding the Funny is a variety show with host Nico McEown & special guests who talk comedy. What makes us laugh, and why? What separates the best of the best from all the rest? Every episode you hear great jokes and bits from both famous and unknown comedians.

Contact: programming@cltr.ca

EXPLODING HEAD MOVIES

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

Contact: programming@cltr.ca

THE JAZZ SHOW

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

Contact: programming@cltr.ca

TUESDAY

THE SCREEN GIRLS

12AM-1AM, HIP HOP/R&B/ SOUL
The Screen Girls merge music and art with discussions of trends and pop culture, and interviews with artists in contemporary art, fashion and music. We play a variety of music, focusing on promoting Canadian hip hop and R&B.

Contact: info@thescreengirls.com

PACIFIC PICKIN'

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

Contact: pacificpickin@yahoo.com

Queer FM 8AM-10:30AM, TALK/ POLITICS

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

Contact: queerfmvancouver@gmail.com

TEXTBOOK

TUES, 10:30-11:30, TALK
Textbook (FKA The Student Special Hour) is a student show covering textbook (and not so textbook) approaches to student life.

Contact: outreach@cltr.ca

THE MORNING AFTER SHOW

12PM-1PM, ROCK / POP / INDIE

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

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

THE COMMUNITY LIVING SHOW

1PM-2PM, ROCK / POP / INDIE

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

Contact: communitylivingradio@gmail.com

PARTICLES & WAVES

2PM-3PM, ROCK/POP/INDIE

Like the quantum theory it is named for, Particles and Waves defies definition. Join Mia for local indie, sci-fi prog rock, classic soul, obscure soundtracks, Toto's deep cuts, and much more.

Contact: programming@cltr.ca

TEXTBOOK

4PM-5PM, TALK/STORYTELLING
Textbook (FKA The Student Special Hour) is a show about students by students hosted by Josh Gabert-Doyon, CITR's student programming coordinator. There are three segments: Feature interview, student storytelling, & "Tell Me About Your Paper".

Contact: outreach@cltr.ca

DISORDER RADIO

5PM-6PM, ECLECTIC, TALK

Produced by the Disorder On Air collective, this show covers content in the magazine and beyond. Coordinated by Claire Bailey, Matt Meuse, and Jordan Wade. Get in touch to get involved!

Contact: disorder.radio@cltr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL
Punk rock and hardcore since 1989. Bands and guests from around the world.

Contact: programming@cltr.ca

CRIMES & TREASONS

9PM-11PM, HIP HOP
Uncensored Hip-Hop & Trill Sh't. Hosted by Jamal Steeles, Homeboy Jules, Relys Rells, LuckyRich, horsepowar & Issa.

Contact: dj@crimesandtreasons.com

www.crimesandtreasons.com

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@cltr.ca

WEDNESDAY

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

Contact: dj@jackvelvet.net

POP DRONES

10AM-12PM, ECLECTIC

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

Contact: programming@cltr.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

Contact: programming@cltr.ca

KOREAN WAVE: AIRANG HALLYU

1PM-2PM, TALK / POP

Contact: programming@cltr.ca

ROOM TONE

2PM-3PM, TALK/INTERVIEW/FILM

Room Tone is a talk show focused on Filmmaking that invites guests weekly to discuss their slices of reality on set, tips, past/future projects and love for the craft! From Directors/Producers, to Cinematographers, Production Designers, Actors, Composers, Writers, Editors... anyone!(Theatre/Video Games/Animation/Fashion or any other sort of creative entertainment is welcome).

Contact: listenoromtone@gmail.com

KEW IT UP

3PM-4PM, EXPERIMENTAL/ TALK

Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseam

Contact: programming@cltr.ca

ALL ACCESS PASS

4PM-5PM, TALK/ ACCESSIBILITY POLITICS

CITR Accessibility Collective's new radio show. We talk

about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events, and awesome dialogue.

Contact: accessibilitycollective@cltr.ca

DOUBLE SPACE

ALTERNATING TUES 3PM-4PM, TALK / DESIGN / FEMINISM

Investigating interactions with our surroundings and society. Every week we discuss our experiences with these interactions, how they emerge and the impacts of these invisible forces.

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

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 on CITR Radio 101.9FM, Wednesdays from 5-6pm.

Contact: arts@cltr.ca

ANEC DOTAL EVIDENCE

6PM-6:30PM, TALK / STORY TELLING

Anecdotal Evidence is a live storytelling series in Vancouver, where people share true stories of how they experience science in their lives; stories of failure, fieldwork, love, death, cosmic loneliness and more. Tune in for humour, humanity, and sometimes even science.

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

INNER SPACE

ALTERNATING THURS 6:30PM-8PM, ELECTRONIC/DANCE

Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

Contact: programming@cltr.ca

SAMSQUANT'S HIDEAWAY

ALTERNATING THURS 8:30PM-8PM, ROCK/POP/INDIE

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

Contact: programming@cltr.ca

MIX CASSETTE

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

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

Contact: programming@cltr.ca

THE NEW ERA

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

A showcase of up n' coming artists who are considered "underdogs" in the music industry. We provide a platform for new artists who are looking for radio play. Bringing you different styles of Hip Hop music from all across the Earth and interviews with music industry professionals. It's the NEW ERA...

Contact: programming@cltr.ca

NINTH WAVE

10PM-11PM, HIP HOP/ R&B/ SOUL

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

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

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

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

Contact: programming@cltr.ca

THURSDAY

SPICY BOYS

12AM-1AM, PUNK/HARDCORE/METAL

Playing music and stuff. You can listen. Or don't. It's up to you.

Contact: programming@cltr.ca

OFF THE BEAT AND PATH

7AM-8AM, TALK

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

Contact: programming@cltr.ca

THE YOUTH ELEMENT PODCAST

8AM-9AM, TALK / YOUTH

Welcome to the Asia Pacific Foundation of Canada's new podcast series about youth cultures in East Asia. Over the next several weeks, join co-hosts Justin Kwan and Linda Qian as they travel across five cities in East Asia: Shanghai, Taipei, Hong Kong, Tokyo and Seoul, to listen to the voices of millennials and learn more about contemporary East Asia through their views and the stories of their own lives.

Contact: programming@cltr.ca

CONVICTIONS & CONTRADICTIONS

ALTERNATING THURS, 9AM-9:30AM, TALK/COMEDY/SOCIAL OBSERVATIONS

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

Contact: programming@cltr.ca

ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

Contact: rocketfromrussia.lumblr.com, rocketfromrussia@cltr.ca, @lma_12ar, facebook.com/RocketFromRussia

U DO U RADIO

11AM-12PM, ELECTRONIC

A delicious spread of electronic vibes from across the decades. Acid, Afro-beat, Lo-Fi, Ambient and plenty of classic house. Let Galen do his thing so u can do urs.

Contact: programming@cltr.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

Contact: duncansdonuts.wordpress.com

K-POP CAFE

1PM-2PM, K-POP

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

Contact: programming@cltr.ca

ALL ACCESS PASS

2PM-3PM, TALK/ACCESSIBILITY

The Accessibility Collective radio show! They talk equity, inclusion, and accessibility for people with diverse abilities, on and off campus. Tune in for interviews, music, news, events, & dialogue.

Contact: programming@cltr.ca

ASTROTALK

3-3:30PM, TALK/SCIENCE

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

Contact: programming@cltr.ca

TERRA INFORMA

3:30-4PM, TALK/ENVIRONMENTAL

Environmental News, syndicated from CJSR 88.5FM in Edmonton.

Contact: sports@cltr.ca

THE GENDER EMPOWERMENT MEDIA COLLECTIVE

4PM-5PM, TALK/FEMINISM/GENDER EMPOWERMENT

The Gender Empowerment Collective's goal is to center the voices, issues, concerns, and experiences of women, transgender, intersex, Two-Spirit, queer, gender non-conforming, non-binary, and gender fluid folks and allies. Tune in for interviews, commentary, stories and news from YOUR communities.

Contact: genderempowerment@cltr.ca

CITR CURRENT AFFAIRS

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

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

Contact: news101@cltr.ca

ARE YOU AWARE

ALTERNATING THURS, 6PM-7:30, ECLECTIC

Celebrating the message behind the music. Profiling music and musicians that take the route of positive action over apathy.

Contact: programming@cltr.ca

C1 RADIO

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

Contact: programming@cltr.ca

LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

Contact: programming@cltr.ca

THE DIGITAL TATTOO PODCAST PROJECT

ALTERNATING FIR 7PM-7:30PM, TALK TECHNOLOGY

The Digital Tattoo Podcast Project raises questions, provides examples, speaks with experts, and encourages you to think about your presence online. Our goal is to help you navigate the issues involved in forming and re-forming your digital identity and learn about your rights and responsibilities as a digital citizen. It's really just about making informed decisions and your own decisions.

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

SKALDS' HALL

9PM-10PM, TALK/RADIO DRAMA

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

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

CANADA POST ROCK

10PM-11PM, 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.

Contact: programming@cltr.ca, [Twitter | @pbone](https://twitter.com/pbone)

CANADALAND (SYNDICATED)

8PM-8AM, TALK/POLITICS

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

Contact: jesse@canadaland-show.com

CITED!

CITR 101.9FM SEPTEMBER CHARTS

	Artist	Album	Label
1	Only A Visitor*#	Lines	SELF-RELEASED
2	Sam Tudor*+	Quotidian Dream	SELF-RELEASED
3	Sick Boss*+	Sick Boss	DRIP AUDIO
4	Offa Rex#	Queen of Hearts	NONESUCH
5	Kronos Quartet#	Folk Songs	NONESUCH
6	Faith Healer*#	Try :-)	MINT
7	Broken Social Scene*#	Hug of Thunder	ARTS & CRAFTS
8	Civvie*#	Inheritance	SELF-RELEASED
9	Colin Cowan & the Elastic Stars*+	Cosmos In Summer	SELF-RELEASED
10	Downtown Boys#	Cost Of Living	SUB POP
11	Needles//Pins*#	Goodnight, Tomorrow	MINT
12	Shilpa Ray#	Door Girl	NORTHERN SPY
13	Oh Sees	Orc	CASTLE FACE
14	Arcade Fire*#	Everything Now	SONY MUSIC
15	Devours*+	Late Bloomer (reissue)	LOCKSLEY TAPES
16	Jen Cloher#	Jen Cloher	MILK!
17	Forager*	Scribe Stepping In and Out of Season	SELF-RELEASED
18	Marlaena Moore*#	Gaze	KINGFISHER BLUEZ
19	White Poppy*#	The Pink Haze Of Love	SELF-RELEASED
20	Woolworm*#	Deserve To Die	MINT
21	Foonyap*#	Apropos	SELF-RELEASED
22	Gordi#	Reservoir	JAGJAGUWAR
23	Rococode*#	Young Ones	MARQUIS
24	Andy Haas*	Taballah II	RESONANT MUSIC
25	Shimmer#	Shimmer	DROP MEDIUM
26	The Jins*+	I Can't Let My Lover Go / Real Food	KINGFISHER BLUEZ
27	High Plains*+	Cinderland	KRANKY
28	New Swears*	And the Magic of Horses	DINE ALONE
29	Whitney K*	When the Party's Over	EGG PAPER FACTORY
30	House And Land#	House and Land	THRILL JOCKEY
31	Jan St. Werner	Spectric Acid (Fiepblatter Catalogue #5)	THRILL JOCKEY
32	Japanese Breakfast#	Soft Sounds From Another Planet	DEAD OCEANS
33	Jessica Moss*#	Pools of Light	CONSTELLATION
34	Fleet Foxes	Crack-Up	SUB POP
35	Dixie's Death Pool*+	Twilight, Sound Mountain	LEISURE THIEF
36	Andrea Nixon*#	Diary of a Housewife	SELF-RELEASED
37	13 Engines*	Brave New Waves	ARTOFFACT
38	Whitehorse*#	Panther In The Dollhouse	SIX SHOOTER
39	The Psychic Alliance*+	Evil Against Evil	SELF-RELEASED
40	Quantum Tangle*#	Shelter As We Go...	COAX
41	Oneohtrix Point Never	Good Time OST	WARP
42	Oh Susanna*#	A Girl In Teen City	STELLA
43	Mappe Of*	A Northern Star, A Perfect Stone	PAPER BAG
44	Fake Shark*+	Faux Real	LIGHT ORGAN RECORDS
45	Fingers#	Awkwardly Blissing Out	BLACKEST EVER BLACK
46	Dance Movie*	Pierce	SELF-RELEASED
47	Dadweed*+	Heavy Blankets/Anxious	SELF-RELEASED
48	Chad VanGaalen*	Light Information	FLEMISH EYE
49	Julia Spital*#	Good Again	SELF-RELEASED
50	Hermitess*#	Hermitess	SELF-RELEASED

CITR's charts reflect what's been played on the air by CITR's lovely DJs last month. Records with asterisks (*) are Canadian, those marked plus (+) are local, and (#) are femcon. To submit music for air-play on CITR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CITR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

The official line-up
for the
34th Annual
SHINDIG!

IS FINALLY HERE!

-X-X-X-

27 bands, 27 winners for \$6
every Tuesday

-X-X-X-

Hastings Mill Brewing Company,
FKA Pat's Pub & Brewhouse

Oct 10

Mi'ens

Modern Day Poets
The Sylvia Platters

Oct 17

Basic Instinct
Sissy Heathens
April Fools
Childhood

Oct 24

Kmvp
Parlour
Panther
The Dead Zones

Oct 31

Bored Décor
The Maneuver
Laverne

Nov 7

Sorry Edith
Reign Cloud
No Mothers

Nov 14

Sexy Merlin
Last Forest
Pleasure Blimps

Nov 21

The Civil Dead
Tanglers
Mamarudegyal

Nov 28

King Buzzard
Mooshy Face
These Guy

Dec 5

The Afrolution
Dammit
Samantha
Ghulo



L.A. WITCH



KING GIZZARD & THE LIZARD WIZARD

KING KRULE



UPCOMING SHOWS IN VANCOUVER!

October 4
LOW ROAR
Fox Cabaret

October 6
RAINER MARIA
The Cobalt

October 7
L.A. WITCH
Fox Cabaret

October 7
MICKEY AVALON
The Cobalt

October 8
GRYFFIN
Imperial

October 8
BORIS
Rickshaw Theatre

October 9
KING GIZZARD AND THE LIZARD WIZARD
Commodore Ballroom

October 10
THE CRIBS
The Cobalt

October 13
LÉON
Imperial

October 14
BAD SUNS
Fortune

October 14
DAVID DUCHOVNY
Imperial

October 15
GENERATIONALS
The Cobalt



October 15
NORTH MISSISSIPPI ALLSTARS
Imperial

October 16
PAUL KELLY
Imperial

October 20
LOSTBOYCROW WITH PRELOW
Fox Cabaret

October 21
WAND
The Cobalt

October 22
THE BLACK ANGELS
Commodore Ballroom

October 25
MASTODON
Orpheum Theatre

October 25
THE BABE RAINBOW
The Cobalt

October 28
HOCKEY DAD
The Cobalt

October 29
LEE RANALDO
The Cobalt

October 30
MAX FROST
Fox Cabaret

October 31
THE UNDERACHIEVERS
Fortune Sound Club

November 1
KALI UCHIS
Biltmore

November 3
6LACK
Commodore Ballroom

November 3
BLANCK MASS
Fox Cabaret

November 5
KING KRULE
Vogue Theatre

November 7
TED LEO & THE PHARMACISTS
The Cobalt

November 8
THE WEATHER STATION
Fox Cabaret

November 9
GAVIN TUREK
Fox Cabaret

November 10
MICHL
Fox Cabaret

November 11
JAWS OF LOVE
St. James Hall

November 11
TREVOR HALL
Imperial

November 12
NOAH GUNDERSEN
Imperial



Tickets & more shows at timbreconcerts.com

