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DISCORDER
magazine

November 2017

"that salty magazine from CiTR101.9FM"

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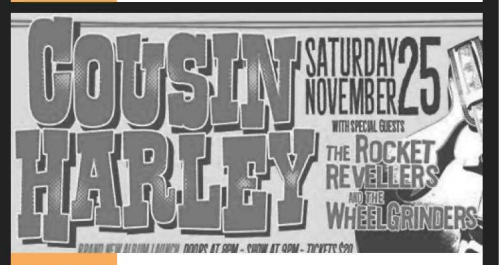

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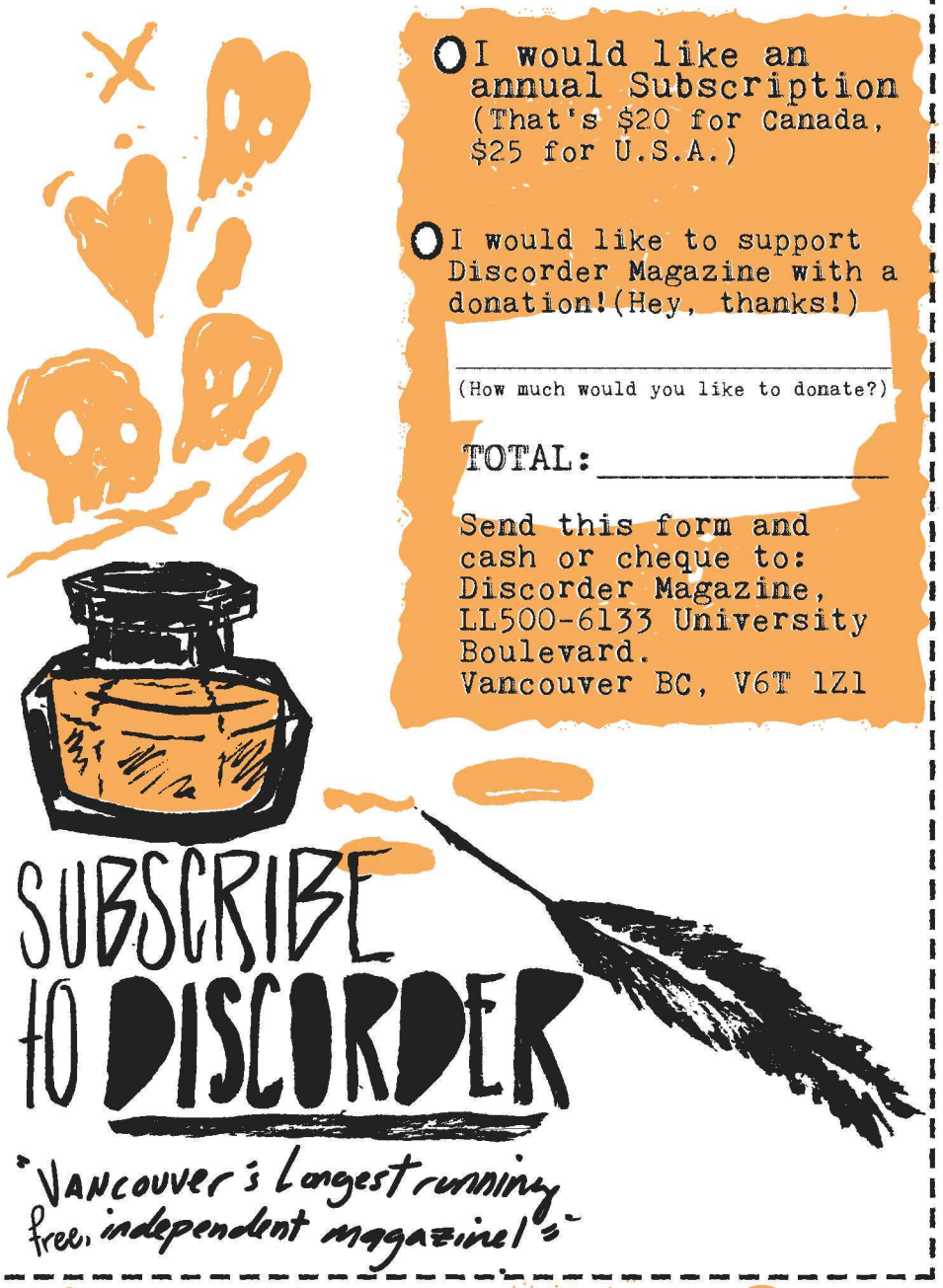

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#metoo, Now What?

EDITOR'S NOTE

Content Warning: Sexual assault call-outs

Over the last month, Vancouver has seen dozens of significant call-outs of sexual predators on social media. So, now what?

I have researched some texts to help make sense of these call-outs, and provide suggestions for how to move forward. Including url links in an Editor's Note in print seems terribly taboo, but the following websites are important:

* * *

"list of resources on rape and accountability" is a Google spreadsheet of zines, essays and resources lists compiled by Anya Kark, with the intention of making "community accountability and transformative justice work [sustainable]": https://docs.google.com/spreadsheets/d/1kiqVdTTjtgKN6lnoJLm1jIE2R1J4aS5scXUYBLfKX1w/edit#gid=0

* * *

"Resources For Dealing With Conflict and Harm" is a list of resources for survivors of gender-based or race-based violence and their allies, with some excerpts from zines and essays. It is written by Nora Samaran, best known for a viral post titled "The Opposite of Rape Culture is Nurturance Culture" in February 2016: https://norasamaran.com/2017/01/05/resources-for-dealing-with-conflict-and-harm/

* * *

I would also like to highlight **a resources list for people who have been called out, and friends of people who have been called out.** Although there are more resources for men named as predators, there are also links and suggested readings for women and trans who have been called out. It is compiled by Theo Slade, also known as *Tolerated Identity* or *Activist Journeys:* https://toleratedindividuality.wordpress.com/resources-for-people-called-out-for-sexual-assault/

* * *

While it is my personal belief that all gender-based violence stems from structures of oppression, mostly patriarchy, discussions of sexual assault, call-outs and accountability should not be gendered or geographic. To reduce local #metoo call-outs to "men are bad" or "Vancouver sucks" diminishes the experiences of survivors across the country, and limits our ability to engage in constructive conversations as a community that desperately needs healing.

This time is intense and necessary.

With that said, this issue also deals with some intense and necessary themes related to identity and belonging. Samantha Nock has submitted an essay about decolonial love and bodies; Lexi Mellish Mingo writes about Hogan's Alley as it was, and as it aspires to become again; Blind Tiger Comedy carves a niche for women, trans and non-binary comics with *WTF*; CiTR / *Discorder*'s Indigenous Media Collective Coordinator, Autumn Schnell, reviews the new album by Mich Cota, a Montreal-based Two-Spirit artist; and Rachel Lau talks to Youth For Chinese Seniors about an intergenerational Chinatown for this month's *Transmission from PLOT*.

As a final plea, I encourage you to be open to the articles you wouldn't normally read, click the links that make you uncomfortable, and scroll the threads that name your friends. Share the emotional labour of your community without ego or righteousness. Have frank conversations about consent.

A+
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TRANSMISSION FROM PLOT

YOUTH FOR CHINESE SENIORS AND INTERGENERATIONAL COLLABORATION IN CHINATOWN

words by Rachel Lau // photos by Morika DeAngelis

Chinatown is a hot topic lately. It is the centre of many social and political debates around housing, gentrification and cultural preservation in Vancouver. Unfortunately, many of these discussions exclude the voices of the Chinese communities. There are, however, organizations and individuals helping to include these voices by bridging cultural and generational gaps.

I interviewed a representative from Youth for Chinese Seniors, an elder from the Chinese community, and a youth volunteer to get a better picture of the dynamics in Chinatown.

I met with Yulanda Lui, senior outreach worker and coordinator of Youth for Chinese Seniors (Y4CS), at Goldstone Bakery & Restaurant. The restaurant was buzzing with activity, filled with Chinese Canadians of all ages. Much like Goldstone, Y4CS acts as a cornerstone in Chinatown for intergenerational connection and activity between Chinese youth and seniors.

Established in 2015 by Chanel Ly as part of the Downtown Eastside Single-Resident-Occupancy Collaborative, Y4CS is a youth group which strives to better the lives of low-income Chinese seniors in Chinatown.

"It was started because Chanel saw that there was a need in the community, in Chinatown and the DTES, for Chinese senior services. Although there's lots of social services in the neighbourhood, there weren't and still aren't many that serve the needs of Chinese seniors, especially low-income Chinese seniors," says Lui.

Y4CS fills these gaps through a range of services such as translation, interpretation, event-planning and resource referral. Y4CS creates a community where Chinese seniors feel cared for, without feeling like they are a burden. Audrey,* a Chinese senior, says that they can feel the younger generation's desire to help them:

"Chanel and Yulanda always come and help. One call, and they come to help. If we have doctor's appointments, we would need to ask our children to take time off work to come with us. But taking time off work is not easy. If they have good jobs, you don't want them to lose their job. We seniors are a lot of work [...] That's why I rather ask the youth to help us. It's better than asking our families [...] These youth are happy to help us. They listen to us and what we ask for," says Audrey with praise.

Through supporting the existing low-income senior community, Lui sees Y4CS as a way for youth to revitalize Chinatown without contributing to gentrification. Gentrification in Chinatown has been a subject of intense discussion in Vancouver, especially in light of the community resistance against the proposed development at 105 Keefer St. In a rapidly changing neighbourhood, Lui asserts that there is an urgent need for a new Y4CS space.

Lui explains, "I think with gentrification, we've seen the ways that spaces are rapidly disappearing for the low-income community. We can see this all over the neighbourhood. So one thing we're trying to do is create a space for low-income Chinese seniors to be, to exist, and to hang out. It'll be free. It's a space where seniors can have access to services, talk to outreach workers, get help and support, build relationships, and have a place where they can socialize and really belong."

For youth volunteer Mark Lee, Y4CS is about helping Chinese seniors navigate the many forms of discrimination they face on a daily basis. Discrimination, rooted in the historical exclusion of Chinese Canadians, that is now manifesting as gentrification.

"We had meetings with seniors about the racism that they face, and we're hearing these complaints that we, as young people who may have university education (some of us who are privileged enough to have that opportunity) have all these analyses about what's going on, but the seniors are living it [...] Y4CS is doing some very foundational work to get us all together, and create an environment for us to fight back as a community against all of these invading forces. Being ready to fight against gentrification is a by-product. It's not the goal but it's happening," says Lee.

For both Lui and Lee, witnessing an intergenerational community thrive in Chinatown is the most rewarding part of being involved with Y4CS.

"In my job, when I get to see the joy in seniors' faces when they're connecting with youth, I just know that all the hard work is worth it," explains Lui.

Lee continues, "Getting to see [the seniors] feel like they're part of a larger community, feel like they're valued and appreciated, and seeing the effect it has on them and on the youth who are connecting with them is a magical, beautiful thing."

If you would like to support Youth for Chinese Seniors, which includes funding a permanent home for the organization, you can donate to their Seeds for Longevity fundraiser at youcaring.com/seedsforlongevity. To learn more about Y4CS, visit youth4chineseseniors.com.

**The name of this Chinese senior has been changed to respect their desire to remain anonymous. Their words have been translated to English from Cantonese.*

UNCEDED

REVIEW OF THE NEW ALBUM BY MONTREAL'S MICH COTA

words by Autumn Schnell // photo courtesy of Jordan Minkoff

Unceded is a new column by the Indigenous Collective at CiTR 101.9FM. In the same way that the collective's radio program, Unceded Airwaves, *centres the voices of Indigenous peoples and provides alternative narratives that empower Indigenous people, this column will seek to do the same. This first piece was written by Indigenous Media Collective Coordinator, Autumn Schnell.*

Mich Cota released her third album, *Kijà / Care* on October 24, and it is stunning. Montreal-based artist Cota fuses electronic music with her native language of Algonquin, to idiosyncratic beats, creating a powerful story and a listening experience that will put you in a trance.

The front cover of *Kijà / Care* is a dreamy illustration by Cota herself and Aidan Thorne superimposing complementary colours and an assortment of faces. Without hearing the story behind the album, the cover is aesthetically pleasing. After hearing Cota's story, it is a political statement. It serves to encapsulate the complexities of being a Two-Spirited woman in today's binary society. "Two-Spirit" being is a pan-Indigenous term across Turtle Island that serves to verbalize an identity that we had pre-European contact that allowed us fluidity within gender, sexuality and romance.

Kijà / Care is released by Egg Paper Factory, a Montreal-based independent cassette label. Over the last few years, they have released albums from Un Blonde, Inland Island, Margret, Whitney K, and others. The album is recommended for lovers of Buffy Sainte-Marie, Bjork and Arca.

The album is primarily written and sung in Algonquin. In a statement to *Discorder*, Cota explains this because, "Algonquin is my native language, which I sing in a neutral yet true form. In my songs, each syllable is elongated to make one line of verse. Every single word carries intricate description that is unparalleled to English." Cota continues by explaining her songwriting process. Each line in her songs, each syllable is elongated to make one line in each verse, and that each line has a sound of "curiosity" and "warmth" in the vowels with elated consonants. She explains that hearing Algonquin being sung like that makes it sound more sensual, compared to typical talking speed.

The album documents the artist's experience as a Two-Spirit woman, and explores her transition into her truest self. The authenticity of this album is perfectly demonstrated in the third song on the album, "Kijà / Care," with lyrics: "She's got to be her own / Find a place in this life." The entire album articulates the experience of "coming out" totally avant garde, making it incredibly relatable for an Indigenous person coming out as Two-Spirited in today's society.

Cota's first album, *Rain Face*, was released in August 2012. *Kijà / Care* shows her development as an artist and nonetheless, an Indigenous artist — while still maintaining true to her background and her self. In the winter and spring of 2016 / 2017, Cota discovered a passion for software synthesis, where she found self-therapy sessions and allowed herself to enter a state of empowerment. This album is the result of those sessions, and her most focused and direct work to date. Throughout the entire album, there is an underlying note of resilience that is so refreshing to see in an artist. In the ninth track, "Agwadj/Away From," Cota explores being some people's first encounter with Indigenous Canadians. "Today, everyone needs to be aware," she explains, and music is an efficient way of getting that point across. There are many artists, just like Cota, who are taking that route.

Kijà / Care is decolonization in action. When asked about how she actively decolonizes, Cota's response was that she "had to start with [herself] first." There are many stereotypically risqué topics being covered in this album that seem to fit together so perfectly. It verbalizes that we, as Indigenous Canadians, are still taking the responsibility of restoring tradition. Language revitalization is a major factor of decolonization. Artists like Cota, Quantum Tangle, Buffy Sainte-Marie, Nêhiyawak, and many others are making beautiful music to demonstrate that.

Despite many of these artists finally getting the acclaim that they deserve, Cota acknowledges there still a lack of Indigenous artists in a "diverse city" like Montreal. With that, Cota reaffirms, "Native people will continue to make the most powerful music Canada has ever heard."

You can now listen to Kijà / Care *at eggpaper.bandcamp.com/album/kija-care. For more content by CiTR /* Discorder's *Indigenous Collective, listen to* Unceded Airwaves *on CiTR 101.9FM Mondays 11am-12pm, and keep an eye on the blog at citr.ca.*

SHELF LIFE

SWAMPCONE MAGAZINE

words by Jennifer Brûlé
illustrations by Sunny Nestler

Coming up with a name for a magazine can be challenging. But for the editor of *Swampcone Magazine*, it was simple: "I was on a small trip in Washington and I saw a swamp with a piece of driftwood that looked like a cone. I called it *Swampcone*."

The idea behind *Swampcone* is to offer validation to artists for their work. Often times, art is taken for granted. People forget the physical and creative labour it takes to put creative work into the public. Without encouragement and compensation artists may choose to play it safe.

For the editor of *Swampcone* (who wishes to remain anonymous), it is empowering to be able to offer artists that encouragement and compensation, to say, "Hey, we want to pay you for your ideas. Even if it's not much, your work is worth being paid for."

The inspiration for this project came from their desire for a place to openly submit comics. Currently there isn't another project like *Swampcone* in Vancouver, as far as they are aware.

Although similar projects have come before, usually these projects haven't lasted long due to the lack of funding. "*Swampcone* isn't necessarily a new idea, but it adds to the history of similar projects," says the editor. *Swampcone* has an open submission so that anyone from anywhere can send in their work for consideration, and issues are curated by the editor. Inside Issue #2 is an ad for a similar project titled *Metal Phlegm*. "From being a part of the *Swampcone* project, 'Metal Phlegm' has decided to make his own magazine, which is the best case scenario - where someone is inspired to do their own similar project," says the editor.

When artists have been published, it is easier to pursue more publications and disseminate their work. The editor of *Swampcone* seeks to make the publishing world more accessible to illustrators at all skill-levels. Since the launch of the first two issues of *Swampcone*, the editor has seen a strong circulation around the Vancouver comic scene, and arts community in general.

Swampcone is slowly building a more international profile in zine and art book communities. Currently distributed around select bookshops and comic shops in Vancouver and the surrounding area, the editor adds, "We run a little bit of distribution where it is distributed in New York and random places in the States [...] and there is a line up of distribution for the East Coast." Issues are $6 CAN, and can also be bought from *Swampcone* online. Many artists have been trading the issue, and the magazine is in circulation at some venues.

The first issue is called "Crushing," and the second is "Goin' Down." [The second issue] has a lot of emotional, emo comics about people feeling sad. I wasn't expecting that," explains the editor. An underlying theme in all the comic submissions are feelings of indulgence referencing a generic feeling of being sad. Surprisingly, while everyone feels sad sometimes, few people talk about it. Expressing emotion and vulnerability is what this project is all about.

In producing the magazine, the editor feels it wasn't difficult getting it off the ground. They laugh, "No, I am a very organized person and I do these kind of things. I used to run all-ages spaces, and I ran an all ages comedy show. I find that this type of organizing is very similar to this project." To the editor, the most difficult aspect was the amount of time spent online advertising and promoting the initial issue. However, with a strong mission statement, it didn't take long to generate a community interest. A few logistical struggles included learning how to create a book with layouts and designs, but was easily accomplished through online workshops and research. The editor explains, "I have been able to pass on these skills to other people within the project, which has been really neat."

The official launch party for the first two issues of *Swampcone* was October 20 at Toast Collective. The place was decorated with *Swampcone* branded traffic cones and draped with decorations. A small pop-up shop table was on display for contributors and supporters to buy zines. Roxie Zagar, a local animator and comic artist, had contributed a comic "Goin' Down" that had a musical component, and her and her partner played a live set. The launch was a success.

Submissions haven't been opened up for the third issue, as the *Swampcone* team is trying to fundraise. However, any artist chosen for publication will be contacted and paid $15 for their work, which isn't much but it is something.

For further inquiries please contact swampconemag@gmail.com or check out their facebook page. Visit their webpage and Swamp Shoppe swampconemag.net/shoppe.

HOGAN'S ALLEY

DISPLACED and ERASED, REPLACED and REFACED

words by Lexi Mellish Mingo | illustrations by Alejandra Sanmaniego | photos by Evan Buggle

The vulnerable streets of high-valued concrete and low valued residents are what has come to characterize Vancouver. With external pressures of development and gentrification in Chinatown and the DTES, marginalized communities are at constant risk of losing their sense of belonging that is deeply embedded in their place. This is precisely why Stephanie Allen and her fellow volunteers from Hogan's Alley Working Group (HAWG) works relentlessly, on top of a full-time jobs and family commitments, for what she refers to as a "labour of love."

HAWG is an organization that is currently working with the City of Vancouver on plans for the area under the Georgia and Dunsmuir Viaducts, which was once a cultural core of Vancouver's first and last centralized Black community. The first Black settlers arrived in Vancouver as early as the late 1800s, many avoiding oppression in the United States. Today Vancouver's Black population includes people of African, Caribbean, and American, and Canadian descent.

Within HAWG, there has emerged two main goals: one being the development of a cultural centre, and the other being a land trust to steward and prevent future displacement. The land trust would allow a not-for-profit organization (Hogan's Alley Land Trust) to receive ownership of the vacant space, which would then be utilized as commercial, cultural, residential and public land.

In 2015, Vancouver City Council voted to remove the Georgia and Dunsmuir Viaducts, which hover above the Northeast False Creek area, including the former Hogan's Alley. The plan to take down the viaduct has inspired the opportunity for a project that would enable reconciliation between the City of Vancouver and the Black community. "This is a chance for us is to create and hold space for ourselves, to offer something to the greater community," says Allen.

Today we use the name Hogan's Alley to pinpoint the space that was once an active hub. "[Hogan's Alley] was actually a derogatory term that was used to refer to these racialized inner city areas of settlement, so there are 'Hogan's Alleys' all over the place," explains Allen. The name has been reclaimed by the local Black community that exists, in hopes to spread awareness about its history and significance. The former neighbourhood is marked by unbounded perimeters, located between Prior Street and Union Street (North to West) and Main Street and Jackson Avenue (West to South).

In addition to the the predominant Black community, Hogan's Alley was home to Italian, Chinese and Japanese families. The City's attitude towards the area at the time, and the prominence of cultural diversity that existed there, suggest that segregation resulted from racist and classist coercion.

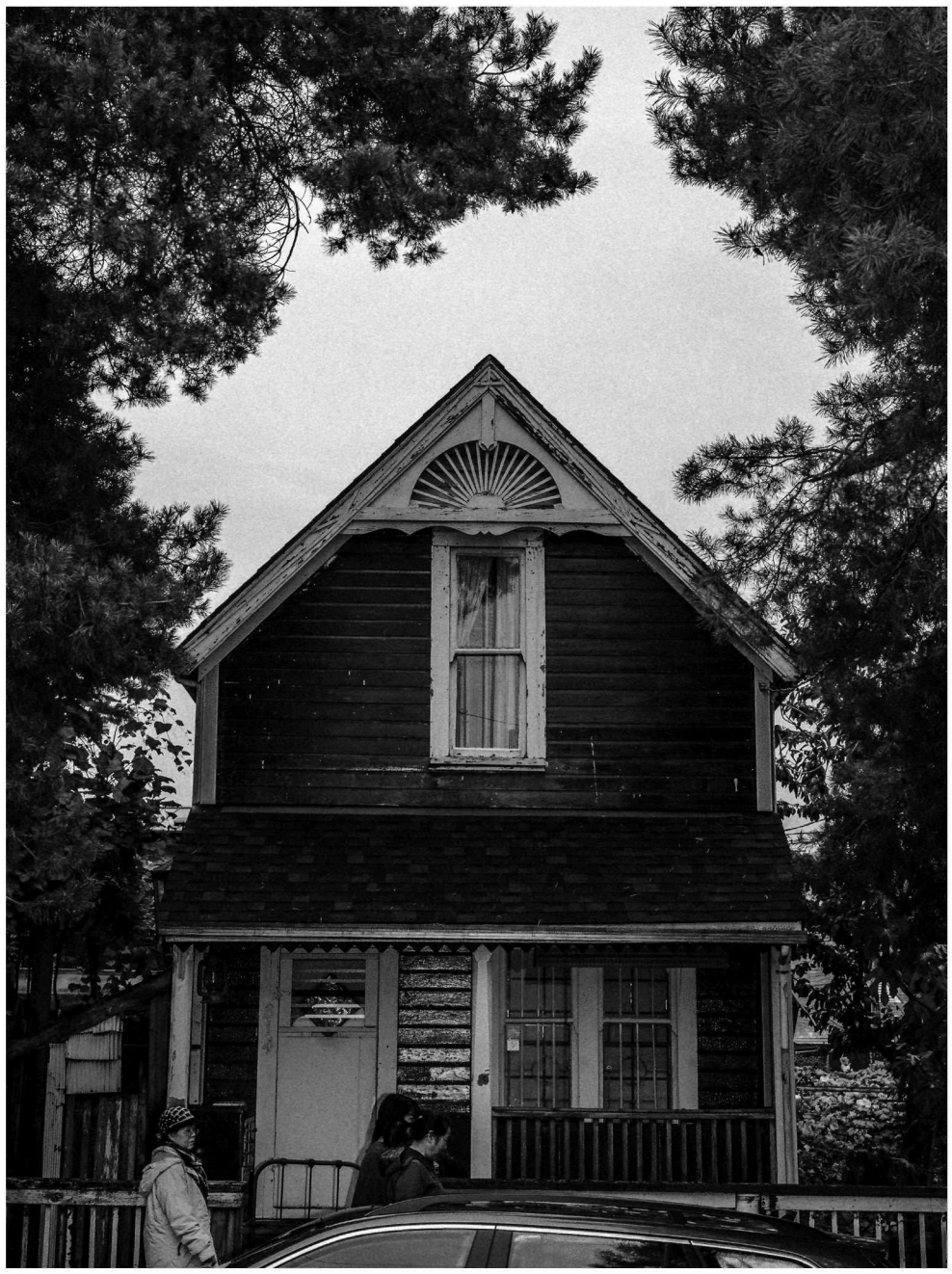
Hogan's Alley was also infamous for its nightlife of gambling, drinking, entertainment and chicken houses, all that stirred into the wee hours of the morning. "You had an informal economy which always springs up around people that have to rely on each other," says Allen. She describes that in the '30s and '40s, Hogan's Alley was a flourishing district for food and entertainment, due in large part to the welcoming of people from any class or heritage.

With the rise of automobile culture, freeways and transportation symbolized prosperity. 'Urban Renewal' was a trend across North America that justified the disunion of marginalized communities on central pieces of land, making space for urban development. "When the City of Vancouver displaced the community of Hogan's Alley back in the '50s and '60s and dispersed the community away from the original area, there was a lasting impact on our generation and future generations," explains Allen.

'Urban Renewal' was not independent in provoking the disintegration of the Hogan's Alley community. Tensions between the Black community and the City existed well before the proposed demolition of the Hogan's Alley. Dominant society viewed the community in a lens of poverty, characterized by the presence of violence, drinking and illegal gambling. The area was harshly stigmatized, through racist and classist ideologies projected from the European majority population in Vancouver at the time.

Although the Eastside neighbourhood thrived off of its contrasting cultures, nightlife was not its only social reputation. Another institution that offered a sense of belonging was the Fountain Chapel on 823 Jackson Avenue, founded by Jimi Hendrix's grandmother, Nora Hendrix. The community had come together to raise money to purchase the chapel, and from there, birthed a "thriving Black community congregation," says Allen. The Chapel is one of the few buildings still standing that nurtured a once prominent Black community. It was sold in 1985, not too long after the construction of the Georgia and Dunsmuir Viaducts.

In the years arising the destruction of Hogan's Alley, the community had already started to disperse into neighbourhoods that were more affluent at the time. The area was marked with stigma, so it wasn't much



of a surprise with the cultural changes of the '60s, that members of the Hogan's Alley community left to exercise equality in greater society. Speaking to the effect of this migration, Allen states, "Vancouver has the lowest Black population of all of Canada's top ten major cities, and that can be traced directly back to the action, I would argue, of the former city council to break up this neighbourhood." There is a need for reconciliation between the City of Vancouver and the local Black population.

For HAWG, the vision of the future is a place of historical awareness and inclusivity. With a steady increase in the Black immigrant population, it is important to HAWG that people of all diverse backgrounds feel represented. "People have a better success rate, especially those who are racialized, when they have a sense of community and social networks to tap into," explains Allen. It is this realization that has provoked her and many others to take action. "As we see other communities have their places and their heritage, and they were able to grow into the greater fabric of the city, that's what we hope to accomplish for our people."

HAWG hopes to create space for community growth by incorporating a reflection of the past into their proposal for the future. Recreating a geographical centre provides a physical place for members of the Black community and the greater Vancouver to network, and learn more about the rich history of Black heritage in Vancouver. The project hopes to achieve a place for the community that mirrors the multi-cultural, co-dependent community that existed over sixty years ago.

The viaducts could be dismantled as soon as 2018, so HAWG is working closely with the City of Vancouver to assure that the place will accurately reflect their vision. There are a web of interrelated non-for profit organizations at work. Connected to HAWG, there is the Hogan's Alley Talk back! group, that functions to start public discourse and receive feedback from the greater community, The Hogan's Alley Trust, which focuses on the plans for land stewardship, and lastly there is the Hogan's Alley Society, which will be active in the development of a cultural center. Although today's Black communities are dispersed across the Greater Vancouver area, concepts of time and distance are challenged by the obligation to give a systematically displaced community agency.

HAWG is hosting a talk with the Institute for Diaspora Research and Engagement November 17 at SFU Harbour Centre. Their guest is Zena Howard, the architect from North Carolina leading the engagement with HAWG. For more information, including details about the project and other events, visit hogansalleytrust.ca.

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GAMELAN BIKE BIKE

new music

words by Max James Hill // illustration by Graeme Zirk // photos by Alistair Henning

For a band with ten members, Gamelan Bike Bike's rehearsal space is positively cosy. Set at the edge of Kitsilano Beach overlooking a picturesque view of English Bay, the three-room fieldhouse is just wide enough to fit the band's collection of handmade instruments, which are primarily made of repurposed bike parts amassed from bike shops across the city. When I arrive in the evening to interview Robyn Jacob and George Rahi — the band's unofficial leaders —the rest of the group are milling about, packing up gongs and drinking tea. There's a casual rapport between them, almost like that of a theatre troupe or sports team. "It's like a family," Jacob says. "We all know each other pretty well at this point."

I immediately gravitate towards the gamelan instruments, which are composed of colourful poles pulled from used bike frames. The idea to make instruments from bike parts came from an art project Jacob and Rahi began in 2012. "George and myself had started scheming about building public sound installations for parks and we were experimenting with materials," Jacob recalls. "I remember one day George had picked up this bike frame that he'd cut up and he said, 'listen to this, it sounds great.'" From there, the duo started to collect pieces of frames from local bike stores in the city, discovering that certain bikes sounded better than others. "We did start getting a little bit picky once we figured out that bikes from the '60s and '70s were just heavier. They were clunkier bikes, but they sound better because the metals that were used were high tensile strength steel," Rahi says. "They sound like small bells." From that sound, Gamelan Bike Bike was born.

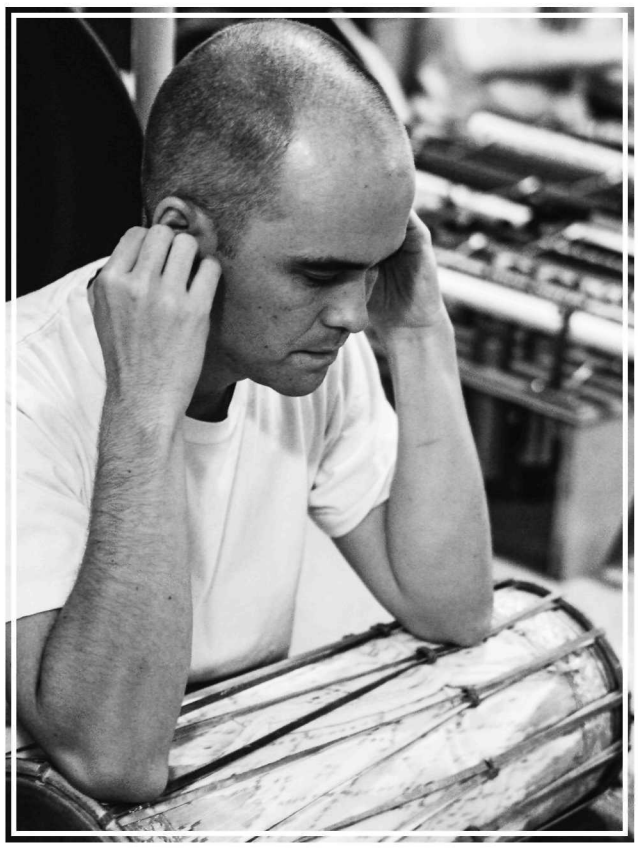
The group is comprised of former members of an even larger troupe with ties to the University of British Columbia, where Jacob originally developed an interest in gamelan through a music elective. A 2013 trip to Indonesia helped to inform the style of music the band plays today. "We definitely learned a lot there that we didn't know," Jacob says. "Where the music sits in relation to the social and physical, and what its purpose is in the communities — which is something that, not having grown up in Bali, we were sort of learning the music in an abstracted way. We were learning the music outside its ritual and spiritual concepts." Rahi notes that the band still struggles to find its place between contemporary and traditional styles, playing authentic Balinese gamelan with a unique twist.

Gamelan originates from the archipelago of Indonesia, where it has played a key cultural role for centuries. The most exported styles of gamelan are from Java and Bali. While it's impossible to distill the rich history of the form into two different traditions, Jacob notes that Gamelan Bike Bike's Balinese sound tends to be "more active and big and bombastic" than the Javanese style, which tends to be more meditative. It's easy to see this in the band's live performances, which crackle with jittery energy and inventiveness. For a group of ten members, the band is perfectly in sync, never missing a beat. All of this comes from weekly rehearsals, the difficulty of which Jacob admits has led to a change in membership over the past few years — only 60 percent of the band's original members remain.

> "I remember one day George had picked up this bike frame that he'd cut up and he said, 'listen to this, it sounds great.'"

But thanks to those who have stuck around, Gamelan Bike Bike has gradually built an impressive repertoire of original music, most of which remains unwritten in honour of gamelan's oral tradition. All of the band's music can be found on their debut album *Hi-Ten*, which releases November 11 on the Indonesian label, Insitu Recordings. For member Shawn Sekiya, this back catalogue has been the result of many arduous hours of practice, and trial and error. "It's taken us three or four years to be usually fairly competent at that roughly half an hour of music," he says. It's emblematic of the music's complexity that Gamelan Bike Bike has only managed to master about a concert's worth of material — and even then, most members would admit there's room for improvement. "Most of what we spend time on is about executing the music really well," Jacob says. "Everyone has to be very integrated with each other."

The band is best known for its performances in artists spaces and the outdoors, and they express little interest in playing commercial venues. "The instruments like being outside, I think," Jacob says. "They sound nice outside, and the music is traditionally played outside, or in open areas." For Rahi, the band's public performances give them "the opportunity to interact with different people who wouldn't normally buy a ticket to a music show like this, and see it and hear it." They're not planning any tours in support of the album, but Jacob says that the band will likely play more shows once the weather improves next year.



In the meantime, they're hoping to write new music and take advantage of their time with guest teacher, I Putu Gede Sukaryana, who will be mentoring the band for the next eight months. As Gamelan Bike Bike continues to grow, they're focused on self-improvement, noting that they have a lot of work to do to live up to the example set by the masters of gamelan in Indonesia and across the world. "The most consistently difficult thing is to actually engage musically with so many other people at the same time," says Sekiya. "I think when gamelan is executed really well, it's because people are very present and attentive. I think we still struggle to maintain that."

"All music has some amount of listening to other players, but it's really almost all about that in gamelan," says Rahi. "The parts themselves aren't that hard, but it's just about how you fit in with everything else. It's a really intense listening experience."

Gamelan Bike Bike is hosting an album release party on November 11 at 240 Northern Street. The musicians on this album are Robyn Jacob, George Rahi, Shawn Sekiya, Kris Victory, Trish Klein, Martin Fietkiewicz, Justin Devries, Wendy Chen, Tony Kastelic, Pietro Sammarco, James Whale and Jack Adams. To find out more about the group, search them on social media and visit publiksecrets.com.

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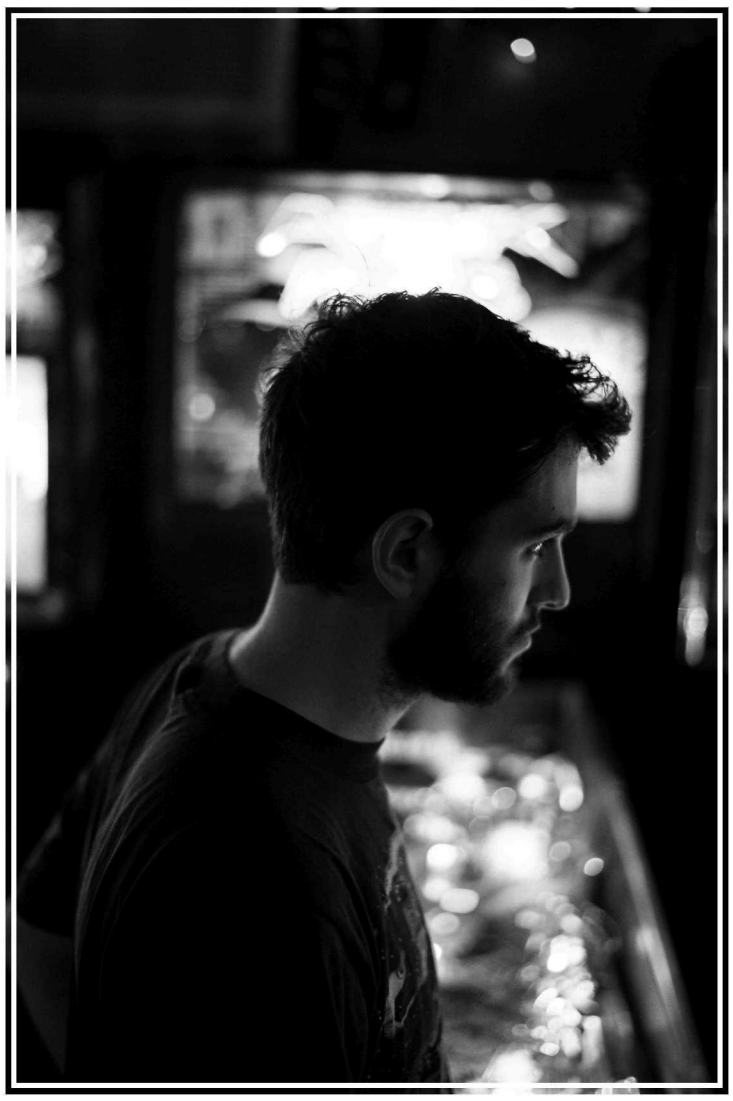
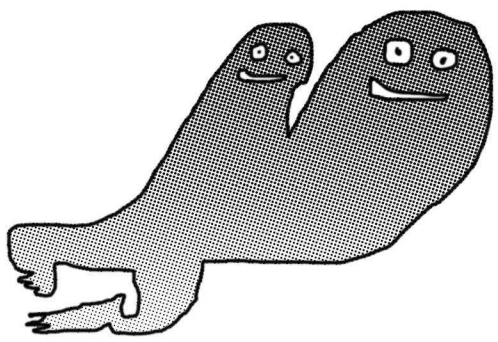


THE CHOP

Ryan Rosell Has a Baby in Berlin

words by Elijah Teed
illustrations by Olga Abeleva
photo by Evan Buggle

Sometimes it takes a pair of fresh eyes to notice a problem. For Ryan Rosell, leaving Vancouver to move to Berlin three years ago presented a host of challenges: integrating himself into a new city and society, adapting to the capital's listless pace of life, and finding more to do than just washing dishes. But this trans-continental shift also put Rosell in an interesting position: as a dedicated member of CiTR 101.9FM both during and after his tenure at the University of British Columbia, he sought the kind of cohesive music community he'd known in Vancouver, and was surprised when he didn't find it.



"When I first arrived, it took me a few months to even figure out that there was live music happening within a community of people," he says. "The music scene in Berlin is really strong, but it's dispersed into a bunch of different neighbourhoods and microcosms that don't interconnect at all [...] I went to a few shows where I saw a poster on the street or whatever and I checked it out, but there was no central place, or even a venue that I knew of, where you could just go and meet people who were participating in the music scene."

After half a year of going to shows without feeling a sense of camaraderie or making connections, Rosell's luck changed over the course of a night.

"I was at a bar and these two French guys were DJing. They played the Apollo Ghosts and I kind of shit my pants a little bit," he laughs. But hearing his favourite Vancouver act in a distant land was enough for Rosell to know he'd found his entrypoint into Berlin's cryptic music community.

Thanks to that "freak accident" (and Adrian Teacher's winsome songwriting), Rosell crafted a project with the likeminded individuals he ha'd begun to meet: a community outlet dedicated to expanding, promoting, and better connecting Berlin's diverse music milieu. Within a few months, *The Chop* was born, and over the past two years Rosell and "*The Chop* Squad" have grown their initial idea into a monthly magazine that combines a concert calendar, band spotlights, featured shows, horoscopes, and his personal favourite, the sardonic recommendations column "Top of *The Chop*."

> "I would love to have some more haters."

Notably, *The Chop* is dedicated to featuring projects by women and female-identified people in at least half of its content, and strives to achieve language plurality between German and English when possible, although Rosell admits achieving that kind of equilibrium has been tricky.

"We axed the quota for the reason that, right now, our focus is quality and improving the quality to make *The Chop* as good as we can," he says. "The reality is that most of the people who ask to write for it, ask to write in English. But if you want to write in German for *The Chop* you're more likely to get a spot, because I really want to have that included."

In any case, the response to the magazine has been overwhelmingly positive, and *The Chop* has quickly become a fixture of the city's arts community, with a growing cohort of volunteer contributors and fans alike.

"People read it now, which is cool," Rosell laughs. "It took a year and a half, but I think people actually take them home, and read them, and keep them.

Ironically, the response Rosell keeps hoping he'll receive but hasn't yet is the last thing you figure he'd want: hate mail.

"I would love to have some more haters," he grins. "*The Chop* is like my child; it's like my family now. It's like, if you talk shit about this, you're talking shit about some good people — people who are making this community magazine for free — so you're going down if you do that. But no one's done that, so it's just a little fantasy I have in my head."

Maybe it has to do with being a transplant to Berlin, but you can tell that Rosell referring to *The Chop* as his family isn't just a throwaway line. Despite being the magazine's editor and founder, Rosell showers praise over the efforts of *The Chop* Squad with such earnestness and awe that it's easy to forget his role in its production.

"The most important job that I've done at *The Chop*, and the reason *The Chop* exists, is because of the people I've found to work on it," he remarks, and it's advice he recommends to anyone trying to undertake a project: "Find people not only that do the job well, but that you care enough about it that if you fuck it up, you're letting them down, and then you just do it because you don't want to disappoint people that you care about." He laughs, but you can tell he's not kidding.

Going forward, Rosell notes that *The Chop* is undergoing a series of changes he hopes will make the magazine more enjoyable for himself and for readers, aspiring to make it more accessible to those outside of the music community that might be looking for an avenue to get involved. A full graphic redesign is in the works that will help navigate the inclusion of more visual artwork, illustrations, and photos; Rosell also hopes to incorporate more creative articles and publish new voices.

As Berlin's music scene continues to expand and its community becomes increasingly interlinked, there's little doubt that *The Chop* will be anywhere but the forefront, championing the cause.

Going to Berlin soon? Check out The Chop *online at thechop.de, and connect with them on social media.*

Real Live Action

OCTOBER 2017

LEISURE CLUB / BB / SUNGLACIERS

OCTOBER 6 / WALDORF HOTEL

When I had arrived at the Waldorf Hotel, I was unfashionably early. Too many months away from the East Van indie-rock scene made me forget that no good show starts before 10 p.m. Yet here I was, at the Waldorf Hotel Tiki Lounge, at 8 p.m. on a Friday night. Nevertheless, I grabbed a beer with some of the musicians and looked around at the tiki torch and grass skirt decorations, the dance floor filled with couches, bamboo-covered walls and hidden bathrooms. I may have beaten the crowd to the venue, but once they started trickling in, I knew I had done one thing right: I wore denim-on-denim.

Ten o'clock rolled around and the night started off with a trio from Calgary called Sunglaciers, touring their new EP, *Moving Into Darkness*. Although a small group, the band produced a big and complete sound. Heavy on the bass guitar and experimental on the vocals, I got a real Interpol-meets-Radiohead vibe from their sound. Each song danced back and forth on a stylistic spectrum with New York garage-rock and melodic electronic sounds at either end, and it was clear the band's tight sound was well thought through, making them really fun to watch.

Photo of Leisure Club courtesy of Daniela Hajdukovic.

Up next was Vancouver's own BB, another three piece band, who had many fans in the audience. Their sound mixed together harmonized vocals and a '90s punk rock style. Whether it was the vocalists' matching silver vintage dresses, their back-to-back guitar and bass shredding or the drummer emulating the energy of the Animal from *The Muppets,* BB kept the balance of soft and hard, polished and punk, and their high energy show kept the audience really captivated.

Once Leisure Club came on, the dance floor became the place to be. The local five piece band, was there to celebrate the release of their debut self-titled LP. Although this was their first full-length, they instantly felt like a much more aged band. The band's sound was not only cohesive, well rehearsed and collaborative, their energy on stage and attitude towards each other made their show highly enjoyable for a new listener like myself. The vocalist had great pipes, well developed and soulful, and their melodies ranged from groovy ballads to indie-rock guitar riffs and heavy drumming.

During their set, Leisure Club contributed such ditties as "Mike Tyson" — my personal favourite of theirs. At one point they asked the audience, "How many vodkas is too many?" before jumping into a song aptly named "22."

I had a great evening listening and dancing to all three bands, and would absolutely recommend checking them out, especially if you're looking for new, unique and talented local artists. Word to the wise, however: next time you want to see a show at the Waldorf Hotel, grab some pizza before you go and make sure you don't arrive before the fashionably late hour of 9:30 p.m. —*Daniela Hajdukovic*

THE CRIBS / PAWS

OCTOBER 10 / COBALT

The Cobalt was dark and smelled strongly of beer. The graffiti on the walls and on the tables sat proudly, unharmed, like a badge of honour. But something was off — craft beers replaced dirt-cheap pilsners, posters were forgone by electronic signs proudly displaying upcoming shows and tobacco advertisements, and the vending machines were stocked with vape supplies and venue-branded t-shirts. It all seemed very inauthentic.

Nevertheless, the atmosphere was alive even for the opening act, a bold three-piece indie outfit from Glasgow, Scotland. PAWS opened the show with "Catherine 1956," their tribute to frontman Philip Taylor's late mother. It wasn't the best performance of the song I've seen — it was a bit sterile and lacked emotion — but it was a solid introduction to the lo-fi indie-garage-rock sound of PAWS for the mostly unfamiliar crowd. It was followed by an explosive and passionate performance of "Tongues" that immediately won the affection of those here for the headline act, and brought an energy to both the crowd and the band that carried throughout the set.

PAWS tend to play almost all of their songs differently live than in the studio. While it usually works to their advantage and creates a highly energetic atmosphere, the accelerated tempo at which they played their biggest hit, "Sore Tummy" ruined the integrity of the song. However, the ending crescendo with Taylor standing on top of Josh Swinney's bass drum was as electric as ever, a highlight of any PAWS show. "Bloodline," on the other hand, an angry, loud punk-influenced tune became much more powerful when sped up. By the end of their 45-minute set, most The Cribs fans in the crowd had become PAWS fans as well.

Before leaving the stage, Taylor announced that The Cribs were "one of the best live bands on earth," so I was expecting a lot from the three brothers from Yorkshire. Promoting their new album, the sarcastically titled *24-7 Rock Star S**t,* The Cribs did something I've never seen before — they played songs exactly as they sound on the records while still keeping the energy at a fervorous high. Some bands play studio perfect live but aren't exciting, while others, like PAWS, bring excitement and emotion to their shows but no two performances are alike.

The punk edge that The Cribs brought to the U.K. indie scene in the early '00s was as present as ever, both in their older hits and their newer material. The majority of the crowd seemed to be in their mid-to-late thirties, and, as a result, the most popular songs were those off of 2007 album *Men's Needs, Women's Needs.* Songs like "Our Bovine Public," "Men's Needs," and "I'm a Realist" were met with raucous cheers and applause, jumping and dancing, and singing along, while the cuts from their 2017 album caused much less excitement.

As the evening went on, I began to feel as though every song was the same brand of punk-tinged indie-rock, but "Pink Snow" was a much-needed sharp turn towards some sort of Soundgarden or Bush sound. From 2015's *For All My Sisters*, the seven-minute journey through tempo changes, haunting guitar chimes and a slow climb to insanity at the coda (with a generic indie song plunked directly in the middle), was a perfect way to end the evening on a high note. For very different reasons from their opener, The Cribs were a rock-solid and very impressive live act. —*Eric Thompson*

333! TOUR KICKOFF W/ KIMMORTAL / JB THE FIRST LADY / MISSY D

OCTOBER 11 / CAFÉ DEUX SOLEILS

It's not often you get a show hyped for its all-female line-up, so when the opportunity comes to witness both exceptional hip-hop and fierce feminism in a single night, you should seize it. Carpe diem, right? The inaugural stop of the 333! Tour touched down at Café Deux Soleils on Friday, October 6, and was, as headliner JB the First Lady said, women combining "energy, light, love and sisterhood." If this first show is a taste of what the tour offers, then expect brilliance from the remaining five stops, running around Vancouver until October 11.

Missy D kicked things off, saying, "as a woman of colour in music, I'm honoured to be a part of this." There were songs about feelings, love and a lot of new stuff, delivered as "mellow hype; rappin' soul." Songs were about being an "MC, artist, woman, black woman," and seeking value and respect in all identities. The final song was a track with Kimmortal called "XX" about "being the only rapper girl." To say they killed it is an understatement.

It was an easy transition into Kimmortal's set, and the Filipina-Canadian artist was mesmerising. Encouraging crowd participation, the audience got to choose whether Kimmortal played a "sexy song" or a "fuck-the-patriarchy song." Punters sang along enthusiastically, buoyed by Kimmortal's energy. Later, Lesley Gore's famed song, "It's My Party" underwent an impressive transformation, with Kimmortal insisting loudly that, "It's my *art* and I can cry if I want to!" At the same time, a dancer was brought up for the final songs. "Music and art are really fucking powerful — we don't need to doubt that," she said to a sea of nodding and beaming faces as she readied the stage for JB the First Lady.

JB, a musician of the Nuxalk and Onondaga nations, was moving and astute. She used the space to experiment with songs, even abandoning some mid-way through; lyrics forgotten or incomplete. It mattered little, as the crowd cheered, laughed and respected the artist's right to determine and style her art as she desired. Lines such as "I see the gaps / I have the maps," and "The message is clear / They wanted us to disappear / But we're still here!" spoke to Indigenous injustice, the perceived negligence of community leaders and ultimately to survival. It was hard not to be moved. A spoken word song silenced the room, and was the most affecting track of the night. The final song, "Wanting More," was about having "dope sex — tonight, tomorrow or for the holiday." Dancers and audience members joined her on stage for an important and entrancing celebration of women's sexuality.

The 333 Tour! was evidence of women who use criticism as fuel rather than a deterrent to their practice — they're spurred on by the firm belief that art is a true agent for change. It was a powerful, inspiring and incredibly important thing to witness. —*Izzy Tolhurst*

VANCOUVER INTERNATIONAL IMPROV FESTIVAL

OCTOBER 11-14 / GRANVILLE ISLAND

For most of us, going on stage in front of people is a nightmare. We've all been told just to picture your audience naked to manage the anxiety — which is the worst advice I have ever heard. Nonetheless, for the improv folk that populated the Vancouver International Improv Festival, they thrive on that stress, performing and using the audience suggestions for inspiration. I was privileged to attend the festival, and after a long week, I was excited for a good laugh. Despite being in it's nineteenth year, I had never been to VIIF before, so I was excited to see what was in store. Both Friday and Saturday evening shows were located on Granville Island, an area filled with tourism and entertainment — the perfect location to host an Improv Festival.

I watched eight different improv groups perform over the two nights. All groups had their own unique characteristics and strategies for audience suggestions and all were hilarious — it's hard to pick which was my favourite because most of the time I was laughing so hard I almost peed. I didn't, don't worry.

The intermissions during the performances were a bit short — only 10 minutes, which is not enough time to get a beverage and enjoy it, unless you were first in line. There was, however, more time for drinking, mixing and mingling between the 7:30 p.m. and 9:30 p.m. shows. After the performances, the improvisors often came out to the lobby to chat with their fans.

On Friday evening I was introduced to Dave Morris and Meags Fitzgerald from the group We're So Strong. These two have known each other for a very long time, 16 years to be exact, which is half of Meags' life and a third of Dave's and somehow they manage to still be friends — or how Dave puts it "Meg still puts up with me." Their set was inspired by an object — a walnut — and a quote — "argue for your limitations and sure enough they're yours." What developed was impressive, scenes of drama and comedy that held the crowd in suspense, waiting for what was going to happen next.

Overall, the festival's location was well-suited, the atmosphere was excited and the acts were incredibly hilarious. With all different flavours of improv — some groups created complex, long-form story arcs, while others stuck to short snippet scenes — it was a great way to spend my weekend evenings. If you happened to miss VIIF this year, there are lots of opportunities to watch improv around Vancouver: Sunday Service at the Fox Cabaret is one of my favourites, along with Blind Tiger Comedy, Little Mountain Gallery, or Vancouver Theatre Sports. I can vouch that you will laugh so hard you might cry — or pee. —*Jennifer Brûlé*

STILL LIFE WITH ECHO

OCTOBER 17 / ORPHEUM THEATRE (LOBBY)

I felt like I was wandering through an orchestra. The evening was presented by Redshift Music Society, a charitable organization focused on bringing contemporary composers to the general public, and Ecstatic Waves, a concert series that features local composers writing pieces for open instrumentation. Still Life With Echo took over the chandelier atrium of the grand and stately Orpheum Theatre.

Twenty-four musicians, playing a variety of mostly instruments scattered themselves throughout the three ornate levels of the historical theatre's lobby. All coordinated by stopwatches, the ensemble performed six open-score pieces by six Vancouver composers — Michael Park, Mike WT Allen, Jordan Nobles, Christopher Blaber, Katerina Gimon and Nancy Tam. For close to an hour, the group filled the space with an array of music, emanating from seemingly everywhere.

Michael Park's opening composition, "The Orpheum Lobby," started the show with a soundscape. The performers played short and disparate

Photo of Louise Burns courtesy of Pernilla Jonsson.

musical phrases between reading aloud sections of text about the features, history and amenities of the Orpheum. At one point, an automated message announcing the show was about to begin played through the theatre's PA system — a thoroughly disjointed and wonderful way to begin.

Just as the musicians were distributed throughout the many alcoves and hallways of the lobby, the audience were not fixed to any specific area. Moving freely around the space, listeners constantly shifted focus from the sound of individual instruments to the ensemble as a whole. While some found a spot the seemed to suit them and stayed still, most of the crowd were in constant flux, pacing in and around the performers, comparing the reverberant qualities of different areas and listening to the ever changing ways in which the music interacted with the space around them. It was a choose-your-own-adventure concert, where no two audience experiences were alike.

Mike WT Allen's "Woke Floke Gaze" and Katerina Gimon's "Rain on a Tin Roof" were both standout pieces because of their drastically different approaches to writing music for the room. Allen opted for a lush and flowing feel, melding all the sounds together into one smooth and beautiful piece of music. As I walked around, the different instruments washed back and forth, building in intensity and drifting back down. Regardless of where I was in the lobby, it sounded full.

Like the title of her piece suggests, Gimon's "Rain on a Tin Roof" sounded more sparse and strewn around the space. Instead of bringing the different sounds together, she kept them far apart, emphasizing the spatial dynamics of the event. I found myself almost on edge, catching bits of clarinet here and cello there, never able to settle my attention on any one thing.

As I moved up and down the stairs, through the hallways and across the floors of the Orpheum lobby, I began to think about the inherent subjectivity of the concert experience, how the perspective of every individual is equally valid, and that there is no ideal way to experience any event — unless of course I could've somehow hung from the central chandelier. That would've been ideal.
—*Lucas Lund*

LOUISE BURNS / MISE EN SCENE

OCTOBER 19 / FOX CABARET

After driving from UBC to Main Street as fast as I safely could and running top-speed towards the Fox Cabaret, I was scared that unfortunate time overlaps would have cost me to miss the opening act of Louise Burns' show. Not only did I make it just in the nick of time, but the band also turned out to be a helluva lot of fun.

Winnipeg rock group Mise En Scene opened the night with an electrifying set, full of loud guitars, howled melodies and long hair flying everywhere. *Metro News* calls them "indie pop-rockers," but their songs were so lively and muscular that it's tempting to reach for '80s rock comparisons to describe the sound and energy that they brought to the stage. In the tradition of many great underground rock bands, they excelled because they kept their songs simple, loud and filled with powerful, anthemic vocals.

Vocalist Stefani Blondal had a great stage presence as well. Decked out in a Billy Ray Cyrus t-shirt, she howled, wailed and screamed her way through the set and jolted the sleepy audience awake. For all of her energy, it was surprising when Burns later mentioned that Blondal was actually sick with a cold.

Louise Burns came on after and performed a strong set of indie-pop tunes that mostly came from her latest album, *Young Mopes*. What stands out in her music is that she places a great emphasis on melody — songs such as "Storms" and "Who's the Madman" are filled with catchy hooks and choruses that glimmer with emotion and stay in your head long after they've finished. Burns's an excellent vocalist too, and was especially dynamic when harmonizing with her guitarist.

Though she claimed that she's usually not an "on-stage comedian," Burns was quite chatty with the audience. She joked about Vancouver's rainy weather, dropped multiple f-bombs, complimented her guitarist's pants and talked about how it's "fucking tough being a lady sometimes." It was a small and modest show, but her banter kept the set lively, varied and fun.

I was sad that she didn't play "Downtown Lights" — her excellent cover of the Blue Nile's sophisti-pop masterpiece — but her penultimate song, "Emeralds Shatter," offered similar thrills and stood out as the show's best moment. A synth-heavy tune with pulsing drums and lyrics about heads in the clouds, it perfectly captured the wide-eyed melancholy of the best Blue Nile songs while also reflecting Burns' own confident songwriting. If you need a good songs for staring out a bus window, add this one to your Spotify playlist.
—*Joshua Azizi*

!!!

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.

RIO THEATRE
1660 EAST BROADWAY

NOV

NOV 2	PAUL ANTHONY'S TALENT TIME: GAME NIGHT! **FIRST THURSDAY OF EVERY MONTH**
NOV 3	FAIRYTALE BURLESQUE DAVID CRONENBERG'S **VIDEODROME** FRIDAY LATE NIGHT MOVIE
NOV 4	EAST VAN OPRY 2017
NOV 5	"REMEMBER, REMEMBER, THE FIFTH OF NOVEMBER...." **V FOR VENDETTA** TODD & THE BOOK OF PURE EVIL: THE END OF THE END (FILMMAKERS IN ATTENDANCE!)
NOV 6	**DEAD SHACK** (FILMMAKERS IN ATTENDANCE!) **LOST SOLACE** (FILMMAKERS IN ATTENDANCE!)
NOV 10	**INFINITY BABY** **PREDATOR** 30TH ANNIVERSARY SCREENING! WALTER HILL'S **STREETS OF FIRE** FRIDAY LATE NIGHT MOVIE
NOV 12	KITTY NIGHTS WEST PRESENTS **DARK SIDE OF THE MOONS** A LIVE BAND BURLESQUE TRIBUTE TO PINK FLOYD
NOV 13	THE FOUND FOOTAGE FESTIVAL
NOV 15	THE FICTIONALS COMEDY CO. PRESENTS **IMPROV AGAINST HUMANITY** SEXY 7TH ANNIVERSARY #IAHATRIO
NOV 16 - 19	**THE 4TH ANNUAL RIO GRIND FILM FESTIVAL** ACTION, HORROR, SCI-FI, DRAMA, SHORTS, DOCS AND MORE SEE WWW.RIOTHEATRE.CA FOR DETAILS
NOV 20	THE GENTLEMEN HECKLERS PRESENT **THE FANTASTIC FOUR (2015)**
NOV 21-22	**COCO LOVE LIVE!**
NOV 24	WARREN MILLER'S **LINE OF DESCENT** **SHREK** FRIDAY LATE NIGHT MOVIE
DEC 1	VANCOUVER PREMIERE! **ANOTHER WOLFCOP** FRIDAY LATE NIGHT MOVIE

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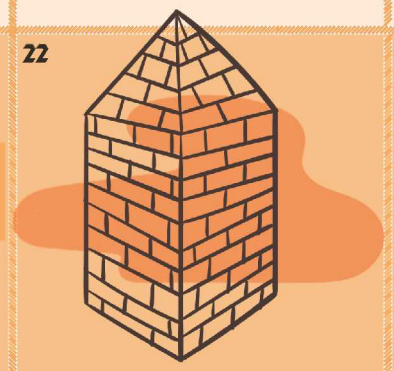
WHEN IT
RAINS
IT POURS

November

Get it right:
- Happening around town
- CITR SPONSORED EVENT
- Happening at CiTR

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 IT is a comedy horror show @ Havana Puppyteeth's Secret Boutique (November 1-7) @ ask around Heart of the City: Open Mic @ UBC Learning Exchange	**2** -Ora Cogan Live In Studio 12-1pm @ CiTR 101.9FM -Vancouver Asian Film Festival @ International Village -Ora Cogan (record release), Lief Hall and C. Diab @ Red Gate Revue Stage -Night Shift: Day of the Dead @ MOA -Good Night Out 101 @ Vogue Theatre -Kim Kennedy Austin (opening) @ BAF -Rodney Konopaki, Rhonda Neufeld (opening) @ Malaspina -Talent Time Game Night @ The Rio -Heart of the City: Evening of Women's Hip Hop @ SEC	**3** -Creative Sound Editing for Radio Workshop w/ Matthew Lazin-Ryder Access Gallery -SAFE AMP: OPEN MEETING: CHANGE YOUR SCENE @ SPARTACUS BOOKS -Vancouver Asian Film Festival @ International Village -Megaphone Breakfast @ VPL -Square Dance @ WISE Hall -Pale Red, Bad Hoo, Necking & Pleasure @ Red Gate -Dead Soft, Brutal Poodle, Dumb & Malk @ SEC -Blanck Mass @ Fox Cabaret -Are We Alone In The Universe? (lecture) @ MacMillan Space Centre -WTF w/ Blind Tiger Comedy @ Little Mountain Gallery	**4** -THE DEEP COVE, JOSÉ CONTRERAS @ FOX CABARET -Me Too Rally @ Vancouver Art Gallery -Vancouver Asian Film Festival @ International Village -Moving Matter (opening) @ Robinson Studio (1000 Parker Street) -Delicate Steve, The Blank Tapes, Kim Gray, Cawama @ The Astoria -Utopias Constructed III (opening) @ Republic Gallery -Not Sent Letters @ VIVO Media Arts -Heart of the City: Chinatown Walking Tour @ Sai Woo
5 -CANZINE VANCOUVER @ 149 W HASTINGS ST. -Vancouver Asian Film Festival @ International Village -King Krule @ The Vogue -Downtown Eastside Ukrainian Hall Concert @ Strathcona Ukrainian Hall -Yu Su Fieldwork Sessions (call for participation) @ Aberdeen Centre	**6** Interviewing for Radio Workshop w/ Kathryn Gretsinger, AMS Nest Rm 2311 ISCM World New Music Days @ Various (2nd - 8th of November) Answer Me: RuPaul's Drag Race Trivia @ The American The Courtneys, Versing, Swim Team @ The Astoria	**7** -DJ 101.9 Drop-in DJ Training @ CiTR 101.9FM **-Shindig Night 5:** SORRY EDITH, REIGN CLOUD, NO MOTHERS @ FKA PAT'S PUB -A Bee's Eye View of a Healthy Food System @ Earth Sciences Building -Zero Waste Workshop @ Little Mountain -Ted Leo & The Pharmacists @ Cobalt	**8** -R.Ariel, Fake Tears, 30 Spice, Devours @ Toast Collective -Bitch Tapes Mixtape II (tape release): Marin Patenaude, Hannah Hall, Elisa Thorn's Hue @ Gold Saucer -The Lady Show @ Red Gate Revue -The Bug, Puzzlehead, Feral Positions @ ask an anarchist -The Weather Station, James Elkington @ Fox Cabaret	**9** Visual Art Forum: Working Artists @ ECUAD November Locution with Cole Nowicki @ Cottage Bistro Chad Van Gaalen @ Biltmore Cabaret Apparatus for the circulation of indigenous voices (opening) @ Western Front	**10** -PSA Day: Free Radio PSA for UBC Clubs @ CiTR 101.9FM -Dead Kennedys @ Rickshaw Theatre -Shooting Gallery Performance Series 4 @ Dusty Flower Shop -Quiet City #38: AF Jones, Dashes, J Hamann, Man Forever @ Red Gate Revue -FUSE @ Vancouver Art Gallery	**11** Gamelan Bike Bike (album release) @ 240 Northern Street Man Forever @ Red Gate Revue Shooting Gallery Performance Series 4 @ Dusty Flower Shop Bridal Party, Kim Gray, Bored Décor & Silky Boys @ Waldorf
12 Pre-loved & Artisan Pop Up Market @ Beaumont Studios Prism International: Liminal Launch Party @ Displace Hashery Babes on Babes and Bands @ Fortune Sound	**13** Banner Making @ Spartacus Books	**14** DJ 101.9 - Women and LGBTQ2I+ Night Drop-in DJ Training w/ regularfantasy @ CiTR 101.9FM **Shindig Night 6:** SEXY MERLIN, LAST FOREST, PLEASURE BLIMPS @ FKA PAT'S PUB	**15** Chik White, Maskara, The Nausea @ Selectors' Records	**16** -Eastside Culture Crawl @ Various Text to Speech: Subille Krämer @ Cineworks -Fighting for Space: The Fentanyl Crisis @ Beaumont Studios -Wildfires & Wild Food @ WISE Hall -Byron Peters: Before and After the Sixth Radar Conference @ VIVO Media Arts -Ilana Glazer & Phoebe Robinson @ The Vogue -Foreign Beggars @ Cobalt	**17** Guantanamo Baywatch Live In Studio 1-2pm @ CiTR 101.9FM Electroacoustic Festival @ Western Front Eastside Culture Crawl @ Various Vicetone @ Celebrities Headless Horseman, Nomad Black, Overland @ VAL	**18** **Pivots & Spins Auction** FT. CITR DJS @ ACCESS GALLERY -Electroacoustic Festival @ Western Front -Eastside Culture Crawl @ Various -Echuta, Hazy, guest poetry readings @ China Cloud -The Broken Islands (album release) @ Cobalt -Media Democracy Days: Solutions Media @ VPL
19 Eastside Culture Crawl @ Various The Fabric of Our Land: Salish Weaving @ MOA	**20** Vancouver Trans Day Of Remembrance Flying Lotus @ The Vogue Cold Specks @ Fox Cabaret	**21** DJ 101.9 Drop-in DJ Training @ CiTR 101.9FM **Shindig Night 7:** THE CIVIL DEAD, TANGLERS, MAMARUDEGYAL @ FKA PAT'S PUB -Media Democracy Days: Video Journalism (2-day workshop) @ VIVO Media Arts -Death From Above 1979, The Beaches @ Commodore Ballroom	**22** 	**23** -MEDIA DEMOCRACY DAYS: PODCASTING: FINDING THE STORY (2-DAY WORKSHOP) @ VIVO MEDIA ARTS -Devours (tape release), Adrian Teacher and the Subs, Future Star, Mr. Merlot @ The Astoria -Zimbamoto (album release) @ WISE Hall -Iron Chic, Off With Their Heads @ Cobalt -Gary Numan @ Rickshaw -Princess Nokia @ Celebrities (2 shows: one all-ages show, one 19+)	**24** **CiTR / Discorder Event** AT PLOT (222 EAST GEORGIA) DETAILS COMING! -Bound by Sound VI.II: ASC, Nancy Dru, LTV @ VAL -Passion for Justice 2017 @ WISE Hall -Leisure Club (album release) @ Biltmore Cabaret -Expo: Italo! Disco! House! Electro! @ Red Gate -Windows 95 - A Night of Standup Comedy @ Toast Collective	**25** Rogue Folk Club Fundraiser @ Rogue Folk Club LGBTQ2I+ night @ The Bike Kitchen Good Night Out + VAL: Intersect (free daytime panel discussions / ticketed nighttime dance party) @ VAL Villa Graham Clark's Quiz Show @ Fox Cabaret
26	**27**	**28** DJ 101.9 Drop-in DJ Training @ CiTR 101.9FM **Shindig Night 8:** KING BUZZARD, MOOSHY FACE, THESE GUY @ FKA PAT'S PUB Angus & Julia Stone @ Vogue Theatre	**29** Storytelling with Drag Queens for Adults @ Café Deux Soleils	**30** Archiving Activism (panel) @ MOV		

ART PROJECT BY

BADBLOODCLUB

Under Review

MUSIC

HOLY HUM

All Of My Bodies

(Heavy Lark)

06 / 10 / 2017

Halfway through *All Of My Bodies'* centerpiece "White Buzz," the muted drum patterns and ambient synths – that the listener has long since become accustomed to – fade out, giving way to harsh guitar feedback and cymbal crashes, further followed by a transcendent four-minute outro of emotive, wordless singing. The accompanying music video seems to steer away from anything matching this cathartic intensity, simply tracking the KTX fast train heading towards Seoul station. This, however, is the scenery that Andrew Lee (Holy Hum) took in while travelling to his family burial site alongside the ashes of his father. A pained, emotional fracturing that only a death in the family can cause pervades this album, with Lee commenting that the music "is not for you. It's for me. It's for my late father." (*Grayowl Point*, October 2017)

Though sharing a concern with the 'real death' of a loved one, this album does not have the insular, non-musical ruminations of Mount Eerie's critically acclaimed *A Crow Looked At Me.* Rather, *All Of My Bodies* is lush – an album that is unafraid of breaking the musical confines of Holy Hum's previously synth-only instrumentals. "Flower In The Snow" is complemented superbly by snatches of flute and piano, as well as stand-out backing vocals from Kathryn Calder (The New Pornographers, Immaculate Machine). "Heavy Lark" features a lot of ideas heard nowhere else on the album, with an industrial drumbeat, vocoder, an unexpected Spanish guitar solo, and a slow, brooding surf guitar line that feels right at home on the rain-sodden beaches of Vancouver. This newfound complexity, however, means that the hazy instrumentals "Joseph Pt. 2" and "Sun Breaking," that reference Holy Hum's earlier work, compare poorly. Especially when the same building, swaying synths are complemented by the sputtering drumbeats and melancholy vocals of the title track's dramatic conclusion.

Fittingly, for an album as personal as this one, it is ultimately the vocal work of Lee that binds this album together. Lee's compelling voice, now separated from the rock stylings of his previous band In Medias Res, is free to become the absolute centre of attention. This, in turn, provides a greater focus towards his often-enigmatic lyrics, that wrestle with the impossibility of communicating such a private sense of grief and regret through his art – at one point Lee addresses his audience: "You can all clap as hard as you would like to / But he's not coming back." It is fortunate then that the feedback swells and formless wailing of "White Buzz," as well as the layered, accomplished beauty featured throughout *All Of My Bodies*, conveys far more emotion than simple poetic lines ever could. —*Tom Barker*

ALVVAYS

Antisocialites

(Royal Mountain Records)

08 / 09 / 2017

Alvvays released their second album, *Antisocialites*, to thunderous acclaim. The Toronto-based indie pop group who first created a name for themselves in 2014 with their debut, self-titled album and its stand out hit "Archie, Marry Me," has retained the dreamy pop haze of their breakout work and re-molded it into a fresh collection of unique yet cohesive tracks.

Vocalist Molly Rankin delivers Alvvays' sirenic lyrics with gossamer strength. Rankin's distracted yet engaged lyricism is a constant in a rare album of individually noteworthy songs. *Antisocialites* is a true example of musical cooperation, with vocals used less as a front and more as a tool for the communication of style and atmosphere of introspection.

The album eases itself into a melodic opening and gains force and pace through its first half before tumbling gracefully back towards homeostasis. At the core of the album is the upbeat "Your Type" which works at double speed to cement the backbone of the album and grant Alvvays official pop status. *Antisocialites* reclaims momentum in its penultimate track "Saved by a Waif," which sets itself up beautifully for a memorable finale in "Forget About Life."

With *Antisocialites,* Alvvays has tapped into a rare vein of musical appeal. With hazy, atmospheric charm that should by all logic be saved for dinner parties and quiet nights in, their melodies instead force themselves into the foreground. Alvvays has crafted an album which offers both first time easy listening appeal and the ability to be absorbed more deeply with each repeat, making itself definitively worthy of your attention. —*Indigo Smart*

ORNAMENT & CRIME

Unbuilt

(Josephine House Records)

07 / 09 / 2017

The two members of Vancouver's Ornament & Crime took their name from the title of an essay published in 1910 by Austrian architect Adolf Loos. This essay criticized the use of "ornament in art," claiming that embellishing practical objects with decoration is pointless and foolish. After listening to *Unbuilt*, the impact of Loos on the music of Ornament & Crime becomes clear, as the most defining characteristic of this album is its minimalism.

The first half of *Unbuilt* is slow-paced garage rock. Tracks like "Academy of the Birds" and "Catch Your Death" consist of simple, dirty, bluesy guitar, bare-bones drum beats, basic vocal melodies, and a complete absence of bass. At times, these songs almost sound like an early Black Keys album, just slower and much, much more simple.

On the seventh track "Tin," however, the album takes a sharp turn towards dark and unsettling art rock. Initially, songs like "Stickabrick City" and "Perspectiva" retain elements of conventionality. But as the album progresses, so does its experimental and disturbing atmosphere. This culminates in the final track on the album, "Blind Mice," when Suzy King and Thomas Hudson sing a variation of "Three Blind Mice" with an ominous and violent tone, which manages to be both avant-garde and disconcerting.

Impressively, *Unbuilt* does not lose its minimal edge. Ornament & Crime manages to dive head-first into experimental while maintaining simplicity. For example, "Sawhorse" features Hudson dragging a pick across the strings of his guitar, but this moment of musical exploration occurs only within the repetitive strum of a single chord.

But while this album remains sonically minimal, its lyrics do not. Throughout the entirety of *Unbuilt*, King and Hudson explore complex themes including materialism and substance abuse. On "I Owe," for instance, the lyrics criticize the hypocrisy of materialism within religion, declaring that "their God's money." The lyrical content of "Dizzy Uppers" describes using drugs as a means to lessen the mundanity of life, stating, "Thought I'd take the yolks out of my eggs / Well that didn't help me at all / I took two pills in the p.m."

Unbuilt illustrates Ornament & Crime's loyalty to the principles of Loos. The instrumentation and vocals (disregarding their content) lack any element of unnecessary complexity. Yet, they masterfully form interesting, enjoyable, and moving songs that bridge two very different genres. —Hannah Toms

LAVERNE*

a demo

(Self-Released)

06 / 09 / 2017

Everyone is in process, moving from place to place. Where is the end? How do we know when we have reached something worth lingering at? The world places infinite demands on our attention, and we have to make a choice as to what is valuable. With music, this question is even more pronounced. An album can blow your mind on first listen, only to bore you a week later. Conversely, it may take dozens of listens to finally come to enjoy an album, after which it will become part of your musical itinerary forever. We listen as detectives, to solve the mystery of value. Music, in these times, is about a process of discovery, investigation and revelation. Trawling through cornucopias of sound is one of the great joys in the world.

Among the bric-a-brac, Laverne released *a demo*. Though only three songs long, it demands attention. It opens with "Death Metal Used to Be My Friend," a pleading promise of honesty – "Hey now darling / Don't you know it's not a masquerade?" – which it doesn't disappoint in fulfilling. These songs are well-rehearsed, well-constructed and display all the best features of their influences. "Death Metal" aches with nostalgia for a lost youth, and pining for lost friends and a simpler time, before the "city-dwelling rats" infested everything. *a demo*'s second song, "Blur," blasts into a scathing critique of "material ways," featuring firey instrumentation that enhances evident fury and confusion. "The Seagull," the final track of this release, cools off into a sombre and regretful tune, treading over and over into those all-too-familiar moments in which we "fuck it up. . . . fuck it up again." Throughout *a demo*, this trio shows adeptness, seamlessly moving through styles and tempos to evoke an emotional variety that would be impressive by a group with 10 years' experience. As this is Laverne's first musical enterprise, it can only be considered remarkable.

As each song trails away, one hopes it is only a brief interlude, that the music will return, renewed and revitalized. It is not to be. We are left guessing. Three songs is hardly anything. *a demo* may have been an accident, or it may be the start of something brilliant, a musical project that will happily keep us listening and searching, hoping to understand the profane power it possesses. —*Tony F*

This is a review of a project which the Under Review Editor (Maximilian Anderson-Baier) is involved in. It was edited by Real Live Action Editor Jasper D. Wrinch.

JB THE FIRST LADY

Meant To Be

(Self-Released)

19 / 08 / 2017

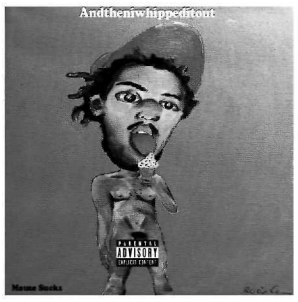
Whether she is rapping, singing or performing spoken word, JB the First Lady's smooth vocals and agile flow make her a captivating storyteller. On her fourth album, *Meant To Be*, JB the First Lady — the pseudonym of Jerilynn Webster — furthers her mission to create music that is both positive, personal and political.

Meant To Be opens with the title track, which functions as the album's manifesto. She says, "I'm telling a story so open your ears / They wanted us to disappear." Through the telling of her story, JB resists Canadian History's attempt to erase the voices of Indigenous peoples, more specifically the voices of Indigenous women. Both her vocal stylings and the autobiographical nature of her music positions JB in a tradition of female MCs like Lauryn Hill. Akin to her musical predecessors, JB the First Lady mixes the personal with the political. When she says, "Justice must come eventually," it seems like she is hopeful for the future and critical of the distance Canada has to go before we achieve reconciliation.

Yet, JB still finds room to explore minutely intimate subjects. "My Baby" is a mellow R&B track about how her love for her partner builds her up and helps her to "keep shining." Themes of heritage and culture still remain present, and JB and her partner assert the power of their connection is due to their ancestry. With a refrain of "My baby's my baby," it is one of the more repetitious tracks on the album. Still, JB deserves credit for unabashedly representing her love.

In contrast, "O.O.T.G.," which stands for 'out of the gates,' is a rallying cry. With declarations like "No one can take my light," "O.O.T.G." is life affirming. JB denounces the injustices Canada has inflicted against her people: "There is no excuse for hate and abuse." JB's son Sequoia is her hype man, calling out, "Tell 'em, Mommy!" Horns coupled with a booming bass line make for polished and gripping production.

Building upon this tone, "Still Here" is a forceful closing track and assertion of identity. JB references the Canadian Federal Government's commitment to Truth and Reconciliation, acknowledging and solving cases of murdered and missing Indigenous women, the staggering number of Indigenous reservations without potable water, and increased suicide rates in rural communities. In spite of the systemic racism and colonialism, the Indigenous peoples of this land endure. JB calls on everyone to dismantle systems of oppression because "Together we are better." JB asserts both her own resilience and the resilience of her culture. With honest lyrics and compelling storytelling, *Meant To Be* proposes a better future for Canada. —*Courtney Heffernan*



MOUSE SUCKS

Andtheniwhippeditout

(Booty World Records)

08 / 09 / 2017

If the "sophomore album slump" is real, then 23-year-old rapper and producer Mouse Sucks must not know about it. From the first bass note in "CheyannedidmeDirty," to the last dying chord in "401 East End," he delivers an eccentric and unique project that stands out in today's fairly predictable hip-hop landscape. Hailing from Toronto, the young artist crafts subtle instrumentals laced with carefree lyrics and dark flows in *Andtheniwhippeditout*, his second album in as many years.

Looking at his social media presence, you can almost get a sense of Mouse Sucks' style and persona. The comical life observations and sentenceswithoutspaces littering his Twitter feed are matched sonically on his album, in a surreal but tasteful way. Even more impressive is the fact that all of the beats featured on this project were produced by the Ontario resident himself. For an LP running only 28 minutes long, it features an admirable aural assortment of instrumentals, with beats that sound like smooth elevator music put through a blender, trap-flavoured MIDI recitals, and even a song that samples the twangy banjo of a country tune.

None of these attributes would matter, however, without the entrée — the actual rapping — and fortunately Mouse delivers. Though his lyrics are no match for literary greats like Dostoevsky and Lil Wayne, he delivers some fun bars that are enough to keep the listener engaged and moving. On tracks like "Debbies," he even uses some clever wordplay, "Swimming in my Polo / That's chicken / Not Marco." That being said, while this track is arguably the project's strongest due to its great features and brooding flows, it also exposes one of its few weaknesses: inconsistent mixing between the featured artists. The charming and relatable lo-fi, bedroom-recording sound of the album is jarringly amplified at times when certain features come on, creating an experience that can possibly disconnect the listener from the music.

Aside from this oversight, the project has a distinct audible DNA that is an impressive evolution and continuation of his humble roots. Seemingly at a crossroads between the trendy Soundcloud rap that has been dominating the genre's zeitgeist, and more established mainstream hip-hop, Mouse Sucks constructs a puzzle whose pieces should not interlock under conventional wisdom. Yet with the exception of some minor gripes, he delivers a strong project that will undoubtedly be influential in defining his sound and that will help him carve his name in the shifting sands of Canadian hip-hop. —*Borna Atrchian*

MILO

who told you to think??!!?!?!?!

(Ruby Yacht)

11 / 08 / 2017

In an age of college rappers and educated poets, Milo builds upon today's wordsmith culture by drawing on the works of famous authors, intellectuals and social critics. It is of use to note that this 25-year-old rapper, born to the name of Rory Ferreira, belongs to no single place. Born in Chicago, Ferreira moved frequently between the white-majority states of Maine and Wisconsin. He soon found himself settled in Green Bay to study at St. Norbert College, before eventually dropping out. His newest LP titled *who told you to think??!!?!?!?!* (which itself may be a play on The Roots' *Do You Want More?!!!??!*) is not only his best thus far, but also the most lyrically conscious addition to an already complex rap discography. It's on this album where we see Milo carving himself a place of his own.

The album begins with a chopped-up monologue from James Baldwin in "poet (Black bean)" and boasts references throughout to the artistic likes of Vladimir Nabokov, Charles Bukowski, Friedrich Nietzsche, Zadie Smith, John Maynard Keynes, and more. Still, this album is much more than pedantic name dropping. Above all, Milo is sharpest with his criticism. On "call + form (picture)" for instance, he insists that his talents as a poet are needed in this time of rampant consumerism and political lethargy, asking, "Why's your favourite rapper always bragging about her business acumen? / Like we asked em? Like we asked em? / Why's your favourite rapper always babbling about his brand again? / Like we asked him? Like we asked him?" Under this thick veil of cynicism, *who told you to think??!!?!?!?!* is not exactly made for sale. In fact, it is made to be read like a dense book, to encourage research and individual thinking, to be challenged and not digested with passive comfort.

But by sampling those like Madlib and boasting production inspired by MF Doom and Kenny Segal, Milo disguises his heavy-dose rhetoric with an easy listening air. Make no mistake, Milo is still disgusted and angry. On "Ornette's Swan Song," Ferreira slaps back at the dangerous ego of white America: "Your captivity will never make the news / Suddenly conscious of the speed of my windshield wipers / Before angry let's be truthful / I pause, 'yo, this pain could be useful' / Simply put and we're faking rap together now." It is clear that being black in a white space informs a large part of Milo's artistic vision. But *who told you to think??!!?!?!?!* ultimately spews unique importance as a rap poetic project. It evolves from the suspicions of United States history and higher schooling, bringing Milo that much closer to his rightfully deserved spotlight. —*Kelley Lin*

BBQT

All Dressed

(Self-Released)

14 / 06 / 2017

Montreal power pop quartet BBQT pack the sounds of summer into a catchy five minutes on their second EP, *All Dressed*. The June release is a delightful example of the fuzzy, lo-fi surf punk that is slowly washing across the DIY scenes of North America, putting a Canadian twist on the California-born genre. Guitarist and lead vocalist Amery Sandford's voice is cotton candy layered over the garage noise supplied by bandmates Jack Bielli (guitar and backup vocals), Mikey Melikey (bass and backup vocals) and Allison Graves (drums), skillfully mixing sugary pop with grungy punk.

All Dressed leads with a cute pun on short shorts and tall cans with "High Wasted," an ode to summer romance that showcases their knack for writing solid pop songs with minimal but punchy lyrics. The band stumbles a little with "Too Late," which amps itself up only to end too soon. But BBQT gets back up again with a slowed-down third track, "Hawaii." This island-themed tune gives listeners a brief pause in the middle of the short, fast EP with its dreamy escapism and a sound that recalls the Beach Boys as much as it does contemporary surf punkers like Best Coast or The Frights.

The real joy of the album, however, is "Your Band," a playful track that strikes a great balance between the fast noise and sleepy beach vibes heard on other parts of *All Dressed*. This song delivers a well-melded and perfectly paced close to the EP. The lyrics tell of a first date turned music critic,"You met me outside in your sports jersey / Said he didn't like BBQT". Through these tongue-in-cheek lines sung with a heavy dose of irony, the band pulls off the tricky task of being self-referential without sounding self-important.

All Dressed's bite-sized playtime leaves you wanting more, but the four songs are substantial enough to hold up to repeat listens. Even in the rainy grey of autumn, the bright tunes feel like the lazy warmth of the summer sun. —*Lexine Mackenzie*

PODCASTS

STOP PODCASTING YOURSELF

(Maximum Fun)

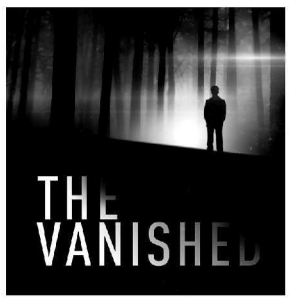
03 / 03 / 2008 to Present

Ten minutes into their inaugural episode of *Stop Podcasting Yourself*, Graham Clark asks his co-host, Dave Shumka, "is this what podcasts sound like?" They had just brushed their beards against the microphones to give the audience an impression of their respective facial hair. Perhaps, he could feel the episode losing direction and grasped at some standard form to follow. Luckily, it seems the Vancouver comedy duo never bothered to establish a guideline. Spurred on by their care-free attitude, they went on to build a body of work spanning nine years, five hundred episodes and many notable guests.

Every week Clark and Shumka fill upwards of an hour of material with charming banter, anecdotes and countless improvised bits. The two are regularly joined by a single guest – often veteran comics, themselves. The trio will launch into a free-flowing conversation with only two discernible goals: crack each other up, and get through the two regular segments. One of these bits, "Get to Know Us," is an informal interview of the guest, but it often unhinges and springs into varying off-topic subjects. For example, in "Episode 498" featuring Steph Tolev, the guest chats about her defunct car, a horrible one-night stand experience, and an anxious call made to her parents after dreaming her dog's eye fell out. Clark and Shumka were ready to volley with jokes about ideal ages for a dog's eye to dislodge and an anecdote or two of their own. "Overheard" is a segment that follows in which the hosts, guest, and listeners who call in share a humorous audio byte that they listened in on.

The hosts feast on teasing laughs out of each other and the guest from organic points in the conversation. However, this spontaneity has a cost. At times the show can feel like an extended moment of "Overheard," where I am eavesdropping on a group of close friends entertaining one another. I can laugh along most of the time, but every so often, the frequent derailing and constantly shifting topics has me feeling disengaged.

In "Episode 500," the hosts perform a song commemorating the most ridiculous moments of *SPY*. Often slipping off-beat / note they sing lines like, "Machete, Ma-che-te, 'Sure hope those dogs aren't gay,' baseball pranks, shirtless weigh-ins, 'Treat me nice, daddy,'" over a tightly-produced tune. The song *nails* the spirit of the podcast. The appeal of an episode of *SPY* is not necessarily the wild range of topics discussed, but rather the polished balancing act happening underneath each show. Clark and Shumka put on an ostensibly amateurish front to create an intimate tone welcoming to listeners, while still flashing moments of comedic virtuosity. The best part about the act? No one really knows what next week's show will sound like. Especially the hosts. —*Jong Lee*



THE VANISHED

(Podcast Series)

10 / 05 / 2016 to Present

When people go missing, some who vanish are more visible than others. While some cases cause media sensations and police frenzies, others fade into obscurity. *The Vanished* podcast attempts to shed light on those who are less visible. Each episode focuses on a single missing person case. It breaks down the circumstances of their disappearance, such as the evidence, timeline, police reports and phone records, while also exploring the life of the missing, and the relationships they had with the people around them. Accounts of events leading up to the disappearance and subsequent search are told through both interviews and the narration of the show's host and creator, Marissa Jones. Of particular focus is the relationship between the vanished and their family, friends, and their possible aggressors — who are not always separate entities.

Jones handles each case with unmistakable empathy and it is unsurprising to learn she has had her own experience with a missing family member. Her great-grandfather disappeared without a trace, leaving an indelible mark on her grandfather and her great-uncle. Jones, who describes herself as a paralegal by day and a single mother of two, began the series in response to the lack of coverage on missing persons, especially for those who did not fit the more media-captivating victimhood of young, white, upper-middle class women. Of less interest to the news cycle and the police are the socially isolated, people of colour, and those with a history of mental illness or substance abuse. Such was the case of Mahfuza Rahman, covered by *The Vanished* in October. Rahman was a recent immigrant from Bangladesh who had few connections in the United States where she was living at the time of her disappearance. It was also the case of Kevin Mahoney, a 25-year-old who disappeared in Fargo, North Dakota. The apathy of the local police department in dealing with his case is apparent and abhorrent. His sister woefully wonders whether Kevin's case would have held more precedence "had he been from an influential family."

The contrast between the desperation of loved ones to find the vanished and the indifference of everyone else feels bizarre and heartbreaking. All of the cases featured on this podcast are unsolved, and many have gone cold. The listener is left suspended with the unfinished arc of a fading life. Jones asks listeners if they have any information. With some families it seems like any news, even bad news, would be a relief. —*Christina Dasom Song*

BOOKS

Geoff Dembicki
ARE WE SCREWED?
(Bloomsbury Press)
22 / 08 / 2017

Using his chapters to join eight journalistic vignettes, Geoff Dembicki connects climate change action with the need for systematic change. He breaks down discrete instances, such as the youth led protest at the COP21 conference, where "rejection of mainstream society" does not necessarily lead to flawless victories. Instead, he convincingly presents the position that the effort in rejecting the status quo contributes heavily in establishing footings for which social and climatic change can stand.

This is where *Are We Screwed?* excels. Dembicki chooses examples that are diverse, real and accessible. He speaks in conversation that neither gets bogged down in jargon nor unattainable actions. His concise and consistent statistics are presented alongside honest sentiments from a full range of human experiences. The overly repetitious statistics could benefit from visual aids that may better ascertain the scale of the whole climate change debate. But, he leaves the statistical analysis to the non-believers of mathematica and the insecure that are ready to duel with his well-annotated and sourced text — fools.

The subjects in his vignettes are young and Dembicki makes a conscious effort in establishing that this age group will bear the consequences of societal decisions made by a much older ruling class. It is with this idea that Dembicki makes his most powerful statement that echoes across the vignettes "..there [is] more to life than making the most money possible and not thinking about the consequences." His ability to thread this statement through each subject's story resonates the need for not just action on climate change but also systematic change, regardless of one's generational label.

The status quo is as destructive as much as it is unstable. *Are We Screwed?* invokes the need for immediate action and necessary hope. In his Afterword section, Dembicki provides a path for hope through suggestions to educate and limit our impact. By doing so, we can gain awareness toward the necessity of sustainable lifestyles. Whether or not we are in fact screwed, Geoff Dembicki has nailed and bound together a text that should become a necessary read for all entering into the independence of adulthood. —*Mark Budd*

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SUPER COOL TUESDAYS

ART FOR EVERYONE

WORDS BY ROHIT JOSEPH | PHOTO COURTESY OF SFU'S VANCITY OFFICE OF COMMUNITY ENGAGEMENT

I arrive at the location, a small gallery on the corner of Hastings and Carrall known as the Interurban. An iPad fills the room with Charleston-inspired tunes from the 1930s. Everyone has a pumpkin in their hands, diligently chipping away at carving and decorating.

Right then, I knew I was exactly where I was supposed to be. This is Super Cool Tuesdays, also known as Contemporary Arts 101. Twice a year, in weekly six session blocks, a drop-in speaker series takes place at the Interurban Gallery on Tuesday nights with Downtown Eastside residents. Each week, a different Canadian or international artist is invited to present at the series. The artist shows their work, describes the process behind it, and occasionally gives an artistic assignment to the audience. The audience of Super Cool Tuesday are open and keen participants, happy to engage with any form of art, whether it be visual or performance based.

Adriana Lademann is the coordinator of Super Cool Tuesday and a visual artist. She gives a lot of weight to the value of art and has seen the difference it can make. "Super Cool Tuesdays gives [people] a space to be themselves."

Lademann doesn't do this work alone. Dean Wilson is a long-time Downtown Eastside activist, supporter of Super Cool Tuesday and a volunteer of the Drug User Resource Centre (DURC). He helps Lademann by promoting Super Cool Tuesday within and around the community.

"The people have really taken to it," Wilson says. "We've had an incredible array of artists, performing artists, painters, recording artists, all different kinds, and I haven't heard a bad word from anybody about any of the courses."

The project was started in 2011 by Am Johal with SFU's Vancity Office of Community Engagement in partnership with PHS' Drug Users Resource Centre (DURC) — over the years, it has included guest artists such as Ken Lum, Amy Kazymerchyk and SFU art professor Sabine Bitter. The project was then curated by student and SFU Community Engagement employee Andrea Creamer for four year, during which time Jeneen Frei Njootli was invited to present and Tin Can Studios had a popular residency. When Creamer left to attend grad school in Toronto in 2016, Lademann took the reins. The program has been consistent for over five years now.

At the time of the initial partnership between SFU Community Engagement and DURC, DURC was a low-barrier drop-in centre for folks in the Downtown Eastside serving up to 1,500 clients a day with its facilities and programs. Last year, DURC lost its funding from Vancouver Coastal Health, which resulted in the closure of its physical location.

"Many [Super Cool Tuesday participants] come from very broken places, myself included," Wilson says. "When we give them an hour of some peace and quiet, and some intellectual stuff for their brain, it's the best result we can have," he adds.

Both Lademann and Wilson note that accessing contemporary art can be particularly difficult for folks living in the DTES. "To access art can be difficult for somebody with financial or health barriers," says Lademann.

Larger art galleries can be discriminatory places for DTES residents, who may not be able to afford paying an admission fee, or may simply feel uncomfortable being in institutionalized spaces. Wilson explains, "People in the Downtown Eastside don't feel good about going uptown to [see art], they feel they are shunned. And many times, they are."

You definitely don't get the sense that Super Cool Tuesday participants are uncomfortable in this space, however. One participant smiles as he applies the finishing touches to his pumpkin. "I never carved pumpkins as a kid but now I wish I did, it's fun!" he exclaims.

But Super Cool Tuesday is not just about the participants. It's also about exposing artists to a new audience for their work.

Jeff Hallbauer, is a painter and sculptor. He got involved with Super Cool Tuesday through Lademann, and leads the pumpkin carving session I attend. Though initially daunted at the prospect of creatively engaging participants for a full hour, he now considers it refreshing from his usual environment. "I find the commercial art world can be dehumanizing and very capitalistic," he says.

When asked why he chose pumpkin carving for this session of Super Cool: "It's good to just connect with people," he says. "I prefer doing art as a social practice because it's a more collaborative process."

The session wraps up. When I ask a couple participants if they will return to Super Cool Tuesdays, they say they will. "It's good for your spirit," says one.

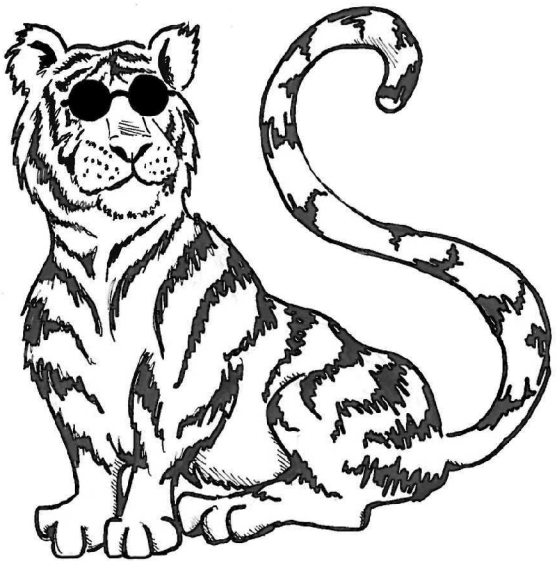
The lights go off, transforming the carved pumpkins into beautiful, spooky Jack O'Lanterns.

On my way out, I ask Dean Wilson what he really wants people to know about Super Cool Tuesday. "Look, people in the Downtown Eastside can enjoy the arts and I think that more people should try and bring it into the community."

BLIND TIGER COMEDY WTF?

WORDS BY DOUG VANDELAY
ILLUSTRATION BY EMMA CLARK
PHOTOS BY DUNCAN CAIRNS-BRENNER

"WE WANT TO SEE MORE WOMEN IN COMEDY, IT'S ABOUT MAKING A SPACE FOR THEM."



When Paul Sills, David Shepherd and Del Close developed the historic Second City improvisational theatre troupe in the mid 1950s, the goal was to create theatre that was accessible to everyone. Though improv has always been accessible to audience members of all shapes, sizes, colours and creeds, the same can not be said for the performers. Even with the Upright Citizens Brigade, with Amy Poehler as a founding member, it is not uncommon to see the stage dominated by an overwhelming male presence in any improv performance. The comedy scene in Vancouver — and the rest of the world for that matter — has much more to offer than four to eight white John Doe's in their 20s and 30s.

Blind Tiger Comedy in Vancouver is striving to break this trend with their first *WTF* (Women Trans Femme) improv night at Little Mountain Gallery on Friday, November 3. The night begins with a free drop-in class hosted by Blind Tiger Comedy instructor, Amy Shostak and culminates in a one hour jam show performance.

"We want to see more women in comedy, it's about making a space for them. We're encouraging women to come and try this. We're curating a space just for them. It's harder to do [improv] if you don't see anyone like yourself —it's hard to picture yourself in that position," added Caitlin Howden, co-director of Blind Tiger Comedy. When asked where the idea came from, co-director Tom Hill had this to say:

"[*WTF*] came from a feeling that this was long overdue. We wanted to make more space in the comedy community of Vancouver for all types of people. It's been a dramatically male-heavy world for far too long."

To this, Shostak added, "There might be a perception that improv is a realm that is dominated by men and there might be a barrier there. Hopefully some people will get interested in improv then take a step toward taking a class. In Vancouver, there's a real lack of programming that's identity based."

Blind Tiger Comedy was established in 2014, but Shostak, Howden and Hill have been teaching and performing improv for almost two decades. Howden explained that "these free improv classes are part of Blind Tiger 'school plan' — initiatives by the school to keep growing and expanding and be a place that people could look to for a safe, fun and inclusive space."

Beyond *WTF*, Blind Tiger Comedy also offer a class called "Women Centre Stage", which is a four week class run by Shostak for women-identifying performers.

"We get to be funny in a way that is just purely feminine. We could have an all-women show and wouldn't have to say it's an all-women show," said Howden.

Both the *WTF* and "Women Centre Stage" aim to give performers the confidence and skills to hold their own in a male-dominated environment.

Shostak explained: "I've been trying to build a section around tactics: how do you deal with an audience member or fellow cast member says something misogynist, or something that offends you, something that might isolate you as part of an ensemble? How do you hold on to your agency, your space? How do you fight back in the moment? Sometimes you see people being excluded or their story is not being told just because they aren't the most aggressive or they aren't the loudest or their stories aren't as interesting to the other performers."

Blind Tiger Comedy isn't just about showing diversity of gender on the stage. As of next semester (commencing January 13, 2018) they will be offering a diversity scholarship for new performers, as well as hosting a people of colour jam in February 2018.

But as with all projects that seek to subvert the status quo, the group admits that there may be a learning curve ahead. To this, Shostak said, "The other part about this programming is we want this to be inclusive but we're not the most diverse group yet, so we're open to feedback, because we're trying to be really as inclusive as possible."

WTF is Friday, November 3 at 5:30p.m. at Little Mountain Gallery with no registration required. There will be an optional performance afterwards at 7:15p.m. that is open to all members of the public. The jam show is also open to women, trans and femme performers, along with trans-masculine or non-binary folks who present as masculine, who don't need the drop-in class. More information can be found on blindtigercomedy.ca and at Blind Tiger Comedy's Facebook page.

Learning I Had A Body

WORDS BY SAMANTHA NOCK // ILLUSTRATIONS BY DANA KEARLEY

Learning I had a body

I was a cute kid. I had these big chubby cheeks that squished my eyes into two upside crescent moons when I laughed. I had a belly and rolls on my thighs and arms. Basically, I was a little halfbreed bonhomme, and I was adorable. Unfortunately, baby fat does not translate well into adolescence and I remember the first time I was made aware that I had a body. I mean, I always knew I had a body, it was the vessel that let me shove dino shaped chicken nuggets into it and transported me around the playground. But, my body was never something that I was aware of, let alone, something that others were aware of.

So, picture this, I'm in grade three, and we are playing dodgeball. The most coveted game of gym class. Grade three was probably the last time I felt tall. I towered over the boys in my class, and because I was a chubby kid, I also outsized them. We are playing dodgeball, it was heated, red foam balls are flying across the gym. Kids are being hit in the face. Kids are crying. Kids are planning attacks like army generals. It's a war, but only it smells like sweat, plastic, and the fear of two dozen eight year olds. I'm on the front lines because grade three is also the last time I liked being the centre of attention. I'm dodging foam projectiles left and right, thinking I am smooth and graceful. Then, from the backlines, one of the boys yells out, "Hey fatty! move to the back, the bigger the target the easier to hit!" Up until that point, I had never really thought of myself as "fat" or a "fatty" or a "target big enough to get hit." Sad and defeated, I move to the back of the line and watched the boys laugh together. They thought it was funny I was fat and were drunk with little seeds of toxic masculinity that was growing in their stomachs. From that point on, I began to think of myself as a "fat kid," and I realized, the world did too.

I moved roughly eight or nine times before I was in grade seven, and each new school I fell into my roll as "new girl" and "new fat girl." It became a routine. It was always the boys in the class who were first to point out my pre-adolescent rolls, and then the girls followed suit. I would get called names on the playground by the boys in the class, I would go to the teachers and tell them what the boys had said about me. Often, they would brush it off as a "boys will be boys" thing or, if I was really lucky, they'd tell me: "Oh, that means he *likes* you." Around the time teachers started informing me that bullying by boys just meant they had a crush on you, was when I started developing crushes. This phenomenon of adults telling little girls that when a boy is mean, that means they actually like them, is nothing new. Ask any woman, and they will tell you at some point in their childhood a teacher, an aunty, cousin, mother, or some sort of authority figure, once was like, "Don't worry that Tommy called you an ugly she-hippo and pushed you off the slide, dear, that just means he has a little crush on you." It's fucked. Yet as I grew from chubby child, to chubby teenager, to chubby adult, the echoing of men being shitty but that just means they like you followed and played a key role in my formative teen years... ok and my early twenties... ok and my mid-twenties.

Outside of my teenage hormone filled super crushes, I have had three big loves in my life. And all three of them were terrible. These are outside of people I have dated and slept with (sometimes they intersected, mostly they never did), these are the Big Three that I held a long burning flame for that was eventually snuffed out. The thing these men had in common, is that they were all very *nice*. I was so used to men treating me coldly or ignoring me all together, because, let's be honest, most dudes do not give you the time of day unless they want to bone you. But the Big Three, I thought they were different. They weren't the childhood boys from the playground calling me fat, they were nice! they talked to me! about books! and music! they became my friends. They became my close friends. They became loves of my life.

This isn't about the "friend zone" this is about emotional labour

Every single one of the great unreciprocated loves I've had in my life were my best friends. Some of them knew I had feelings and some did not. They were self-described feminists, here to do their part to take on the patriarchy and help liberate the women. Or something like that. They read feminist theory, engaged in anti-oppressive politics, frequented radical spaces. These were the dudes, I thought, that could love a fat girl. They were *nice guys*. Just like I don't exist outside of internalizing the male gaze these guys do not exist out of internalized toxic masculinity, but because they were nice and I loved them, I didn't realize I took up a very typical socially prescribed role in their lives.

Now, before we get any further, I want to make it clear: people of all differing genders can all be friends with each other. I'm not saying that every person I've had feelings for is obligated to reciprocate romantic feelings back. I'm not saying that every person I pass on the street has to find me attractive, because attraction is complicated and highly subjective. What I am saying though, is that relationships don't exist in a vacuum and desirability politics will always come back to bite you in the ass. Who we choose to love and who chooses to love us in return will always be inherently political. Now pile that on top of being a fat Metis woman, loving is never outside of colonial set boundaries and trying to love beyond all of this is a horrifically difficult act of revolution.

Loving these men was easy and terrible all at the same time, but I realized the hard way, that you can't love someone into loving you the way you want them too. You can't love someone so much and so hard that they realize they've been loving you the wrong way this whole time. It was complicated and messy, and often ended up with me five beers in sad texting my roommate telling her about all my feelings while we sat across the table from each other at the bar. There is an unbearable weight to loving someone, feeling inherently unlovable, but hyping yourself up because you think this *nice guy is different than all the other guys*. It's not the other person's fault you are putting all your eggs in their basket. And these people I'm writing about, they're not "bad men." They're humans and I've seen them do a lot of work on themselves but unfortunately, undoing your internalized misogyny often doesn't extend to really examining why you're attracted to the people you're attracted to. And really, I get it. I empathize with not wanting to do that work, because it means unraveling every bit of societal fabric you use to cover yourself up.

Long story short, I watched the Big Three loves of my life date skinny white women. I'm not joking, I'm not being hyperbolic, I'm very serious. All three of them. Once this happened after we had slept together and I told him that I had feelings. Like literally, they started dating two days later. When you've lived in a body like mine and you've grown up using humour as a coping mechanism, this is deeply funny. Trust me, you can laugh at it. I am. Now, I'm not delusional. I would not have harboured long-standing love for people if I didn't think it was reciprocated. I was treated gently and tenderly by them. Sometimes we made out, hooked-up, and awkwardly cuddled in the morning after. There were moments made so confusing by the ever-blurring line of platonic and romantic that I would seek council from outside friends that were like, "Yeah my dude, it's a go." When all arrows are pointing to go, and you feel like maybe you can be loved enough to live outside your body for a minute, you throw yourself all in. Because, as a fat girl, you're taught that moments where you are loved wholly and fully do not exist for you, so you need to learn how to love outside yourself. I found these *nice boys* to help me, love me, despite my body. I tasked these *nice boys* with an impossible mission that was destined for failure.

This doesn't conclude in a nice neat package

I've cried, a lot, about loves that were casualties in this war I've had against my body. I've cried about not being desirable enough for people to want to date me. I've cried about the differences in the ways my skinnier, more conventionally attractive friends, were treated nicer than I have been. I've cried because my skinnier friends were getting asked out and making out while I was still here, alone, with myself. I've shed so many tears about this, that I've developed a comfortable distance so far outside of myself that I sometimes feel like a voyeur looking through an uncovered window into someone else's life.

The weeks leading up to my most recent heartbreak I was having nightmares about this person. He and I were fighting about mundane things, sometimes we were fighting about huge, very personal things. Often, we were just fighting because I think intrinsically, I knew something was off. I have always been told that our ancestors communicate with us through our dreams, and I laughed because I couldn't imagine my great great great kokum warning me about a white boy. But I guess that's probably not too far off the mark of a possibility. I had put a lot of hope into this situation and had declared this one the Last Time I Fall in Love. I'm really dramatic, sometimes (all the time). When the time came for the heartbreak to happen, I let it happen and didn't really cry. Instead, I felt relieved. I felt like I could breathe again. I realized, that I had been holding my breath for so long, waiting, wishing, for an impossible situation to come to fruition. I had held out every hope for this one person to help me enter my own body again. This was a long lesson in learning that you can't expect someone to just have the tools to save you because they're *nice* and *nice to you*. You have all the tools you need already.

Hot take: decolonial love isn't about how others love you

In 2012 interview for the *Boston Review*, author Junot Díaz, described a "certain kind of love" that could "liberate [...] from that horrible legacy of colonial violence." That "certain kind of love" he was talking about, was this concept of "decolonial love." Decolonial love is a concept that has been taken up by many other authors who have felt the brunt of colonization. Anishinaabe writer Leanne Simpson came out with her pivotal collection of short stories entitled, *Islands of Decolonial Love*, in 2013. Most recently, in 2017, Anishinaabe-Metis writer and all around badass, Gwendolyn Benaway came out with her article, "Decolonial Love: A How-To Guide." In her how-to guide, Benaway simply states:

> "Love is constructed by whiteness and colonial narratives to be many things, but decolonial love is not a Katie Perry song. Love does not fix you, heal your past, resolve your insecurities, or lead you to violate your boundaries."

Um, wow Gwen, why don't you just @ me next time. Could it be that this whole time I was looking for love in the faces of these *nice boys*, looking for someone to love me despite my fatness, despite my colonial trauma, despite the laundry list of shitty things that have made me the anxious freak I am today, I was just playing into colonial narratives? Short answer: yes. Long answer: also, yes.

I have been spending time, since I was a teenager, trying to get others to love me into being a person. When I grew up, and started thinking through concepts of radical, decolonial love, I always hoped that someone would feel those things for me. I never stopped to think, that maybe, just maybe, you can't find yourself in the body of someone else. You need to love yourself radically and wholly, outside of the boundaries colonization has built for you. Great epiphany I know, easier said than done. Loving yourself is simpler when you have someone else telling you why you should be loved, but when you live in a fat body, you are constantly living in a world that tells you exactly why you are not deserving of love or desire. If you're a woman, you live in a world where your love and desire are tightly monitored and you're told your emotions are not your own. Outside of calling it quits and becoming an old witchy lady that lives in a shack in the woods and scares the neighbourhood kids, I'm not sure what the answers are. How do you mitigate a society that continually calls you disgusting with the deep need to love yourself so you don't turn into a shrivelled up, untouched raisin?

You just do it, at least, that's what I'm starting to realize. You just have to take that big leap and say, "Sorry *really nice* white boy, but not today!" and put yourself first and learn how to love yourself deeply, and radically. The more I think through this the more I realize that radically loving yourself isn't a destination. I can't earn enough frequent flier miles on all my past mistakes in hopes that eventually I'll accumulate enough to land me in the land of Self Actualization. The decoloniality of loving yourself enough is the actual journey you embark upon. Maybe this epiphany isn't new and countless other chubbers halfbreeds are sitting there mending their broken hearts with cans of Old Mill and cups of coffee, writing about how they think they've cracked the code. Or maybe it is. Either way, it's new to me.

I've been reading a lot about genetic memories and intergenerational trauma. I've been thinking a lot about the dreams I have before bad things happen, and how my intuition is pretty much never wrong. I've been thinking about how maybe all of this is genetic memory. It's my ancestors passed down traumas and insights that have lead me to live the complicated and messy life I have lived. It's them, and their intrinsic teachings that already exist in my body, that have been teaching me all these lessons. Maybe, a part of decolonial love is finding a love outside of yourself that loves you through all the colonial trauma. But I think it's more than that. Decolonial love is learning to love yourself so much so, that, when your future generations are sitting there, worried, anxious, and heartbroken, they can have the strength to pull themselves back up again and learn to love themselves: fully, wholly, and outside of another person's existence. Maybe, just maybe, generations of the decolonial love passed down from our ancestors is that voice in the back of our head and the feeling in the pit of our stomachs telling us: "It's going to be ok, you are enough."

Samantha Nock is a Cree-Metis poet and writer from Dawson Creek, B.C.. Her family originates from Sakitawak or Ile-a-la-Crosse, Saskatchewan. She has been published in GUTS Magazine, Red Rising Magazine, Shameless Magazine, and Māmawi-ācimowak: Lit, Crit, and Art Literary Journal. She cares about radical decolonization, coffee, corgis, and her two cats, Betty and Jughead. You can find her tweeting at @sammymarie. More writing at halfbreedsreasoning.com.

End Notes:

1 *Kokum: Cree for Grandma*

2 *Junot Díaz, "The Search for Decolonial Love: An Interview with Junot Díaz," interview by Paula M. L. Moya, the Boston Review, June 26th, 2012, online. http://bostonreview.net/books-ideas/paula-ml-moya-decolonial-love-interview-junot-d%C3%ADaz*

3 *Gwendolyn Benaway, "Decolonial Love: A How-To Guide," Working It Out Together, http://workingitouttogether.com/content/decolonial-love-a-how-to-guide/*

ON THE AIR

U DO U RADIO

interview by Hilary Ison // illustration by David Wakeham
photo by Peter Hawkins

Galen Allan is a DJ with a focus on electronic music. He has a new show on CiTR 101.9FM called u do you radio, *airing on Thursdays at 11a.m.. During our conversation, we chatted about his approach to planning the show, the fluid nature of electronic music, and his experiences in the Vancouver DJ scene.*

Hilary Ison: *Do you listen to radio, yourself?*

Galen Allan: Yeah, I listen to a lot of shows after the fact — a lot of radio stations in London and Berlin that aren't on at the right time here, but that's what so great about Soundcloud or Mixcloud. For me, that's where I explore music. I find so much music listening to other DJs.

And it's kinda cool that it's still coming from a radio format.

Yeah, and I'm playing the music here, and people are asking me what song that was. So I find it, I like it, I share it, and people dig it. There's continuous sharing.

The whole DJ world involves getting music from other people, sharing.

Yeah, it's a funny flow of ideas in the form of songs, especially because you can break songs down into samples, so people take samples and then use those samples in their songs, and they heard that sample from a song on the radio. Especially with electronic music, because it's so easily disseminated and reformed and put in a new parameter, like you can take a funk sample, chop and screw it and mush it down and you're listening to techno.

So is there a particular idea behind u do u radio, or themes in specific episodes?

Each episode is very indicative of what my listening habit has been over the last week or two. So a lot of the times, it's new music. I'll hear a song I like so I'll track that song down because I want to play it. The idea of the show is just to share the music that I like and I'm listening to.

So do you do a lot of DJing out in Vancouver, too?

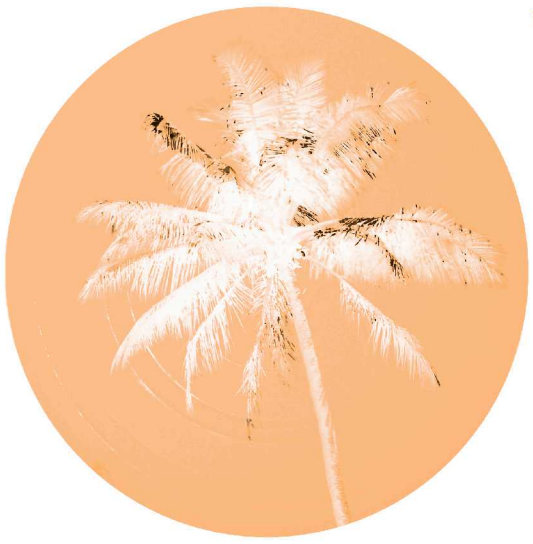
Yep. I moved home to Vancouver to go to school in September 2016. I was living in London for two years, just DJing, and I was in Toronto for three years before that. So I've been away for a while. Before I moved away I was DJing a bunch, in my previous DJ career, I like to say.

A different identity?

Completely. There are still some songs that I'd bring out in a set, but I was just DJing down on the Granville Strip and stuff. It was all electronic, but more disco, bloghouse. I always think about my musical progression from when I started DJing to now, and it continues to evolve. When I program for the show, it's completely experimental. I play a lot of ambient to start the shows off with, I think it's a good way to get into a show and set the vibe, and I wouldn't have been interested in that before. Ambient to me is some of the most interesting stuff to listen to because it's more emotive. I still can't really DJ that stuff anywhere. You can't be out on the dancefloor playing ambient tunes.

So what's your experience of playing in Vancouver?

We have a night at the Boxcar called Cuddy Sessions which is tons of fun. It's the first Thursday of every month. We just play whatever. Disco, Kenyan surf tracks, '80s [...] super weird and random. We've had a lot of friends come in with their music, and I'll teach them how to DJ on the fly. I would love to play some acid techno somewhere, but I don't have those connections right now. And Vancouver's not huge, so there aren't too many opportunities to do it.



I guess it's obvious when you know you're doing a good job as a DJ.

Yeah, it's really obvious, especially if you're playing a dancefloor. At the Boxcar there's no dancefloor, but we've had a lot of dancing going on there, and that's when you know you're doing a really good job — when there's not even a place to dance and people are dancing. But yeah, it's pretty easy to tell. Recently I was DJing a movie premiere at the Imperial. It was a Wednesday night and people usually just go home after the movie, but the management wanted us to stay and DJ so they could sell beer. There was nobody dancing, and I played one song and all of a sudden ten people were on the dancefloor. I didn't even know ten people were still there, like, where'd they come from? So sometimes it works, and sometimes it doesn't.

Why did you want to start a radio show?

I had a radio show called *Friends of The North* on Toronto Radio Project [TRP], internet radio. It lasted about two years. Having an outlet to share the music I listen to, it's always been something I've wanted to do. I think that's why I started DJing — to be able to select the music and curate what everybody's listening to. It's kind of a weird control issue probably, but hopefully people think I should be doing it.

That's why we have experts in things. So people can do it for us.

u do u radio is self-described as "Acid, Afro-beat, Lo-Fi, Ambient and plenty of classic house." If that's your thing, tune into CiTR 101.9FM Thursdays at 11a.m., or listen at citr.ca. Archived episodes at citr.ca/radio/u-do-u-radio.

FRIENDS OF CiTR 101.9 FM + DISCORDER MAGAZINE

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

MAIN

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• 10% off non-alcoholic items

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PEOPLE'S CO-OP BOOKSTORE
• 10% off

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• $2 off regular Rio Theatre movies / select events

STORM CROW TAVERN
• 10% off

OTHER

BOOK WAREHOUSE
• 10% off

CANADA MERCH
• 15% off

PANDORA'S BOX REHEARSAL STUDIOS
• 10% off Hourly Studio Rentals

DOWNTOWN

BEAT STREET RECORDS
• 10% off used records

THE CINEMATHEQUE
• One small bag of popcorn per person per evening.

DEVIL MAY WEAR
• 10% off

LITTLE SISTER'S BOOK & ART EMPORIUM
• 10% off

THE PINT PUBLIC HOUSE
• 20% discount to guests on food bill

SIKORA'S CLASSIC RECORDS LTD.
• 10% off of Merchandise

VINYL RECORDS
• 10% of New and Used

WESTSIDE UBC

AUSTRALIAN BOOT COMPANY
• 15% off Blundstone and & R.M. Williams Boots

THE BIKE KITCHEN
• 10% off new parts & accessories

BANYEN BOOKS & SOUND
• 10% off

FRESH IS BEST ON BROADWAY
• 15% off

GRANVILLE ISLAND BREWING
• 10% off food / 10% on merchandise (not beer)

KOERNER'S PUB
• 10% off food

ON THE FRINGE HAIR DESIGN
• 10% off

RUFUS GUITAR SHOP
• 10% new instruments and accessories.
*sale items will be excluded.

STORM CROW ALEHOUSE
• 10% off

TAPESTRY MUSIC
• 10% off in-stock music books

UBC BOOKSTORE
• 10% off general merchandise(clothing, giftware, stationery, general books) *Exceptions apply.

(VISIT: CiTR.ca/friends for more info.)

CiTR 101.9FM PROGRAM GUIDE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	AURAL TENTACLES	CITR GHOST MIX		6AM
7AM				OFF THE BEAT AND PATH	CANADALAND		BEPI CRESPAN PRESENTS	7AM
8AM		QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE YOUTH ELEMENT PODCAST	CITED!			8AM
9AM	BREAKFAST WITH THE BROWNS			STUDENT FILL IN / CONVICTIONS & CONTRADICTIONS / STUDENT FILL-IN	MIXTAPES WITH MC & MAC	THE SATURDAY EDGE	CLASSICAL CHAOS	9AM
10AM		TEXTBOOK	POP DRONES	ROCKET FROM RUSSIA			SHOOKSHOOKTA	10AM
11AM	UNCEDED AIRWAVES	MORNING AFTER SHOW		U DO U RADIO	THE REEL WHIRLED			11AM
12PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM
1PM	PARTS UNKNOWN	THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	MUZAK FOR THE OBSERVANT	POWER CHORD	THE ROCKERS SHOW	1PM
2PM		PARTICLES & WAVES	ROOM TONE	VIBES & STUFF	BEPI CRESPAN PRESENTS			2PM
3PM	THE BURROW	INTO THE WOODS / DOUBLE SPACE	KEW IT UP	ASTROTALK / TERRA INFORMA		CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE	3PM
4PM	LITTLE BIT OF SOUL	STUDENT FILL-IN	ALL ACCESS PASS	INTERSECTIONS	NARDWUAR PRESENTS			4PM
5 PM	THE LEO RAMIREZ SHOW	WORD ON THE STREET	ARTS REPORT	DEMOCRACY WATCH	THE UBC HAPPY HOUR	MANTRA	CHTHONIC BOOM!	5 PM
6PM	FINDING THE FUNNY / STUDENT FILL-IN	FLEX YOUR HEAD	ANECDOTAL EVIDENCE	ARE YOU AWARE / NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	6PM
7PM	EXPLODING HEAD MOVIES		INNER SPACE / SAMS QUANTCH'S HIDEAWAY		THE DIGITAL TATTOO PROJECT / STUDENT FILL-IN	NIGHTDRIVE95	MORE THAN HUMAN	7PM
8PM		STUDENT FILL-IN	MIX CASETTE	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA / TECHNO PROGRESSIVO	8PM
9PM		CRIMES & TREASONS	THE NEW ERA	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9PM
10PM	THE JAZZ SHOW		NINTH WAVE		CANADA POST ROCK			10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW	THUNDERBIRD LOCKER ROOM	COPY / PASTE	THE MEDICINE SHOW	RANDOPHONIC	THE AFTN SOCCER SHOW	11PM
12AM	THE SCREEN GIRLS		SPICY BOYS	AURAL TENTACLES				12AM
1AM	CITR GHOST MIX	CITR GHOST MIX			THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX	1AM
2AM			CITR GHOST MIX					2AM
LATE NIGHT								LATE NIGHT

"DISCORDER RECOMMENDS LISTENING TO CiTR EVERY DAY"

MONDAY

TRANCENDANCE GHOST MIX
12AM-7AM, ELECTRONIC/DANCE

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

Contact: programming@citr.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: breakfastwiththe-browns@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@citr.ca, Follow us @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@citr.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@citr.ca

LITTLE BIT OF SOUL
4PM-5PM, JAZZ

Host Jade spins old recordings of jazz, swing, big band, blues, oldies and motown.

Contact: programming@citr.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@citr.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@citr.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@citr.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@citr.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

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@citr.ca

DOUBLE SPACE
ALTERNATING TUES 3PM-4PM, TALK / DESIGN / FEMENISM

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

INTO THE WOODS
ALTERNATING TUES 3PM-4PM, ROCK/POP/INDIE

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

Contact: programming@citr.ca

WORD ON THE STREET
5PM-6PM, ROCK/INDIE/POP.

Contact: programming@citr.ca

FLEX YOUR HEAD
6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@citr.ca

CRIMES & TREASONS
9PM-11PM, HIP HOP

Uncensored Hip-Hop & Trill $h*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, 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@citr.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@citr.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@citr.ca

KOREAN WAVE: ARIRANG HALLYU
1PM-2PM, TALK / POP

Jayden targets the audience in the Korean community in Vancouver to introduce the News on Korea, Korean Culture while comparing other Asian Cultures, plays all kinds of Korean Music(K-POP, Hip Hop, Indie, R&B,etc),talk about the popular trend in the industry of Korean Movies & Korean Drama (aka K-Drama), TV Shows, Korean Wave(aka K-Wave or Hallyu), News about Korean Entertainment Industry, what's going on in Korean Society here in Vancouver, Talk with Guests.

Contact: programming@citr.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: listentoroomtone@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-nauseum

Contact: programming@citr.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@citr.ca

ARTS REPORT
5PM-6PM, TALK/ ARTS & CULTURE

The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves on CiTR Radio 101.9FM, Wednesdays from 5-6pm.

Contact: arts@citr.ca

ANECDOTAL 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

INNER SPACE
6:30PM-8PM, ELECTRONIC/DANCE

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

Contact: programming@citr.ca

SAMSQUANTCH'S HIDEAWAY
ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE

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

Contact: programming@citr.ca

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

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

Contact: programming@citr.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@citr.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

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@citr.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@citr.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@citr.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@citr.ca

CONVICTIONS & CONTRADICTIONS
ALTERNATING THURS, 9AM-9:30AM, TALK/COMEDY/SOCIAL OBESERVATIONS

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: programmingcitr.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.tumblr.com, rocketfromrussiacitr@gmail.com, @tima_tzar, facebook.com/RocketFromRussia

U DO U RADIO
11AM-12PM, ELECTRONIC

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

Contact: programming@citr.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@citr.ca

VIBES & STUFF
2PM-3PM, HIP-HOP / R&B / SOUL

Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to contemporary hip-hop artists all in one segment. DJ Bmatt & Dak Genius will have you reminiscing about the good ol' times with Vibes and Stuff every week! skrt skrt

Contact: programming@citr.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 Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

Contact: programming@citr.ca

TERRA INFORMA
3:30-4PM, TALK/ENVIROMENTAL

Environmental News, syndicated from CJSR 88.5FM in Edmonton.

Contact: sports@citr.ca

INTERSECTIONS
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, genderqueer, gender non-conforming, non-binary, and gender fluid folks and allies. Tune in weekly for interviews, commentary, stories and news from YOUR communities.

Contact: genderempowerment@citr.ca

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

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

Contact: news101@citr.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@citr.ca

NO DEAD AIR
ALTERNATING THURS, 6PM-7:30, JAZZ FUSION / POST ROCK

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

Contact: Facebook | NoDeadAir

C1 RADIO
THURS 7:30PM-9PM, HIP HOP/R&B/ RAP

Contact: programming@citr.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@citr.ca

COPY/PASTE
11PM-12AM, ELECTRONIC

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

Contact: music@actsofautono-my.com

FRIDAY

AURAL TENTACLES
12AM-6AM, EXPERIMENTAL

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

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)
87AM-8AM, TALK/POLITICS

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

Contact: jesse@canadalandshow.com

CITED!
8AM-9AM, TALK/ACADEMIA

This is a radio program about how our world is being shaped by the ideas of the ivory tower. Sometimes, in troubling ways. Formerly "The Terry Project on CiTR." Join multi award winning producers Sam Fenn & Gordon Katic every Friday morning.

Contact: facebook.com/citedpod-cast, Twitter | @citedpodcast

MIXTAPES WITH MC AND MAC
9AM-11AM, ROCK/POP/INDIE

Whether in tape, cd, or playlist form, we all love a good collection of songs. Join us every Friday morning at 10 for a live mixtape with musical commentary. Who knows what musical curiosities you will hear from Matt McArthur and Drew MacDonald!

Contact: programming@citr.ca

THE REEL WHIRLED
11AM-12PM, TALK/ FILM

The Reel Whirled is an adventure through the world of film. Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a 'lil dash of silly. Featuring music from our cinematic themes, Dora and Dama will bring your Friday mornings into focus.

Contact: programming@citr.ca

DAVE RADIO WITH RADIO DAVE
12PM-1PM, TALK/THEATRE

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

Contact: daveradiopodcast@gmail.com

MUZAK FOR THE OBESERVANT
1PM-2PM, ROCK/POP/INDIE

CiTR Music department program, highlighting the newest/freshest cuts from the stations bowels. Features live interviews and performances from local artists.

Contact: music@citr.ca

BEPI CRESPAN PRESENTS
2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC

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

Contact: Twitter | @bepicrespan

NARDWUAR PRESENTS
3:30PM-5PM, MUSIC/INTERVIEWS

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

Contact: http://nardwuar.com/rad/contact/

THE UBC HAPPY HOUR
5PM-6PM, TALK/NEWS/CURRENT AFFAIRS

The UBC Happy Hour is produced by the UBC Affairs Collective, and made by students, for students! The show is all about what's happening on UBC's campus. Tune in for updates on campus news, clubs outreach and just about everything else you can find at UBC!

Contact: ubcaffairs@citr.ca

RADIO PIZZA PARTY
6PM - 7PM, TALK/COMEDY

6pm-7pm, Every week Jack, Tristan and a special guest randomly select a conversation topic for the entire show; ranging from God to unfortunate roommates. Woven throughout the conversation is a cacophony of segments and games for your listening pleasure.Also there is no pizza. Sorry.

Contact: programming@citr.ca

AFRICAN RHYTHMS
7:30PM-9PM, R&B/SOUL/INTER-NATIONAL

African Rhythms has been on the air for over twenty three years. Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul, hip-hop, Afro-Latin, funk, and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavor.Genre: Dance

Contact: programming@citr.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

SKALD'S 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

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@citr.ca, Twitter | @pbone

THE MEDICINE SHOW
11PM-12:30AM, ECLECTIC/LIVE INTERVIEWS

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

SATURDAY

THE LATE NIGHT SHOW
12:30AM-6AM, ELECTRONIC/AMBIENT

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

Contact: citrlatenightshow@gmail.com

THE SATURDAY EDGE
8AM-12PM, ROOTS/BLUES/FOLK

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

Contact: steveedge3@mac.com

GENERATION ANNIHILATION
12PM-1PM, PUNK/HARDCORE/METAL

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

Contact: crashnburnradio@yahoo.ca

POWER CHORD
1PM-3PM, LOUD/METAL

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

Contact: programming@citr.ca

CODE BLUE
3PM-5PM, ROOTS/FOLK/BLUES

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

Contact: codeblue@paulnorton.ca

MANTRA RADIO
5PM-6PM, ELECTRONIC/MANTRA/ NU-GAIA

Mantra showcases the many faces of sacred sound – traditional, contemporary, and futuristic. The show features an eclectic array of electronic and acoustic beats, music, chants, and poetry from the diverse peoples and places of planet earth.

Contact: mantraradioshow@ gmail.com

NASHA VOLNA
6PM-7PM, TALK/RUSSIAN

Informative and entertaining program in Russian.

Contact: nashavolna@shaw.ca

NIGHTDRIVE95
7PM-8PM, EXPERIMENTAL/AMBIENT/ CHILLWAVE

Plug NIGHTDRIVE95 directly into your synapses to receive your weekly dose of dreamy, ethereal, vaporwave tones fresh from the web. Ideal music for driving down the Pacific Coast Highway in your Geo Tracker, sipping a Crystal Pepsi by the pool, or shopping for bootleg Sega Saturn games at a Hong Kong night market. Experience yesterday's tomorrow, today!

Contact: nightdrive95@gmail.com

SOCA STORM
8PM-9PM, INTERNATIONAL/SOCA

DJ SOCA Conductor delivers the latest SOCA Music from the Caribbean. This show is the first of its kind here on CiTR and is the perfect music to get you in the mood to go out partying! Its Saturday, watch out STORM COMING!!!! Papayo!! #SOCASTORM

Contact: programming@citr.ca

SYNAPTIC SANDWICH
9PM-11PM, ELECTRONIC/RETRO/ TECHNO

Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro / techno / trance / 8bit music / and retro '80s this is the show for you!

Contact: programming@citr.ca

RANDOPHONIC
11PM-1AM, EXPERIMENTAL

Randophonic has no concept of genre, style, political boundaries or even space-time relevance. Lately we've fixed our focus on a series, The Solid Time of Change, 661 Greatest Records of the Prog. Rock Era - 1965-79) We're not afraid of noise.

Contact: programming@citr.ca

SUNDAY

THE ABSOLUTE VALUE OF INSOMNIA
1AM-3AM, EXPERIMENTAL/GEN-ERATIVE

4 solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

Contact: programming@citr.ca

BEPI CRESPAN PRESENTS
7AM-9AM, EXPERIMENTAL/DIFFICULT

Difficult music, harsh electronics, spoken word, cut-up/collage and general CRESPAN© weirdness.

Contact: Twitter | @BEPICRE-SPAN

CLASSICAL CHAOS
9AM-10AM, CLASSICAL

From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

Contact: programming@citr.ca

SHOOKSHOOKTA
10AM-12PM, INTERNATIONAL/ AMHARIC/ ETHIOPIAN

2 hour Ethiopian program on Sundays. Targeting Ethiopian people and aiming to encouraging education and personal development in Canada.

Contact: programming@citr.ca

THE ROCKER'S SHOW
12PM-3PM, REGGAE

All reggae, all the time. Playing the best in roots rock reggae, Dub, Ska, Dancehall with news views & interviews.

Contact: programming@citr.ca

BLOOD ON THE SADDLE
ALTERNATING SUN. 3PM-5PM, COUNTRY

Real cowshit-caught-in-yer-boots country.

Contact: programming@citr.ca

LA FIESTA
ALTERNATING SUN. 3PM-5PM, INTER-NATIONAL/LATIN AMERICAN

Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

Contact: programming@citr.ca

CHTHONIC BOOM
5PM-6PM, ROCK/POP/INDIE

A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic), as well as garage and noise rock.

Contact: programming@citr.ca

NOW WE'RE TALKING
6PM-7PM, TALK/COMEDY/INTERVIEWS

Now We're Talking features weekly conversation with Jeff Bryant and Keith Kennedy.

You'll see.

Contact: nwtpod@gmail.com , Twitter | @nwtpodcast

MORE THAN HUMAN
7PM-8PM, ELECTRONIC

Strange and wonderful electronic sounds from the past, present and future: house, ambient, vintage electronics, library music, new age, hauntology, fauxtracks.. Music from parallel worlds, with inane interjections and the occasional sacrifice.

Contact: fantasticcat@mac.com, Twitter | @fcat

RHYTHMS INDIA
8PM-9PM, INTERNATIONAL/BHAJANS /QAWWALIS/SUFI

Presenting several genres of rich Indian music in different languages, poetry and guest interviews. Dance, Folk, Qawwalis, Traditional, Bhajans, Sufi, Rock & Pop. Also, semi-classical and classical Carnatic & Hindustani music and old Bollywood numbers from the 1950s to 1990s and beyond.

Contact: rhythmsindia8@gmail.com

TECHNO PROGRESSIVO
8PM-9PM, ELECTRONIC/ DEEP HOUSE

A mix of the latest house music, tech-house, prog-house and techno + DJ / Producer interviews and guest mixes.

Contact: programming@citr.ca

TRANCENDANCE
9PM-11PM, ELECTRONIC/TRANCE

Trancendance has been broadcasting from Vancouver, BC since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed.

Contact: djsmileymike@trancendance.net

THE AFTN SOCCER SHOW
11PM-12AM, TALK/SOCCER

This weekly soccer discussion show is centered around Vancouver Whitecaps, MLS, and the world of football. Est. in 2013, the show features roundtable chat about the week's big talking points, interviews with the headline makers, a humorous take on the latest happenings and even some soccer-related music. If you're a fan of the beautiful game, this is a must-listen.

Contact: programming@citr.ca

ISLAND OF LOST TOYS

STUDENT FILL IN
ECLECTIC

A place for experimentation & learning!

MOON GROK
EXPERIMENTAL

A morning mix to ease you from the moonlight. Moon Grok pops up early morning when you least expect it, and need it most.

CITR GHOST MIX
ANYTHING/EVERYTHING

Late night, the on air studio is empty. Spirits move from our playlist to your ear holes. We hope they're kind, but we make no guarantees.

CiTR 101.9FM OCTOBER CHARTS

	Artist	Album	Label
1	Godspeed You! Black Emperor*#	*Luciferian Towers*	Constellation
2	Alvvays*#	*Antisocialites*	Polyvinyl
3	Faith Healer*#	*Try ;-)*	Mint
4	Holy Hum*+	*All Of My Bodies*	Heavy Lark
5	METZ*	*Strange Peace*	Royal Mountain
6	Kronos Quartet#	*Folk Songs*	Nonesuch
7	Maya Jane Coles#	*Take Flight*	I/AM/ME
8	Petunia & The Vipers*+	*Lonesome Heavy & Lonesome*	Self-Released
9	Chad VanGaalen*	*Light Information*	Flemish Eye
10	respectfulchild*#	*Searching*	Coax
11	KMVP*+#	*KMVD - Revenge Demo*	Self-Released
12	Birds of Paradise*#	*Love Hotel EP*	REC
13	Chelsea Wolfe#	*Hiss Spun*	Sargent House
14	Trailer Trash Tracys#	*Althaea*	Domino
15	Wares*#	*Wares*	Double Lunch
16	The Weather Station*#	*The Weather Station*	Outside Music
17	Forager*	*Scribe Stepping In and Out of Season*	Self-Released
18	Golden Retriever	*Rotations*	Thrill Jockey
19	Julia Holter#	*Live at RAK: In The Same Room*	Domino
20	Partner*#	*In Search Of Lost Time*	You've Changed
21	Woolworm*+	*Deserve To Die*	Mint
22	Kaitlyn Aurelia Smith#	*The Kid*	Western Vinyl
23	Liars	*TFCF*	Mute
24	Lt. Frank Dickens*+	*Sour Bubblegum*	Jaz
25	Mount Kimbie	*Love What Survives*	Warp
26	Naomi Punk	*Yellow*	Captured Tracks
27	Pale Lips*#	*Should've Known Better!*	Surfin KI Records
28	Phono Pony*+#	*Death By Blowfish*	Self-Released
29	Sam Coffey and the Iron Lungs*	*Sam Coffey & The Iron Lungs*	Burger
30	Shimmer#	*Shimmer*	Drop Medium
31	The Deep Dark Woods*	*Yarrow*	Six Shooter
32	Alex Cameron	*Forced Witness*	Secretly Canadian
33	Cat Clyde*#	*Ivory Castanets*	Cinematic
34	Colin Cowan & the Elastic Stars*+	*Cosmos In Summer*	Self-Released
35	David Nance	*Negative Boogie*	Ba Da Bing!
36	Quantum Tangle*#	*Shelter As We Go...*	Coax
37	Hermitess*#	*Hermitess*	Self-Released
38	Jom Comyn*	*I Need Love*	Sweety Pie
39	This is	*An Evil*	Number
40	Uptights*+	*Time + Space*	Other Wonders
41	Wolfgang	*Amadeus*	Mozart
42	Sannhet	*So Numb*	Profound Lore
43	King Krule	*The OOZ*	True Panther
44	Le Plaisir*#	*Le Plaisir*	Self-Released
45	Mappe Of*	*A Northern Star, A Perfect Stone*	Paper Bag
46	Oh Sees	*Orc*	Castle Face
47	Sam Tudor*+	*Quotidian Dream*	Self-Released
48	Jon Cohen Experiment*	*Go Getters*	Sugar Gator Records
49	Zellots, The*+#	*S/T*	Supreme Echo
50	Laura Sauvage*#	*The Beautiful*	Simone

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.

CiTR 101.9FM & Discorder Magazine

present

The official line-up

for the

34th Annual

SHINDIG!

-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 Childrenhood

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

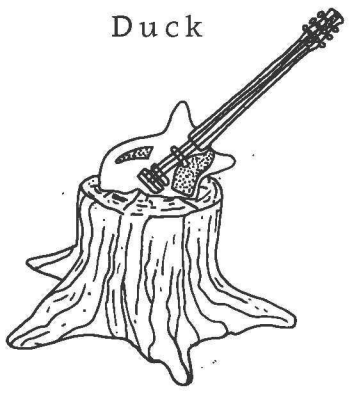
These Guy

Dec 5

The Afrolution

Dammit Samantha

Duck



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NOAH GUNDERSEN

SHABAZZ PALACES

THE WEATHER STATION

Timbre EST. 1981 CONCERTS

UPCOMING SHOWS IN VANCOUVER!

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
THE ELWINS + FAST ROMANTICS
The Cobalt

November 11
TREVOR HALL
Imperial

November 12
NOAH GUNDERSEN
Imperial

November 14
HAMILTON LEITHAUSER
The Biltmore

November 16
FOREIGN BEGGARS
The Cobalt

November 18
JULIA JACKLIN
The Biltmore

November 18
SHIGETO
Imperial

November 20
FLYING LOTUS IN 3D
Vogue Theatre

November 23
GARY NUMAN
Rickshaw Theatre

November 24
BAIO
Fox Cabaret

November 24
SYD
Vogue Theatre

November 25
MOGWAI
Commodore Ballroom

December 1
COM TRUISE DJ SET
Open Studios

December 1
SHABAZZ PALACES
The Cobalt

December 2
TENNIS
The Cobalt

December 6
LEIF VOLLEBEKK
Imperial

December 8
METZ
The Cobalt

December 8
PATTERSON HOOD
Fox Cabaret

December 9
HUNDRED WATERS
Fox Cabaret

December 9
JULIEN BAKER
Rickshaw Theatre

December 12
ALEX LAHEY
The Cobalt

December 21
XAVIER OMÄR
Fox Cabaret

January 12
STEVE GUNN & JULIE BYRNE
St. James Hall

January 18
HIPPO CAMPUS
The Imperial

January 19
CONVERGE
Rickshaw Theatre

Tickets & more shows at timbreconcerts.com