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DISCORDER
magazine

March 2017

"that salty magazine from CiTR101.9FM"

. Forever Local, Forever Free .

FUNDRIVE 2017

"SHAPE YOUR MEDIA"

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MAR 15 — **DIRTWIRE**
SUBSCURA, ERICA DEE

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THE SHAPING OF YOUR MEDIA

EDITOR'S NOTE

I write this note surrounded by my junk, piled on the floor outside cupboards and drawers, and wedged into moving boxes — delicates and glassware wrapped in back-issues of *Discorder*. So much stuff. So much baggage. It's difficult not to slip into comparisons about how backwards society is, or to use chaos to justify hiding in Netflix. *Discorder* always drags me back to reality. Deadlines that I set for myself and writers are as relentless as the press emails I filter through every day. I know that across town, Ricky, *Discorder*'s Art Director, is meticulously laying out the magazine, combing through a dozen photo shoots and illustrations, adjusting ads and reformatting text. It's sunny outside, but he's indoors at his computer to make the beautiful magazine you hold in your hands. It has been 34 years of editors and art directors, writers and artists giving their weekends to *Discorder* — to you — with intention and adoration.

You see, *Discorder* isn't just a promotional tool for the content we cover, and it doesn't just exist for your enjoyment, either. The act of contributing to *Discorder*, of seeing one's work in print, is just as important.

CiTR 101.9FM and *Discorder* are launching our annual Fundrive fundraiser this month, themed "Shape Your Media." This year's fundraising goals are focused on providing access to media, and enhancing the experience for people wanting to make radio and publish content. We are a campus community media organization and as such, we are community-driven. The Fundrive telethon dates are March 9-17, but we are accepting donations all month. Flip to page 19 for more information about how to donate, and visit citr.ca to see what your money gets you. Puppyteeth designed us a pin, and the Spoken Word department has collected some of CiTR's most memorable and relevant on-air moments for a new compilation.

Abstractly, the March issue of *Discorder* explores what independent media means to us. *Can't Lit* is a podcast that gives a platform for the new wave of Can Lit; Anya Zoledziowski dissects 'fake news' from the perspective of a journalism student; Holy Hum and Angela of Xiu Xiu question their roles in resistance; *Pitchfork's* "Does College Radio Even Matter Anymore?" gets called out; and Hot Head submissions tackle covert sexism and overt fascism. Our sections are also expanding, with Real Live Action now reviewing comedy, and Under Review reviewing its first podcast.

Please keep reading.

A+
BB

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HOT HEAD

RANT IN RESPONSE TO FEBRUARY'S "REPORTED AS SPAM" HOT HEAD

There's nothing radical about being overly-critical of women. women in music are still a lightning rod for condemnation, people notice stuff that they don't like on women way quicker than they notice anything on men. and with women still being the minority in the vancouver music scene, i don't see how focusing on criticizing them is making it any more of an inclusive environment. it makes it a shitty environment. i'm a woman musician, and it's fucking scary out there. you know that no matter what you wear or what kind of photos you take or what your stage presence is that people are gonna have harsh, unfair, and often overly-personal criticisms of you. yeah they'll trash your music, but they'll also project a ton of shit onto you and discredit you for any number of reasons that their brain can scramble towards.

as well, there's no epidemic in the vancouver music scene of overly-sexualized women musicians. i don't think being a sexy band is the norm, nor do i think it's an easy ploy to get popular or anything. if anything, it clearly hurts your cause because people just use it to detract from you. in general, i'm not a big proponent of sexiness. but even so, this band's sexualization doesn't bother me. i don't think it puts any more pressure on me to be sexy. i think they're just expressing themselves, and the baseless criticism for it is going to stifle creativity and make a culture of fear down the road. like the common style in vancouver is to be sludgey and unpolished (sick). so a band being sexy is actually them going against the grain, and like all women who go against the grain, they get trashed for it.

in fact, the ease with which i've heard people think it's okay to trash women musicians for being sexy is alarming. like, slut-shaming is back in a big way, and good news guys, it's socially acceptable again. great progress!

furthermore, a local band writing all their own songs and organizing and designing all their own photoshoots is entirely different from the mainstream sexualization of women. there's no male-run labels or producers making money off their self-sexualization. and i get it, we don't want leagues of women thinking that they need to sexualize themselves in order to be involved with music, but really what we're teaching them is the same thing in the inverse: that they must fit this exact mold of what an acceptable woman musician presents herself as or prepare for a world of shit.

basically, i think the music community is hostile enough towards women. ever notice that men are quick to call women great "songwriters" but way less likely to comment on their actual musicianship? ever notice that women get crap for playing simple parts (or that people even pay attention to the difficulty-level of their parts) when a ton of men musicians play those same parts and no one notices shit? it's because both men and women are intimidated by women musicians, in a way that neither gender is intimidated by male musicians. and it isn't progressive at all to disparage women who are actually trying to do stuff on their own volition. — meta-ranter

* * * * * * * * * * * * *

PAMPHLET #8 OF THE WHITE ROSE

dear discorder & hothead column editors,

today is feb. 18. a flower will be present this morning outside of a building on granville street which is displaying an ss flag (inside out). in light of the "alternate reality" we presently occupy, this text will be released. sometimes what we say sounds ridiculous, but too often, we remain silent for too long. this is also a submission to your column.

P.S. this email will not accept a reply.

sincerely,

melusina.

//

We have permitted the highest atrocity of willful ignorance towards the hatred that lives among us. It is not separate from us. It is not Other. Look up on our streets! We house fascists among us, ignoring their insignias of hatred. We tolerate their perversities as exercises in alternative logics, and remain comfortable in disagreement. We infantilize demonstrations of sociopathic symptoms. Cruelty is the silence that waits for violence to reveal itself at its most intolerable.

Fascism lives comfortably in the tepid pools of our passivity, steaming in its banality. It is permitted by an attitude that says, "maybe this time it will go away on its own". It is the acceptance of an SS flag to fly in an apartment window on Granville, or so quickly forgetting the fascist propaganda and paraphernalia distributed through New Westminster – while instilling daily shame in our fellow people for the languages they speak, the clothing they wear, the prayers they whisper. Fascism is made possible by our systems consumption and our muted ignorance of its survival through representation. By ignoring the blatant presence and self-satisfaction of neo-Nazi paraphernalia and the permutation of its ideology – in the Vancouver metropolitan area, in the Prairies, and in its visible manifestations in Quebec we allow that hatred to grow and replicate once more, its magnitudes surpassing the small frames of these windows that glimpse inwards to a half-concealed rot.

Do we really continue with business as usual?

It is ourselves we must now place on the tribunal: what is it that we have permitted? Whose hatred do we continue to house?

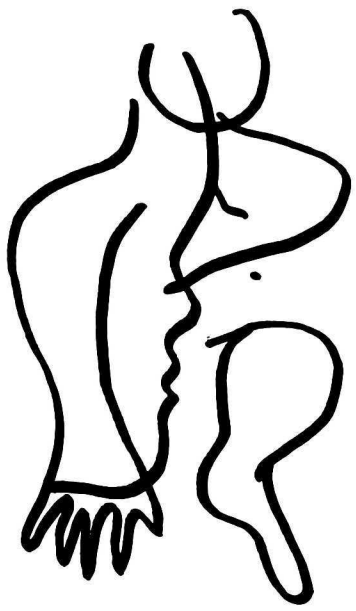
"Ride the air of those abject clouds of locusts," wrote André Breton in 1943, in Arcanum 17, "set free the most fundamental right to live from the extreme limitations that a manifestly parasitic interference imposes on it, cleanse the sites exposed to the contamination of repression by all those who accommodated themselves to the claw on the nape, we can imagine, once again, nothing more essential, and still that does not yet constitute a decisive step towards a world forever sheltered from what just infested it."

On February 18, 1943, Sophie and Hans Scholl of the White Rose antifa group were arrested by the Gestapo while pamphleting a university in Munich. They were executed by the Nazis on February 22, and the remaining White Rose antifa group faced trials. Today, February 18, 2017, the White Rose symbolizes the recurrence of history, the corruption of our historic memory, the shame for the complacency with which we have permitted the poison of fascism despite the cry, Never Again. But the White Rose is also the irrepressible beauty of persistence and resolution despite this cruel time, of the heart that demands to speak against the irrational hatred of our fellow people.

("love, poetry, art, it's only through their resilience that confidence will return")

HELP! I'M CAUGHT IN

words by Anya Zoledziowski // illustration by Simone Badanic



"Hillary Clinton ran a child sex ring," read a headline during the latest presidential race. The headline was absurd, yet my curiosity pushed me to glance over the article. During the two minutes I spent reading sensational falsities about Clinton, I didn't once consider the negative impacts that such an article could have. Sure, the piece had garnered enough traction to end up on my Facebook feed, but articles detailing Drake's dating history and listicles proving the presence of UFOs also show up on my feed.

But not all lies are as easily discernable.

Shortly after I engaged with the article about Clinton's criminal escapades, I started to pay attention to the term "fake news." Though it's hard to determine what exactly constitutes fake news, *Buzzfeed*'s Craig Silverman — one of the leading journalists specializing in fake news — defines it as false stories that are generated by hoax-trafficking sites. The aim for such sites is to gain clicks, and ultimately profit. However, most fake news headlines seem less outlandish than one about Clinton's alleged sexual exploitation of children, making it difficult for the public to avoid conflating fake news with real news. For example, false headlines range from "Playboy founder Hugh Hefner dead" to a claim that Iraqi forces shot down British planes en route to aid ISIS. Unless you have plenty of free time, sifting through all of the stories in order to determine which ones are credible and which aren't isn't feasible.

As fake news permeates through the media ecosystem, questions surrounding its impact arise: What information are audiences consuming? How does this information influence understandings about the workings of the world?

The first question is easier to answer, but only slightly. According to a news analysis led by Silverman, the final three months of the presidential election saw fake news dominate

VENEWS

RICKSHAW THEATRE

words by Kat Kott // illustrations by Marita Michaelis
photo by Sara Baar

Attending a show at the Rickshaw Theatre is a very unique experience. Right from the entrance, the venue feels comfortable. The staff out front seem happy to be where they are. The ground facing the stage is angled down very slightly, so that those who are in front are lowest, and those in the back of the audience area are higher. There are spiral staircases leading from the carpeted main lobby to the washrooms, and there are movie theatre seats just behind the main standing area. Most unique of all, with regards to the Rickshaw, are the meticulous yet genre-defying lineups.

I spoke with Mo Tarmohamed, owner of the Rickshaw, about the venue and the experience that the place aims to provide. He had previously been an accountant, but decided to change careers for something a bit more close to his interests. The previous owner had converted the Rickshaw into a music venue and, upon Mo's asking around about buying a music venue, offered up the theatre for purchase.

"I am always looking for new music." Mo said, when asked about the shows he enjoyed going to, " I never got particularly stuck in one era." This ideology can be seen in the shows hosted at the Rickshaw. Bands range from hardcore punk and death metal to indie singer-songwriters and shoegaze artists. "I just wanted to diversify as much as possible. I wanted to make sure one night you could have Sharon Van Etten, the next night, Mayhem." Whoever's set to play, you can be sure that Mo supports them.

Most features of the Rickshaw can be attributed to two things: firstly, it was started as a kung-fu movie theater in 1971, and in 2009, was renovated into a live music venue. The staircase, the marquee out front — these are all relics of the time the Rickshaw was a theater. Second, the space is meant to be fully focused on the performance. Aspects such as the friendly bouncers and staff, the minimalistic bar, and the slanted standing area (a relic from when the ground was covered in theatre seats), all have the simple goal of keeping the audience's attention on what's happening on the stage. "Everything's pointed towards the stage." Mo says that he wants all aspects of interacting with the space, from bouncers to coat check to bartenders, focused on the performer and act accordingly. "Our bartenders will dim their lights during the show. Even they don't become a distraction to what's going on."

"I was approached by someone who wanted to put a photo booth in the main room," Mo recalls, "and I was really resistant to the idea. I don't want distractions. The main distraction should be what's on stage." Such focus from a venue to the stage is rare. Mo runs a tight ship in regards to the Rickshaw — it's clear that there's little wiggle room for anything that doesn't elevate the audience experience. This focus is often noticed by performers, especially by those unaccustomed to much attention at all. "I've had local artists tell me that just being on the stage and getting the lighting treatment and the great sound upped their game a little bit ... it feels like a stepping stone."

Located just east of Main and Hastings, attendees and performers alike walk through the stigmatized neighbourhood of the Downtown Eastside to get to the venue, and Mo is well aware of this. He is sympathetic to patron's potential unease, but finds that the unease wanes with each show attended: "I can understand being uncomfortable initially coming to this area, but once [concert-goers] have been to the venue once or twice, that level of uncomfort simply dissipates." On behalf of the Rickshaw's role within the immediate community, Mo said, "The level of stigma is slowly evaporating and I think the Rickshaw is partially responsible for getting people out to this area. I think collectively, we need to do something about this area, but it's not a scary area."

All in all, the Rickshaw is both a music lover and musician's greatest dream. The Rickshaw is a physical embodiment of devotion to the experience of musicians, dancers, artists, and audience alike. There are no guarantees on what type of performance will be happening on any given night, but you can be sure the night will be authentic.

For upcoming Rickshaw Theatre listings, turn to their program schedule on the front inside cover of Discorder, *across from the Editor's Note.*

A FAKE NEWS EPIDEMIC

mainstream news outlets. Whereas the best performing election news stories published by sites like the *New York Times* or the *Washington Post* enjoyed approximately 7,367,000 likes, shares, and comments on Facebook, false stories about the election generated a whopping 8,711,000 reactions. Although I can't provide a reason as to *why* fake news was consumed at higher volumes, it's clear that false information is unnervingly popular.

Whether or not false information influences public opinion is a question I can only answer speculatively. Citizens trust news media to be informative and accurate. I can't stress how much power this places in the hands of journalists. Entrusted by the public to relay information about politics, science, arts and culture, celebrity gossip, international news, and more, us journalists get to determine what news deserves public attention. This can in turn shape what issues society cares most about.

Journalists, however, follow ethical codes that fake news distributors do not. During one of my first days at the UBC School of Journalism, my classmates and I were provided with a sheet that outlines our code of ethics from the Society of Professional Journalists. Minimizing the harm that stories can inflict on sources, sharing accurate information, never distorting facts deliberately, and admitting mistakes, among other declarations, make up the main tenets of journalism. In spite of strict adherence to ethical guidelines, maintaining the public's trust in an era of fake news isn't easy for journalists. When honest headlines intersect with farces masquerading as news, it comes as no surprise that a disgruntled public loses trust in news media, including reporting from honest, independent journalists.

In addition to misleading the public, fake news provides politicians with a cop-out argument when news coverage is critical of their administrations. Recall the now infamous press conference where President Trump berated *CNN*'s Jim Acosta for being "fake news." Trump delegitimized a journalist whose role is to hold the president accountable. The president has since expressed his belief that *CNN* and the rest of the mainstream media belong to the fake news machine.

The assertion that mainstream media organizations push fake news further blurs the line between credible reporting and the financial opportunism of fake news. When the term fake news becomes a colloquial phrase used to refute any story in ideological opposition to a person's beliefs, it detracts from the severity of fake news. This further erodes the trust relationship between journalists and the public, and safeguards President Trump from headlines that question his presidency.

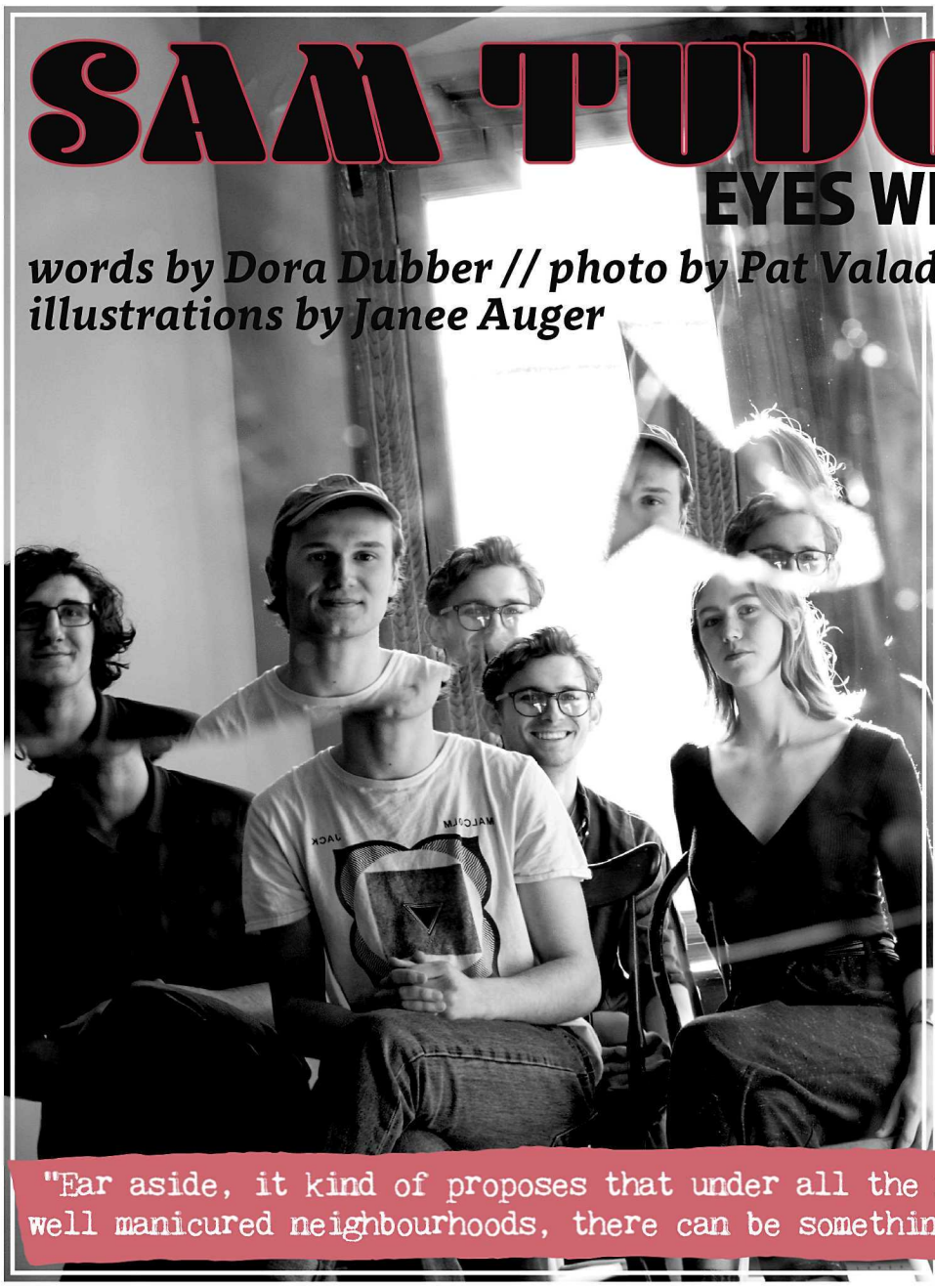
Canadians are fortunate because fake news hasn't pervaded our society to the same extent as it has in the United States. As a result, it's difficult to isolate false headlines or dictatorial uses of the term "fake news" in a Canadian context. Nonetheless, our news feeds seep with American content. Canadians must be vigilant when consuming news in order to avoid falling victim to the fake news epidemic. Plus, because the provincial election is coming up, it's imperative that we get in the habit of ensuring the information we rely on is credible so that we can make informed decisions when casting our ballots.

The current media landscape isn't as grim as I've made it out to be, however. Audiences have insurmountable agency to seek out factual information. So to the readers of *Discorder*, I say this: always be skeptical. When you read a news story, first identify where the article was published. Did a media organization you trust share the article? By turning to local publications like *The Tyee* or *The National Observer,* you're placing your faith in journalists who work tirelessly to ensure their articles are fact-checked, and admit mistakes when their reporting goes awry. You can also verify information by looking for similar news stories published by multiple media organizations — it doesn't take long to ensure you are consuming trustworthy content.

My final plea is that you don't lose trust in news media and independent journalists. As discussed earlier, journalists have ethical codes that shape their reporting. When you're too busy at work to attend a political press conference, or you have a midterm that is preventing you from discovering innovative scientific research, journalists work to fill the void. Legitimate reporters attend press conferences, dig for new information, and fact-check meticulously in order to hold powerful people accountable and make pertinent information readily available. It can be disorientating to wade through the hoax-plagued media landscape, but we're all capable of immunizing ourselves against false information. So the next time you scroll mindlessly through your feed, toss fake news aside and turn to those organizations that work tirelessly to share factual information.

SAM TUDOR

EYES WIDE SHUT



words by Dora Dubber // photo by Pat Valade
illustrations by Janee Auger

"Ear aside, it kind of proposes that under all the nuclear lifestyles and well manicured neighbourhoods, there can be something ominous and dark."

Sam Tudor lives nestled in Kitsilano between sky high hedges and huge homes. Something I find funny about those neighborhoods right near the UBC campus is that the residents are a very obvious mix of wealthy families and university students. It is a quiet area, and I catch up with Sam in the late afternoon: "I always want to drink tea when I'm about to go to bed so I saw this and it seemed like an obvious choice. SleepyTime for a sleepy time."

Sam Tudor and his band are primed to release a new album, still untitled at the time of our interview. It has been dormant since their last release, *Modern New Year* in 2014. With Tegan Wahlgren on violin, Jasper Wrinch on bass, and Harry Tudor on drums, Sam headlines the project as the lead singer, guitarist and songwriter. But as he expresses, he's not totally comfortable in that role: "If I could go back in time I would've had a cool stage name, but I guess we're too 'in it' now."

Jasper, Tegan and Sam met just a year and a half ago, and formed the band after a jam session where "it all just clicked." Harry, Sam's brother, joined after moving to Vancouver for school. Speaking to their dynamic, Sam provides the space and music, and the band members bring their own talents. They have projects outside of Sam Tudor that have influenced the sound of their new album.

"Jasper is really good at creating a general atmosphere of weirdness. Before, I thought of music as just a vessel for melody and words, like, I didn't focus as much on the layers and the 'world' of the song," explains Sam.

This new-found awareness, due in large part to the band's influence, is evident on the new album. Sam plays with production techniques to create a dreamy and intimate ambiance in a way that deviates from his earlier releases, both with instruments and vocals. The addition of Tegan's violin elevates the ethereality of Sam's vocals on the album and during live sets.

"I think [Tegan] gets a really human sound from her violin," elaborates Sam. "I've had moments during a heavy part of the set where I think it could be a person screaming in anguish or something, and that fucking tears me apart."

Modern New Year was mostly produced by Sam, alone in his room, as simple as possible. Over the last three years, the further integration of band members has expanded Sam's sound from the intimate hominess of his first release, to the stronger and more experimental work of Sam Tudor, as reflected on the new album. Sam, Tegan, Jasper and Harry seem to collaborate in fluidity. Sam explains, "We rehearse, but we don't really arrange parts. I don't orchestrate, because I don't feel like I have to. We just sit down, and every band member brings their separate influences to whatever the melody is, and that's the song." The new album also features contributions by Craig Aalders and Brandon Hoffman.

The releases of Sam Tudor's two separate albums bookend Sam's university career, where he had studied film at UBC. He used the opening scene of David Lynch's *Blue Velvet* to describe the major theme of the new album:

"It begins with the picture perfect, fairly sanitary town, and the picturesque firefighters drive by, and everything seems nice if not a little strange, and then the camera slowly moves towards the ground and actually goes into the earth and through the blades of grass until they find that severed ear. Ear aside, it kind of proposes that under all the nuclear lifestyles and well manicured neighbourhoods, there can be something ominous and dark. Slightly askew. I love the idea of taking an idyllic seeming situation and pulling it apart slightly, like, showing a sort of unspoken pool underneath."

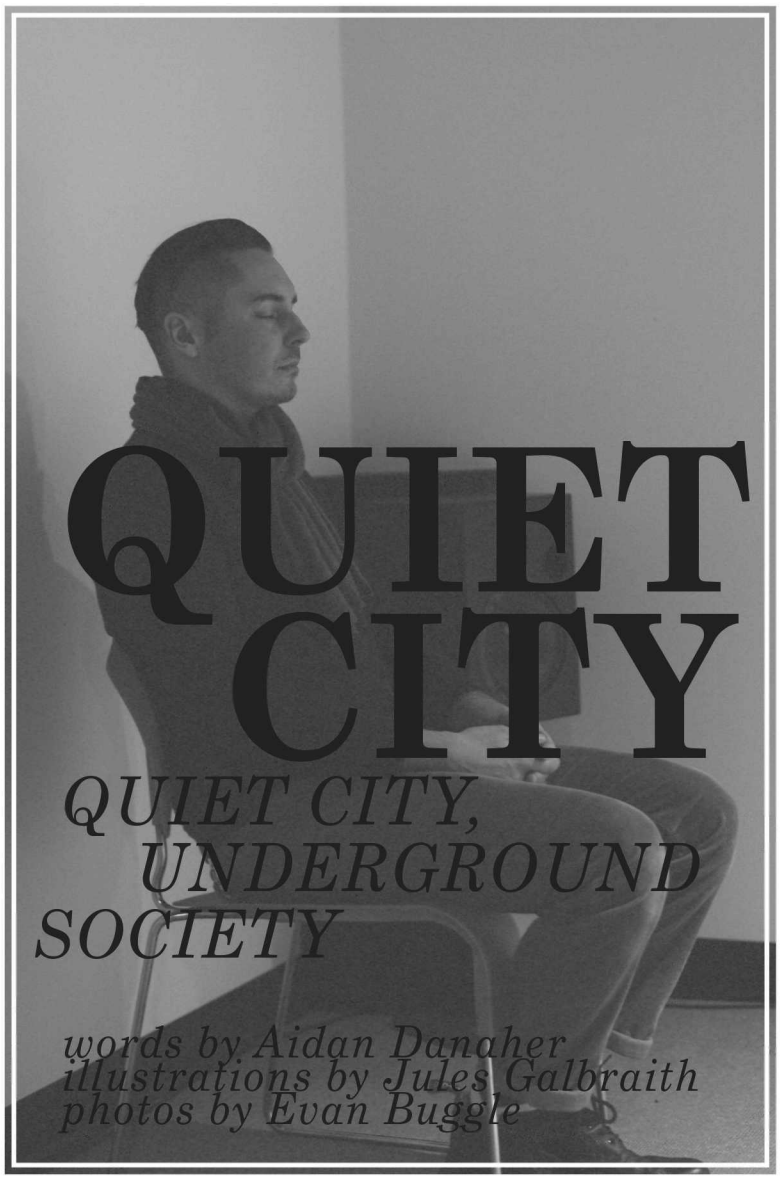
(Fittingly, one of my favourite songs on the album is called, "Chlorine.")

Sam Tudor has rejected the idea of performing a distinct genre, their album recounting a fresh spin on the familiar narrative of transitioning from small-town rural life to the big city. Sam explains, "There was this huge folk zeitgeist that I came to hate, and I wanted to make music that was deliberately 'apart' from that. But that's a problem too, because then you end up making music that is reactionary."

The new album isn't just anti-folk, it strives to resist all genre labelling, due in large part to Sam's personal experiences. "I've got to a point of like 'fuck thinking about genre in the first place'. The bus I rode to high school only played Kenny Chesney and Tim McGraw and that led me to believe I hated country music. But later I discovered like, Linda Ronstadt or Emmylou Harris and when I listened to some of those gorgeous songs, I'm not thinking about what genre it is. I am just crying in the car because it's beautiful."

Sam's love of cult cinema is perhaps the most striking influence on the new Sam Tudor release. Sam's songwriting plays with the real and unreal, surreal and grounded. The songs are dreamy but intimate, as any classic cult film is, and lovingly integrates the mundane and the spectacular. "I like to think of it as that state where you're lying in bed and staring at the screen and you're kind of asleep, but also hyper aware that you're awake."

Sam Tudor's new album will be released at the beginning of April. Keep in touch at samtudormusic.com or follow on social media for details on the release show.



QUIET CITY

QUIET CITY, UNDERGROUND SOCIETY

words by Aidan Danaher
illustrations by Jules Galbraith
photos by Evan Buggle

"Just because the name of the series is 'Quiet City' doesn't necessarily mean that the music won't be loud."
— Constantine Katsiris, Founder, Quiet City

For over a decade, Constantine Katsiris has been a curator of all kinds of concerts and events. His longest running series has been Quiet City, presenting its 32nd instalment on March 17. Constantine shows no signs of slowing down anytime soon. As he says, "Hosting concerts is definitely in my blood ... it's part of my lifestyle." Over the years, Katsiris has poured his heart and soul into promoting local and lesser known artists from all kinds of left-field genres — from drone, to avant-garde, to electronic — by giving them a unique opportunity for gaining exposure.

It is very obvious that his passion for experimental music is as strong now as it was during his salad days: "Wherever I live, I try to buy music by local artists from the record shops, and attend as many shows as I can to hear new music ... I'm still researching, collecting records, and listening to what's current in other cities around the globe, although I don't devote as much time to that as I used to when I was younger." Katsiris reminisces, "When I discovered ambient music back in the mid-1990s, I felt like I had stumbled across something that really resonated with me, namely Brian Eno, Aphex Twin, Future Sound of London, Autechre ... It was like a new world of music that I didn't know existed had presented itself." But much has changed since then, now with esoteric art forms being more accessible and easier to come across than ever.

This month's Quiet City especially is nothing short of revolutionary. This instalment intends on literally challenging and overcoming the confines of city limits, with the feature of "a live telematic performance piece between Sydney and Vancouver." If that doesn't sound cool enough, other performances include "a chamber doom trio, free improvisation, modular synth wizardry, ambient music and more."

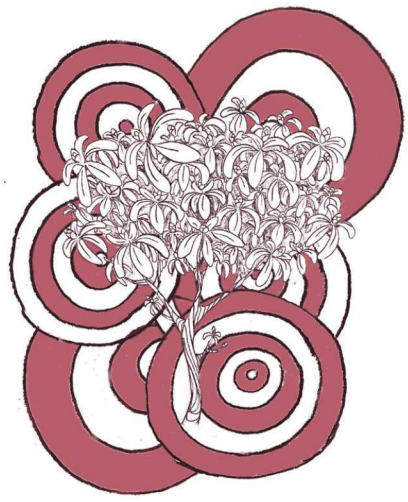
Quiet City's audience grows year by year, mostly through word of mouth. More specifically through "the testimonials of the artists who've previously attended or been involved."

The atmosphere that Katsiris has laboriously crafted and refined over the years, "is one of inclusiveness, focused attention during performances, introspective listening encouraged, friendly and safe atmosphere in which to enjoy the sometimes bizarre music that we're presenting," as well as, "a platform for experimentation." Because the event has acquired so much attention since it began, Quiet City has bloomed into its own sort of social phenomenon.

In discussing the event's ever growing popularity, Katsiris admits, "In some ways I prefer Quiet City to be an underground entity, something that one might have to seek out in order to find. I also find it interesting to talk to people who were simply drawn to the poster art and decided to check out the event on a whim." Elaborating on his motivation for continuing Quiet City, he explains it plainly: "For the uninitiated, stumbling upon something such as drone, harsh noise, soundscape composition, or free improvisation for the first time can be a truly thrilling discovery ... Seeing the amazement in the wide eyes of someone who just experienced something new is pretty incredible." The community has grown in the event's immediate presence, all thanks to Katsiris. "What once was disparate is now cohesive ... Hopefully we've been a bit of that glue that has held this weirdo music community together," he says.

Quiet City has been cited as a widespread inspiration for young artists and promoters alike, and Constantine is a beacon of encouragement: "We are small groups of people forging our own paths, creating the types of spaces that we want to exist in... It all becomes part of the local history and eventually the underground gets the recognition it deserves."

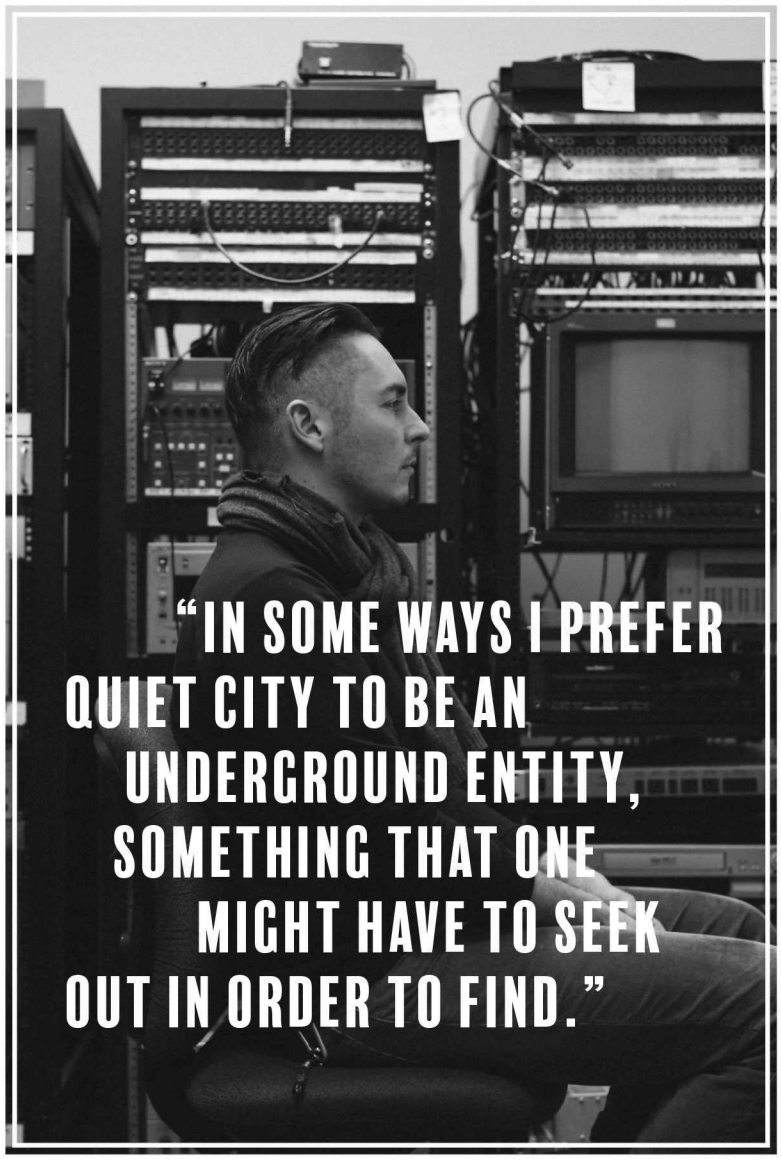
While Quiet City may be Katsiris' brainchild, he is adamant that the series could not have gotten to where it is today without the support, inspiration, and encouragement of many others. At the beginning of Constantine's career in promotions here in Vancouver, he co-hosted *Soundscape* on Vancouver Co-Op Radio, CFRO. Since leaving CFRO, Katsiris says, "*Soundscape* is [still] considered to be a co-presentation partner [of Quiet City], as their involvement is crucial as a broadcasting platform featuring the same types of music we feature in our series."

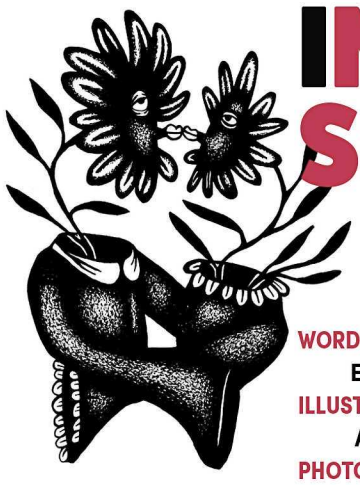


It should be mentioned that a very notable characteristic of Katsiris' is his ability to maintain his professional relationships and friendships within the arts community from all over the globe. He mentions his long standing partnership with artist Jack Duckworth, who designs each Quiet City poster. Katsiris praises Duckworth's talents, "His incredible designs are works of art in themselves, and I couldn't have asked for a better partner to provide the visual representation of Quiet City to the public." Duckworth has since moved to London, but his artwork is still very prominent and integral to Quiet City's impact within our music and arts community.

Before Katsiris concludes the interview, he proposes the possibility of an eventual Quiet City festival, but I guess we'll just have to wait and see. For anybody who may be interested in contributing to the series in the future, Constantine offers an open invitation, "Come with an open mind. If you think on the same wavelength, get in touch to be involved."

The next instalment, the 32nd in the series, is a co-presentation with VIVO Media Arts Centre on Friday, March 17. It will feature performances by Crawling Human, John Chantler, Loscil, Rosen and Smalltime Magic. Advance tickets $12 on Eventbrite, or $15 at the door. If you are interested in being involved in Quiet City or want more information, email Constantine at quietcity@panospria.ca.





INTER SSESIONS

CROSS SECTION

WORDS BY
EVANGELINE HOGG
ILLUSTRATIONS BY
AMY BRERETON
PHOTOS BY
PAT VALADE

Despite Vancouver having a well established arts scene, it has its discrepancies. With the lack of safer spaces available to emerging artists and marginalized groups, there is an undertone of inequality. There are a lot of DJs on the West Coast, but few opportunities for recognition and sharing. That's where Intersessions comes in.

Intersessions is a DIY, Inclusive Sound Initiative that supports women, POC, and the LGBTQ+ community. Through programming, Intersessions offer individuals keen on the art of DJing, the opportunity to surround themselves with like-minded people and learn from peers. During three-hour sessions, bonds are created in a secure, passionate environment.

As Intersessions approaches their one-year anniversary in March, it is already expanding internationally. Rhi Blossom is Intersessions' Vancouver ambassador, Chippy Nonstop manages Toronto, Montreal, Europe and Mexico, Ainsley Willow is in New York City, and Kathy Suarez is in Los Angeles. Discorder *sat down with Intersessions co-founder Rhi Blossom to chat about their experiences, and to learn what makes Intersessions so strong.*

DISCORDER MAGAZINE: I'm admittedly a little unfamiliar with the origins of Intersessions, can you please explain how it was created?

RHI BLOSSOM: Yeah, absolutely. Around this time last year, I met Chippy Nonstop [Co-Founder of Intersessions] at a club, and we connected immediately. I really looked up to her. She was the only visible, confident, non-dude I saw dominating the scene [in Vancouver]. She taught me how to DJ through Traktor, and it was a really powerful and positive experience for me. I like to say that the very first session began with Chippy teaching me and it just snowballed after that into what it is now. We'd been yearning for a platform and an opportunity to help people like us create music without so many hurdles, so we decided to create something together.

DM: So, what was the prompt that really pushed you to want to create this initiative?

RB: I had guys offer to teach me, but it's just a different energy. I don't feel comfortable around most men, and it's not always their fault, but I feel that way from my own past experiences. Having met someone like Chippy, who was able to teach me, created the ability for me to go forward and create the same experience for other people on a much wider scale.

DM: Why do art scenes need initiatives like Intersessions?

RB: There just isn't a lot out there like it! There are a lot of clubs and collectives founded and run by men and those, in themselves, are their own dude-producer breeding initiatives. We're trying to create something that doesn't exist for underrepresented, marginalized people. That's why [Intersessions] is continuing to be sought after, and have success: because it's just not something that is readily available. Access to equipment is also a really big hurdle as it's so expensive and inaccessible, so that makes Intersessions kind of a rare thing, as well, because we try to provide hands on experience with gear without it being mad expensive.

DM: So, Intersessions isn't just a place for women, it's also inclusive. How do you navigate the politics surrounding that?

RB: We try to take an intersectional approach with it, while also trying to be chill about it, because that sort of dialogue isn't always accessible to people. When it's something that's supporting women, that's great, but there are other things to consider, such people who are trans, people of colour, poor — these groups of people aren't put on a pedestal, but deserve the same access opportunities 100 percent. In the past, we were very 'for women,' and that's why there is confusion behind why there are not just strictly women who attend Intersessions.

We really try to be inclusive and we are also always learning about how to be better at this. When people ask questions about why we let men in, I respond with "How do you know they're men?" Not only that, but we trust that people with more privilege will know when not to take up space, and so far it has been fairly smooth sailing in that way.

DM: What is it about other parts of the scene that are considered unsafe?

RB: Right off the bat, clubs and promoters continuing to book abusers, and not having properly trained security who actually care about guests' well-being. People pick up on this, and crowds will go to certain spaces because they know they can get away with being shitty because the hosts get away with it, too. Intersessions is safer because we as organizers try to lead by example in our bookings and everyday action and words, so the people who support us tend to follow suit. We aren't here to be complacent.

DM: What makes Intersessions workshops so unique?

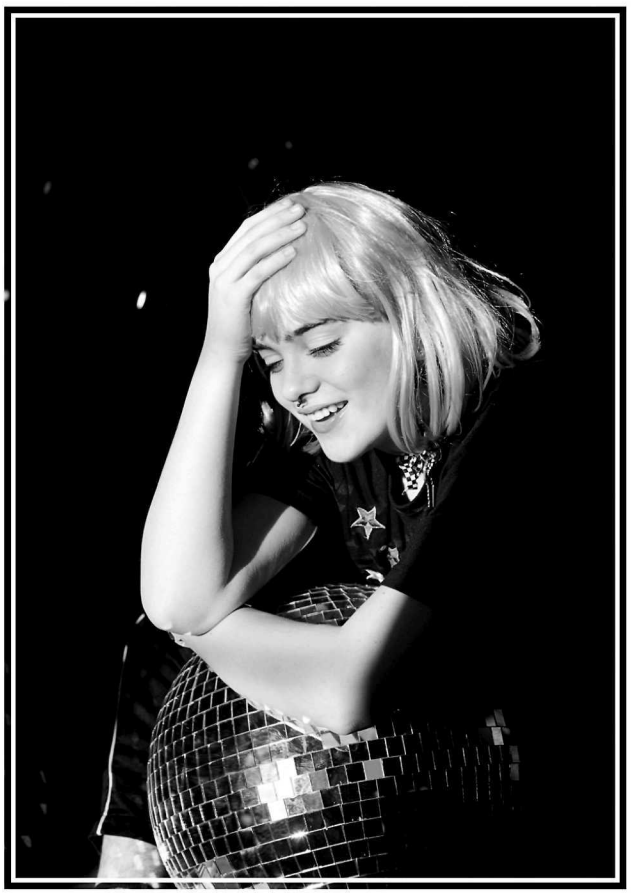
RB: I feel like whenever people come, they learn about so much more than just DJing, they also learn about the complexity of the issues people face within this world, in relation to gender, sexuality, race, class, etc. If teaching DJing can be a vessel for communicating these things, then that's sick.

Another thing is the amount of people that come simply to make friends. There is such a lack of spaces to be around diverse people, and also feel comfortable.

DM: What can you tell newcomers to expect from their first experience with Intersessions?

RB: Expect to be surrounded by passionate, accepting people. There is an eagerness to learn, and a wide variety of material thrown at you. It's a lot, but it's also exhilarating. Learning how to DJ is going to take more than three hours, so everyone fucks up or makes a bad mix, but it's a good stepping stone to overcome, and Intersessions offers a safer space to do so.

Upcoming Vancouver events include the all-ages RECESS x Intersessions 1-year Anniversary Party March 15, and Pep Talk: New Party by Intersessions Vancouver team on March 17. Follow Intersessions on social media for more event details: /intersessionsinfo on Facebook, @intersessions on Instagram, and @inter_sessions on Twitter.



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U/P CITR DISCORDER

Real Live Action

FEBRUARY 2017

SHINDIG FINALS W/ CAROUSEL SCENE / LITTLE SPROUT / MARK MILLS

FEBRUARY 3 / PAT'S PUB

On February 3, CITR 101.9FM and *Discorder* celebrated the end of the long and hard battle at Pat's Pub. It was Shindig 33, and it was the finals. The theme of the night was BOLD and both the performers and the audience exceeded all expectation. It goes without saying that everyone was excited to see which of the three finalists — Carousel Scene, Little Sprout, or Mark Mills — would take home the Shindig crown and end the madness.

Having attended almost every night of Shindig this year, it was a cruel turn of events that I was running late that night. I ran into Pat's and was greeted by Sally at the door who immediately recognized me and said something sweet about it being the end of an era. It was decently crowded and I dropped my things at the usual table at the back with this year's ever affable host, Andy Resto. Making the whole things happen this year, Andy was the best host a battle of the bands could ask for: a little nervous, a little awkward, and very sassy.

Carousel Scene was playing as I settled in and everyone was crowded around the small stage. The lead singer, Ashley Weis, serenaded everyone over the perfectly synchronized band. She danced around the stage, totally intoxicating the audience with her honeyed voice. I figuratively melted when the band performed their most recent, and sexiest, single "Red Lipstick."

After a far too brief interlude set courtesy of DJ autonomy, Little Sprout took the stage. Of all the bands, Little Sprout took the night's theme most seriously. The orchestrater and lead singer Amie Gislason swayed on stage in a black and white checkered dress and tiara, next to an electric-blue togaed bassist, and in front of a butterfly mini-dressed drummer. Their outfits seemed to embolden their set and they brought it like they'd never brought it before. Mixing their soft pop and garage rock sounds seamlessly, they managed to play with an intensity that may have been lacking in their earlier sets.

After Little Sprout rocked Shindig's world, Andy got up on stage and hosted my favourite part of the night: Jokes & Fun Facts for Beers. It was definitely the most competitive night all year, with several people, including myself, not making the cut. Most nights have been very Fun Fact heavy but the crowd let loose with some quality comedy. Highlight: "Why can't you tell if you're in the bathroom with a pterodactyl? Because the P is silent!" While the competition was fierce, the real heat came from Andy who let his sass flag fly, a fitting premonition for the rest of the night.

The final act, Mark Mills, switched it up from his usual act by adding a guitar to his performance. He ditched it after the first couple songs and went back to his classic method of shimmying around the stage to beats playing from his iPod and, as per usual, I loved every second of it.

When the time came to announce the winner, Andy was brutally evasive. He purposefully rambled, touching on several topics: why he would announce the winners in the order he did, the boldness of the audience, a quote from the letter he wrote in the event's program, where the trophy had sat in his apartment, and anything other than the results. In the end, Little Sprout won the gold, with Carousel Scene coming in second, and Mark Mills taking home the third place hammer.

I stayed at Pat's long after the winners had been announced and the music had stopped playing. While it was definitely motivated by entertainment and his desire to rile up the crowd, I think Andy's stalling was also an attempt to make the night move a little more slowly. We had been going to Pat's every Tuesday night since October, and while we were both excited for Shindig to end, we wanted to hold on, if only because now we can't go to Pat's to hang out and hear Vancouver's boldest music. —Dora Dubber

CORY HANSON / JODY GLENHAM & THE DREAMERS / MALCOLM JACK

FEBRUARY 9 / COBALT

Thursday night at the Cobalt featured Los Angeles headliner Cory Hanson touring his new album *The Unborn Capitalist from Limbo*, where he trades in the heady psych rock of his band Wand for autumnal folk lamentations. He was joined by two locals, psych-folk disciple Malcolm Jack, and the dreamy Jody Glenham and the Dreamers.

The night began with Malcolm Jack performing an all new solo acoustic set. Straying from traditional song structure, the songs were propelled by rhythmic strumming and riffs in open tuning. He's concerned about death, he's concerned about his friends, and the songs were full of insightful reflections. Whether solo or with his band Dada Plan, I've never seen him do the same thing twice, and yet he always sounds like himself.

Between songs he consulted a book of lyrics perched atop a television / VCR combo. He quipped something to a crowd member about the *Illiad* — maybe he has another folk epic in the works. Malcolm's set felt like words of wisdom shared around a campfire, albeit a virtual one: a flickering splotch of red, blue and green VHS distortion. Still, it's a circle of warmth surrounded by a foreboding wilderness. Better get a bit closer.

Next, a set of lamplit soft rock from Jody Glenham & the Dreamers proved the biggest draw of the night. With a six piece band and three part harmonies, the sound was full and lush. They played new tracks from an upcoming release including Jody's version of a protest song. There were political themes throughout the night — it seems people are uneasy about something or other. Highlights came from performances of "RSVP" and "Ill Wind" which wonderfully showcased the character and range of her voice as well as some lovely reverb and crunch on the guitar. Also, apparently they have mood rings as merch. Too cool.

Taped to Cory Hanson's guitar and encircled with a line through it was the fasces symbol — an axe and bundled sticks that symbolizes strength through unity and from which fascism derived its name. Opening with his record's ominous title track, Hanson gently plucked his classical guitar while wilting violin washed over the crowd. The otherworldly aesthetic of the album was simplified in the live environment but no less powerful. For "Replica," which featured the most prominent drums and bass, he picked up a steel string. Then, the classical was back for the stunning "Garden of Delight," which was surely planted with the help of John Lennon.

Throughout the show the noise coming from the crowd at the back was pretty out of hand, and the band had to ask for quiet more than once. Cory dedicated a track to political theorist Hannah Arendt and mentioned her famous "banality of evil," which I believe was written about people who talk loudly during acoustic sets. Nevertheless, using her skills as a teacher, violinist Heather Lockie managed to get complete silence for the pastoral fingerpicking of "Evening Glass." The silence remained for the finale, and those who listened were not disappointed. —Dylan Joyce

THE SUNDAY SERVICE

FEBRUARY 12 / THE FOX CABARET

By 8:30pm on February 12, the Fox was completely at-capacity. The Sunday Service, the long-running weekly improv show, didn't start until nine, but the dimly lit room was already buzzing with anticipation. At show time the six members of the troupe took to the stage; improviser Aaron Read introduced the players, and kicked off the first half.

The night started with a series of short-form improv scenes, inspired by audience suggestions. These rapid-fire scenarios jolted the crowd to attention with their absurdity. For an audience member at the Sunday Service, focus is key. If you find yourself distracted for a second, you might miss a crucial piece of information in a scene, like why Caitlin Howden was helping Ryan Beil, a murderous daisy that wished to become human. The Sunday Service definitely does not shy away from getting weird; instead, absurdity is weaved into every scene and consistently pumps out comedic scenarios and predicaments.

Despite the often silly, slapstick situations that cropped up in these moments, Taz VanRassel and Kevin Lee were showcasing impressive skills while starring in the game "Forward and Reverse." In this game, a scene is improvised, and at the will of the moderator (Read), players perform the scene line-by-line in reverse — and then forward, and then reverse, again. The possibility of their failure was a thrilling prospect for the audience, and the room was left in excited amazement when the players completed the scene successfully.

The intermission was preceded by a short character performance. Sketch comedian Colin Edward Cowan played a big-band crooner in his eighties, recently dumped by his partner of 65 years. Cowan amused the audience with his anti-Valentine's day shtick, and offered a refreshing break from the fast-paced stylings of the rest of the evening.

As the intermission came to an end, the improv troupe introduced their long-form set. In the second half of the show, they weaved a continuous narrative consisting of multiple storylines, lasting about 30 minutes. Piano accompaniment provided by The Sunday Service's musical director Emmett Hall, added extra feeling to the scenes, and added that much more depth to the stories.

Scenes took place anywhere — from an abandoned barn, to an elementary school principal's office, to a bank in England, and to a music studio recording the hit song "Dorito Poppin' Daddy" — as they constructed worlds by expanding on tangents, and developed them into full stories. At times I found myself lost in the abyss of crazy characters and absurd situations, but the players always made sure to ground their scenes in enough emotional sincerity for the audience to truly care about what happens to them.

What is most impressive about The Sunday Service, is how they make their performance look so effortless — the troupe clearly knows how to work together. These seasoned professionals, masters of their artform, are truly a pleasure to watch. —Maddy Rafter

Cloud Nothings courtesy of Laura Harvey.

CLOUD NOTHINGS / ITASCA

FEBRUARY 16 / BILTMORE CABARET

The Biltmore Cabaret's stage is no more than two feet tall, and at first I thought the venue would be too small for such a class act like Cloud Nothings to play. But I was to be proven wrong. On February 16, suffice to say, Cloud Nothings conquered Vancouver for the evening as they filled the

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SAT. MARCH 4TH | BANDS AT 8:30

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SIGHTLINES - SORE POINTS
YOUR PROBLEM - BRUTAL POODLE

19+

$10 AT THE DOOR | DOORS AT 9
SUN. MARCH 5TH | BANDS AT 9:30

PUNK ROCK AND HARDCORE SINCE 1989

Biltmore Cabaret to the brim, on their tour supporting their brand new album *Life Without Sound*.

However, for the Los Angeles-based opening act, ITASCA, the venue and audience were much too big for their colour of mellow, soft spoken folk rock. But that didn't stop singer-songwriter Kayla Cohen as she sang while her hands effortlessly played her sunburst Guild acoustic guitar or her 12-string, which further highlighted the sweet sounds of her intricate finger-picking patterns. She was accompanied by the beautifully swelling sounds of the lap steel guitarist beside her, which mostly overshadowed her vocals — but I won't deny that it sounded pretty cool regardless. Whether or not it was intentional, the slide guitar's high-pitched hum while paired with Cohen's acoustic guitar sounded eerily similar to Jimmy Page's slide guitar solo on Led Zeppelin's acoustic song, "Tangerine." If that alone doesn't pique your interest in this band, I'm afraid there must be something terribly wrong with you (jokingly, of course).

With all that said, playing to an audience expecting something similar to Cloud Nothings' noise pop, the band was doomed to fail at the start. The crowd talked nearly the entire set and ITASCA well-deserve a second chance.

The second Cloud Nothings started playing, I abandoned any sense of professionalism I had about my duty as a critic and spent the entirety of their set and encore inside the hellish frenzy of fun that was the mosh pit — it was the most fun I've had at a show in a *very* long time. For the most part, I was squished against two headbangers who themselves were squished against the stage monitors, holding the line between the band and the crowd.

Singer, guitarist and bandleader Dylan Baldi damn near yelled his lungs out. But the most impressive part of the entire show was watching Jayson Gerycz, in some circles known as "The Unknown Drummer," absolutely going to town on his drumset, with his awe inspiring drum fills. For years now he's been labelled as one of the most underrated drummers of this decade, and anybody who's seen him live can attest to that. Everybody I had talked to after the show each said the same thing: "That drummer…" followed by a long, amazed pause.

They ended their main set, which spanned their last three albums since their breakthrough, *Attack On Memory*, with a full length rendition of their famous nine minute song, "Wasted Days," — most of which is the mid-song breakdown with each band member making as much noise as possible while Baldi continuously yells, "I thought / I would / Be more / Than this!" Baldi wasn't one for banter, as he admitted to the crowd with a smirk, "I don't really say much, but I appreciate you being here!"

I can't wrap this up any other way than by saying this: it was one of those bands that was so good, you just *had* to be there to really know how good it really was. —Aidan Danaher

ART D'ECCO / MU / SEX WITH STRANGERS

FEBRUARY 16 / FORTUNE SOUND CLUB

The idea of costume as a means to shed one skin and don another in order to connect with another person is no new thing to art, but its presence was nevertheless heartwarming at Fortune Sound Club with the triple threat bill of Art D'Ecco, Mu and Sex With Strangers.

The Vancouver five-piece Sex With Strangers brushed off the late start by barreling into their set, with frontman Hatch Benedict's theatricality a satisfying blend between Jack Black's antics and Samuel T. Herring of Future Islands' sincerity. This energy was most strong in their song "Momento," off their 2016 EP *Space In Time*, produced by Vancouver's prolific Jason Corbett — who was also the guest DJ for the evening. Fast-paced, maniacal and with fits lying between rage and pleasure, Sex With Strangers wrapped up their half hour with a cover of INXS's dance-inducing "Don't Change."

After a quick mood change, courtesy of fog machines and some pink plastic draping, Francesca Belcourt and Brittney Rand of Mu took to the stage dressed like rhinestone cowgirls, jokingly stating, "new wig, who dis." Dream pop to the core, the two provided a set with all the right vocal layers as two sparkly, dewy-faced backup dancers sat at the edge of the stage, seemingly taking in the audience as if they were universe. After announcing that the duo would be taking a hiatus and the evening would likely be the last time to see them for a while, they stated, "let's all dance and die together," ending their time on a bittersweet but nonetheless delivering note.

By the time Art D'Ecco hit the stage, the venue felt fuller, darker and more apt for the heady and driving ballad that Art and his band launched into immediately. Building anticipation with Spoon-like synths, they broke into "Let's Go Home Together," one of the tracks off his 2016 full length debut *Day Fevers*. Lying somewhere between Marc Bolan and Bradford Cox, Art's stage presence delivers a kind of slinky serenade that wouldn't be out of place at a haunted high school prom, laden with glamour and seedy insinuations. Towards the end of the evening, Art spoke to the camaraderie in the room of local talent. Offering up a sentiment of how close he felt to everyone, he quipped, "alright, let's fucking dance," as his band sprang into the synth anthem "I'll Never Give You Up."

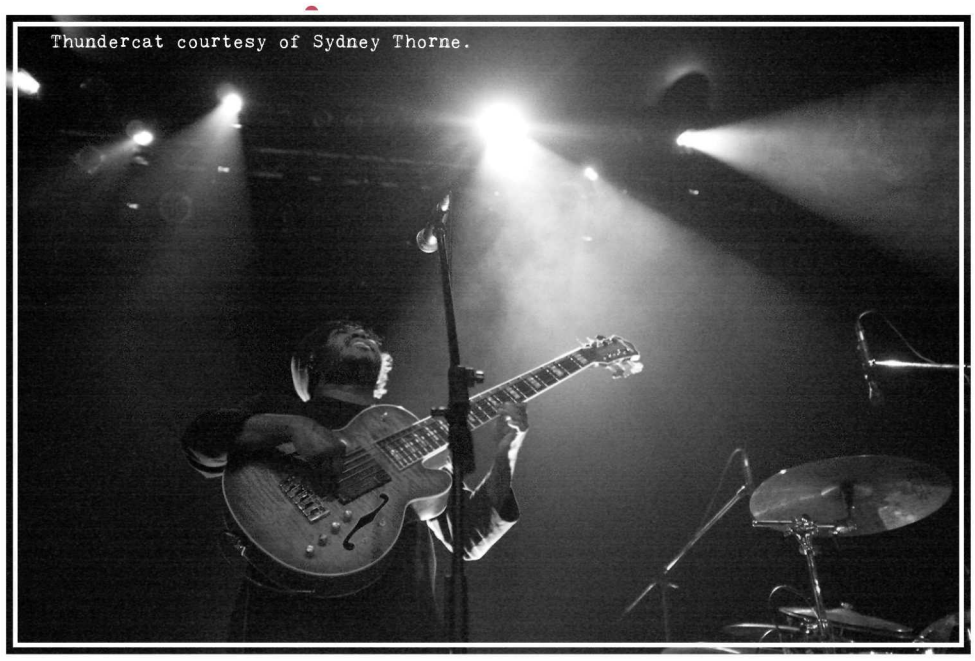
Whether it's a pageboy wig, a cowboy hat fringe or a snarling on-stage personality, a costume can allow for an anonymity that is liberating to the connection between performer and audience. Where a outstretched hand may have not been before, the costume gives way to a sense of "we're all weird here," a sentiment that was definitely embraced with vigor and affection on that Friday night at Fortune. —Lili Watson

THUNDERCAT / V. VECKER

FEBRUARY 17 / RICKSHAW THEATRE

After dropping the single "Show You the Way" — a track that somehow remains cool while featuring both Kenny Loggins and Michael McDonald — from his forthcoming record *Drunk*, Thundercat took to the Rickshaw to play the fourth show of a lengthy world tour. Vancouver seems to have treated Thundercat well over the years, as he was very vocal about how much he enjoys it up here. It must be a West Coast thing.

Opener and Vancouver native V. Vecker set the tone early with a collection of ethereal saxophone drones and ambient jazz pieces. A stark contrast to the headliner, it was the perfect way to start the night. Mysterious modal sax melodies echoed around the cavernous theatre and slowly built anticipation. Triggered drums and synths joined in occasionally, complementing the delay and reverb saturated horns. It was easy to close your eyes and get lost in the layers and textures, noticing each new addition as it became less transparent.


Thundercat courtesy of Sydney Thorne.

The Rickshaw was sold out, and it was filled to the brim when Thundercat took the stage. Stephen Bruner, the supernatural bass player, was joined by his usual line-up of Justin Brown on drums and Dennis Hamm on keys. These guys absolutely destroyed for an hour and a half, non-stop. The skill and stamina apparent here was not lost on the crowd, as I overheard at least half a dozen people mention Justin Brown's drumming alone — and it was truly something to behold. Dennis Hamm provided all the necessary lead synth lines and some impressive solos of his own. Of course, Thundercat's now legendary style of six-string bass playing combined with his pop sensibility is what everyone was there to see, but they were a trio of elite players together and they all deserve credit.

They relentlessly pushed out Thundercat's unique brand of jazz fusion with only a few quips to the audience here and there. The set was definitely full of crowd pleasers, hitting all the big tracks from 2013's *Apocalypse* and 2015's *The Beyond / Where the Giants Roam,* then filling it out with new material. A slammin' rendition of "Them Changes" was one of the night's highlights, as well as "Heartbreaks + Setbacks," both among the numerous extended jams and solos.

"This song's called Friend Zone, anyone been there?" Thundercat asked, before crying out "Fuck the friend zone!" and launching into a cut from the new record.

After leaving most of the venue devastated from the onslaught of auditory bliss and the clinic in immaculate musicianship on display by this band, they returned for one last song: a clean and shiny performance of "Oh Sheit It's X" which served as an apt farewell to the diverse crowd present at the Rickshaw. "I just wanna party / You should be here with me" are lyrics both the music nerds and the party crowd could get behind.

To be honest, this review could have simply read: "Thundercat: the infallible jazz cat." —Lary Shelmal

C. DIAB / MEDINA/WALSH / V. VECKER

FEBRUARY 18 / SELECTORS' RECORDS

On February 18, at Selectors' Records, Vancouver based C. Diaband V. Vecker, and Seattle based Medina/Walsh filled the store with their ambient, textural, and droning soundscapes.

The crowd slowly gathered into Selectors' Records, located on the corner of Pender and Carrall Street, with ceiling to floor windows on the north and west corners of the store, letting in the colourful neon glow of the two Jack Chow Insurance buildings across the street. There were some chairs to sit on, but most of the crowd huddled together on the floor, clutching their knees, or sitting cross-legged with a beer in hand.

C. Diab nonchalantly approached his chair and prepared his bow with a shiny black cake of rosin. As the crowd began to notice C. Diab's pre-performance ritual, the room started to get quiet. As he began tuning his guitar, C. Diab said,"Anyone know a good joke?" This was met with silence, followed by some (uncomfortable) laughter.

The set began with some gentle harmonics on the guitar that were then made into a looped bed. The most striking moment of this performance, was when C. Diab picked up his guitar and placed it in between his legs like a cellist, and with majestic proficiency, he began to play with a massive, distorted, delayed, and reverberant sound. He created melodic loops then improvised a melody over top. Diab executed this compositional formula for most of the set, even when he picked up a beat-up old trumpet with a thoroughly dented bell. What I craved from C. Diab, sonically, was some more textural and non-melodic sound, perhaps some more sul ponticello bowing for some added sonic dirt. My favourite moment was when he droned a very low open string on his bowed guitar, and played a pseudo raga. This moment felt liberating, getting lost in the wonderful drone. He even made a nice breath sound in the trumpet, but not to add to the music, only to clean the trumpet. I thought that breath could have added another dynamic layer to C. Diab's sound.

Medina/Walsh were up next. The duo had a guitarist with a well-equipped pedal board, complete with lights flashing on and off; and there was another performer processing sounds on a laptop covered up with a blanket. The set was spectrally balanced in a very nice way — low sub frequencies to piercingly high frequencies. The duo beautifully took clear and melodic notes from the guitar, and gently blurred their sharp sonic image. Creating wonderfully grainy, and textural, aural images, Medina/Walsh left enough space for one to become lost in.

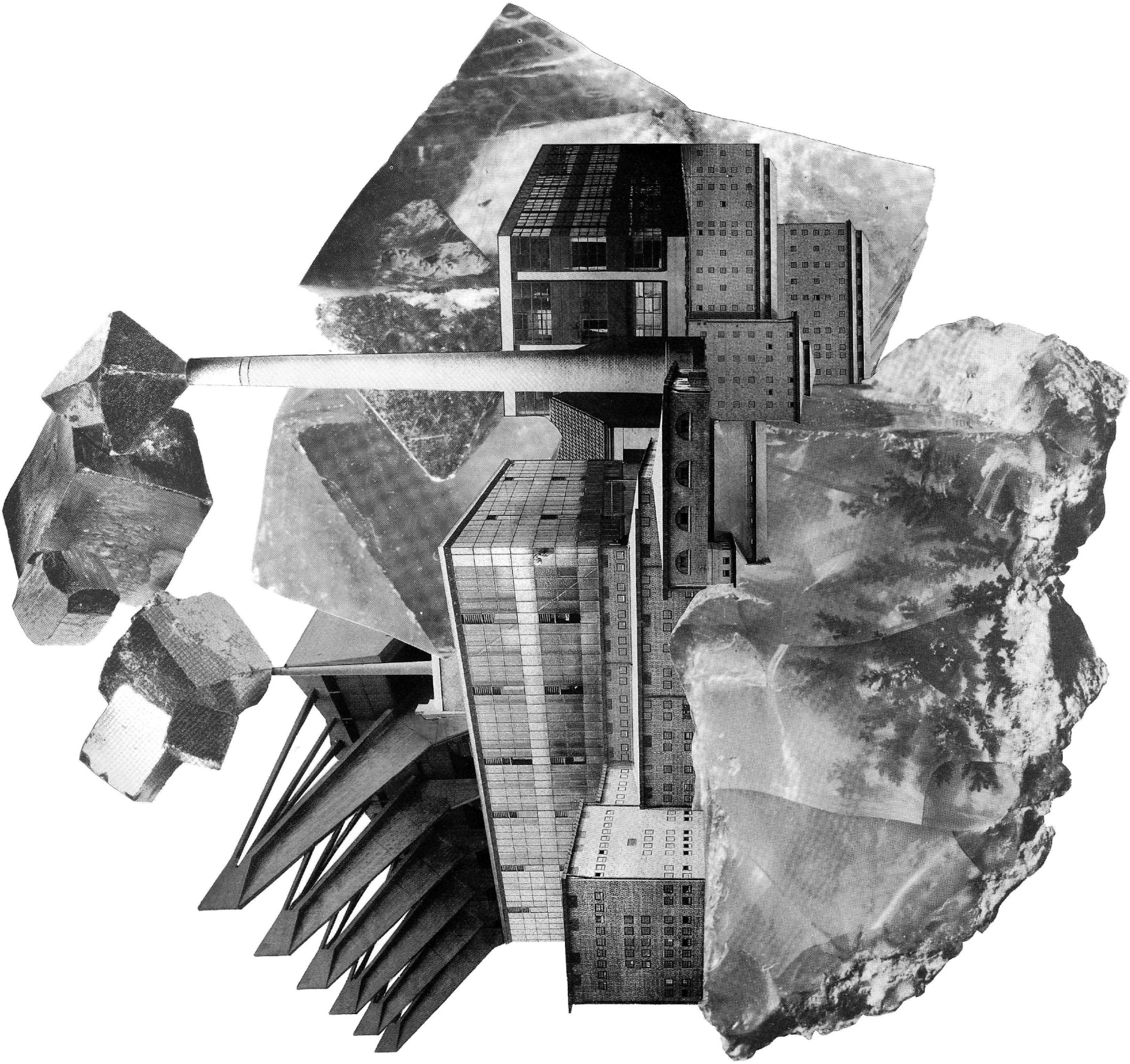
To cap off the night, V. Vecker hit up the stage with a keyboard, alto-saxophone, and a string of pedals attached to both instruments to sculpt his sonic landscape. It was a solid set that once again had some melodic and harmonic loops, and almost soul-like saxophone over massive frequency drones. I also craved a little more textural focus from the saxophone instead of getting an abundance of melodic material, but the constant looping of these melodies eventually fell onto themselves and created a sound that was simultaneously lovely and ominous.

When the performance finished, the night felt quite silent after being immersed in dense, complicated, sonic textures. If I listen carefully, I can still recall some of the vibrations in my body. —Faur Tuuenty

!!!

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.

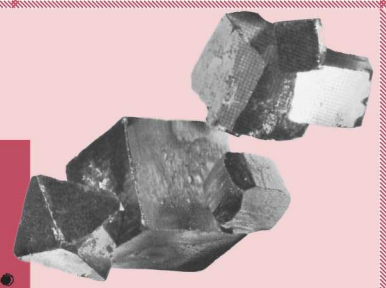
RLA is also expanding to include comedy and theatre, among other live experiences. Feel free to submit those event details to the e-mail above.



March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

ART PROJECT BY AIMÉE HENNY BROWN.



Futur is a collage series made in response to commercial printmaking and publishing techniques. Hand-cut, original sources are synchronized based on the properties of their offset lithographic halftone dot. By focusing on print methodology, the collages seamlessly depict the past and the potential future through imaginary, composite shelters situated in surreal, nostalgic environments.

Aimée Henny Brown is a Vancouver artist and instructor, working through archives and research to situate historical content within contemporary art. aimeebrown.ca | @aimeehennybrown

1

Tennis, Hoops @ Biltmore Cabaret

2

-EMUSE: Aboriginal Electronic Music Festival @ Native Education College
-Tonic Reading: Shazia Hafiz Ramji, Benjamin Hertwig, Chelene Knight, Curtis LeBlanc @ The Drive Coffee Bar
-Six Organs of Admittance, Holy Hum, Bold Marauder @ Cobalt
-Talent Time: Call-in Talk Show @ Rio Theatre
-Blood Love Trouble (exhibition) @ Burrard Arts Foundation

3

EMUSE: Aboriginal Electronic Music Festival @ Native Education College

Anciients, Dead Quiet @ SBC

P.O.S., Sims, Dwynell Roland @ Fortune

James Green Band, Altameda, Tanglers @ Cobalt

Versing, Touch Customer, Dumb, Jo Passed @ ged rate

4

-FLEX YOUR HEAD BENEFIT SHOW: TEMPEST, WORLD VIEW, OPEN LETTERS, SHIT BOYS, POLICY OF TRUTH, WANT @ 333 (ALL-AGES)
-EMUSE: Aboriginal Electronic Music Festival @ Native Education College
-Moon Duo, The Orange Kyte, Ghost Meat @ Cobalt
-Ian William Craig, C. Diab @ Red Gate Revue Stage
-Gentle Party (album release), Moondle, DJ Ford Pier @ Academie Duello
-Nic Fit, Rambling Derelicts, Mirepoix, Scum Laude @ Russian Hall (all-ages)
-Illyminiachi, Hlmg, Daamcp, Manila Grey, Nala, 2Hunnit, Lil Halo @ Red Gate (all-ages)
-The Real McKenzies, Isotopes, Darkest of the Hillside Thickets @ Rickshaw Theatre

5

FLEX YOUR HEAD BENEFIT SHOW: SIGHTLINES, SORE POINTS, YOUR PROBLEM, BRUTAL POODLE @ ASTORIA

6

Super Scene Improv Comedy @ The Woods

7

-Student Exec Twin Peaks themed Fundrive Kick-off Party ft.Sam Tudor, Fat Purple Fig, Tulip, Improv @ The Pit
-Workshop: Interviewing with Andrea Warner @ CiTR
-Sawdust Collector presents New Works Residency #2 @ Gold Saucer

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International Women's Day Special Programming on CiTR 101.9FM

Vancouver International Women In Film Festival @ Vancity Theatre

Making Room: Forty Years of Room Magazine @ Fox Cabaret

9

Fundrive 2017: Shape Your Media on CiTR 101.9FM

Vancouver International Women In Film Festival @ Vancity Theatre

Jo Passed, Wide Eyed, Malcolm Jack @ the RG club

Canada On Screen: The Apprenticeship of Duddy Kravitz, The Sweater @ The Cinematheque (free)

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-Fundrive 2017: Shape Your Media on CiTR 101.9FM
-Vancouver International Women In Film Festival @ Vancity Theatre
-The Golers, Mendozza @ SBC
-Black Mountain, Destroyer (Solo), zZz @ Vogue
-Peach Pit, Andrew Phelan, Ponytails @ Cobalt
-No Bucket Required, Villain Villain, The Rambling Derelicts @ Stylus Records
-Brass, Low Levels, Loans @ Carport Manor (Abbotsford)
-Anastasia Kristensen, 1800HaightStreet, Derivatives @ Sacred Sound Club
-Adrian Teacher & The Subs, Jock Tears, Glum, Winona Forever @ Toast Collective

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-Fundrive 2017: Shape Your Media on CiTR 101.9FM
-A DECADE OF DONUTS: TO BAD CATHOLICS, SUPERMOON, MANEATER, GAL GRACEN @ TOAST COLLECTIVE
-Vancouver International Women In Film Festival @ Vancity Theatre
-Growing Room: A Feminist Literary Festival @ Creekside Community Centre
-Greatest Sons, Shockload, Grizzly Trail, Western Front Line, The Murms @ SBC
-Punk vs Metal II: Terrifier, Drowning Kittens, Lungflower, Dammit Samantha @ Pat's Pub
-Adrian Teacher & the Subs, Jock Tears, Miffed Neighbours, Glum @ graham street
-Rae Spoon, Carole Pope @ WISE Hall
-Salmon Friends (EP release), St. Augustine, Escobar @ Anza Club
-Carole Pope and Rae Spoon @ WISE Hall

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-Fundrive 2017: Shape Your Media on CiTR 101.9FM
-Vancouver International Women In Film Festival @ Vancity Theatre
-Growing Room: A Feminist Literary Festival @ Creekside Community Centre
-Pancakes & Jam @ The Woods (12pm)
-Girls Rock Camp Fundraiser: Anybodys, Mi'ens, Viewmaster @ Astoria
-The Woods Brothers, Shook Twins @ Imperial

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Fundrive 2017: Shape Your Media on CiTR 101.9FM

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Fundrive 2017: Shape Your Media on CiTR 101.9FM

Dálava @ Fox Cabaret

Sawdust Collector presents The End Tree, Elisa Thorn's Painting Project (Hue) @ Gold Saucer

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Fundrive 2017: Shape Your Media on CiTR 101.9FM

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Fundrive 2017: Shape Your Media on CiTR 101.9FM

Les Belles Soeurs @ Frederic Wood

The Internet @ Imperial

AMS Presents: Last Band Standing 2017 Finale @ The Pit Pub

After Hours @ Vancouver Aquarium

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FUNDRIVE 2017 FINALE PARTY: ONE-TIME PERFORMANCES BY NEWLY FORMED BANDS INCLUDING MEMBERS OF SWIM TEAM, OTHER JESUS, TIM THE MUTE, ASHLEY SHADOW, MISSY D @ POLISH HALL

-The New Groovement @ Guilt & Co

-Quiet City # 32: Smalltime Magic, Rosen, Loscil, John Chantler, Crawling Human @ VIVO

The Dreadnoughts 10th Anniversary Party @ Rickshaw Theatre

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Tough Age, Century Palm, woolworm, DUMB, TULIP @ Astoria

Joseph, Windoe @ Biltmore Cabaret

Clap Your Hands Say Yeah, Vita & the Woolf @ Imperial

The Dreadnoughts 10th Anniversary Party @ Rickshaw Theatre

Screaming Chickens Theatrical Society: Taboo Revue @ WISE Hall

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Rose Cousins, Port Cities @ WISE Hall

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Japandroids, Craig Finn & the Uptown Controllers @ Commodore Ballroom

Archives Live (panel discussion) @ Western Front

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Workshop: Journalistic Integrity with Jackie Wong @ CiTR

LGBTQ2I NIGHT @ THE BIKE KITCHEN

Isaiah Rashad (2 shows) @ Fortune Sound Club

Strfkr, Psychic Twin @ Imperial

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Improvised Music Meeting 2017 @ China Cloud

Princess Nokia, Horsepowar @ Biltmore Cabaret

Rammstein: Paris (film screening) @ Rio Theatre

Co.Crea.Tive Presents: Re-Un-Solved @ Stylus Records

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Heavy Tributes: Saints In Hell [Judas Priest], Diocide [Sabbs/Dio], Stronger Than Death [Black Label Society] @ Pat's Pub

The Age of Electric @ Commodore Ballroom

Improvised Music Meeting 2017 @ Western Front

Vancouver Gem & Mineral Show @ PNE

Jesse Waldman (album release), Shrinking Mountain @ WISE Hall

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-Why?, Open Mike Eagle @ VENUE
-Improvised Music Metting 2017 @ Western Front
-Mother Mother, K Flay @ Commodore Ballroom
-Teenage Fanclub, Kane Strang @ Rickshaw Theatre
-Hunter Gather, Only A Visitor, Togetherness, Ridley Bishop @ Toast Collective
-Vancouver Gem & Mineral Show @ PNE

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Mother Mother, K Flay @ Commodore Ballroom
Vancouver Gem & Mineral Show @ PNE

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CITR 101.9FM & DISCORDER MAGAZINE ANNUAL GENERAL MEETING + VOLUNTEER APPRECIATION @ RED GATE REVUE STAGE

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Mother Mother, We Are The City, Beach Season @ Commodore Ballroom

Alina Baraz @ Imperial

29

Mother Mother, We Are The City, Little Destroyer @ Commodore Ballroom

Canada On Screen: Bar Salon, Springtime in Greenland @ The Cinematheque (free)

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Slow Like A Bruise, Quick Like Hunger (exhibition) @ 434 Columbia St

Mother Mother, Youngblood, Little Destroyer @ Commodore Ballroom

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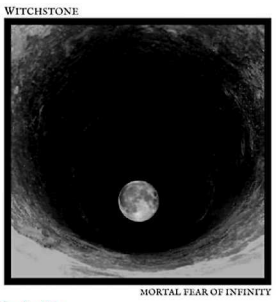
Drug Church, Anchoress, Super Whatevr, Get Happy @ 333

Chance Lovett and the Broken Hearted @ Fox Cabaret

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

Under Review



WITCHSTONE

A Mortal Fear of Infinity

(Self-Released)

03 / 01 / 2017

Misery is a dread that pulses like a second heart. Excruciating, it is the slow twisting of a screw. In order to craft unremittingly heavy music, Black Sabbath tapped into this distress. On their 1970 self-titled debut, they elongated notes, distorting bluesy riffs into something strange and evil. Ozzy, fucked up on vodka and cocaine, wails like an animal falling into a pit, "Oh no, no, please god help me." Desperate, dire and painful, this is the birth of metal.

On *A Mortal Fear of Infinity,* Calgary's Witchstone embraces the traditions laid before them by those like Black Sabbath. Lingering notes and tortured vocals build an atmosphere both thick and daunting. The album cover, a moon swallowed by a black hole, serves as a warning: no light shall escape here.

Avoiding the urge to deafen the listener, all four tracks build with crafted grace — few things appear out of place. On "Estuaries," for instance, a lone distorted guitar gives way to the thudding shudder of a full band. The lead guitar twangs with a submerged murkiness. Syrupy and sludge like, this is the sound of a spiraling descent. As the vocalist releases a fading yelp, an organ adds to the whirling confusion. This instrumentation is a touch of pure psychedelia. Reminiscent of Electric Wizard, it propels the song into an assemblage of solos and ominous samples. Though lengthy, "Estuaries" is far from monotonous.

At other moments, however, Witchstone find themselves listless. Without deviation, "Chronoshift" flails about. Altering between spacey reverb and heavy riffs, the song's eight-minute length does not feel justified. Lacking are the mounting crescendos of superior tracks — "Maniac of the Dane Hills," for example, finds room for a bass solo and muted chants before the return of a punishing swell of distortion. Similarly, a somber set of sharp sounding notes drive "The Voidmouth" forward. Where these songs build pressure and ambience through sonic diversity, "Chronoshift" seems lodged in a rut.

Yet, this misstep fails to derail the momentum of *A Mortal Fear of Infinity*. A tight conceptual unit, this album operates under the assumption that heaviness is based on more than just aggression and sheer volume. Like Sabbath before them, Witchstone understands that human dread is the weightiest substance on earth. —Esteban Heavy

NO JOY

Creep

(Grey Market)

02 / 24 / 2017

For a good while now, the Montreal alternative duo Jasamine White-Gluz and Laura Lloyd have planned on releasing a string of EPs. And with no disappointment, No Joy return with their latest release, *Creep.* Simply by looking at the track listing, it's noticeable that their intentions are to fully immerse their listeners into a thematically twisted musical world. Oscillating between dark and light, each song shifts (with ease) from soft, eerie dream pop into very memorable progressive drum & bass. No Joy create their own unconventional, yet entirely intriguing and accessible niche by fusing synth-led electro beats with beautiful guitars and vocal melodies.

Opening track, "Califone" is characterized by both its catchiness and the liberty taken by switching between cleanly reverberated guitars and a synth bassline. Both of these instruments are set under pretty, soft-spoken melodies. The track is strongest within its last moments, when the chorus breaks into a miniature (but no less impressive) guitar solo.

The poppiness of *Creep*'s introduction slowly fades into darkness with "Hellhole," which is a song that fits its name. It sounds like a dream that suddenly turns into a nightmare. In essence, this track is similar to the song "Hare Tarot Lies" off of their 2013 album, *Wait To Pleasure*, with a chorus driven by a simple, fuzz-laden bass progression under their signature soft, melodic vocals.

While "Hellhole" is arguably the best song on the EP, the others can hold their weight. Even more foreboding than its predecessors, "Tearing Apart the Dark," is a bit of a departure from their typical accessibility. With its distorted ominous guitar riff and spine-shivering, whispered verses, this song sounds more like an industrial punk song rather than No Joy's typical dream pop. Its chorus is led by a thrashing bass drum and some seriously dirty guitars. Taking an unexpected turn, the bridge is a shimmering plateau of melodic relief, which is promptly cast back into the abyss from which the song rose.

Given No Joy's tonal pendulum between malevolence and benevolence, *Creep* suitably ends with a light at the end of the tunnel. The final track, "Fluorescent Dread," is an entirely electro dance-pop song, heralded by many different synthesizers on top of fast-paced, upbeat drums that sound straight out of the '80s.

If anything is to be taken away from listening to *Creep*, it's that No Joy can create a unique diversity of songs, all of which sound radically different from one another, yet, somehow retain their unified, overarching themes. Though above all else, it's abundantly clear that No Joy makes music that sounds *really f--king cool!* —Aidan Danaher

JAPANDROIDS

Near To the Wild Heart of Life

(Arts & Crafts)

01 / 27 / 2017

Japandroids, often hailed as Vancouver's hottest rock' n'roll duo, have returned from yet another victory lap since their triumphant, make-or-break debut *Post-Nothing*. *Near to the Wild Heart of Life* [*Wild Heart*] is Japandroids third full-length album and rips with the same intensity Brian King (guitar / vocals) and David Prowse (drums / vocals) are known for. Not much has changed; from day one Japandroids have been about capturing the feeling of being born to run in a city that's bound to rain, plummeting from apex to nadir and back again.

While Japandroids music used to create fireworks with next to nothing, *Wild Heart* brings a wider array of production tools and arrangements. The same colourful guitar lines exist as before but are now punctuated by synths ("True Love and a Free Life of Free Will"), samples ("Arc of Bar"), and acoustic guitars ("North East South West"). Bells and whistles adorn songs but without the addition of instrumental staples, such as bass, to even it out. The new additions tip the mix away from the warm midrange of their previous sound and towards a sunlit, trebly glare. While these sounds don't enable the band to reach previous peaks as high as "Young Hearts Spark Fire" or "Evil's Sway," they nonetheless feel like suitable embroidery for the altitude.

Like *Celebration Rock, Wild Heart* drives through the heartland of rock. But now, jocular punchlines have given way to tragically heroic narratives. Life, love, and free will are barely within reach as King and Prowse rage against the dying of the light. Throughout the album, bars become biblical in proportion, and bodies seem like graves when confronted with age. Despite the success of this lyrical maturity, these familiar narratives veer dangerously close to melodrama.

This revamped, heavy-handed lyricism has a tendency to blunt the listening experience. Lacking a sharp Replacements-esque wit, Japandroids neglect to cut through a layer of Bruce Springsteen like pomp. With lines like "Under starless skies of fire, into great unknown / Living on the lam and the frontier of / A free life of free will for the thrill of your love," *Wild Heart* is ripe with spectacular operatics and the imagery is flush with purple hue of nostalgia, "Work will sap the soul / Hometown haunts what's left / Love will scar the heart." But with all these rock clichés about drinking, growing up, and falling in love abound, it can be hard to take such a self-serious album … well, seriously.

And yet, like The Boss, to level a criticism of melodrama at Japandroids' high concept rock n' roll misses the point. Grandiosity of poetic device and image is part of ride, and that sure as hell doesn't make it any less true. If you're cruising anywhere near to the Wild Heart of Life "amid a waste of wild air and brackish waters," irony and triviality fly out the window. So go ahead, dime the amplifiers and, to quote from the same titular Joycean text, "forge in the smithy of the soul." —Blake Haarstad

LITTLE SPROUT

Little Sprout

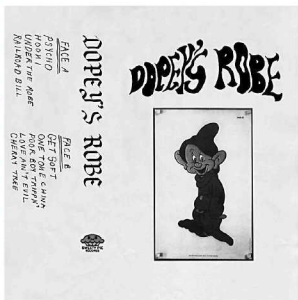
(Self-Released)

01 / 14 / 2017

The members of Little Sprout seem shy. Other than the fact that they just won Shindig (amazing) and that two of the members met on Tinder (AMAZING), this coyness is one of the few things I could find out about the band. Little Sprout seem to shun the spotlight. I scoured the internet for something tangible behind their cool exterior. But short of Facebook stalking, there were few clues as to the personalities and potentially relatable flaws of the band members. Their twee EP cover features a Cherry Blossom candy, oozing green slime from its chocolate's cavity. The band mentions in their short bio that they drew the album art themselves. So clearly, this drawing of a classic Canadian candy that your grandma probably loves, along with the five songs on their freshly released EP, provide the best clues as to who Amie, Sean and Reese really are.

A few things stand out as soon as you visit their Bandcamp page and press play. Amie's jangly guitar and coy vocals propel most of the EP. On tracks like "Amie You're," for instance, her voice and melodies are maraschino cherry-sweet, but detached in a style similar to Rilo Kiley's Jenny Lewis. Just like the front woman every teenage girl wants to be, Amie is ironically upbeat and unimpressed. When she sings "I am underwhelmed," she sounds it. But unlike Jenny Lewis, whose song lyrics pander to male fantasy, Amie' sings about anxiety, binge eating, and occasionally, aliens. Is the green slime inside the Cherry Blossom really extraterrestial goo? Or does it represent alienation? Her lyrics are neurotic and blunt. She perfectly sums up the experience of being a millennial with social anxiety on track "No Twins Spirits" when she sings "I am so jaded but embarrassed by everything."

As a result of this honesty, Little Sprout's self-titled release is reminiscent of one of my favourite headlines by humour writer Whitney Ralls: "How to Pass Off Your Crippling Anxiety as Cooler-Than-You Detachment." As someone with debilitating anxiety and a nose ring, it's important to note that I am not condemning the album, but instead recognizing its honesty and accessibility. Little Sprout is cool on the outside, but weird and shy on the inside. This album is a peek into their oozing Cherry Blossom centre.
—Sarah Jickling



DOPEY'S ROBE

Dopey's Robe

(Sweety Pie Records)

01 / 09 / 2017

Since its release in January, I've been really enjoying the self-titled album from Dopey's Robe. In fact, it's probably my favourite release so far this year. An enjoyably trippy mixture of surf and psychedelic rock sounds, these Vancouverites will have you bopping along wherever you listen.

Dopey's Robe has been playing quite a few gigs recently, including cracking performances at Art Signified's 4th anniversary bash and at the Cobalt with Highland Eyeway. If you spot an upcoming show with these guys on the bill: go. Since releasing a demo in the summer of 2016, the band is rising quickly.

Dopey's Robe opens strongly with "Psycho." It's clear from the very first notes what the song is going to be: surf rock. In the very best of this tradition, there's a lot of energy on the track. With its uptempo, "Psycho" is ideal both as an album opener and as an introduction to the band.

Though excelling at this surf sound, Dopey's Robe knows better than to maintain this frenetic tempo throughout. Even acknowledged greats of the genre, such as the Allah-Lahs or the Mystic Braves, suffer from a lack of variety in their songs. Instead, Dopey's Robe continually switch things up, effectively keeping the listener's interest. Over the course of nine songs, we journey through surf, psych and garage at speeds ranging from the manic to the syrupy. "Under the Robe" and "One Toke China," for instance, are among the slower songs, taking the listener into a super-mellow, contemplative daze — which is quite a striking contrast after some of the speedier tracks.

Discontent with simply switching genres and tempos, Dopey's Robe also changes vocalists from track to track — an especially effective element during their live performances. This allows the band to explore an even greater range of sounds and moods on the album.

As is often the case with the genres explored on this record, the listening experience is trippy and addled. Like some of the best psychedelic rock out there, the album is a meandering inwards journey. In addition to changes in

speed and style, hazy guitar riffs like those on 'Love Ain't Evil' give the feeling of being in a room heavy with incense. The overall feeling is that there is some deep truth on offer, but that the listener (or the band) is just too damn high to define it sharply. My one criticism of this album is that it's not necessarily innovative. Despite that, it is very well put together. The band members know their craft. There's not a bad track on here, and the whole thing rewards repeated listening. —Tom Ireland

SHH

Be Quite

(Self-Released)

11 / 06 / 2016

"What do I do next?" asks Megan Arnold, the London, Ontario-based artist behind Shhh, on the third track of her latest EP, *Be Quite.* This is among the questions which occupy the space of this album. Against a blurry backdrop, Arnold's vocals rise up to question the indecision and anxiety that defines modern life. Filled with images of youthful decay, *Be Quite*'s explores the tension between the complacency of youth and the busy demands of adult life with subtlety and honesty.

Arnold, like most of us in this day and age, glimpses the uncertainty in the world. What will happen to us? How can we have control over our own lives? Do we remember to spend enough time doing things we love with people we love? It is easy, in the face of this anxiety, to fall into complacency, and let the world go by.

But Arnold refuses to do so. Where the album begins in a quiet place, Arnold's vocals ride the music into a passionate crescendo before occupying the middle space between sleepy mornings and fervid nights. In this, we recognize that extremes are unsustainable, that life is a balance, that we all live with our regrets and grow from them. *Be Quite* is a process of maturity.

None of this is to ignore the singular power of each of the songs on this album. Part of the reason Arnold's work is so successful at eliciting powerful emotional responses is that each song gives a unique insight into these tensions of modern existence. Life is not a series of vague emotions, but rather the stories of lived experiences. Arnold's effectiveness at telling these stories is what enables *Be Quite* to connect with the listener. We recognize the desire to lie in bed all day, or eat hot dogs for breakfast, or the regret we feel at not calling an old friend back. This album does not hide behind vague proclamations. It takes self-loathing and anxiety head on. This is refreshing. The world could use a little more honesty. —Joey Doyle

TASHA THE AMAZON

Die Every Day

(The Truth Music Group / Hot Steam Entertainment)

11 / 11 / 2016

At the tail end of 2016, Toronto artist Tasha the Amazon, a.k.a Perp Vonnegut, dropped her debut EP *Die Every Day.* Although Tasha has been releasing mixtapes for years, *Die Every Day* is her first fully-developed project, providing the most pronounced introduction to the emcee's sound. Tasha's menacing beats and confident lyrics are perfect aggressive pre-drinking or crushing it at the gym on leg day.

Tasha oozes cool. She co-produced each of the eight tracks in her EP and effortlessly switches up her vocal cadence within songs. The standout cut "Picasso Leaning" features a booming bass and snickering hi-hats while Tasha raps melodically over the beat — a sound characteristic of the Toronto hip-hop scene.

However, Tasha does not let her city define her music. The chaotic "Nowhere" (featuring RetcH) strays away from this stereotypical 6ix sound. This track is soaked in Hennessey and will make the hairs on your neck stand upright. A dark piano melody and RetcH's gritty feature give the track its unique flare. "They never should have let us in the building / Come riding through these streets like some villains / They never should have let us in the building / Outlaws, blowing holes into the ceiling," raps the emcee, asserting her dominating presence.

Although the album is hype, the songs are difficult to differentiate. Except for "Watch it Burn", every track has a BPM in the triple digits. Bold percussion characterizes each song, and the melodies seem underdeveloped. In spite of Tasha's undeniable talent, the album offers little outside of club bangers.

All flaws considered, *Die Every Day* should not be written off. By bulldozing her way into the Canadian music scene with an arsenal of skills and unshakeable resolve, Tasha secures herself a place on Canada's ever-growing roster of young hip-hop artists. —Anya Zoledziowski

Missing and Murdered

(CBC Podcast Series)

Released between October 24, 2016 and December 19, 2016.

What is the best way to discuss murder? Journalistic investigations often border on the fetishistic. True-crime TV shows (ie. Cold Case Files) and podcasts (ie. Serial, Sword and the Scale, Stranglers) painstakingly provide details of violent acts. Emphasis is placed on the murderer and the corresponding police investigation. Why they killed, how they killed, and when they killed are fodder for our grotesque curiosity. As a result, killers are immortalized, while the murdered face one final indignity: they dissolve further into invisibility.

Missing and Murdered: Who Killed Alberta Williams? works against this neglect. In an eight part podcast, journalist Connie Walker investigates the 1989 murder of a young indigenous woman. A desire to unsilence the past drives Walker. Like many other slain indigenous women, the death of Alberta Williams was met with indifference. Found along the highway of tears in Prince Rupert, the investigation floundered and eventually collapsed, remaining unsolved.

In the early episodes, Walker directs her energy towards memorializing Alberta. Interviews with relatives and friends sketch an image of a vivacious young woman. Her dreams of completing nursing school, her desire to live in Vancouver, all her fears and anxieties are laid before the listener with a tender frankness. Absent are descriptions of the violence she faced. Instead, Alberta's death is framed by the heartbreak of loved-ones.

Yet for all of the focus on Alberta, we are still made to understand her murder as emblematic. Other families have suffered in eerily similar ways. From 1969 to 2011, twenty one women have been found along the same stretch of British Columbia highway. Like a good historian, Walker explains something vast and complex through a singular case. Through exploring Alberta's death we see its basis. A legacy of Canadian institutionalized racism, a distrust of the RCMP and the disinterest of the public have cultivated a culture of abuse.

Even when her investigation ramps up, Walker abstains from judgement. She maintains the air of a proper historian. The prime suspect is met with pity. Just like Alberta, the murderer exists within a web of historical trauma. Though actions appear singular, nothing occurs in a bubble. Blood splatters, soaking all. —Maximilian Anderson-Baier

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To submit music for review consideration in *Discorder Magazine*and online, please send a physical copy to the station addressed to Maximilian Anderson-Baier, Under Review Editor at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though our contributors prioritize physical copies, you may email download codes to under-review.discorder@citr.ca. We prioritize albums sent prior to their official release dates.

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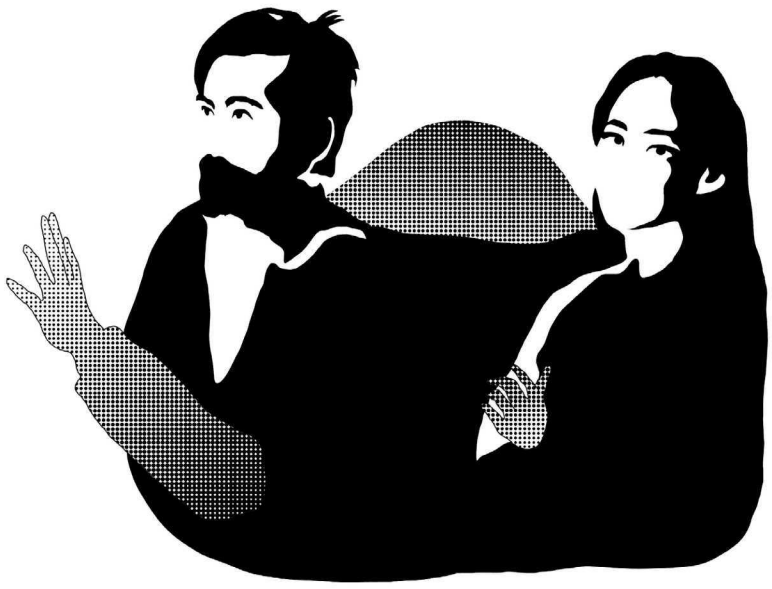

IN CONVERSATION

ANDREW YONG HOON & ANGELA SEO

illustrations by Dana Kearley

*****

Andrew is a Vancouver based artist who performs under the moniker Holy Hum.
Angela is a Los Angeles based artist who performs in the band Xiu Xiu.

What follows is an excerpt of a conversation that took place over the fall of 2016 into the winter of 2017.

Mon, Dec 19, 2016 at 8:28 AM
Andrew Lee
To: Angela Seo

I'm not sure what my purpose is at this exact moment. But what is meaningful and important in my life has been made clear and that includes my family and friends and then after that I would say my art. I like what Robert Filliou said: "Art is what makes life more interesting than art." Maybe at one point when I was younger I thought that art was everything and that I was ready to suffer for it. Now I'm like: give me life, give me food and then maybe I'll make some art.

You have a very strong sense of aesthetic. What type of role do you play in Xiu Xiu?

Tue, Dec 27, 2016 at 11:13 AM
Angela Seo
To: Andrew Lee

In many ways, the music and identity of Xiu Xiu is firmly entrenched within Jamie's identity. He is the founding and only consistent member, and in fact, he is Xiu Xiu. It wouldn't exist without him.

That being said, it's a very fluid working process with Jamie and I weave in and out at all stages to tamper with the sounds, textures, and structures of the songs. I also help with editing, mixing, designing the album art and layout, and making music videos. I play in some shows, not all, because I have another job, and help review contracts / biz stuff for the band too (I practiced law for a bit).

I have a different approach to and varying tastes in music / art than Jamie, so it's an interesting dynamic. But I've worked with Jamie long enough to understand his goals, strengths, tendencies, and aesthetic, which helps me to see what he's trying to achieve and how to push certain things to get there.

Thu, Jan 26, 2017 at 11:15 AM
Andrew Lee
To: Angela Seo

My collaborators are almost always my friends. Or people that I want to be friends with. Ryan Flowers, Rob Tornroos, and Ash Poon are all people that I met in high school and who I still make music with today. Khan Lee, who is a jack of all trades, is someone who I work with a lot of the time on art projects and installations. And my partner Jacq is is often the person I am bouncing ideas off of and she is definitely the person that gets asked, "Which do you like better? A or B?"

I wanted to ask you about how you were feeling and what you are thinking about post inauguration. The Women's March in my opinion was a great first response and it helped remind me that I am not in isolation feeling scared for the future and that there are good people who do care about social and political justice. I marched in Vancouver with my partner and my in-laws alongside over 15,000 other people and I felt for the first time in the last six months that we weren't going to get swallowed up into a void of some Orwellian nightmare. The march itself, I realized, was not perfect. But what was encouraging was that it was a peaceful demonstration/protest and that it was multigenerational.

Mon, Jan 30, 2017 at 9:15 PM
Angela Seo
To: Andrew Lee

I've been struggling to find the right words that say everything I mean. All the fear, anger, sadness, hope, despair, absurdity. Nothing really seems to have weight enough when the scales are already so loaded.

I am also finding it hard to speak as words seem so easily manipulated and truth often useless in this age of post-truths and alternative facts. There's so much talk of revolutions, resistance, nazis, fascism and it is so difficult to feel so much, and not react and speak emotionally. It pushes me to be mindful, if not vigilant, with my words and intentions.

I want a revolution. But I am not going to call mere reactions and sporadic acts of protest a revolution. I want progress. But no matter how much we regress, a mere return to status quo will not be progress.

I think this is why although I am lifted by the massive protests, and incredibly grateful of continuous and active resistance, I am wary of exaggerating the significance of these actions into a revolution. Instead, in these times, it seems to be a necessary and vital act of humanity.

That being said, shit's fucking crazy.

I hope we get a revolution.

What's it like looking in Canada — especially as such close neighbors?

Wed, Feb 1, 2017 at 8:31 PM
Andrew Lee
To: Angela Seo

I think that Canada's problems are much more acute and in a sense hiding out in plain site. At least in Vancouver I don't think we are afraid to erode or erase any semblance of our ancestral histories as long as we put up a plaque or a monument in its place. The city that I live in currently is built upon unceded Coast Salish lands and while there have been small steps to acknowledge this we still don't have a problem building pipelines on sacred land as long as we are putting up totem poles at the same time. The hypocrisy is real and in plain site.

Can I ask what you're doing to get yourself through these dark and depressing times? I haven't really felt that creative and it also feels a bit futile right now to drop a single from my new record when everything else seems not as important at the moment and somehow being an artist feels even more self indulgent than it already is. What should I do? Do you think there is any merit in creating something that might potentially be an escape for yourself and for someone else?

Tue, Feb 7, 2017 at 10:17 AM
Angela Seo
To: Andrew Lee

I definitely struggle with seeming irrelevant. When things are so grave, nothing can really seem meaningful enough. However, making music or art at this time isn't meaningless or simply an escape. It is a way of engaging. Even if it does not explicitly address the most salient political events of our time, that doesn't mean art does not matter. This way of thinking is why arts funding and programs are so often the first to be cut. Yet these are the mediums through which we can learn and practice empathy, compassion, and love. It is also a way we can express anger, fear, and despair while still adding to the beauty and joy of the world. Not much else can be so ugly and yet so beautiful.

IN RESPONSE

PITCHFORK'S "DOES COLLEGE RADIO EVEN MATTER ANYMORE?"

words by Cob Wickers and Troy Coy

Editor's Note: In Response is a new *Discorder* column that directly responds to another piece of writing or broadcasting. For this first one, the article is in response to "Does College Radio Even Matter Anymore?" by Kevin Lozano, published to pitchfork.com February 8, 2017.

I'll start by saying that the *Pitchfork* article is written within the context of an American regulatory / broadcast landscape, and I am speaking within the context of a Canadian regulatory landscape — there are differences between the two, perhaps some of them so longstanding and systemic that they would actually change the underlying purpose of Campus and Community Media in the United States versus Canada. Even with that said, I know that American cultural imperialism and the impact of their cultural institutions is quite potent. I know that while the *Pitchfork* article may be written in a U.S. context, it is quite possible that its implications could move beyond borders and seep into general consciousness elsewhere. In fact, at the time I am writing this, the article has already been shared on the Canadian National Campus Radio Association email list-serv. In the case of "Does College Radio Even Matter Anymore?," the title alone is detrimental to Campus / Community Media everywhere. That part isn't great. So someone should interject, and perhaps the new digital social mechanisms will allow for this interjection to be shared.

Plain and simple, to correlate the relevance of Campus / Community Media with the ability of labels like Sub Pop to use them as vehicles to sell their particular brand of cultural product, is a bad call. This is an unfortunate thought / consequence of a time in the late '80s and early '90s when the U.S. music industry leveraged Campus / Community broadcasters to sell their brand of *cool*. Not to say that it sucked that independent artists found success within the campus radio environment in their "heyday," as defined by Condé Nast for this article, because that success propelled them to more national and international recognition. I am also not saying it is bad that independent labels benefitted immensely by utilizing Campus / Community Media networks. I will say that at the end of this "heyday," the people who benefited the most were the largest, most intensely capitalistic organizations, mostly through the exploitation of Nirvana-style counterculture, like the article notes.

One could argue that in 2007, the role of websites like *Pitchfork* in the music industry mirrored the role that Campus / Community Media played in the late '80s and early '90s, with the distinction that *Pitchfork* is owned by Condé Nast. Campus / Community Media has never had to deal with the undeniable pressure that exists from being a subsidiary of a giant Media conglomerate, and the profit motives associated with that. The reason I bring that up is because it sheds light on why the metrics of listeners and the music industry's use of statistics is so strong in *Pitchfork*'s article — *Pitchfork* itself derives relevance from analytics. They probably base their business plan on it.

Circling back, it's fine that artists found success through Campus / Community broadcasters in the '80s / '90s, but to tether their relevance and the relevance of community access to media in 2017 to a point of time 30+ years ago is a huge mistake. The article definitely alludes to the idea that Campus / Community Media is a training ground and place of empowerment, but those mentions are sparse. The majority of the article focuses on how industry representatives interpret the relevancy of Campus / Community Media, statistics about listenership, and qualitative experiences of people who are established — are these the people to talk to about community media?

Campus / Community Media does not cede to the idea that success is defined by the quantitative factors that corporate media is driven by. It does not attempt to achieve those goals, hence why it does not achieve those goals, and also why it doesn't care about achieving those goals. Most corporate media organizations (social media included) have become glorified advertising agencies, with their main motivations to collect and commodify listeners / readers / 'likers,' and sell them to the highest corporate bidder. Campus / Community Media rejects that model.

If *Pitchfork* actually wanted to write an article about whether campus radio matters, it would ask Campus / Community Media about how it envisions their roles in a media environment that is increasingly corporate (through conglomerates like Condé Nast) and democratic (through sharing on corporate social media platforms), but decreasingly funded regionally and nationally.

The empowerment of people through providing open access to media, media literacy, and the production training that community media provides, is the correct way of measuring its success. Campus / Community Media provides a framework for marginalized voices to gain the skills to actively participate in media. Those perspectives are not represented by corporate media, and the *Pitchfork* article fails to acknowledge that. 'Success' for community media has little to do with the Condé Nast version of 'hip' or 'Best New Music' label, and everything to do with trying to provide a space for discussion, whether that be on FM, web-streamed, or in print. Campus / Community Media is intentional space for learning, exploring and sharing. An unintentional consequence is that Campus / Community Media can be considered a vehicle for music industry profit, but that is not *why* it exists.

This is also not a straight condemnation of all of the content that *Pitchfork* puts out. It is now 2017, mainstream media coverage is becoming more diverse, and traditionally marginalized voices are becoming more centred, for this we are grateful. I believe many of the journalists that write for *Pitchfork* really do care for positive social change. That said, an article on *Pitchfork* can be stopped, changed, or removed if the article does not align well enough with the profit motive of Condé Nast — that subconscious organizational censorship is real.

It would be unnecessarily confrontational to negate something covered by *Pitchfork* because it represents a cultural product that feeds a particular group of consumers. Independent artists, musicians, activists, journalist, DJs, etc., are the cultural producers that *Pitchfork* sometimes promotes — and their success is ours. The higher levels of cultural / social capital afforded to people featured on *Pitchfork* has material manifestations in the form of money, and if that money goes to the independent producers of content, that's great. The music industry value chain may siphon profits meant for cultural producers, but that also isn't totally a bad thing. It can be positive if the money goes to smaller press companies, booking agencies, venues, etc., that distribute these profits to everyday people, as opposed to hyper-wealthy CEOs.

I am trying not to demonize *Pitchfork*, because it has helped a lot of people and brought some important opinions to the forefront in its history. However, I think it is important that us as readers, and as commodified cultural consumers, continue to critique and contextualize the content that we are spoon-fed, especially when it questions the value of Campus / Community Media for clickbait.

CAN'T LIT

A Backdoor to Canadian Literature

words by Tintin Yang // illustrations by Olivia Di Liberto // photo by Sara Baar

"Everyone wants to see the same version of Canadian literature that's so clean, I want to see messier things."

When I meet Daniel and Dina of *Can't Lit* in Daniel's apartment in Mount Pleasant I am nervous, given the stereotype I've been accustomed to concerning writers, poets and the like. I'm worried that I won't appear as intellectual or well-spoken as two published and praised authors. However, this concern quickly fades as I begin chatting with the duo. The lighthearted and jovial atmosphere of *Can't Lit* definitely reflects the spirits of the two hosts. I catch up with Daniel and Dina before they record another episode of their podcast in between shared belly-laughs. Daniel drops a phrase that captures the nature of their recordings: "We're not like, Canadian polite."

Daniel Zomparelli, editor and chief of *Poetry is Dead* magazine and Dina Del Bucchia, author of *Coping with Emotions and Otters'* collaborative podcast are bringing accessibility and a more personable approach to Canadian literature. A monthly podcast started in 2014 with a growing listenership, *Can't Lit* aims to shed light on conversations that haven't had adequate exposure, and to showcase the goofy side of the literature sphere. Some of their previous guests include Amber Dawn, Jillian Christmas, Adèle Barclay, and Michael Christie.

Can't Lit serves to bridge the gap between authors and their audiences, and to initiate broader, less insular conversations with the featured authors. "Canadian literature is like any other cultural phenomenon," explains Daniel, "it has all of those faults too, so without displaying these conversations ... how white Canadian literature can be, how heteronormative it can be, a mask is formed of what literature is."

Can't Lit is "a podcast about books and stuff," with an emphasis on the "and stuff." "Writing's not just about breaking down the scan of a line or sentence structure or story structure, it's about so much more ... and there's so much more to the community," remarks Dina. Often, guests on the show will discuss their own work, but will also expand upon their tastes and interests in and outside literature, broadening the scope of discussion beyond literature alone. "It's important because people are having these conversations like the ones we're having in the podcast, but they're not recording them. We're able to create some sort of a record of what's going on in Canadian literature," adds Daniel.

By placing emphasis on the more relatable, less academic perspectives on literature, *Can't Lit* follows a similar mandate to Daniel's project, *Poetry is Dead*: "If it's not fun, don't do it." *Can't Lit* is one solution addressing the problem of framing Canadian literature in an inaccessible and pedagogic way.

When asked about the importance of podcasting, Dina responds, "It's about the type of voice you can use on the podcast, versus the voice you can use in the page, versus the voice you can use on a national radio broadcast." Daniel adds, "Canadian literature can be very stuffy, and part of that is self-seriousness... we wanted a space for people to be goofy and weird."

As far as what Dina and Daniel want to see change in Canadian literature, they arrive at a unanimous conclusion: more diversity and less seriousness. "Everyone wants to see the same version of Canadian literature that's so clean, I want to see messier things," remarks Daniel.

From the "no fun city," Dina and Daniel want to shift the literature landscape to reveal the very unpretentious and cheerful side of what can be seen as an affected art form. Speaking to the seriousness of Canadian literature, Daniel confirms that often "the books that don't make the bestseller list or win awards don't get exposure and are constantly ignored."

Can't Lit is striving to make it known that content creators and authors aren't strictly limited the pages of a book. Authors who use Twitter for daily doses of poetic one-liners, or Instagram to express hilarious takes on the merging of fashion and book covers simply don't get coverage. As a result, readers have a stale and inaccurate image of what the literature community is all about. Without a celebration of the fun and the weird happenings in Canadian literature, readers are often left out of the discussions that authors are actually having.

I leave Dina and Daniel after a series of laughs and rants about the insularity of Canadian literature. Our conversation felt like speaking with friends, similar to the atmosphere of their podcast. *Can't Lit* is truly a behind-the-scenes and "after the reading drinks" approach to exploring Canadian literature.

Visit cantlit.ca for archived episodes of Can't Lit *and bonus features, and follow @cantlit on Twitter for all the instant witticisms.*

NO FUN FICTION

THE SUN & THE MOON

words by Amy Stewart // illustrations by Dana Kearley

The one thing I never counted on in my life was that a memory could be altered in retrospect. I always thought that the recollection was safe once its corresponding event had unraveled, ready to be tucked away neatly in the brain's warm and fleshy folds. I was under the impression that no matter what might happen to a person next, whatever misfortunes might befall them, at least their memories would be pristine and untouched. It appears now that I was wrong.

I stand alone at my father's wake. I'm vaguely aware of distant relatives and forgotten friends clutching at my elbows, but I can't be bothered to think of words to say, let alone give them breath.

I have stopped what I was doing to stare at my brother. He is handsome and resplendent, even in the face of our father's untimely death. All day he has been the circulating sun in this gloomy room. People's faces spark with cheer when they see him – they seem privileged to bask in his warmth. And if he is the sun, then I am surely the moon; harping darkly in the background, any light I bring cold and uncomfortable.

It has always been so. Growing up, we trailed my father's career as a translator around the world, the stage dressing of my early years changing every few seasons. First, a crumbling apartment in Venice, then a cold farmhouse in England, and lastly, a tired condo in Vancouver. Wherever we went, my brother shone like a sunbeam, attracting giggling gaggles of friends while I hovered on his periphery. I would stare at my brother, trying to glean some reflected charm, some measure of warmth.

However, I am staring at him now because he is speaking French. Some of my father's old work colleagues are here, and my brother has graciously engaged them in conversation in their native tongue. There would be nothing wrong with this, nothing unusual at all, if it weren't for a memory that comes pricking at my consciousness like a stomach ache.

Me, my father and my brother, sitting in the living room of that old English farmhouse one particularly brutal winter. My father had just returned from a trip to Paris, and was experiencing a funny kind of language hangover; French words just kept spilling out of his mouth. They were strange, exotic music to our childish ears, and slippery as they were, we tried to capture them in our mouths. We tried to conquer them, and my father tried to help.

Of course, my brother took to this easily. The words came to him fully formed and perfect, mythical creatures made real, while I remained stuttering and awkward. My brother talked over me, and I gave up; I remember tears stinging my eyes as he perfectly pronounced "je m'appelle" over and over again.

And so it surprised me when my father said; "You haven't quite got it, son. Listen to your sister; her intonation is perfect." They shared a funny look, my father's eyes all narrowed and beady, and my brother's wide and staring. Not the type to not be good at something, my brother got up and left the room, pretending to be bored, while I soared like a child pushed forward on a bicycle. The only reason I am still proficient in French today is that somewhere, deep down, I believed that it gave me some edge over my brother in my father's eyes.

I had always thought that, since that day, my brother had left the tangled French words alone. That he'd relegated the language to being my thing, not his. But there he stands, speaking very, very good French. He catches my eye, and a smile plays on his lips – not a smug one, not even a happy one. Just one that knows.

It makes the old memory spin once more in my mind, and I understand it anew. That look between my father and my brother – I understood its importance, but not its meaning. It did not say, "This is your sister's thing." It said "This could be your sister's thing. You, who have everything, should let her have something."

I can see the lie. Of course, I can see the lie. But I also see the kindness. I see the sun dimming and stepping aside, so that the moon might shine bright.

Amy Stewart is an aspiring author and freelance copywriter on a round the world trip. Originally from the UK, she's currently living and working in Vancouver. You can read more of her work and stories from her travels at bambi-jane.co.uk.

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ON THE AIR

WHITE NOISE

interview by Sophie Gray // illustration Neetu Dha
photo by Emmanuel Etti

This February marked two years on air at CiTR for White Noise, *the weekly comedy show written and produced by Simon Welton. Hosted by the fictional Richard Blackmore, played by Welton himself, the sketch comedy show features the voices of a team of actors from the UBC community. Welton sat down with me to chat about how it all began, and where he sees the show heading.*

DISCORDER MAGAZINE: How did *White Noise* get started at CiTR?

SIMON WELTON: I started out doing comedy and standup about six years ago ... I decided to go to UBC and study philosophy. While doing this, I was writing scripts and looking for ways to get [my writing] out there. I realized [radio sketch comedy] was probably a good way to do it because it's cheap to make, and doesn't require props. I heard about the radio station through a friend, and I was like, "yeah, this could be a really effective way to do what I want to do," so I made a pilot.

DM: Where did the name *White Noise* come from?

SW: Originally, the show was Richard Blackmore, the [fictional] host, gathering radio clips from around the world and presenting them on his show. So, I, [playing Blackmore,] would introduce each sketch like 'this is a radio piece from Australia' and then host it. The idea was that [Blackmore] was sorting out from the white noise these elements of radio and bringing them to you. So that's where the name came from.

DM: Who is on the *White Noise* team?

SW: I've got a good team at the moment, which is Connor Nechelput and Sierra Whylie, who've been there since the start. Caitlin Docking has been with us for about a year. Last year I was looking for another girl so I had open auditions. I didn't really get anyone I liked besides this guy Ken, who actually plays girls really well! So, we've dressed him in a lot of wigs. That's Kenneth Tynan, and then Nick Rinke is the other guy.

DM: What are some of your favourite shows that you've done with this team?

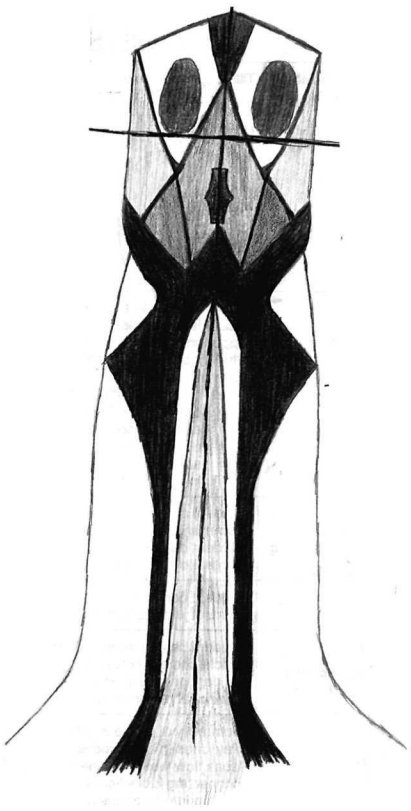
SW: I'm pretty proud of the special we did [February 15], ... It's a film noir play about existentialist ideas. It's about two con men who try to con an elderly lady, set in 1940s New York. What they don't realize is she knows they're full of shit right away, but rather than kicking them out, she's really lonely, so she holds them there to try and have a conversation. Obviously, they don't like that, so she pulls a gun on them and literally holds them at gunpoint to have a chat with her! It becomes this whole thing about isolation, and are we bound by our circumstances or can we rise above it? Stuff like that I'm pretty happy with.

DM: Where do you see the show going from here? Would you pass it on to one of the team members?

SW: It was originally my idea and my little project, so even though it is a group project, it still feels like it's my baby, you know? So, I'd like to take the name with me and maybe keep it as a production company name or something like that for the future. It's funny because we have built up a bit of a following and a bit of a brand, so it'd be hard to walk away from it.

DM: Are you going to continue with broadcasting at CiTR and writing radio comedy?

SW: I'm finished university at the end of the summer, so definitely going until then. After that, my plan is to move to Toronto to become a writer. This is something that [the team has] been thinking about a lot lately. Part of me doesn't want to just stop doing it because we've got a good team and we have a lot of fun, but I don't know. At the moment, I'm pretty keen to go somewhere fresh and see what happens.



White Noise *broadcasts on CiTR 101.9FM or live-streams at citr.ca every Wednesday between 9-10pm. You can also listen to archived episodes and subscribe to the podcast by visiting citr.ca/radio/white-noise.*

THIS BUSINESS IS A
FRIEND OF CiTR AND DISCORDER MAGAZINE

CHECK OUT CITR.CA/FRIENDS FOR MORE INFO
CiTR.CA | DISCORDER.CA | 101.9 FM

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5% off pianos, guitars and violins

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	CITR GHOST MIX		BEPI CRESPAN PRESENTS	7AM
8AM		QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	CANADALAND (SYNDICATED)	CITED!			8AM
9AM	BREAKFAST WITH THE BROWNS			THE COMMUNITY LIVING SHOW	WIZE MEN	THE SATURDAY EDGE	CLASSICAL CHAOS	9AM
10AM		FEM CONCEPT / STUDENT FILL-IN	POP DRONES	STUDENT FILL-IN	MIXTAPES WITH MC & MAC		SHOOKSHOOKTA	10AM
11AM	UNCEDED AIRWAVES	SOULIVERSE RADIO		ROCKET FROM RUSSIA	THE REEL WHIRLED			11AM
12PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM
1PM	PARTS UNKNOWN	STUDENT FILL-IN / PERM-ANENT RAIN	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	FRESH SLICE	POWER CHORD	THE ROCKERS SHOW	1PM
2PM		PARTICLES & WAVES	MUZAK FOR THE OBSERVANT	ALL ACCESS PASS	RADIO ZERO			2PM
3PM	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK / THUNDERBIRD EYE		CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE	3PM
4PM	LITTLE BIT OF SOUL	TEXTBOOK	VIBES AND STUFF	SIMORGH	NARDWUAR PRESENTS			4PM
5 PM	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT	BABE WAVES	NEWS 101	MANTRA	CHTHONIC BOOM!	5 PM
6PM	FINDING THE FUNNY / UBC ARTS ON AIR / STUDENT FILL-IN	FLEX YOUR HEAD	STUDENT FILL-IN	ARE YOU AWARE / STUDENT FILL-IN	STUDENT FILL-IN	NASHA VOLNA	NOW WE'RE TALKING	6PM
7PM	EXPLODING HEAD MOVIES		INNER SPACE / SAMS QUANTCH'S HIDEAWAY	STUDENT FILL-IN	QUESTION EVERYTHING	NIGHTDRIVE95	MORE THAN HUMAN	7PM
8PM		INSIDE OUT	MIX CASETTE	SOUL SANDWICH / RIP RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA / TECHNO PROGRESSIVO	8PM
9PM		CRIMES & TREASONS	WHITE NOISE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9PM
10PM	THE JAZZ SHOW		THE HEADQUARTERS		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					12AM
1AM	CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES	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 EVERYDAY"

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

UBC ARTS ON AIR
ALTERNATING MON. 6:30-7PM, TALK/ACADEMIA

Provocative interviews expert commentary and the latest updates from Faculty of Arts make for engaging segments with UBC's top writers, philosophers, researchers, singers, and actors in the Humanities & Social Sciences, Creative & Performing Arts.

Contact: artsonair.com

EXPLODING HEAD MOVIES
7PM-8PM, EXPERIMENTAL

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

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

FINDING THE FUNNY
6PM - 7PM, TALK/COMEDY

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

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

FEMCONCEPT
ALTERNATING TUES, 10:30-11:30, ROCK/POP/INDIE

A show comprised entirely of Femcon* music and discussions of women's rights and social justice issues. Featuring all genres of music, with an emphasis on local and Canadian artists and events in Vancouver.

*"Femcon" is defined as music with someone who self-identifies as female in 2/4 categories: music composition, lyric composition, performance, or recording engineering.

Contact: programming@citr.ca

SOULIVERSE RADIO
11AM-12PM, HIP HOP /R&B / SOUL

R&B focused radio show playing songs from the 90's to today! New episodes every Tuesday at 11AM.

Twitter | @Soulivers_604

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 PERMANENT RAIN RADIO
1PM-2PM, ROCK/POP/INDIE

Join co-hosts Chloe and Natalie lighthearted twin talk and rad tunes from a variety of artists. For more info, go to thepermanentrainpress.com

Contact: theprpress@hotmail.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

RADIO FREE THINKER
3PM-4PM, TALK/CRITICISM

Promoting skepticism,critical thinking and science, we examine popular thought and extraordinary claims, and submit them to critical analysis.

Contact: info@radiofreethinker.com

TEXTBOOK
4PM-5PM, TALK/STORYTELLING

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

Contact: outreach@citr.ca

DISCORDER RADIO
5PM-6PM, ECLECTIC, TALK

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

Contact: discorder.radio@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

INSIDE OUT
8PM-9PM, DANCE/ELECTRONIC

Tune in weekly for dance music!

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

MUZAK FOR THE OBSERVANT
2PM-3PM, ROCK/POP/INDIE

The CITR Music department program, highlighting the newest/freshest cuts from the station's bowels. Featuring live interviews and performances from local artists.

Contact: music@citr.ca

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

VIBES AND STUFF
4PM-5PM, 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: vibesandstuffhiphop@gmail.com

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

The one and only student run arts and culture radio show in Vancouver, Arts Report brings you the latest in local arts! Your show hosts Ashley and Christine provide a weekly dose of reviews, interviews, and special segments.

Contact: arts@citr.ca

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
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/R&B/SOUL

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

Contact: programming@citr.ca

WHITE NOISE
9PM-10PM, TALK/SKETCH COMEDY

Join Richard Blackmore for half an hour of weird and wonderful sketch comedy, as he delves into the most eccentric corners of radio. Then stay tuned for the after show featuring Simon and Connor who make sense of it all, with the occasional interjection of quality music.

Contact: whitenoiseUBC@gmail.com

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

The Headquarters for Vancouver's undercover scene. Hang with Young Emma, she knows what's up.

Contact: programming@citr.ca

THUNDERBIRD LOCKER ROOM
11PM-12AM, TALK/SPORTS

Chase takes you into the locker rooms of UBC for talk with varsity athletes, coaches, and UBC staff on everything but sports. The Thunderbird Locker Room gives you a backroom perspective.

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

CANADALAND (SYNDICATED)
8AM-9AM, TALK/POLITICS

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

Contact: jesse@canadaland-show.com

THE COMMUNITY LIVING SHOW
9AM-10AM, TALK/ACCESSIBILITY

This show is produced by and for the disabled community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Raeburn, Michael Rubbin Clogs and friends.

Contact: programming@citr.ca

ROCKET FROM RUSSIA
11AM-12PM, 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, rocketfromrussiaclt r@gmail.com, @tina_tzar, facebook.com/RocketFromRussia

DUNCAN'S DONUTS
12PM-1PM, ROCK/POP/INDIE

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

Contact: duncansdonuts.word-press.com

K-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

ALL ACCESS PASS
2PM-3PM, TALK/ACCESSIBILITY

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

Contact: programming@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

THUNDERBIRD EYE
3:30-4PM, TALK/SPORTS

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your hosts Jason Wang and Timothy Winter.

Contact: sports@citr.ca

SIMORGH
4PM-5PM, TALK/STORYTELLING

Simorgh Radio is devoted to education and literacy for Persian speaking communities. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to indigenous peoples.

Contact: programming@citr.ca

BABE WAVES
5PM-6PM, TALK/CULTURAL CRITICISM

Babe Waves is CITR's Gender Empowerment Collective show. Jazzed women-identifying and non-binary folks sit around and talk music, art, politics, current events and much more. Tune in, follow us on social media, and get involved!

Contact: programming@citr.ca, facebook.com/citrbabewaves

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

SOUL SANDWICH
8PM-9PM, HIP HOP/R&B/SOUL

A myriad of your favourite genres all cooked into one show. From Hip Hop to Indie rock to African jams, Rohit and Ola will play it all, in a big soulful sandwich. This perfect layering of yummy goodness will blow your mind. AND, it beats Subway.

Contact: programming@citr.ca

R.I.P. RADIO
ALTERNATING THURS, 8PM-9PM, TALK/HIP HOP/R&B/SOUL

R.I.P. Radio brings deceased artists back into the spotlight and to reveal the world of budding artists standing on the shoulders of these musical giants. Each episode is a half-hour journey back from the musical grave.You'll want to stay alive for it.

Contact: Instagram, @rip.radio

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

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

WIZE MEN
9AM-10AM, ROCK/POP/INDIE

Watch and wonder as Austin begins to unravel the intricate world of environmental science right in front of your earz. Austin's taste in music has been praised among the deities as the finest and most refined in all the land. So trust in Austin as you surrender your ears every Friday morning.

Contact: programming@citr.ca

MIXTAPES WITH MC AND MAC
10AM-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

FRESH SLICE
1PM-2PM, ROCK/POP/INDIE

Tunes are hot and fresh. Talk is cheesey. Pop, rock, DIY, pop-punk.

Contact: programming@citr.ca

RADIO ZERO
2PM-3:30PM

An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else.

Contact: programming@citr.ca, www.radiozero.com

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/

NEWS 101
5PM-6PM, TALK/NEWS

Vancouver's only live, volunteer-produced, student and community newscast. Fridays tune in to hear an independent perspective of what's going on in the world. News 101 covers current affairs ranging from the local to the international.

Contact: news@citr.ca

QUESTION EVERYTHING
7PM-7:30PM, TALK/INTERVIEWS

Question Everything focuses on providing inspiration and advice to young leaders who are in the early phases of their careers. Each week, we bring you inspiration and insights from creative minds and experts in entrepreneurship, publishing, and design.

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

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: vancouvermedicine-show@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, which progresses to Industrial, Noise and Alternative No Beat into the early morning. We play TZM broadcasts, starting at 6am.

Contact: programming@citr.ca

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@trancen-dance.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 FEBRUARY CHARTS

WE KNOW HOW TO PICK 'EM

	Artist	Album	Label
1	Little Sprout*+	*Little Sprout*	Self-Released
2	Mi'ens*+	*Challenger*	Kingfisher Bluez
3	Japandroids*+	*Near to the wild heart of life*	Anti-
4	Gum Country*	*S/T*	Lolipop
5	Century Palm*	*Meet You*	Deranged
6	Louise Burns*+	*Young Mopes*	Light Organ
7	Austra*	*Future Politics*	Pink Fizz
8	The Evaporators*+	*Ogopogo Punk*	Mint
9	Fond of Tigers*+	*Uninhabit*	Offseason
10	Sore Points*+	*Demo*	Self-Released
11	Brasstronaut*+	*S/T*	Unfamiliar
12	Gun Control*+	*Volume 1*	Self-Released
13	Loscil*+	*Monument Builders*	Kranky
14	Woodpigeon*	*Short Skin*	Kingfisher Bluez
15	Nothingness*+	*Being*	Big Smoke
16	Prettys, The*+	*Soiree*	Shake!
17	Violentene*	*Denial*	Digital Zen
18	Various Artists*	*Fishbowl Sessions: Live From CiTR/Discorder 2015/16*	CiTR/Discorder
19	Cherry Glazerr	*Apocalipstick*	Secretly Canadian
20	Twin Rains*+	*Automatic Hand*	Self-Released
21	Whoop-Szo*	*Citizen's Ban(ne)d Radio*	Out Of Sound
22	Bored Decor*+	*S/T*	Rocksalt
23	Future States*	*Casual Listener*	Golden Brown
24	Emptyset	*Borders*	Thrill Jockey
25	New Fries*	*More*	Telephone Explosion
26	Phern*	*Pause Clope/Cool Coma*	Fixture
27	Priests	*Nothing Feels Natural*	Sister Polygon
28	Avec le Soleil Sortant de sa Bouche	*Pas Pire Pop (I Love You So Much)*	Constellation
29	Exit Someone*	*Dry Your Eyes*	Atelier Ciseaux
30	Nathan Shubert*+	*Folds*	Self-Released
31	Psychic Pollution*	*AI Existential Intelligence Report*	Eat Glass
32	Cawama*+	*Sea Sick*	Self-Released
33	Duchess Says*	*Sciences Nouvelles*	Bonsound
34	Elisa Thorn Painting Project*+	*Hue*	Self-Released
35	Standing Wave*+	*New Wave*	Self-Released
36	April Fools Childrenhood*+	*Low Colour*	Self-Released
37	Critical Unity*+	*Blank Canvass*	Self-Released
38	Mellt*+	*Visions*	Self-Released
39	A. Trozzo & The Electric Few*	*S/T*	Self-Released
40	Cyrillic Typewriter, The*+	*Your True Emblem*	Jaz
41	Diana*	*Familiar Touch*	Culvert
42	Starlight Pines, The*+	*Old Yale Road*	Self-Released
43	Tasseomancy*	*Do Easy*	Hand Drawn Dracula
44	Titanium Tunnels*	*The Blackhole In A Sun And The Alien Asleep In The Sun...*	Positronic
45	Homeshake*	*Fresh Air*	Sinderlyn
46	Maras, The*	*Welcome To Wax Beach*	Self-Released
47	Noah Derksen*+	*In Search Of The Way*	Self-Released
48	Sunday Morning*+	*S/T*	Self-Released
49	Foonyap*	*Palimpsest*	Self-Released
50	Darcys, The*	*Centerfold*	Arts & Crafts

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian, and those marked plus (+) are local. 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.

LIVE AT THE WISE HALL
MARCH EVENTS SCHEDULE 2017

FRIDAY MARCH 3 — OLD TIME DANCE PARTY
MONTHLY SQUARE DANCE

SATURDAY MARCH 4 — A VARIETY OF QUEERS
BENEFIT CONCERT

TUESDAY MARCH 7 — UPSTREAM VOICES
Stop Petronas LNG! Defend Wild Salmon!

THURSDAY MARCH 9 — VIPER CENTRAL
LOUNGE WARM-UP SERIES

SATURDAY MARCH 11 — Carole Pope and Rae Spoon

WEDNESDAY MARCH 15 — EAST SIDE BEER FEST

THURSDAY MARCH 16 — VIPER CENTRAL
LOUNGE WARM-UP SERIES

FRIDAY MARCH 17 — Annual WISE St. Paddy's Day bash with Shane's Teeth
(Tribute to The Pogues)

SATURDAY MARCH 18 — SCREAMING CHICKENS THEATRICAL SOCIETY
TABOO REVUE

SUNDAY MARCH 19 — ROSE COUSINS
WITH SPECIAL GUEST PORT CITIES

THURSDAY MARCH 23 — THREE FOR SILVER
WITH BLUE MOON MARQUEE AND THE BURYING GROUND

FRIDAY MARCH 24 — JESSE WALDMAN CD RELEASE SHOW
WITH SPECIAL GUESTS SHRINKING MOUNTAIN

SATURDAY MARCH 25 — VIPER CENTRAL
ALBUM RELEASE SHOW (PLUS 1973 NFB DOCUMENTARY "EVERY SATURDAY NIGHT")

SUNDAY MARCH 26 — Robt Sarazin Blake
Recitative album release show FEATURING Noah Walker

MONDAY MARCH 27 — YOUTH POETRY SLAM FINALS
FEATURING SPILLIOUS

THURSDAY MARCH 30 — SAWDUST COLLECTIVE PRESENTS
INHABITANTS • LEAH ABRAMSON • WAXWING

EVERY MONDAY — PETUNIA AND THE VIPERS
MONDAYS IN THE WISE LOUNGE

WISE HALL
1882 ADANAC STREET (AT VICTORIA DRIVE)
WWW.WISEHALL.CA (604) 254-5858

Timbre EST. 1981 CONCERTS

UPCOMING SHOWS IN VANCOUVER!

Mar 1 **TENNIS** The Biltmore	Mar 4 **MOON DUO** The Cobalt	Mar 11 **VALLIS ALPS** Alexander	Mar 12 **THE WOOD BROTHERS** Imperial	Mar 16 **THE INTERNET** Imperial
Mar 17 **MØ** Vogue Theatre	Mar 18 **JOSEPH** The Biltmore	Mar 18 **CLAP YOUR HANDS SAY YEAH** Imperial	Mar 19 **FUCKED UP** The Cobalt	
Mar 22 **ISAIAH RASHAD** Fortune	Mar 22 **XENIA RUBINOS** Alexander	Mar 22 **STRFKR** Imperial	Mar 25 **NICK HAKIM** Alexander	Mar 25 **SHRED KELLY** Fox Cabaret
Mar 25 **TEENAGE FANCLUB** Rickshaw Theatre	Mar 27 **JAIN** The Biltmore	Mar 28 **ALINA BARAZ** Imperial	Apr 1 **COLONY HOUSE** The Biltmore	
Apr 7 **MITSKI** The Biltmore	Apr 7 **WIRE** Imperial	Apr 8 **SOHN** Imperial	Apr 9 **HINDS AND TWIN PEAKS** Rickshaw Theatre	
Apr 9 **REGGIE WATTS · SPATIAL** Vogue Theatre	Apr 10 **KING GIZZARD & THE LIZARD WIZARD** Vogue Theatre			
Apr 10 **WHITNEY** The Biltmore	Apr 11 **JAY SOM & THE COURTNEYS** The Cobalt	Apr 11 **NICOLAS JAAR** Vogue Theatre	Apr 14 **HOMESHAKE** The Cobalt	
Apr 18 **REAL ESTATE** Rickshaw Theatre	Apr 20 **SAN FERMIN** The Biltmore	Apr 25 **THE XX** Thunderbird Sports Centre	Apr 27 **BETTY WHO** Imperial	
May 1 **KEHLANI** Vogue Theatre	May 4 **LEIF VOLLEBEKK** The Biltmore	May 4 **LYDIA AINSWORTH** The Fox Cabaret	May 5 **COM TRUISE / CLARK** Imperial	

Tickets & more shows at

timbreconcerts.com