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# DISCORDER
## magazine

February 2017

*"that salty magazine from CiTR101.9FM"*

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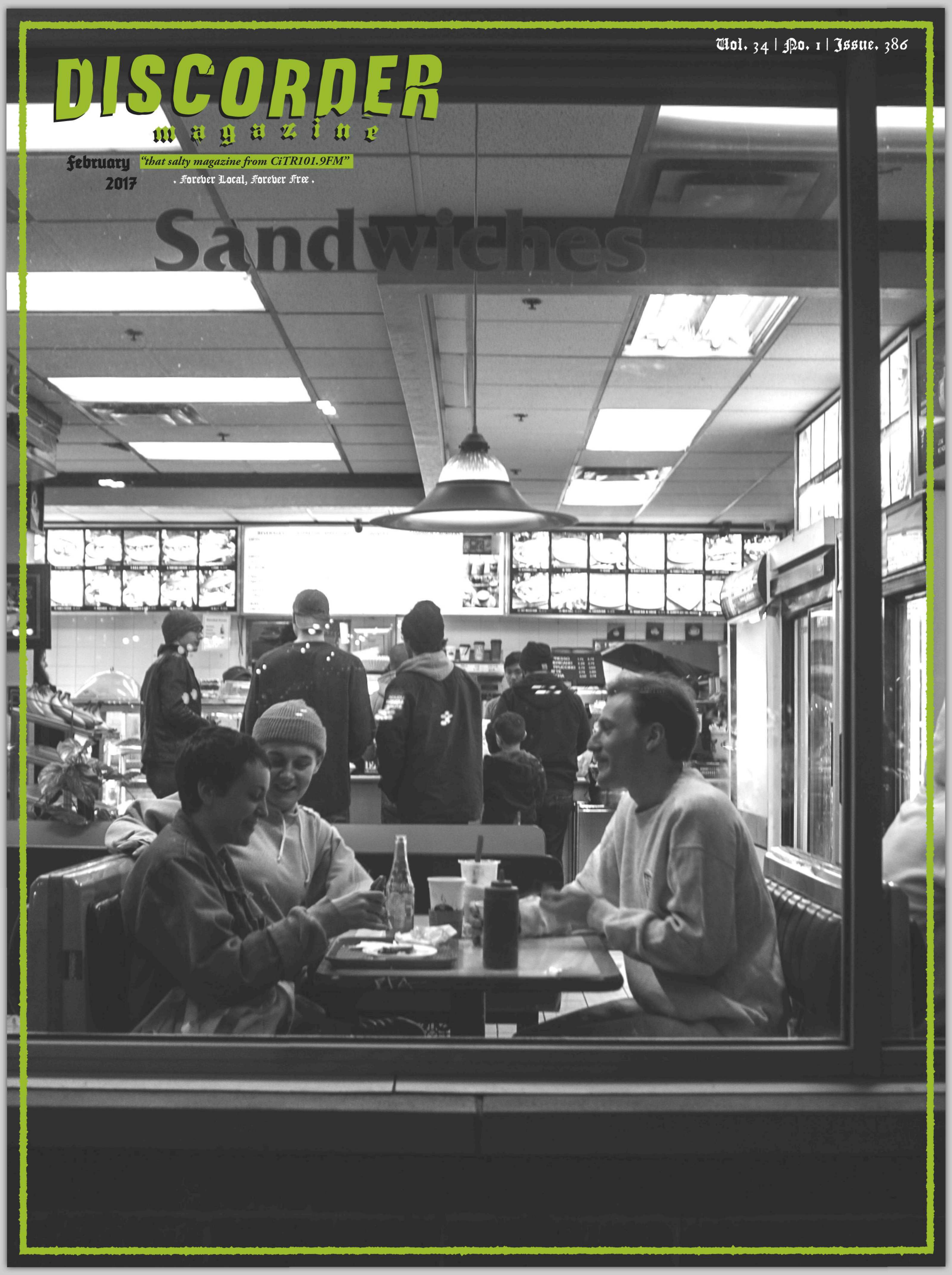

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**FEB 3** — **MAYHEM**
BLACK ANVIL, INQUISITION

**FEB 4** — **ALCEST**
THE BODY, CREEPERS, SEVENS NINES AND TENS

**FEB 7** — **WAX TAILOR**
L'ORANGE

**FEB 10** — **THE 2ND ANNUAL WHAMMY AWARDS**

**FEB 11** — **WHITE LIES**
VOWWS

**THE BITTER END WITH SIMON KING**

**FEB 15** — **SIMON KING: THE BITTER END LIVE TALK SHOW TAPING**

**FEB 17** — **THUNDERCAT**
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**FEB 25** — **POLYRHYTHMICS**
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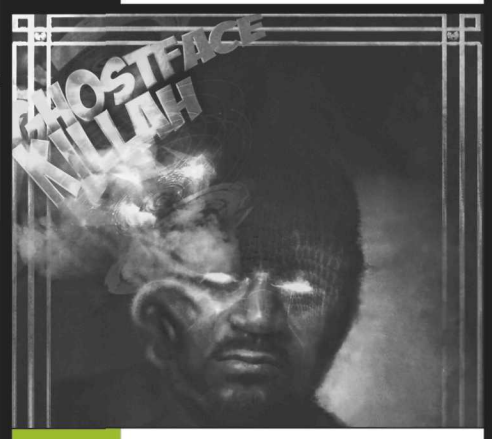


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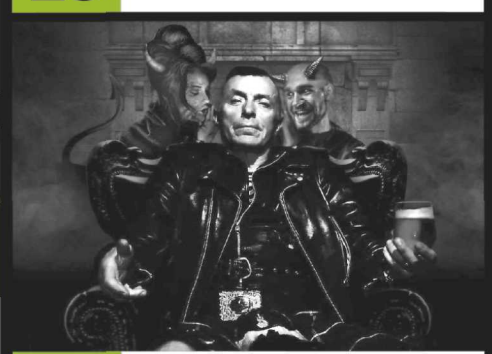

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You may also direct comments, complaints and corrections via email.


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# FUN WRITERS WANTED

## EDITOR'S NOTE

*Discorder* interviewed Hunter S. Thompson for the July 1986 issue. On journalism, he had this to say:

*Well, right now, the trouble with journalism now is that it's not fun. If this sounds frivolous, think whatever you want. But you don't get into journalism for money; most likely you'll just pay your rent; very few people, even the best editors and writers do more. And when I say fun I'm talking about looking at Richard Nixon in November of 1972 and saying "that swine, that bastard, how could any evil man like that become president." I remember watching television and thinking that's the crookedest son of a bitch I've ever seen in my life. What does this mean for me? And I remember thinking, ah ha, he is so crooked we can get him. And we did get him. He was right. He claimed the liberals and the maniacs and the people with personal grudges came after him and got him. He was right. It had to be done. And that's fun.*

We have published 344 issues since, and yet, HST's words have never been more relevant.

I can't sugarcoat an Editor's Note this month. I'm not going to pretend that I'm not sick by the hateful administration leading the United States, and that I'm not scared at how it has been stirring similar undercurrents of racism, sexism and prejudice that already exist in Canada. I envy the editors that can overlook disturbing headlines to stroke pop icons in their pages without some sense of obligation to write about more.

*Discorder* turns 34 this month. Although our dominant brand has been alternative music, we have published — quite literally — hundreds of articles on social and political issues that impact our community. Over the next year, we're going to continue expanding beyond arts coverage. We'll still interview your favourite new punk band, but we're going to publish more articles about other stuff, too. We recognize that some headlines have understated ripples in our underground arts community, and those deserve to be talked about more.

If this speaks to you, email editor.discorder@citr.ca about contributing to *Discorder*.

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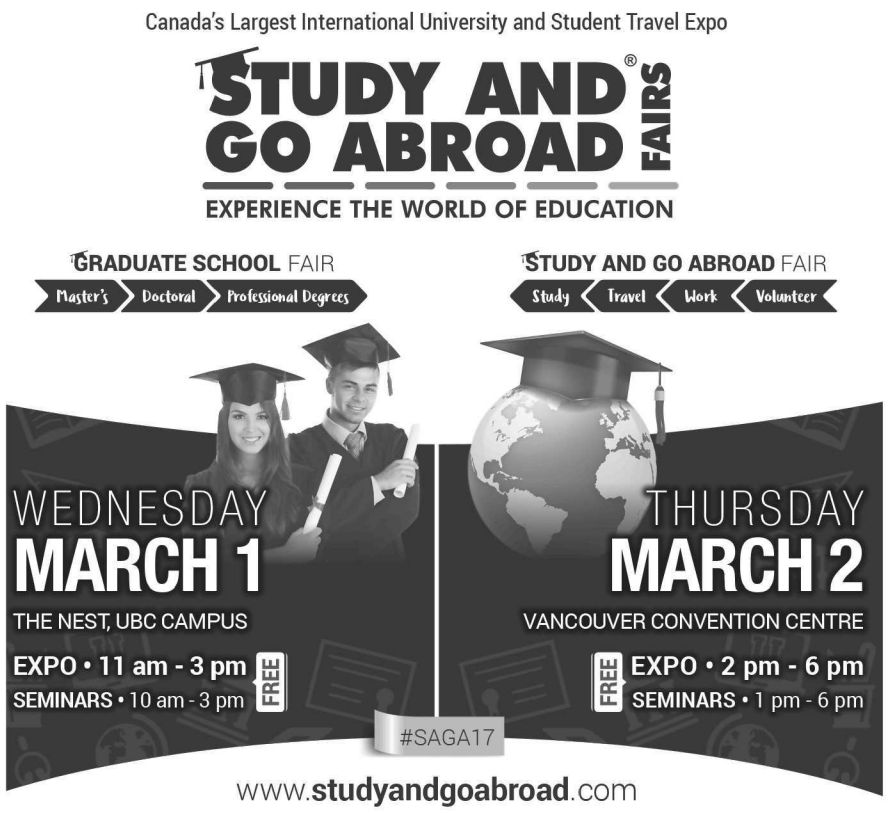

# HOT HEAD

Hot Head is *Discorder's* feedback column, encouraging any comments on the magazine or the community we serve. All submissions are welcome and will be considered for print unless they contain hateful language. To submit to Hot Head, email comments to editor.discorder@citr.ca clearly indicating whether or not the submission is anonymous. Physical submissions can be left for *Discorder* Editor-In-Chief Brit Bachmann at the CiTR Station in the UBC Nest. To submit to Hot Head is to consent to being published in the magazine and online at discorder.ca

### REPORTED AS SPAM

This is a call out to "bands" whose sponsored ads I report as spam every time they show up in my feed. Specifically ones that have every social media platform on lockdown, 20 photo-shoots under their belt, 4 or 5 signature sexy matching outfits before they have any music for me to listen to. You are forcing me to judge you on what you present primarily: your outfits and your aggressive social media campaign. I dare not say any of this to my peers in the music scene because a) I will be seen as not "sex-positive" or a bad feminist b) hordes of white knights will rush to the defense of the helpless "Susans" who are *nice* and need your blind support. I'm sorry but a) I am not judging anyone on their sexual liberation, but I refuse to conflate self-commodification with feminism. I am maybe also sick of having being a female musician — something I hold sacred and comes with great social and emotional barriers for most — be represented by pale skinny bodies under the guise of sex-positivity, and having that be the fastest way to get recognition and praise in my community [read: white supremacy, beauty privilege] and b) I refuse to patronize anyone because they are female. I actually hold them to a higher standard. I expect better. I would love to criticize you on the merits of your art or music, but unfortunately your outfits are all I have to work with right now. —Jealous and Fugly

### THE QUIET ADGENDA OF MIDDLE AMERICA

*The New York Times* reported that the crowd that gathered for the Women's March on Washington was three times larger than the group that turned out for Trump's inauguration. Though it is impossible to gauge exact numbers, it's visibly clear that both the Women's March and Obama's inauguration in 2009 drew many more people than the ceremony at the White House on January 20th. For a lot of us, these turnouts were heartening: seeing groups of people standing against oppression outnumber those who support this new harbinger of lethal inequality felt like a light in the storm. But these numbers reflect something integral about those who voted for Trump last year, which is that these people are mostly working class folks living in the midwestern and southern states who sure as hell aren't going to be able to take a weekend off work, buy a plane ticket, or traverse the country because, y'all, they can't afford it. Furthermore, those who voted for Trump are statistically older and living in rural areas, which means their mobility is likely limited. Going out to protest, or to show support for any kind of cause, is a privilege for those who can afford it and who are physically able to do so. We need to consider the swaths of land between the coasts, the small communities that may only get one television channel. Class is at the forefront of the current political divide: to those living in dwindling rural communities, nothing is more pressing than economic stability as they watch jobs move into the city, then out of the country, destroying their livelihoods. Part of Trump's appeal, unfortunately, is that he speaks to the people for whom issues of social justice come second to putting bread on the table and protecting the resources that they spend most of their lives cultivating. —A Disenfranchised Farmer's Daughter

### IN AN ALTERNATE REALITY WHERE BOWIE IS DEAD AND THE US PRESIDENT IS WAGING A WAR AGAINST VAGINAS…

...creative bc music fund gave universal $56,035 of tax payer money so that dear rouge could tickle synthesizers into an album [handclapping emoji] well done creative bc, well fucking done. —sad alice

# FILMSTRIPPED

## CANADA ON SCREEN AT THE CINEMATHEQUE

words by Leigh Empress // illustration by Henrietta Lau

In keeping with avant-garde roots, Vancouver's Cinematheque is host to an ambitious nation-wide project this year: *Canada On Screen*. It aims at familiarizing Canadians with the moving images "that have made a major contribution to the practice of cinema, and to the practice of Canadians speaking to themselves," explains Executive and Artistic Director, Jim Sinclair.

The Cinematheque, along with TIFF, Library & Archives Canada and Cinémathèque québécoise have assembled a list of 150 quintessential Canadian films, most of which will be screened for free in 2017 as part of Canada 150 celebrations.

In talking to Sinclair, I learn that the process of selecting a mere 150 works was agonized over by committees of film critics, academics, and industry professionals. There are nine categories of works selected, from familiar genres like Feature Film and Documentary, to Commercials and Music Videos. The number of works in each category varies based on the significance of Canadian achievement in each category. Through the process, Sinclair assures that diversity was a consideration:

"When we were tweaking these lists, it was very important to make sure the regions were represented, that women were represented, that filmmakers of diverse ethnic backgrounds — including First Nations filmmakers — were represented."

Canada 150, the impetus and funding backbone of *Canada On Screen* and other ambitious projects across the country, is the focus of some contention. Canada 150 celebrates the 150th anniversary of Confederation. Critics have argued that Canada 150, in fact, glorifies 150 years of colonization, and that it undermines reconciliation efforts with Indigenous peoples.

This controversy is one that Sinclair does not take lightly. While the topics of colonization and Indigenous perspectives are noticeably subdued in the selection of works for *Canada On Screen*, The Cinematheque will be adjusting their bi-monthly program to include a statement that acknowledges Vancouver screenings are taking place on the ancestral and unceded land of Coast Salish peoples.

The organizers of *Canada On Screen*, and Sinclair in particular, strive for *Canada On Screen* to become a "living project." The intention is to add to the list, treating this year's screenings and outreach as the launch of a larger initiative to preserve and disseminate influential older works.

"This project is not only about naming these films, but in many cases restoring and digitizing them," explains Sinclair. "By digitizing them, they are made more accessible to Canadians ... and more accessible to [cinemas] because they don't have to ship 35 millimeter film cans across Canada."

All *Canada On Screen* screenings are free to the public. As a companion, there will be an online catalogue featuring essays on each of the 150 works. Sinclair and The Cinematheque's Operations and Programming Associate Shaun Inouye have each contributed five essays to the catalogue.

When asked how many of the films The Cinematheque will screen in 2017, Sinclair is optimistic: "We're trying to screen as many of the 150 works as is practical for us to screen in the cinema. We can't screen 19 seasons of *The Beachcombers* ... but we are doing [all] *Anne of Green Gables* because it's only five or six hours long ... We will try to keep it interesting."

At the moment, The Cinematheque is hosting 2-3 screenings of *Canada On Screen* each month, each one including at least two works off the list. They intend to program a full month of *Canada On Screen* in July.

"It can be difficult to get Canadians out to [watch] Canadian film," laments Sinclair. "It is always challenging to get bums in seats to see Canadian films."

If January's attendance for *Canada On Screen* is any indication, getting bums in seats won't be a problem.

*Pick up a copy of The Cinematheque's bi-monthly program at most locations where* Discorders *are also distributed, or check thecinematheque.ca for a full program schedule. To see a complete list of* Canada On Screen *selections, visit tiff.net/canadaonscreen.*

# SHELF LIFE

## PITY CITY PUBLISHING

words by Brit Bachmann // images courtesy of Pat Valade

"You can spend five bucks and, instead of buying a coffee one day, have a piece of art that somebody made with some intention," says Pat Valade, speaking to the bleeding heart of his new zine project, Pity City Publishing.

In an age when newspapers are migrating content to web and / or cutting print altogether, there is a renewed interest in independent publishing, due in large part to the co-opting of zines by artists. As Pat points out, "anyone can make a zine. You just need paper and a stapler." Made on the cheap, zines can be one of the most affordable ways of disseminating art.

And that's Pity City's intention — to provide artists with the means of getting their work seen. A photographer himself, Pat understands the obstacles: "I come from a contemporary art background, having had a fine art education at university where everything is focused on the gallery and the fine finished product. Everything is big. I'm just kind of sick of that because it's pretty inaccessible, especially to emerging artists in Vancouver, to do that kind of art, on that kind of scale."

Two weeks into Pity City, and Pat already has a list of artists he will be collaborating with over the next several months. Some names include Aya Garcia, Scotty Alva, Paul Rarick, Teresa Holly, and Brayden Naka. Pat also commissioned local illustrator Marena Skinner to design the Pity City logo.

When asked about his role, Pat prefers the term facilitator to curator. Every zine is unique in that Pat's involvement in the publishing process is left up to the artist. Sometimes Pat will help with layout and composition, other times he's just the wheels. In following with a decidedly relaxed approach to publishing, there are no deadlines at Pity City. Except, perhaps, for his own work.

Pity City is a platform for Pat's personal projects as well. Zines and film photography share a certain fallibility that attracts him: "I just like things that are not perfect ... I like the opportunity for errors, it's more interesting."

That being said, Pat swears he's not a film snob, especially not with the artists publishing through Pity City. "I think you should use what you have, whether it's a phone, or a digital camera, or a homemade camera, or the best film camera ever — I don't fucking care," says Pat. "It took me a couple years to mature out of the 'everyone should use film' thing."

Although Pity City is printing simply — anywhere that offers photocopying services — Pat maintains that each book is made "with integrity." At the same time, it is just toner on paper. "I kind of like the disposability of it," explains Pat. "There is a finite time you're going to have [a zine] before it doesn't look the same ... You can spill a coffee on it, and it's not a big deal."

While Pity City relies on photocopying businesses for the moment, there are plans to create an official headquarters in March. It will include a main studio, darkroom, and exhibition / venue space for the occasional gathering. It is through establishing a studio that Pity City will truly become a collective, encouraging community in a city that has recently lost so many of its favourite hang-outs.

Unsurprisingly, the name, Pity City is "a slight joke towards some people's attitudes about art and culture in this city," explains Pat. "There is a stigma in Vancouver that you can't really do anything. And it's true a lot of the time because everything is really expensive."

With so many plans for Pity City, on top of a full-time job and his own art practice, it's hard to imagine how Pat has time for it all. When asked, he responds, "I think sleeping is a waste of time, and I get heavy anxiety if I'm not doing things. [Pity City] is a good exercise for my mental stability. I don't like idle time ... and as a 25-year-old bachelor, I have more free time than most."

Let's hope he stays single, for Pity's sake.

*Follow Pity City on Instagram @pitycitypublishing, and visit pitycitypublishing.bigcartel.com for current inventory.*


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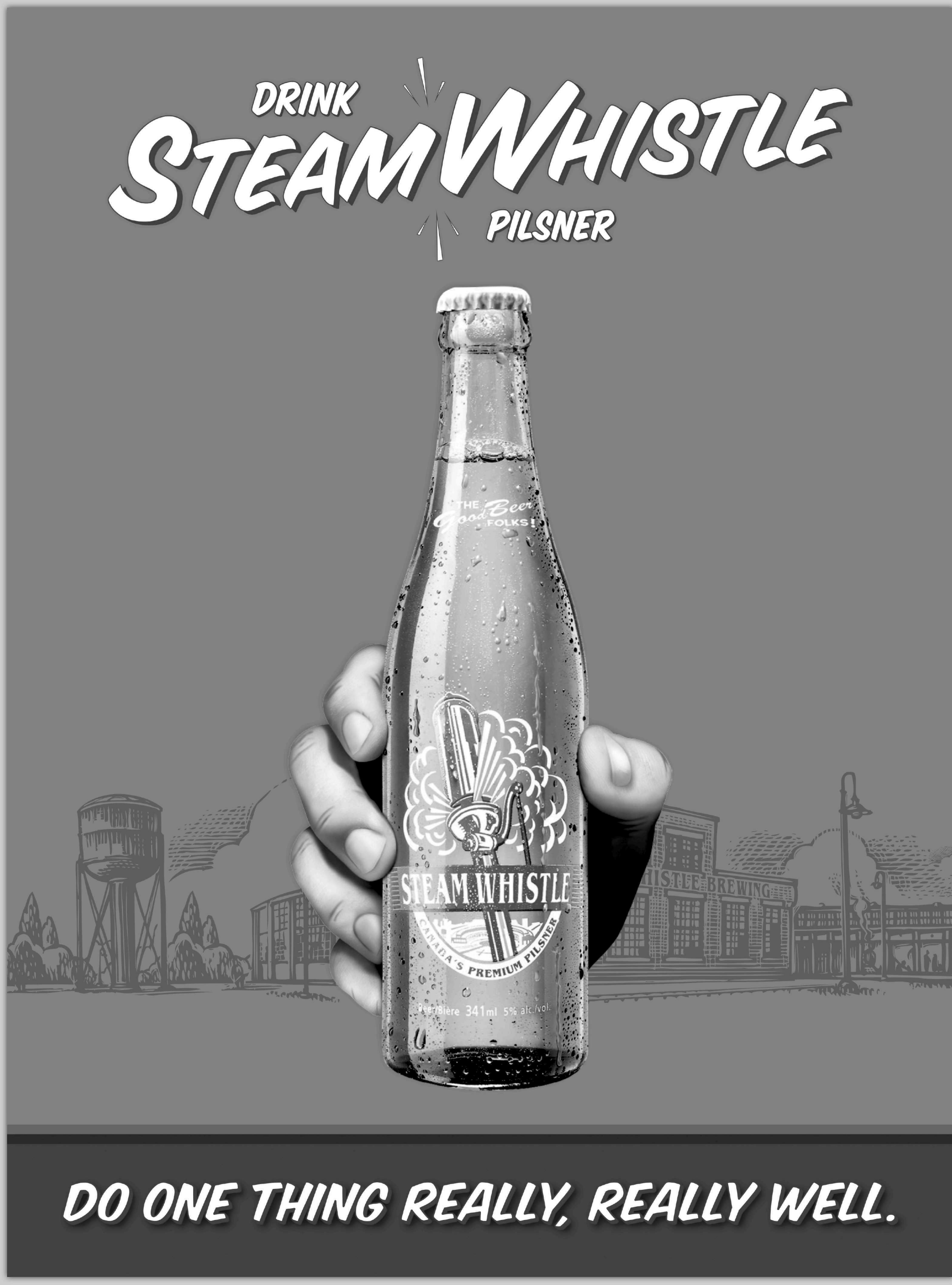
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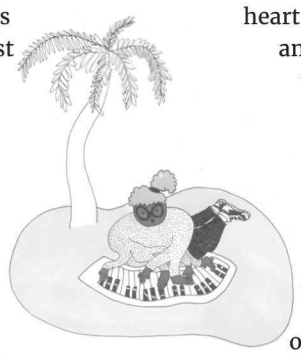
# THE FUTURE OF GRANVILLE ISLAND

WORDS BY SOPHIE GRAY
PHOTOS BY PHILIP MASSOUVI
ILLUSTRATIONS BY MARITA MICHAELIS

The smell of fish fills the air of the Public Market, which buzzes with the energy of eager shoppers. Espresso machines steam and churn, stall owners chat with customers and hand out samples. It's easy to forget that just outside, the fate of the market and community surrounding it is in question.



Granville Island is a cultural institution in Vancouver. It is a hub for creativity and innovation. But right now, its direction is uncertain, with one of its largest tenants preparing to leave: Emily Carr University of Art + Design is moving to the False Creek Flats next year, leaving two of Granville Island's largest buildings unoccupied. ECUAD has been part of Granville Island since the beginning of its transition to an arts centre in the late '70s and early '80s. The managers of GI, Canadian Mortgage and Housing Corporation (CMHC) have embarked on a process called Granville Island 2040 to work with the community in proposing redevelopment, in large part as a response to the departure of ECUAD. GI 2040 aims to address the issues that currently limit its possibilities.

I met up with Sebastian Lippa, Project Manager of Planning and Development on Granville Island to find out what these issues are, and how the CMHC plans to address the vacant ECUAD buildings. But from the sounds of it, there is less of a plan, and more of a vision.

"We don't know exactly who and what types of things would go in there, but [we want to keep it] in that realm of arts and innovation," said Lippa. He described Emily Carr's North Building as an "opportunity to provide a lot of space for people working in that area [of arts and innovation]," something the CMHC has not seen sustained.

The last 30 years have established Granville Island in the hearts of all Vancouverites, and Lippa stresses that the 2040 committee is determined to respect that. 'The community,' as Lippa described it, consists of anyone who wishes to comment on the future of the Island, whether they are part of the arts scene in the city or not.

GI 2040 seeks to preserve the creative identity of Granville Island, but how that will unfold is still vague. So far, the CMHC plans to keep ECUAD's South Building as an arts education facility, and transform the North Building into artist studios. These studio spaces will hopefully be filled with creative innovators, with the aim of providing affordable places to breathe fresh life into the GI arts scene.

"We'll be looking to work with the community and organizations within the community to help us really shape the design and the actual uses in those buildings," said Lippa. "The process will involve an open call to the community, and we'll be looking for groups and individuals who are interested in being part of this arts and innovation hub, to help us meet the objective around providing those types of spaces for people."

The types of spaces he is talking about will be varied. In the North Building, for instance, the CMHC will develop multiple types of artist spaces that reflect the individual needs of each group. This will be done through shared workshop and gallery spaces, studio spaces for individual artists, and larger spaces for live performance. "We're not going to just 'build it and hope they come,'" Lippa insists, stating that they want to have the community dictate what is needed.

"We're not going to just 'build it and hope they come.'"

He believes that public consultation is required to build on the success of Granville Island's past, while making it relevant to a new generation of tenants.

A younger demographic is a focus for the 2040 redevelopment plan. With ECUAD leaving, the student population will also be gone. This concerns the CMHC. Part of their aim is to encourage the "dirty arts" on the island through new food and beverage options, and by keeping affordability for emerging creatives. They plan to reach out to the strong art scene of East Vancouver in order to tap into some of that emerging talent, and bring it to Granville Island.

One example of CMHC's outreach to the emerging arts is its recruitment of the collective, Red Gate Arts Society. They are influential in the East Vancouver and Hastings communities, and will be bringing the younger, "dirty arts" culture that the CMHC is after to GI. They also bring with them the hope of developing new arts education programs.

"We are very interested in expanding our offerings across the spectrum of education, from the formal, including public and post-secondary, to private, to drop-in work shops. Red Gate falls into that category. We're all quite excited to see how they will use their space," said Lippa. Though Red Gate has taken over the Revue Stage, a venue not within ECUAD, the CMHC hopes to attract organizations with similar ethos to the vacated ECUAD buildings, to continue developing the tradition of arts education on Granville Island.

Red Gate Arts Society opened their new location on Granville Island January 14. According to Red Gate co-director Ana Rose Carrico, they were approached with this unique opportunity last year: "Around September [the 2040 committee] offered us this space quite unexpectedly." And Red Gate couldn't say no.

Carrico says that the CMHC told Red Gate that they wanted to increase the nightlife on GI. The 2040 committee wanted more grit. And Red Gate's response was, well, "if you want it to be louder and messier, then we're your people."

"Having this place does fit our mandate," explained Carrico, stating her excitement at the opportunity. She thinks that the redistribution of the ECUAD buildings will be a very interesting experiment, and is curious to see what other new artists and creatives will bring to Granville Island.

The Red Gate takeover of the Revue Stage is not a permanent placement, as the space they now occupy will eventually become an expansion to the Public Market, if all goes to plan. But they hope to remain on GI if the new Revue Stage venue is successful.

Granville Island's newest tenant is one step toward the 2040 redevelopment plan, but there are still many hurdles to overcome. The lack of access on public transit is an issue, as are the rising rent costs in the city. The biggest hurdle will be to keep the visions of the community at the forefront of the operation. After all, Granville Island is a place to explore art and innovation, both of which need strong communities in order to survive.

*If you are a creative interested in the spaces that will be available at the ECUAD buildings, email Sebastian Lippa at slippa@cmhc-schl.gc.ca for further information, or to join the info mailing list.*

# WHY WE NEED THE OPIOID AWARENESS DAY OF ACTION

words by Oona Krieg //illustrations by Danielle Magee

It is with a heavy heart I write about the opioid crisis. In 2016, British Columbians lost 914 people to accidental death due to opioid overdose. Take a moment to visualize what 914 people look like. 914 accidents. How can I translate the number into human cost? How do I illustrate the vacancy left by the bodies no longer breathing? The friends, families and communities grappling with these losses?

For those of you not 'in the know,' I will recap the opioid crisis this past year. In April 2016, a medical emergency was declared in B.C. due to the accelerated incidences of preventable, accidental deaths from overdose. This issue isn't limited to our province. Across North America, we have an unprecedented crisis as the illicit drug trade is flooded with fentanyl. In September 2016, fentanyl was being found in 67 percent of overdoses in British Columbia. Shockingly, on December 2, 2016, the Vancouver Police Department stated that 100 percent of drugs they collected from the Downtown Eastside (DTES) had tested positive for fentanyl and another drug, carfentanil. These tests include samples of stimulants, as well as substances sold as opioids.

Drug users, community groups, medical and health professionals, and emergency care providers are scrambling to limit the impact of the arrival of fentanyl and carfentanil. Fentanyl is already 50-100 times more toxic than other opioids. Carfentanil, an elephant tranquilizer, is 10,000 times more toxic than morphine, 100 times more potent than fentanyl.

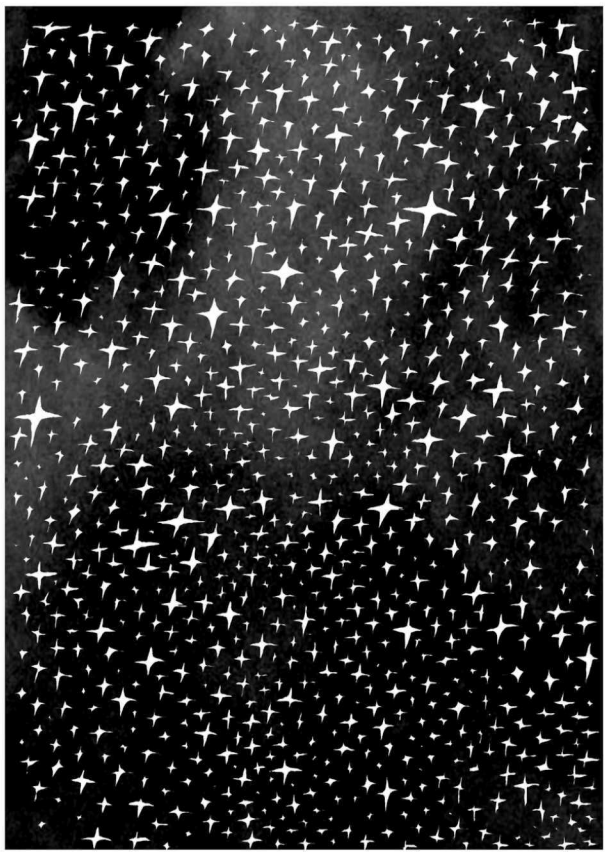
In Vancouver, agencies like Vancouver Area Network of Drug Users (VANDU), Portland Hotel Society (PHS), and Crosstown Clinic and Drug Users Resource Center (DURC) have worked 20+ years to humanize substance users. Community-based action groups and agencies have been trying to address the stigma of addiction. If it weren't for the hard-won community engagement already in place in Vancouver, the fentanyl crisis would have a much greater toll across British Columbia.

At the Emergency Opioid Summit in Ottawa from November 17-18, 2016, politicians attempted to brush up on the drug policy stances of their individual parties. According to many service providers, the results of the two-day conference completely missed the mark. Across Canada, 94 percent of drug strategy funding is spent on police enforcement. And enforcement seems to be the government's only long-term plan to cope with the overdose deaths in British Columbia so far, which at the time of the summit was already 730 people. 128 British Columbians, four people per day, died in November. Disproportionately, most of those deaths were community members of the DTES. It seems shortsighted that no one from their community was invited to present at or witness the Emergency Opioid Summit in person.

To help illustrate the intensity of the situation in Vancouver, frontline staff at shelters, housing projects and Insite reported reversing 50+ opioid overdoses in a span of time shorter than the duration of the Emergency Opioid Summit. On Sunday, November 20, frontline staff, volunteers, and peers reported over 90 overdoses in one day.

The community has reacted by creating unsanctioned, peer-supervised consumption tents in the back alleys of the DTES. Although the VPD have encouraged substance users to access harm reduction services, the police have also told consumption pop-ups they are in violation of fire lane codes. In November, the VPD were threatening to tear them down. Vancouver Coastal Health had admonished the pop-ups as illegal, and refused to provide support to the volunteers running them.

On December 12, the leash technically came off. The Federal government tabled Bill C-37, essentially giving



914 Loved Ones

permission for Health Authorities to act without reprisal. Vancouver Coastal Health set up an emergency tent on a freshly paved lot just off Hastings Street. All Community VCH staff are able to administer naloxone, a drug that counters the effects of opioid overdose, after receiving training to do so. There were also plans for three new consumption sites before January (have yet to come to fruition). The unsanctioned pop ups are no longer being disavowed and threatened. Even Mayor Gregor Robertson lobbied for and won a tax increase to help with the crisis.

Everyone I spoke to who has been working in the DTES is grateful for the reprieve and support. Very few of them are willing to criticize the progress, but as an observer of this crisis, I see it is too late for so many. While people argue over who is most deserving of funds being redirected to the opioid crisis, the toll on the community and those who live in it is demoralizing. Grief and loss are tangible, and permeate the DTES streets.

In 2016, we saw a 79 percent jump in overdose deaths from the year before, and 227 percent from 2014. The introduction of naloxone, naloxone training, and education has made a huge difference for DTES community members and their allies. VANDU has recruited volunteers to patrol alleys day and night; PHS formed bike teams for laneway response; DURC, which was strangely shut down amid this crisis, is now functioning again as a rapid overdose response site. Overall, the DTES is seeing a reduction in accidental overdose overall due to their own unsupported mobilization. In December, we saw an increase in deaths across B.C., but a reduction of the saturation centered in the DTES. Of the 142 overdose deaths in the province in December, 51 were in the DTES and 91 across the rest of British Columbia.

As of January 2017, B.C. Chief Medical Officer Dr. Perry Kendall and VCH's Chief Medical Officer Patricia Daly have called on the availability of prescription heroin and hydromorphone, in the hopes that access to prescribed substances will discourage the use of fentanyl and carfentanil-laced street drugs. Despite the request, B.C. Health Minister Terry Lake says there is not enough public support for prescribed injectable drugs, and doesn't want to move "too quickly" to expand the small Vancouver clinic, Crosstown, which currently prescribes morphine and clinical heroin.

The amount of public support for what is archaically considered a moral choice shouldn't be considered; best practice and evidence-based research is what the Health Minister should be using to move forward. Once again, political stalling continues to cost people their lives. In an interview with CBC's *On The Coast*, Federal Health Minister Jane Philpott said B.C. must reach "the absolute end of what it can do" before a federal health emergency will be declared over the overdose crisis — and as it stands, the province is not using all its powers. While the blame gets tossed between public, federal and provincial interests, people are continuing to die from preventable, accidental overdoses.

Arguably, grassroots initiatives have been the only practical and effective action towards saving and raising the quality of life in the DTES. However, there are limits to what can be done. Access to services and a spectrum of care are critical, but not always available. Community education, multi-directional approaches, and long-term treatment plans could help break the moral codification that currently clouds the eyes of the public, and could really act as models for new policy. However, the words *addiction*, *addict*, *using*, *users*, *recovery* are still dirty. The general public needs a better understanding of the complexity of these terms. While the experts on substance use, the drug users themselves,have clearly stated that to turn this terminal situation around, they need access to pharmaceutical grade opiates, treatment plans based on personal goals, stable housing and naloxone training for all community members, public perceptions stand in the way.

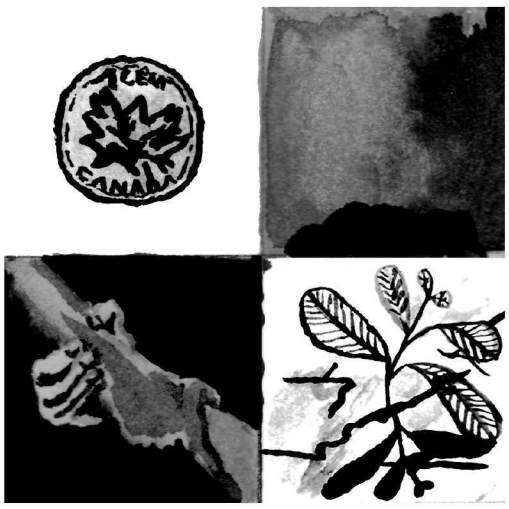
The stigmatization of addiction, addicts, users, the DTES, and mental health prevents the general public and B.C.'s Health Authority from responding to this crisis in a humane, timely and cohesive manner.

Jordan Westfall is the president of the Canadian Association of People Who Use Drugs, or CAPUD, which advocates for the inclusion of drug users in policy making at all levels of government. He is part of the consciousness raising and active resistance, Opioid Awareness Day of Action on February 21, which will see demonstrations in Victoria, Vancouver, Edmonton, Toronto, Montreal and Halifax.

CAPUD's mandate is to demand drug decriminalization in the short term, and full legalization and regulation of illicit drugs in the long term. In line with CAPUD's dictum, Jordan asserts, "We're in an emergency, and there's absolutely no way that arresting and charging people with drug possession will help reduce this crisis. As an immediate response, our government should decriminalize drug possession and focus on turning people to medical centres to get their drugs tested. Anyone who does get their drugs tested is a good samaritan for interrupting a chain of events that could have ended someone's life. In British Columbia, we are demanding rapid expansion of injectable opioid treatments, including a significant expansion of Crosstown clinic's capacity in the Downtown Eastside."

Associations like CAPUD exist to break established narratives about people who use drugs. Referring to the efforts to decriminalize drug possession and promote accessibility to pharmaceutical opioids, Jordan states, "the [accepted] narrative [is] that we can't make decisions for ourselves. We know exactly what will end this epidemic, and our government refuses to acknowledge it." VANDU,

for example, has organized themselves and are determined to save the lives of the people in their neighborhood. Jordan, who works closely with VANDU, affirms "they never let the public forget about how many people were dying. They've used days of action in the past to show the public how devastating the war on drugs is and to create positive change for health and human rights."



Jordan infers that Vancouver's Opioid Awareness Day of Action is special because we will see a coalition of impacted parties, that it will be a platform for sharing the efforts and stories of people who use drugs, frontline workers, and families. This peer-led coalition will take to the streets in the heart of downtown Vancouver to demand an end to this overdose epidemic, and the decriminalization of people who use drugs. Part of this action will be memorializing the lives lost as a result of the war on drugs. Jordan stresses, "Every day they wait to repeal legislation that could save people's lives, every day they exclude us from decisions that determine our life or death, and every day people die and continue to die criminalized. Our government is complicit. Our day of action is about disrupting the narrative that our government has this epidemic under control."

Summarizing Vancouver poet-warrior Bud Osborn's protests in *Raise Shit*, when waging war on drugs, it becomes a war on addicts. Meaning, society loses sight of an individual's life in the virulent turmoil of trying to sort out a moral codification around addiction and who's at fault. This code built on social class, identity and location are outdated and deadly.

Ironically, I researched this article with the help of hydromorphone. I broke my collarbone on New Year's Eve and had a subsequent surgery 11 days later. I was prescribed morphine for the first week, and I am so glad that I could take my pain medication without the fear of dying because of it. Since my accident, four people — two I know interpersonally — have died. They didn't regularly use opiates. So many people I know died last year; I stopped counting in October of 2016.

Being situated close to this crisis because of my work with Mental Health & Addictions, volunteering in the DTES, my partner also working in the DTES, and my Vancouver community, it is mind boggling to see the lack government response and accountability, the insincerity of broken promises, the blame being shifted around, and service stall after service stall.

I encourage all who have been impacted by the opioid epidemic to get involved in the Opioid Awareness Day of Action February 21. Bring more of the public in, form complicated coalitions, bridge disparate communities to form a spectrum of care, use evidence-based responses, take capital 'A' — Action. First and most importantly, as a community, we need to take the stigma out of the equation collectively. It is the stigma of substance use that is preventing us from being able to act effectively against to the opioid epidemic.

*The public can get involved in the Opioid Awareness Day of Action by getting in touch with representatives in each participating city: contact info is posted on capud.ca. You can also follow @CAPUD2016 on Twitter and Facebook @lifewontwaitfeb21 for updates.*

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# DISCORDER REVISITED

## PAUL LEAHY

words by Erica Leiren // illustration by Michael Shantz

The best song to dance to in Junior High was Sweet's "Fox On the Run." Ricky van Rikxoort and I were the two shortest kids in our grade, and we both loved to dance. He was a rarity in that he was a grade nine guy who would dance — not just so that he could smarmily pick up girls, but for the joy of it. So at dances, there'd be Ricky on the gym floor surrounded by 10 girls at a time, and all the other guys lined up against the wall watching. Sweet had a string of great songs, like "The Ballroom Blitz" and "Little Willy." That was another one of our favourites, but more of a roller skating than dancing song — perfect for Saturdays at the Stardust Roller Rink.

I never thought I'd hear music like that again. So when Gord and I wedged ourselves into the tiny front room of Dental Lab just before Valentine's Day 2012, what happened next seemed miraculous and unbelievable. Paul Leahy strutted on stage with his new band, Hello Polly, and commenced to re-vivify the Glam Era right in front of our eyes... but with All!New!Original!Songs! Wow.

It was all there. The big, beautiful guitar sound up front; Paul playing with attitude, effortless style and swagger just on the edge of bombast; this fabulous, acrobatic voice leaping octaves with panache; witty poetry skipping through the songs like a rock glinting across the top of a sunlit lake on a perfect throw.

As true talent will, Paul made it look easy. He stood there projecting bright white energy off the stage as though it were flying from his fingers and his entire person in invisible rays. The concert was such an amazing surprise that the audience could only dance and marvel at what scarcely seemed possible. Glam. The Return of Real Glam. Played by a master surrounded by his acolytes.

Hello Polly, which at that time was Paul with Pointed Sticks members Ian Tiles (drums), Tony Bardach (bass) and Gord Nicholl (keyboards) were stupendous, and instantly became my favourite band. They remain so today in their new incarnation as, simply, Polly. Every song on *All Messed Up* (2012) is a hit, with "Jet Jet & the Golden Feather," "It's a Glam Glitter World" and "Put A Little English On It" topping my playlist.

How did it all happen? Paul first played guitar in The Toys, whose song "Hello" (1978) features incredible lead vocals by Rex Jackson-Coombs. After The Toys, Paul was in the legendary No Fun with David M and Pico. They became CiTR darlings in the '80s with their subversive Surrey provenance and the tune, "Be Like Us."

Paul bridged the millennium (1998-2006) with The Transvestimentals, whose enchanting, otherworldly "Cosmic Planet Rock" called upon the talents of Nicole and Valeria — who in addition to being musicians, were both candy-makers at Lee's Chocolates on 10th Avenue until it closed.

Next, Paul collaborated with producer / musician Marc L'Esperance in Pleasure Suit, a project that proved to be an ideal incubator for Paul's return to his ultra-Glam roots in (Hello) Polly.

* * * * * * * * *

We were a few friends visiting Paul at the hospital last month. Gord and I entered, tentatively, bouquet in hand, not wanting to disturb. Paul was seated with his guitar, jamming with Marc on "Filthy Chair," practicing for the then-upcoming Super Duper Show at the Rickshaw Theatre. Paul rose and gestured for us come in. Hugs all around and then he found his notebook and wrote: "Hang out." Offered cups of tea, we felt welcomed and sat down to join the circle. Paul's wife Kimiko looked through his lyric notebook for a line they were trying to remember as Marc leaned in close to watch the movement of Paul's nimble fingers on the fretboard. And then they were playing together, even managing to sing a few lines. A verse. A chorus. Another verse. There was magic in the room and we all felt it. Sublime.

*Paul Leahy passed away January 26, the night before his tribute concert at the Rickshaw Theatre. We send out love and condolences to his family, friends and fans.*

## SHINDIG 33 SEMI-FINAL #1 DEVOURS / MARK MILLS / PRISON HAIR

**JANUARY 10 / PAT'S PUB**

Whether by design or coincidence, there was a distinct synthiness to the acts playing the first round of Shindig 33's semi-finals. The still-futuristic (even in 2017!) sheen of keyboards and electronic beats were a stark contrast with the jazz age ambience of Pat's Pub, all brick and smatterings of neon on the walls, with brass street lamps bookending the venue's dance floor.

The first two acts of the night made absolutely sure that said dance floor was being used. Devours — a.k.a. Jeff Cancade — started the night with his brand of smart, sexy dance-pop: a little bit Depeche Mode, a little bit PC Music, with nods to the classical, the choral, and the saccharine here and there.

Playing a set largely composed of tracks off *Late Bloomer*, Devours mostly didn't disappoint, save for the vocals, whose lushness on the album didn't translate to the live setting at Pat's. Once the title track began, though, Devours' set vindicated itself in the audience's eyes, setting the stage for kindred spirit Mark Mills to follow up with even more singing and dancing.

Mills' set was wholly oriented toward his vocals; his entire performance set to backup tracks on his iPhone. It was the night's biggest hit, no doubt owing to Mills' powerful voice, dance moves and general air of enthusiasm — he once quipped that he wanted to "win this band contest" in the middle of a particularly throbbing song. The audience expressed their appreciation with near-constant dancing. Deep into Mills' set, I was getting down and mouthing the lyrics as if I had put his album on repeat for the past week alongside Devours' (for research purposes, of course).

It was the final moments of Mills' set, however, that he secured his place as star of the night. First, Mills covered Drake's "Back to Back" in what was almost certainly a deliberate touch of playfulness in song choice, given his surname — "Back to Back" is a diss track targeted at a certain Meek Mill.

He then closed off his set with "Bank Account," a sassy, funky number of his which he dedicated (in a way) to a past audience member who had drunkenly pawed at him, only to stick her fingers directly into his "butthole." But Mills also had something important to say, aside from the (admittedly) funny story: the importance of enthusiastic consent, highlighted in the song's refrain: "It's my bank account / Only I can take that money out."

With that many points to his credit, it was no wonder that Mills won the semi-final round that night. Though the contest had indeed been decided after Mills' set, the last act — ambient post-rockers Prison Hair — was every bit as strong in its own way.

"We'll continue the fun in a slower way... we're going to go on a trip together," the band's frontman said as they started their set, after a Jokes for Beer segment that was curiously devoid of jokes, save for someone's twist on the classic "Frayed Knot" joke. Instead, there was a steady stream of facts of varying funness and an untaken offer to discuss New Year's resolutions. As I left Pat's Pub, what little I could hear of Prison Hair seemed a fitting soundtrack as I headed out into the night, homeward bound.
—Chris Yee

## FRIDAY THE 13TH W/ WARBABY / WISHKICKER / FRANK LOVE / MESS

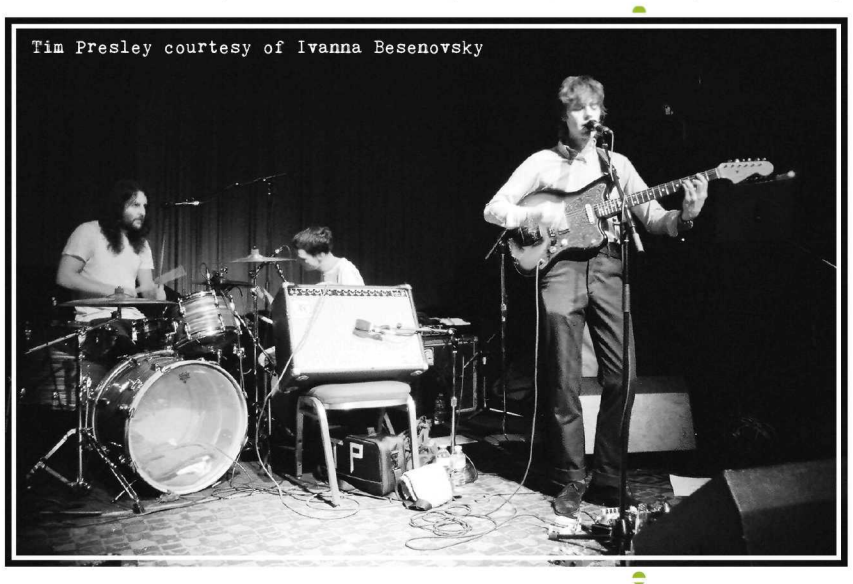
**JANUARY 13 / RICKSHAW**

Friday the 13th at the Rickshaw Theater: Four local punk bands backdropped by compilations of kills from the 1980 film, *Friday the 13th,* featuring none other than the beloved iconic killer, Jason. Naturally, when they walked out on stage and began to play, Mess was fronted by the hockey-masked killer swinging his knife through the air, until he revealed himself, took off his shirt, and started singing hardcore punk at full octane. As far as putting on a show, Mess know how to have fun amidst mass murder, and thus, a giant $40 bag full of popcorn was unleashed upon the audience spilling popcorn all over the pit while the audience's real popcorn bowls were filled and immediately thrown across the room. And balloons too — they bounced and popped among the crowd. Mess' show held true to their band name, and it was damn fun to watch.

When Frank Love hit the stage, popcorn was still everywhere — during the set, the audience threw their popcorn and popcorn bowls at Frank Love's bassist. "I have a deathly popcorn allergy," he pleaded. The songs sounded like a mix of early '90s independent punk, with slow-to-fast 4-chord structures, guitar chorus effects, and bass fuzz behind the vocalist's bark: "You want to be appreciated? / Appreciate this!"

Wishkicker took the stage to play what would be bassist Megan Magdalena's last show with the band. Having caught them before a few months ago, they have improved greatly. Wishkicker's first release, *Por Que, Y?* caught some attention as some of the songs were featured in BBC America TV series *Dirk Gently's Holistic Detective Agency*, and during an episode, actor Elijah Wood comments, "This band sucks," whilst none other than Wishkicker play in the background. Contrary to their TV performance, Wishkicker played a great set. Rhythm guitarist and vocalist Kyle Schick donned a Strokes t-shirt given to him by Warbaby's drummer, Kirby. While the entirety of the first *Friday the 13th* was projected behind them, the band members yelled in unison, "This is the perfect song for the shower scene!" Schick commented on the lack of audience commitment in the pit, saying, "Sarcastic moshing is the best kind of moshing." During their last song, his guitar strap unhinged from his guitar, and he threw his shiny (probably new) red Jaguar aside and grabbed the mic stand, swinging it through the air as he stepped out onto his monitor.

Once the set wrapped up, the venue shifted a bit of equipment. Before the last act started, Warbaby premiered their terrifyingly hilarious new music video for their latest single "Coma Kid." Warbaby have an affinity for being both terrifying and hilarious, with their attribution of the slogan, "Don't Happy, Be Worry," and with witty lyrics, poppy melodies, and heavy — and I mean *heavy* — guitar parts. Somehow they managed to play even faster than their recordings, which I noticed during my personal favorite, "Eternal Life Insurance." And I can't think of a more fitting way to end their encore with a perfect, Warbaby-true rendition of the *Friends* theme song. —Aidan Danaher


Tim Presley courtesy of Ivanna Besenovsky

## CATE LE BON / TIM PRESLEY

**JANUARY 16 / FOX CABARET**

Having cycled through years of mutual adoration and reciprocal influence by way of various collaborative projects, forever emblematized by their DRINKS team-up, Cate Le Bon and Tim Presley set out on another of their many tours, a legacy that started back in Presley's earlier White Fence days.

Le Bon and Presley welcomed a sold-out show at the Fox Cabaret, the venue thick with endless, gin-tinted enthusiasm being blurted out by equally stoked fans from all corners of the echo chamber.

Dressed all in white, with chalky face paint to match, Presley's band filtered onto a gear-covered stage. Le Bon was tucked modestly away with a bass guitar, forfeiting the spotlight entirely to Presley as he drifted into a reckless and unselfconscious set, a run-through of his latest album — the first under his own name — *The Wink*.

Due to the combination of Presley's charmingly reclusive and unmistakably genuine (non)gestures coupled with the theatrical, and somehow somber, influence of the band members' bizarre and captivating all-white presence, Presley's band leveraged a hazy and absurdist performance that felt a bit like astral intervention. Still, Presley's dedication to crisp songwriting and persistently sublime — if at times abstract — lyricism rooted the performance to a deeper and more profound relevance, his lyrics being, no doubt, a large part of what so heavily captivates Presley fans.

Rebounding from one instrument to another, his bandmates seamlessly shifted roles throughout the show, at times double-teaming keyboards or drums. Regardless, they needed no cues from Presley himself, who was immersed in his own realm, pulling his eyes closed and guitar close, orienting his attention to the smooth enunciations of his lyrics and wafting vocals.

By the time Presley's band moved into "ER," no one's gaze left the stage, a transfixion induced by the choppy and asymmetrical rhythmic configurations that shape so much of the album's mood and melody. The performance dipped in and out of electronically-imbued spontaneity when least expected and Presley's mild, on-stage composure, throughout the eccentric and erratically-charged set, doubtlessly did justice to the album's immaculate production.

After a quick break, the band returned and reconfigured on stage, this time dressed in all black (the drummer seeming particularly relieved at the chance to wash off his sweat-and-paint-covered face). Central now, and with a palpably renewed sense of commitment, Le Bon strummed into "Crab Day," from her most recent, likewise-titled album released last year by Drag City.

When Le Bon wasn't holding the audience spellbound with her cosmic glance that seemed to further reverberate her bright vocals, she thrashed back and forth relentlessly, her feathery hair billowing around her face, her bandmates fully immersed in an attempt to keep up. Widely recognized as a tremendously talented guitar player, it's no wonder that, in interviews, Presley has previously cited Le Bon as his favourite, and an unprecedentedly creative, guitarist. Le Bon's staggering stage presence marks her as nothing short of a goddess, and her charmingly buoyant Welsh accent left the crowd totally endeared, with fans beaming in admiration at her sporadic banter.

While the majority of her set was comprised of *Crab Day* tracks, Le Bon pulled a few songs from her much-adored 2013 release, *Mug Museum,* with small voices in the crowd singing along in nostalgia. Just as the set flickered out and the stage cleared, Le Bon strode back out with her band and Tim Presley who (the only one who'd not bothered to wash off his face paint, which had now hilariously smeared across his demure and easy smile) drifted on stage for an encore of "Are You With Me Now?," the crowd melting in the afterglow. — Ivanna Besenovsky

## SHINDIG SEMI-FINALS NIGHT #2 CAROUSEL SCENE / JERK IN THE CAN / PAVEL

**JANUARY 17 / PAT'S PUB**

I wanted to crawl into a hole. With warm beer and brick walls, Pat's Pub fulfilled these desires. As a result of these stupefying influences, the audience of Shindig 33's Semi-Finals appeared restful, content to sit. While the crowd was subdued, the bands were not. Each performance displayed a certain type of synth based intensity.

Carousel Scene exemplified this ferocity. Taking the stage with an electric drum kit, two synths, a guitar and a vocalist, the band laid down a hazy mix

Jerk In The Can courtesy of Jasper D. Wrinch

of synth pop and R&B. At first, they were restrained. Meek, they looked down at their feet; occasionally, the singer sat down — her attitude and voice were smoky and complimented the surroundings. In between songs, banter was absent. The audience seemed a distant consideration. But things thawed. Hidden energy exposed itself. As they delved deeper into funky territory, movement appeared.

During a song, which I believe was called "Red Lipstick," the singer shook her legs like a young Elvis Presley, as the band behind her oscillated. This momentum built. At a climax of pounding drums and synthetic bass, the singer ripped off her jean jacket, as the band began to wallop around. It was not a preformative energy, but rather, one born out of musical joy. For these reasons, it was clear why Carousel Scene came away victorious.

Building upon this energy, Jerk in the Can were up next. Taking the stage, their sound check seemed to run long — setting up synths, with all those knobs and cables, and the requisite fiddling, is a lot of work. When everything was established, the two members donned matching tee shirts, with their band name scribbled in red lettering like some ominous prescription. To signify the start of their set, they also put on balaclavas.

Now obscured, the lead singer yelled into the microphone, but this utterance was indistinguishable amongst a swell of distortion. An electric drum throbbed, deep and pounding. He yelled again. The two sounds became intertwined in a wall of dissonance. Soon synths chimed, bright and cutting, in contrast to the surrounding din. It sounded like Mr. Bungle failing to upload to the internet, all static and disconnected. And as they swayed slightly, bobbing along, their passion was enjoyable and infectious.

Closing the night was Pavel. In contrast to the past performers, his setup was startlingly minimal. He appeared a lone figure, with a dirty baseball cap and a baggy tee shirt. And as his backing track of washed out synth began to wallow, he moved about the stage like a caged animal yelping and gesticulating. As I exited the pub, the final moments of his set bled out onto the street. On a sodden East Hastings, his voice felt oddly fitting: a lone figure lost amongst something large. —Maximilian Anderson-Baier

## WINTER WASTE W/ MANEATER / CO-OP / DEVOURS / HAZY / MIREPOIX

**JANUARY 20 / PAT'S PUB**

As I approached the dingy exterior of Pat's Pub and Brewery, I had no idea what to expect from Winter Waste, Music Waste's off-season fundraiser. My friend and I took a seat at a table in the corner next to a Flaming 7's lottery ticket dispenser and watched as the pub leisurely began to fill with a myriad of bourgeois student hipster imports. With a pitcher of cider and tray of fries in hand, we were ready to go.

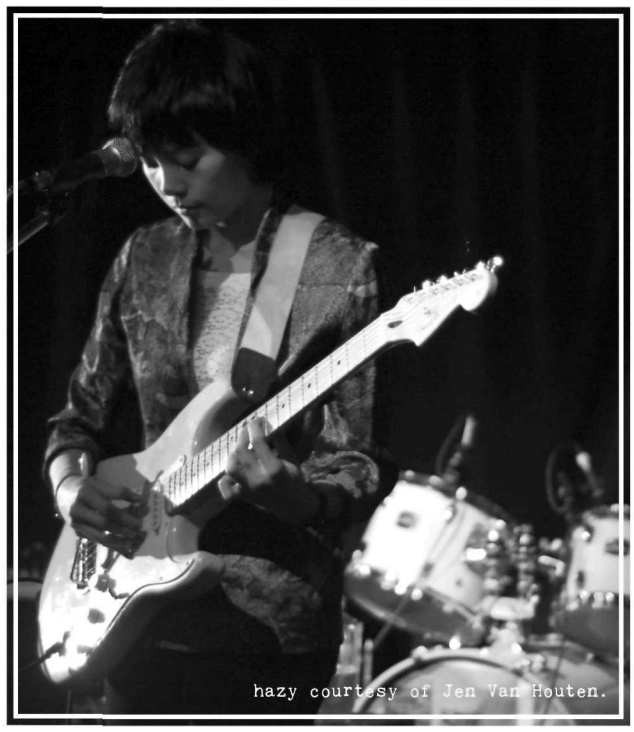
hazy began her performance by reading intriguing excerpts from an essay about women in rock and their lack of representation in the industry. She slipped into a dreamy, neo-psychedelic cloud of distorted sound echoing with a fusion of feedback and obscured vocals. Cascading lyrics enhanced the vibration-filled atmosphere. The subsonic in the floor reverberated beneath my feet as I, too, was immersed in the shoegaze-y fog. Jangly, haunting guitar with chilling, minor chords, and thrashy cymbals exuded an unsettling aura. It was slightly difficult to distinguish or appreciate the complexity of the many sounds within hazy's music due to how overly loud it was. Regardless, the overall vibe sent me into universe-reflection-mode.

Following hazy, Mirepoix's strong rock intro left little uncertainty about their ample experience and chemistry as a group, with the exceptional skills of their impressive drummer, guitarist, and bass player. The alternative, folky voice of the singer contrasted with the rest of the music, in what would have otherwise been a very classic rock set. Nonetheless, Mirepoix had a enjoyable sound that was harmonious, but in a stompy, in-your-face kind of way which made it fun to dance to.

Next was Co-op, a trio of lo-fi rockers, whose sound after their mellow yet simultaneously heavy performance produced the aural equivalent of a drawn out back scratch in the throes of passion. At times the gig felt a bit too reminiscent of a Nirvana cover band, but this shortcoming was quickly remedied by expert drumming that provided the heartbeat necessary to sell this '90s band. Co-op created a tempo that people of all ages could appreciate, allowing older members of the crowd to dive into sweet nostalgia and forming a beat with which the younger folks could jive.

When Devours walked on stage, following Co-op, I could not help but wonder if there was any way his performance could live up to the high standard of radness that his sparkly, painted-on eyebrows had set. I could not have been more wrong. Immediately, his off-kilter electronic beats transformed me into the dancing queen I have always aspired to be. Devours' angsty lyrics — "I was in love, and now I'm watching you burn" — were off-puttingly relatable and I liked it.

Maneater finished off the night with some grungy synth pop reminiscent of an awkward high school band playing punk rock in their parent's garage, in the best way possible. Their dreamy melodies were kept up tempo with


hazy courtesy of Jen Van Houten.

a swift beat in the background — each song held a steady rhythm to which the crowd joyfully bobbed around. I continued to bounce with happiness as I sauntered out of the pub, reflecting on the evening I had just had at 2017's Winter Waste, a complete success in my opinion. —Inca Gunter

## QUIET CITY #31 W/ BRANDON NICKELL / KEVIN DRUMM / CAMERON SHAFII / CHRISTIAN CARRIÈRE / RUSALKA

**JANUARY 20 / RED GATE REVUE STAGE**

It was anything but quiet. Arriving early to the Revue Stage on Granville Island for the 31st instalment of Quiet City — one of the first shows at Red Gate Arts Society's newest venture — everything pointed towards a relaxed, introspective, and moderately low-volumed evening. The venue was dimly lit, with soft red and green lights on stage; the rows of velvet lined seats were comfortable and spacious; relaxed conversation from the handful of overly punctual audience members floated by on the warm air.

As the seats began to fill up around me, the curator, host and mastermind behind the Quiet City concert series, Constantine Katsiris, stepped onstage to announce that complimentary earplugs were available at the bar. Confused, I decided to be safe and grab a pair just before the music began.

Rusalka, the electronic noise project of Vancouver's Kate Rissiek, started the night. Kneeling in absolute darkness near the front of the stage behind a theremin and a profusion of electronics and effects pedals, Rissiek slowly unleashed an aggressive wave of deep, rumbling bass. Quickly slipping the complimentary earplugs in, I sat back and let the ever morphing drone wash over me, shaking me to the core.

After Rusalka's set, my body still tingling from the intense vibrations it had just withstood, Montreal sound artist Christian Carrière stepped on stage. Performing with a no-input mixer, Carrière seemed to be performing on a similar wavelength as Rusalka. The unrelenting wash of bone-rattling bass was more physical than auditory. As the torrent continued, the timbre transformed. Compared to the harsh, almost violent atmosphere of Rusalka's set, Carrière's sound seemed almost meditative. Massaged by the bass, I found the auditory experience become almost secondary to the introspective atmosphere the sounds created.

Cameron Shafii played next. Before I had time to remove my earplugs for a brief respite from my muffled world, the San Francisco-based experimental producer began. Again, a similar wave of near-subsonic frequencies enveloped the theatre. This time, instead of Carrière and Rusalka's slow and subtle sonic manipulation, Shafii punctuated his drone with sporadic electronic glitches and bursts of feedback. Sounding like the internet collapsing in on itself, Shafii's generative set was by far the most diverse — and lively — performance of the evening.

Following a brief intermission, the prolific and experimental Kevin Drumm took to the stage. Aware only of his earlier music on prepared guitar, I was surprised to see the Chicago musician step behind a laptop and a table of knobs and cables to perform an electroacoustic set. Again, it was low and it was loud. Feeling my eyeballs vibrate under the barrage, I was reminded of the first two sets of the evening. Drumm's bass shook the theatre, as he gradually altered the sound, letting only the deepest of listeners in on the subtle sonic shifts.

Brandon Nickell closed the night, and to be quite honest, a fifth act was a stretch. As rewarding and intricate the music had been, I found myself weary from relentless bass. After four sets and over two hours of visceral low-frequency vibration, I couldn't physically take any more. So when Nickell's set began and the bass swelled, I had to leave early.

Stepping out of the theatre into the deserted Granville Island street, I removed my earplugs. The incessant hiss of the city's ambience flooded my ears, and finally, it was quiet. —Lucas Lund

**!!!**

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.

# SHIN DIG

3 3

# February

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|---|---|---|---|---|---|

SOME WORDS ON SHINDIG:

Underway since October of last year, CiTR's Shindig! celebrates its 33rd birthday this year. While much has stayed the same over the decades, this year has offered some fresh and exciting changes to the classic Shindig formula.

After 15 years of hosting, the indomitable Ben Lai ceded his throne and microphone to CiTR's own Andy Resto. Taking the transition in stride, Andy has proved to be a worthy successor in keeping the spirit and style of the competition alive – he has even amended the wildly popular Jokes for Beer portion of every show to include Fun Facts!

Collecting together an assortment of the many photographs taken by Jasper D. Wrinch and Duncan McHugh, this month's Art Project features 18 of the 27 emerging acts that graced Shindig's stage.

Although every artist at Shindig is a winner, only one band will take the crown. Mark Mills, Carousel Scene and Little Sprout will compete Friday, February 3 for the grand finale of Shindig 33 at Pat's Pub. Who will reign supreme?

**1**

Black Lips, Dead Ghosts, Jock Tears @ Rickshaw Theatre

The Lemon Twigs, Savoy Motel @ Cobalt

**2**

-The Prettys, Dried Out, Colby Morgan @ Cobalt
-Talent Time: 9 Year Anniversary
-Hot Tub Party @ Rio Theatre
-Lydia Loveless, Angelica Garcia @ Biltmore Cabaret
-John K. Samson & the Winter Wheat @ Commodore Ballroom
-Squeezebox Accordion Drop In @ Spartacus Books
-Parlour Panther, Roberts Hall, Dana Sipos @ WISE Hall
-Fertile Future Fundraiser @ Roxy

**3**

-SHINDIG FINALS: MARK MILLS, CAROUSEL SCENE, LITTLE SPROUT @ PAT'S PUB
-Hoobiyee 2017 @ PNE Forum
-Chickflip Fundraiser + Skatebroads of
-Vancouver Art Show @ Antisocial
-Little Destroyer, Gang Signs, Koban @ Studio Vostok
-Supermoon, Dirty Spells, Mascaras @ SBC
-Red Haven, No Mothers, Chicken-Like Birds @ Lana Lou's
-Elkhorn (album release), The End Tree @ China Cloud
-Hank Pine @ Hidden City Records
-Bossy: Rap + R&B @ Fox Cabaret

**4**

Hoobiyee 2017 @ PNE Forum

Sequential Circus 20 @ Open Studios

Alcest, The Body, Creepers, Seven Nines and Tens @ Rickshaw Theatre

Seratones, The Ballantynes @ Cobalt

Louise Burns (album release), Holy Hum @ Lido

Le Mozart Noir @ Vancouver Playhouse
Inhabitants @ China Cloud

**5**

**6**

Buster Simpson (artist talk) @ ECUAD Visual Art Forums

**7**

Cherry Glazerr, Slow Hollows @ Cobalt

**8**

Run The Jewels @ Vancouver Forum

Annie Briard: Paracosmic Sun (exhibition) @ Back Gallery Project

**9**

Science of Cocktails @ Science World

Cory Hanson (Wand), Jody Glenham & the Dreamers, Malcolm Jack @ Cobalt

Poshlost (tape release), Devours, Tulip, Heart Beach @ Astoria

Heatwarmer, Spesh Pep, Ridley Bishop, Future Star @ Toast Collective

**10**

NOTHINGNESS (ALBUM RELEASE), SPRUCE TRAP, MOONDLE @ HIDDEN CITY RECORDS

Eastside Flea @ Ellis Building

Louise Burns @ Vancouver Planetarium

Broken English Club, minimalviolence @ Red Gate

Real Ponchos (album release), James Green Band @ WISE Hall

Shark Infested Daughters, Wettworker, From The Wolves @ SBC

**11**

Eastside Flea @ Ellis Building

Bored Décor (album release), Eric Campbell & The Dirt, Phono Pony @ Stylus Records

Handmade Electronic Music @ 6404 Wellington Ave, West Van (daytime)

Nite*Moves: Eyes Wide Shut @ Biltmore Cabaret

White Lies, Vowws @ Rickshaw Theatre

**12**

Eastside Flea @ Ellis Building

Babes on Babes @ Fortune Sound Club

A Valentine's Eve Open Mic & Cheesy Love Song Karaoke @ The Woods

VAL x VHS Valentine's Market @ VAL (daytime)

**13**

Phrenelith, Necrot, Death Winds, Ceremonial Bloodbath @ Astoria

Text To Speech: Cornelia Vismann @ Cineworks

**14**

Annual Women's Memorial March @ Main + Hastings (12pm)

**15**

Personal Taxes for Independent Filmmakers Workshop @ Cineworks

Nots, Fashionism, Tough Customer @ Cobalt

Poetry Workshop with Adèle Barclay @ Copper Owl (Victoria)

**16**

-Happy Hour: Collaborative Poetry Reading w/ Daniel Zomparelli @Contemporary Art Gallery
-Cloud Nothings, ITASCA @ Biltmore Cabaret
-Daniel Terrence Robertson, Douse, Sam Tudor @ Hidden City Records
-Dopeys Robe, Highland Eyeway, Filth Minister, Yawny Shrooms @ Cobalt
-Alex MacKenzie: Apparitions (screening) @ Western Front

**17**

Pale Red (album release) @ Gate Red

The Staves, Michaela Davis @ Fortune Sound

Thundercat @ Rickshaw Theatre
Prisoner Letter Writing @ Spartacus Books

Circus Freak Show @ VAL

**18**

Tennyson @ Fortune Sound Club

C. Diab, Medina/Walsh, V.Vecker @ Selectors' Records

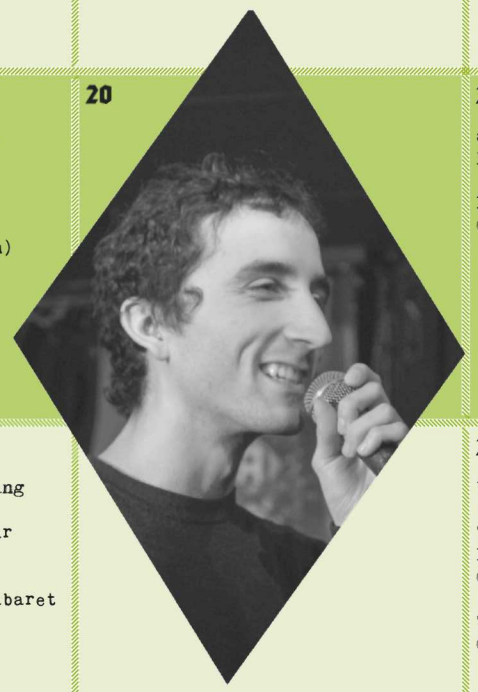
Gnar Gnars, Awkward A/C, Daddy Issues @ SBC

**19**

Western Settings, Anchoress, Caskitt, Problem Daughter @ Cobalt

Pancakes & Jam @ The Woods (all-ages family event, 12pm)

**20**



**21**

artrock? No. 16: Death.Drive, Puzzlehead, Sauce @ Astoria

Los Campesinos, Crying @ Imperial

**22**

Homelessness Marathon on CiTR 101.9FM

Talking Stick Festival: Mamarudegyal MTHC, Status Krew, Christie Lee, DJ Kookim, Suzette Amaya @ Studio Records

Real Vancouver Writers' Series @ grunt gallery

Clipping, Baseck @ Biltmore Cabaret

Wolf Parade @ Imperial

**23**

Hippo Campus, Magic City Hippies @ Cobalt

Wolf Parade @ Imperial

Practices of Everyday Life: Cooking @ Western Front

**24**

-Eastside Flea @ Ellis Building
Talking Stick Festival:
-RedSoulBluez, Nimkish, Candace Tlaiisma-uksu Curr @ Café Deux Soleis
-Other Jesus (final show), So Pitted, Scum Laude, Crumb @ Gate Red
-ACTORS, Douse, FRANKIE, Tulip, LUCIA, Mesa Luna (DJ Set) @ Rickshaw
-Wolf Parade @ Imperial
-Practices of Everyday Life: Cooking @ Western Front

**25**

Eastside Flea @ Ellis Building

Weyes Blood @ Cobalt

Lori Goldston, Ian William Craig @ Toast Collective

**26**

Eastside Flea @ Ellis Building

Desert Daze Caravan 2017 Tour @ Rickshaw Theatre

Kevin Abstract @ Biltmore Cabaret

**28**

Vince Staples @ Vogue

The Stunt Queen Tour, Mykki Blanco, Cakes Da Killa @ Fortune Sound

The Radio Dept, Germans @ Biltmore Cabaret

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

## SHINDIG PHOTO COLLAGE BY JASPER D. WRINCH

# Under Review

**JANUARY 2017**

EMMA CITRINE

SAD SURPRISE

## EMMA CITRINE

*Sad Surprise*

(Self-Released)

10/02/2017

Emma Citrine is good at being sad. I feel I can say that because many people have said the same thing about me. While it's not what I'd like to be known for, it's comforting to know I have a talent for expressing the emotion that takes up much of my time, and I hope Emma finds comfort in this ability as well. There is an exp*erienced melanc*holy in her voice that brought weight to Allow To Remain, the 2015 EP from Le*ave, her duo* with David Cowling. Emma's latest release, Sad Surprise, will not disappoint those who love her unbridled sadness. Woven throughout the EP is the bitter sensation of lost love, the kind that settles at the bottom of your stomach and hurts every time you laugh.

But just as Emma promises sadness, she also promis*es surprise.* I'm cyni*cal* when it comes to promises, but Sad Surprise delivers. As I listened to the EP's first single, "A Screaming (comes across the sky)," the unexpected melodies and chord structures startled me. I know this comment is a little on the nose, but I swear it's the truth. The song starts off as a simple folk ballad, but as it unfolds, it reveals lush harmonies and complex melodies. Amongst swelling ambience, the tune heads one way and then swerves another. At times, Emma reminds me of local dream-pop group The Belle Game and everyone's favourite main stage festival act, Beach House.

This surprising ability to shift genres runs throughout the whole EP. Citrine keeps us tran*sfixed by eff*ortles*s hopping from one sound to another. Sad Surprise begins* energetically with "Poor Boy," a crunchy rockabilly tune with a double-time feel. This vigor continues on the second track, "Make War," a song which mixes angry rock vocals that border on rap with surprisingly angelic backing harmonies. In contrast, the track "Ledges" is sweet and soft, and shines a spotlight on her strong vocal talent. She ends the album with "Give Them Love," a reminder that under all of the anger and bitterness, Emma Citrine is still the queen of being sad. A title that is not meant as a premonition of a life of supreme sadness, but instead a trophy for having the courage to feel her feelings deeply, and share them with those of us who need to be reminded that we are not alone. —Sarah Jickling

## LOCAL CREATURE AND ALIEN BOY

*The Viper Sessions*

(Self-Released)

19/01/17

Into the shadows we go.
Into the smoke of a burnt and blasted tree.
This album deserves no name.
The music bears every name and none. And all the curses in between. Curses, loud and deep-mouth honoured, breathing from a time out of place.
All the honey is stolen from the bee, like a saviour bleeding on a tree. It has the voice of dark money and empathy.
The violin says it best: take my heart and damn the rest.
Have you ever lost a limb?
This is the soundtrack to your personal violence.
It gives the word "tonight" a new and fine imperative. This music says everything now, tonight, and never again.
The six string points prick against the stars and come settling down again; the beat beats on, blue, like an epileptic vein; strings raise a tender road, stripped down under tired eyes.
If you are hounded by easy devils and easy vices, this is the cure.
Yet don't forget that slippery doom—it is part of you, it never left, it is your virtue.
Macbeth would have cried over this album, but Lady Macbeth, well, shit, clearly she'd be laughing.
And the rhythm keeps on flowing like the blood rooted in your breast.
And this is good and this is right and this is all ye need to know.
—Matt Turner

## PYE CORNER AUDIO (AND VARIOUS ARTISTS)

*Half-Light*

(More Than Human Records)

06/01/2017

*Half-Light* is an electronic instrumental album full of remixes that play off of Pye Corner Audio's 2015 LP *Prowler.* It is composed of two original songs, and four different remixes by artists such as Clesse, Silent Servant, Cloudface and Not Waving. Though the album features only a handful of songs, each track compensates with length and density. A simple structure is followed throughout the release. Often, songs begin with a simple beat or melody. Gradually, new elements are stacked on top of one another. And finally, things collapse into an intense and busy climax. However, just as the song reaches a fever pitch, the chaos gives way to a peaceful denouement. These patient peaks and valleys give your pores time to soak in the music, until it courses through your veins and makes you move. As a result, *Half-Light* comes across as as mature and well-rounded release.

Though drawing from the same source material, the songs on *Half-Light* cannot be called monotonous. It is a diverse release that switches tones throughout. The first three songs are light and airy. "Corrupt Data," one of the originals, is backed by a funky percussion, and "Decade Counter" (remixed by Cloudface) sounds like chill trance music. While Clesse's "She Hunts at Night" sounds a bit more devious, it's still comparatively light, with a minimalist beat throughout the song.

In comparison, the last three songs can only be described as metallic and dark. "Morning" sounds nothing like what typically comes to mind when one thinks 'morning' – refreshed and re-energized. Instead, it sounds ominous and suspicious, fading out with threatening electronic staccatos. "Octal Run," the other original song on the album, is full of distorted dissonant, which, although strange, makes for a unique listening experience. But "Prowler," the second-to-last track, is by far the album's best. It begins menacingly: metallic drums pound suggesting something bad to come. A trombone interrupts the flow like a beast that swallows the listener whole. Suddenly, a grittier beat is introduced revealing the track as sinister and amorphous. The song starts glitching near the end before fading into frantic static – almost as if the music is running away. Then it cuts off.

It's not hard to feel the personality, imagery and story in these tracks. Just let the beats sweep over you. Get lost in the curated world of Pye Corner Audio, and let the undulating electronic waves melt into your skin.
—Jessica Lin

## MI'ENS

*Challenger*

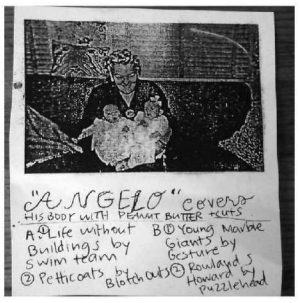
(Kingfisher Bluez)

06/01/2017

Math Rock duo Mi'ens certainly make an impression with their latest release, *Challenger*. True to this sub-genre of indie rock, Mi'ens' drummer Evan and guitarist Kim utilize unconventional song structures, unusual time signatures, and melodic dissonance in order to showcase musical ability. At times, it is easy to hear the influence of their Math Rock forefathers. *Spiderland* by Slint, *Mirrored* by Battles, *American Don* by Don Caballero and American Football's self-titled album have all clearly left a mark on Mi'ens. An immense amount of music theory knowledge, talent and accuracy is a prerequisite for math rock, and Mi'ens do not falter. "Challenger," the eponymous track of the album is a composition in which guitars juxtapose themselves, woven between each other in counterpoint. The melody of this track is as jagged as it is repetitive, but catchy nonetheless. "Ja Baar," the third track off the album, contains a seriously impressive guitar melody that sounds as if it spans the entirety of the guitar neck.

While the band's musicality is tantamount to many of the other great bands in the genre, their style is noticeably similar to more-recent, lesser-known math rock groups like Hella and Tera Melos. But *Challenger* has its limitations. Clocking in at a brief 20 minutes, the listener is made to desire more diversity between tracks. Maybe on a longer release the band would have extended further into their musical knowledge to create even more wild and crazy sounds. This album, however, leaves you yearning for just a little bit more. Guitar chords or riffs are looped at the beginning of almost every song. While this looping acts as a backdrop for stunning guitar work, the continuation of a single riff (for minutes at a time) ultimately limits the songs to just a few different melodies. The end result: undynamic song structure. At points, songs virtually blend into one another.

Nevertheless, the instrumentation remains undeniably impressive. For any average guitar player, listening to *Challenger* will conjure up a feeling of ineptitude: as good as you may think you are, there will always be someone better. And, chances are, they're in a math rock band. —Aidan Danaher




## GESTURE, SWIM TEAM, PUZZLEHEAD, BLOTCHOUTS

*Angelo (Covers His Body With Peanut Butter)*

(Self-Released)

23/12/2016

*Angelo (Covers His Body With Peanut Butter)* is a diverse compilation album that covers four bands, ranging in genre from post-punk to indie rock. With its cycling tempos and varying intensities, it's hard to make an all-round statement about the composition of this album. What holds true, however, is its fascinating exploration into redefining brilliant music from the past. During the course of this musical expedition, we see the transcendence of decades, genre and gender to bring together one work of low-fi psych punk art. Each Vancouver based band brings something unique to their covers. Though at first *Angelo (Covers His Body With Peanut Butter)* may feel like it flows in unpredictable ways, it never passes a certain threshold, allowing for listening in a laid back environment.

The album begins with four slow, feisty tracks by Gesture, covering Cardiff's Young Marble Giants, a post-punk band from the late '70s. Presenting a strong start with distorted vocals and the added punch of a low repetitive drum beat, Gesture sounds like a low-fi psych merging of Daniel Johnston and Lou Reed.

These sensationally hokey, yet well fitted, charming tracks transition into Swim Team. Covering Glasgow indie-rock band, Life Without Buildings, Swim Team presents a chatty and calming set of tracks. Initially, I was slightly confused as to why Swim Team is stitched into a rather jarring album, but once listened through, their melodic tunes soothe the album's midlife.

At this point, if you've drifted into a peaceful daze, Puzzlehead will instantaneously pull you right out of it with powerful distortion. Though the contrast is undeniable, the shift in intensity isn't uncomfortable, as Puzzlehead's cover of Australian post-punk artist Rowland S. Howard, is transiently laid back in its own right.

*Angelo*'s darkest and loudest tracks are Blotchouts' covers of 1980's German / English new wave punk artist Petticoats. Ending on an oomph, and cycling through a variety of other experiences, the album reads as a saga rather than a unified work with one sound.

If taken for what it could be, *Angelo (Covers His Body With Peanut Butter)* might lead one to question if these four groups fit quite right with one another. But that's part of the joy it offers, the total trip it takes you on — throwing you for a loop at any chance it gets. Its tracks are played out in such an order that make listening to it from start to finish an eclectic journey.
—Emily Valente

## THE EVAPORATORS

*Ogopogo Punk*

(Mint Records)

15/12/2016

Myths spread like contagion. On a cramped roadtrip to the Okanagan, thoughts of an enlarged lake monster hop from head to head with the ease of a common cold. Until, finally, everyone is consumed by a single image: the Ogopogo.

This type of infectious energy vibrates throughout the aptly named *Ogopogo Punk,* The Evaporators' follow-up to 2012's *Busy Doing Nothing.* Helmed by Nardwuar and John Collins, and accompanied by Nick Thomas, Stephen Hamm and Shawn Mrazek, The Evaporators propel themselves forward with an irreverent glee. Unified by a disgust of the self-serious, each song on *Ogopogo Punk* is refined and minimal. Indulgence is whol-

ly absent. There are no ballads about lost love. Songs about pain have no place. Instead, focus is on commonality. Like the Ogopogo, The Evaporators appeal to all.

This ability to attract is born out of an awareness of genre. With tracks like the organ driven "Eat to Win" and the breakneck "I Can't Be Shaved," The Evaporators dig into their roots. After all, garage rock is about vigor. As long as it's fast and filled with vinegar, lyrical content is meaningless. For instance, on "Double Decker Bus," the opening track of the Count Five's 1966 album *Psychotic Reactions,* the howling lead vocals of Kenn Ellner is pure poetry. This accomplishment seems impossible. Especially considering it is a song about a bus. But, somehow, amongst the swirling fuzz guitar, Ellner encapsulates an uncontaminated energy. And, like their Count Five predecessors, The Evaporators manage to generate genuine feeling when Nardwuar yelps, "Take away that blade, I can't be shaved."

By energizing the mundane, *Ogopogo Punk* drags the listener into a world of infectious fun. Songs about shaving and smoked meats jangle about until smiling is inevitable. But while most acts would impale themselves upon such unadulterated silliness, The Evaporators maintain by merit of taut songwriting. "Chuckanut," for instance, pits Nardwuar's yowling recount of a road trip against a beautiful mish-mash of saxophone and beach oriented guitar. Less than two minutes long, it is lean but not necessarily rushed. Midway through, for example, a guitar solo plods along comfortably. But this does not derail the song. Quickly, the chorus resumes.

The Evaporators penetrate your ears. They set up shop. And as you walk down the street whistling their tune, it lodges in the head of a passerby.
—Maximilian Anderson-Baier

## DEBRA-JEAN CREELMAN

*Railtown Sessions Vol. 4*
(Light Organ Records)
11/11/2016

When listening to Debra-Jean Creelman's four-song contribution to the *Railtown Sessions* EP series, the phrase "standard for the genre" comes to mind. The EP is a fair representation of alt-country singer-songwriters in Canada. Fitting, given Creelman's work as co-founder of Mother Mother, and frequent collaboration with Vancouver mainstay Frazey Ford. Despite these past successes, Creelman's second solo EP fails to distinguish itself as inventive in a highly saturated genre.

She opens with "Maybe They Were Right," a sulky track with muddled lyrics at the front of the mix, which adds to the song's general tone of confusion and mournful longing. Unfortunately the verse hits much harder than the chorus, which leaves the listener wondering: why has the rhythm section abandoned us? This track is followed up by "Midnight Sun," a song full of sweet backing vocals and sparse guitar, heavily reminiscent of Frazey Ford's 2014 release *Indian Ocean*. Unlike the tight pop of Ford, however, "Midnight Sun" meanders for two minutes too long. Weakest by far was "Up In Smoke." There are nice moments of harmony and syrupy guitar on "In the Dark" to finish out the set of four song set, but the breakdown was underwhelming, and again, far too long.

Yet, this release still has merit. Creelman's vocals shine throughout the EP. On "Midnight Sun" her crisp belting carries the verse. Similarly, on "In the Dark" her voice leads moments of cleanly refined harmony. But unfortunately, her strength as a singer and the spotless production fail to hide derivative lyrics and wobbly songwriting. — Madeline Taylor

## SKYE WALLACE

*Something Wicked*
(Self-Released)
29/10/2016

*Something Wicked* is a decent listen. To even the most untrained ear, the attraction of Skye Wallace's music is obvious. Between her incredible range and her ability to write a catchy hook, her strengths shine through on these nine recordings. After just one listen, ear worms have been planted and the melodies of the album start to rattle around your head. By the second spin, you will already be familiar with the majority of the album. So in that it succeeds; it is simple and effective. But Wallace's take on folk pop is, unfortunately, not unheard of or even that uncommon. Every song summons thoughts glazed by the sepia lenses of nostalgia: wayward feelings of sitting in the back of my mother's car as she popped in yet another Springsteen tape. While the subtle indie flourishes of the songs bring Wallace's sound into the current decade, it's obvious that *Something Wicked* channels the ghosts of folk heroes that, for better or for worse, haunt the American country scene.

Country music always seems to be looking back. Perhaps this is more than just a lyrical troupe; maybe it is this idealization of the past that steers newcomers down the same beaten path again and again. So is this where my ability to relate ends? My exposure to country and folk has always been second hand and I may lack the romantic taste needed to enjoy it. Has Wallace then succeeded in creating yet another collection of songs dressed for the neon jukeboxes of North American backwaters? Is this ultimately the resting place of all good independent country music? Maybe what I deem as a problem is the true success of folk and country — music so immersed in it's own context that forgoing form would mean abandoning the genre all together.

But, for a moment, Wallace does show us an ability to escape the restraints of the genre. The closing track, "Work of Status," offers a song almost entirely stripped of its country flavour, providing a simple yet effective pop-rock tune that shines amongst the dirt dusted barnyard rompers that come before it. This song is more evidently the odd star of the album when compared to "Stronghold," a sing-along track with an almost painfully obvious hook sure to rouse the patrons of highway bars across Canada.

Skye Wallace is a competent musician and a gifted singer who is almost effortlessly melodic. If you're into foot tapping anthems to kick up the dust, then you'll probably find what you're looking for in *Something Wicked*. So, crack open a cold one and enjoy the ride. But if country and folk has never quite been your bag, then it's unlikely this album will do anything to sway your opinion. These songs will be nothing more special than the music that seeps from The Bourbon as you pass by. —R. Hester

## CHELSEA GRIMM

*Busshead*
(Owake Records)
16/09/2016

Breadth of emotion is tough for any musician trying to construct a release, especially when confined to a five track EP. For many musicians, it is easiest to cough up something monotonous, either an album that is wholly sad, dancy, or whatever. But if anyone can workaround this pitfall, it's Alberta native Branton Olfert — a.k.a. Chelsea Grimm — with his new instrumental electronic release: *Busshead*.

With only three prior singles on Soundcloud and a live debut in August 2015, Chelsea Grimm is about as fresh on the Vancouver music scene as anyone can be. Forgiving ears are entirely unnecessary for this polished release, as Olfert already seems a seasoned veteran.

The album begins with "From Above," an initially steady melody with plucky, Nicolas Jaar-esque synthesizers and an aggressive, 2-step-garage hihat that punctuates the introduction — giving the listener the delightful indication of an incoming dancefloor swell. The initial riff, disintegrating into the background, is then overtaken and carried along by a spacious and off-kilter woody percussion reminiscent of Burial's seminal record *Untrue*. This moment is underscored by a viscous bassline that will make any sub owner rejoice in their investment.

The next track, "Beillustrious," seems to mirror the thematic versatility of the album, as it flipflops from delicate ambience and shimmering arpeggiated synths to a gritty yet subdued industrial house beat (that calls to mind James Blake's "Voyeur").

The final two songs on the album provide a unique edge to *Busshead* in that they incorporate and emphasize the use of electric guitar and jazz-sourced drum breaks. Not only do these elements broaden the emotional breadth of the album, but they also serve to add a human component to it. In comparison to the start of the EP, the second half of this release challenges the listener and demands further consideration. And it is this call for consideration that allows *Busshead* to stand out amongst its peers. Neither a UK-garage-inspired dance project nor an overly abstract release, this album is something born in the middle. The deliberate ambiguity of this record etches out a new process of feeling for the listener. We are faced with a piece of art that makes us want to move as much as it makes us want to sit still. And in determining how to consume *Busshead,* we learn that it may just be possible to do both of these things, to feel more than just unvarying elation or monotonous sadness.
—Mat Wilkins

**!!!**
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FEBRUARY HIGHLIGHTS
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| | |
|---|---|
| FEB 3 | MY NEIGHBOR TOTORO<br>CANDILAND<br>JOHN WICK<br>*Friday Late Night Movie* |
| FEB 4 | *Miyakazi Double Bill*<br>TOTORO + KIKI'S DELIVERY SERVICE<br>ARRIVAL<br>NOCTURNAL ANIMALS<br>WAYNE'S WORLD<br>*25th Anniversary Screening* |
| FEB 5 | NAUSICAA OF THE VALLEY OF THE WIND<br>**SUPERBOWL 51:** LIVE & FREE!<br>*BIG SCREEN, BABY!*<br>NOCTURNAL ANIMALS |
| FEB 8 | IMPROV AGAINST HUMANITY<br>**VALENTINE'S VENGEANCE**<br>*#IAHATRIO* |
| FEB 9 | WHEN HARRY MET SALLY<br>ETERNAL SUNSHINE OF THE SPOTLESS MIND |
| FEB 10 | EAST VAN VALENTINE'S CONCERT<br>*Ft. Roots Roundup, Brickhouse, The Grames Bros.*<br>WILD AT HEART<br>*Friday Late Night Movie* |
| FEB 11-17 | VANCOUVER INTERNATIONAL MOUNTAIN FILM FESTIVAL<br>*See vimff.org for info* |
| FEB 14 | **VALENTINE'S DAY:**<br>BURLESQUE DUOS! |
| FEB 19 | SINGIN' IN THE RAIN<br>LA LA LAND<br>**See www.riotheatre.ca for additional showtimes* |
| FEB 21 | MY ENTIRE HIGH SCHOOL SINKING INTO THE SEA<br>*One Night Only!*<br>THE GENTLEMEN HECKLERS PRESENT:<br>**THE PLANET OF THE APES**<br>(1968) |
| FEB 22 | THE CRITICAL HIT SHOW!<br>*A #DNDLive Improv Epic Spectacular* |
| FEB 23 | *MISCHIEF MANAGED:*<br>HARRY POTTER BURLESQUE |
| MAR 2 | PAUL ANTHONY'S<br>**TALENT TIME**<br>*First Thursday of Every Month!* |
| MAR 3 | **THE DARK CRYSTAL**<br>*Friday Late Night Movie* |

*For complete calendar info see* www.riotheatre.ca

# The COURTNEYS

words by Evangeline Hogg // illustrations by Olga Abeleva // photo courtesy of the band and Sara Wylie

"We don't make music with any goal about what it is supposed to sound like, except that we want to communicate an atmosphere that is felt in the moment that we are jamming together," explains Sydney Koke (a.k.a Crazy Courtney), bassist / vocalist of The Courtneys. "Sometimes we will try to write a song that sounds like another song or band because it will push us a bit in a certain direction, and that can be really fun. However, the songs always come out sounding like The Courtneys."

The Courtneys are back. It's been four years since the 2013 release of their first self-titled album on Hockey Dad Records, and the band has been exceptionally busy since then. Between releasing singles, creating music videos, extensive touring and several side projects, The Courtneys have been diligently working towards their sophomore album, *The Courtneys II*.

> "I think we gave more respect to our creative chemistry, by pushing ourselves harder to find the best versions of the songs."

When asked how the band is feeling about the upcoming release, Koke exclaims, "We are really excited! When making this album we had a really specific vision, and we tried a lot of things to make sure that the songs came out the way we wanted. It's been a lot of work and a lot of time, so we are excited to share it and see what people think!"

What's intriguing about this album is how, in a lot of ways, it sounds like a time-warp to that classic, "sun-drenched," sugary sweet pop music that they are best known for. But this time, the music is more personal.

"It actually didn't occur to me at all that this album, lyrically, was more personal or emotional until Sydney mentioned it while we were recording," says Jen Payne (a.k.a. Cute Courtney) and lead vocalist / drummer. "It definitely wasn't a conscious effort, and I haven't changed my process of writing lyrics."

It may be because of the length of time this album took to complete, but each song in this new album feels like a more intimate depiction of Payne's journey over the past four years. "These albums are representative of two different periods of my life, with the latter being written during a more... tumultuous time," explains Payne.

The first single released off the new album, "Silver Velvet," has Payne chanting: "And nothing you say, and nothing you do, could stop me from thinking about you." This particular song seems like an ode to a faraway lover.

The Courtneys have been having their own time apart from one another. In fact, only Payne currently reside in Vancouver. Courtney Loove (a.k.a. Classic Courtney) is currently living in California, and Koke is in France.

"Although we all live in different places, we communicate very consistently. We don't have a manager, so we have to organize a lot of things on our own and make a lot of important decisions collectively," shares Koke, when asked if the distance between one another poses any difficulties. "Even though I live in France now, this band is a major part of my life."

With Koke in France, "working on [her] solo music and art, and playing music with new friends," Loove has also found herself immersed in a new community. "The opportunity to sink into a new culture / new scene is always exciting for artistic and personal growth, and perhaps even necessary," says Loove, reflecting on leaving home.

Looking back at when The Courtneys first album came out, it coincided with a particular genre resurgence. Slacker rock / pop was blowing up — no thanks to Mac Demarco and a stream of musicians channeling the laidback sound of artists like Pavement and Dinosaur Jr. The Courtneys may have even helped instigate this new-slacker movement. That being said, they don't necessarily feel like they fit into that style.

"How our band fits in a certain genre is something I think about a lot," admits Koke. "Although there are lots of 'beachy slacker' bands around, I'm not so familiar with this genre in its contemporary manifestation." And to be fair, to lump The Courtneys into a brief musical fad seems to undermine the work they have put into curating what is now their distinct sound. "Any alignment with a trend would be a coincidence as we don't really pay much attention to trends," Loove adds. "We described ourselves as 'slacker pop' on our first record, but for our new record we have coined the term 'artisanal grunge' That's right, you heard it here first!"

What to expect from *The Courtneys II* is a more polished, and purposeful record. "We were much more deliberate about the songwriting process, and trashed a lot of songs that just didn't seem interesting," says Koke. "I think we gave more respect to our creative chemistry, by pushing ourselves harder to find the best versions of the songs." They recorded their entire album live off the floor, which they had done on their previous album, but it seems safe to say that the three of them have refined their skills as a band. "I'm really proud that our recordings are just a real take, and not more manufactured," remarks Loove.

*The Courtneys II* is an excellent follow up to their first album, and a true testament to creating timeless music that stands alone among music trends.

The Courtneys II *comes out February 11 on Flying Nun Records. The Courtneys will be playing hometown shows at The Biltmore March 14 and The Cobalt April 11. You can check out a video for "Silver Velvet" at youtube.com/FlyingNunRecords.*




## The Astoria

### SHOWS

-THURSDAY FEBRUARY 2-
HOMESPUN DISCOS PRESENTS:
RAMBLING DERELICTS
THE KEVINS / STOLEN FACES

-THURSDAY FEBRUARY 9-
POSHLOST EP RELEASE WITH
HEART BEACH / TULIP / DEVOURS

-SUNDAY FEBRUARY 12-
OF ARTISTRY / THIS GUN FOR HIRE
FEAR THY NAME / OF MODERN ARCHITECTURE

-MONDAY FEBRUARY 13-
PHRENELITH (DK) / DEATH WINDS / NECROT
CEREMONIAL BLOODBATH

-THURSDAY FEBRUARY 16-
ECHUTA / RUSALKA / MASKARA / MI'ENS

-FRIDAY FEBRUARY 17-
UNIFORM (NYC/SACRED BONES) + GUESTS

-SATURDAY FEBRUARY 18-
THE BLOOD RIVER BAND / ACREAGE
GORDON SMITH + THE WILD ONES
THE ROCK BAND CALLED TIME

-TUESDAY FEBRUARY 21-
ART ROCK: DEATH DRIVE/PUZZLEHEAD/SAUCE

-THURSDAY FEBRUARY 23-
THIS PATCH OF SKY / RISHLOO / GUILT TRAP

-SATURDAY FEBRUARY 25-
ISSAC ROTHER + THE PHANTOMS (LA)

### DANCE PARTIES + MORE

-FRIDAY FEBRUARY 3-
GIGANTIC! THE EAST VAN 90S PARTY (MONTHLY)
90S ALT/BRITPOP/90S CHEESY POP HITS
DJ NIKKI NEVVER + GUESTS

-SATURDAY FEBRUARY 4-
THE DARK EIGHTIES (MONTHLY)
CULT 80S HITS/GOTH/MINIMAL WAVE

-SUNDAY FEBRUARY 5TH + 26-
PUNK / NEW WAVE / POST-PUNK NIGHTS (NEW!)
WITH DJ JEFF RPM + GUESTS

-TUESDAY FEBRUARY 7-
BLANKET FORT COMEDY SHOW (MONTHLY)

-FRIDAY FEBRUARY 10-
BURNING HEARTS SOUL CLUB
ST. VALENTINE'S STOMP
NORTHERN SOUL / RNB / SIXTIES

-SATURDAY FEBRUARY 11-
NO HEART (NEW!)
RAP / HIP HOP / DARK WAVE

-TUESDAY FEBRUARY 14-
THE ANTI-VDAY DANCE
DJ SKINNY + GUESTS

-FRIDAY FEBRUARY 24-
RENT CHEQUE (EVERY LAST FRIDAY OF MONTH)
AMATEUR STRIP NIGHT

-SUNDAY FEBRUARY 26-
THE EAST VAN GARAGE SALE (DAYTIME)

-TUESDAY FEBRUARY 28-
BIFF! BANG! POW! (MONTHLY)
PSYCH/MOTOWN/BRITISH ROCK/FRENCH YE-YE

-WEDNESDAY NIGHTS-
KARAOKE (WEEKLY)

# Pale Red

## The Cézanne of Soft Opening

words by Dora Dubber
illustrations by Fiona Dunnett
photos by Konstantin Prodanovic

I heard about Pale Red for the first time last year. They had just played Shindig and everyone I met was raving about over them. This happened just around the time I was getting into the CiTR and *Discorder* community, and even though this is based on almost nothing, I developed a sense of nostalgia for Pale Red. We have been ships passing in the night for almost a year now — I always plan on going to their shows but never make it, or arrive right after their set, and this streak persists even for this article. All the communication seemed to happen just an hour too late or a hangover too soon. We end up exchanging questions and answers via email, which isn't perfect, but it allows Portia, Myles, and Charlotte to respond individually. Through their responses, I see their personalities and similarities.

Pale Red is a local art-pop trio made up of Portia Boehm, Myles Black, and Charlotte Coleman. They had known each other since high school and have played together in various combinations before establishing Pale Red in 2014. The longevity of their bond is uplifting. Charlotte describes their first full-length album, *Soft Opening* "as a culmination of that history." Myles gushes, "Pale Red is my favourite thing, it's such a beautiful artistic relationship. Sometimes I even think of it as a model of what human organizations can look like, how people can figure out ways to express themselves without steamrolling others."

Until the release of *Soft Opening* this month, their only recordings were EPs made on their phones. In reality, the album has been recorded for over a year. Myles and Portia chalk the delayed release up to the project refusing to be rushed. Portia explains, "Things just take as long as they take. We really didn't have a desire to hold on to it, so much as life got in the way of the process of mixing, mastering, duplicating at pretty much every turn." The value of this extended production period was not lost on them. Being able to revisit and reevaluate the material allowed for more thoughtful and satisfying songs. This is not the band's usual approach. Their previous EPs were released almost immediately on Bandcamp.

> "Songs are rarely static because we are people, so also rarely static."

I am reminded of an episode of the *Revisionist History* podcast where Malcolm Gladwell categorizes artists as Picassos or Cézannes, the difference being whether they produce completed works or projects that are always being worked on and perfected. Judging by Pale Red's earlier, Picasso-esque releases, this intentional and simmering Cézanne — *Soft Opening* promises to be distinct. Charlotte describes the album as "for the most part, real fun and sloppy, but also not sloppy."

This sloppiness, and lack thereof, played a big role in motivating *Soft Opening*. All three members cite higher quality recording as a major goal for the album. Myles explains the contrast between the professionalism of the process and the informality of the recording: "I wanted to make an album that really sounds like us playing an intimate, live set. Close to the mic, high energy, rough around the edges. Rehearsed, but with room to play and improvise." An imperfect combination of Picasso and Cézanne.

Pale Red's last Bandcamp release, *un-titled ee-pee*, hinted at an imminent "no nonsense" album. Upon reflection, Portia, Myles, and Charlotte all disagree with that goal. Portia laughs it off saying, "less nonsense, maybe, but I don't know that you can completely eradicate it from anything I am involved with." What Charlotte describes as "minimal nonsense" is reflected in the *Soft Opening*'s creative process. For Myles, songwriting "focuses attention on enduring emotional concepts and in a way counteracts anxiety." Myles wrote most of what he calls the album's "core songs," which Charlotte and Portia then wrote onto, which developed the Pale Red style. "Songs are rarely static because we are people," explains Portia, "so also rarely static." While this has been Pale Red's process for years, *Soft Opening* is unique in its deliberateness. The songs were allowed to morph and evolve through additional practice and live performances. Despite the more professional set up — recording in their friend Evan Matthiessen's home studio as opposed to their tiny home jam room — it was "really casual and fun," and still let some nonsense seep into the *Soft Opening*.

When asked about their band name, Myles explains, "colours are abstract and emotional, very open conceptually. We all wanted a name that was very open to interpretation." Portia elaborates, "Pale Red — to my mind — is sort of an imaginary colour, an oxymoron almost? I like the unrepresentability of that," speaking to an intangible materiality present in a lot of the music.

That's what makes it seem kind of fitting that we never actually meet in person. I am able to sustain this game of engaging with a band that I've never really experienced. It feels like any more intimate interaction would be the end of an era. *Soft Opening* as an album is the beginning of a new era for Pale Red, and maybe the beginning of a mostly polished but still messy era for me and the band.

*To hear Pale Red, visit paleredband.bandcamp.com for previous releases, and keep an eye out for the* Soft Opening *release party February 17 at Ged Rate.*


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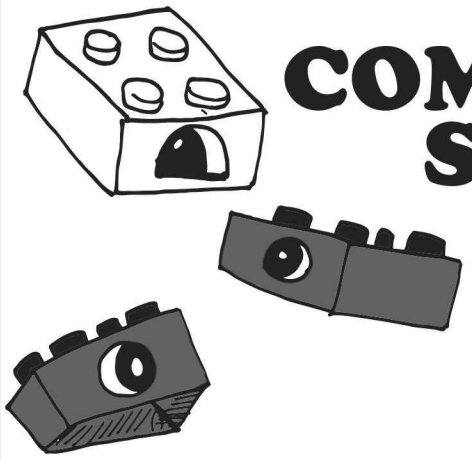

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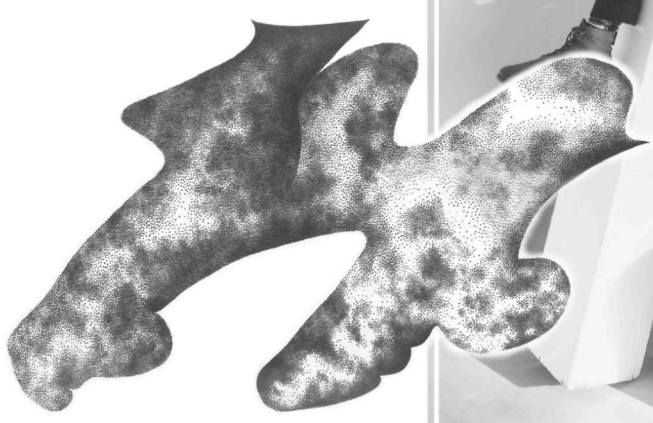
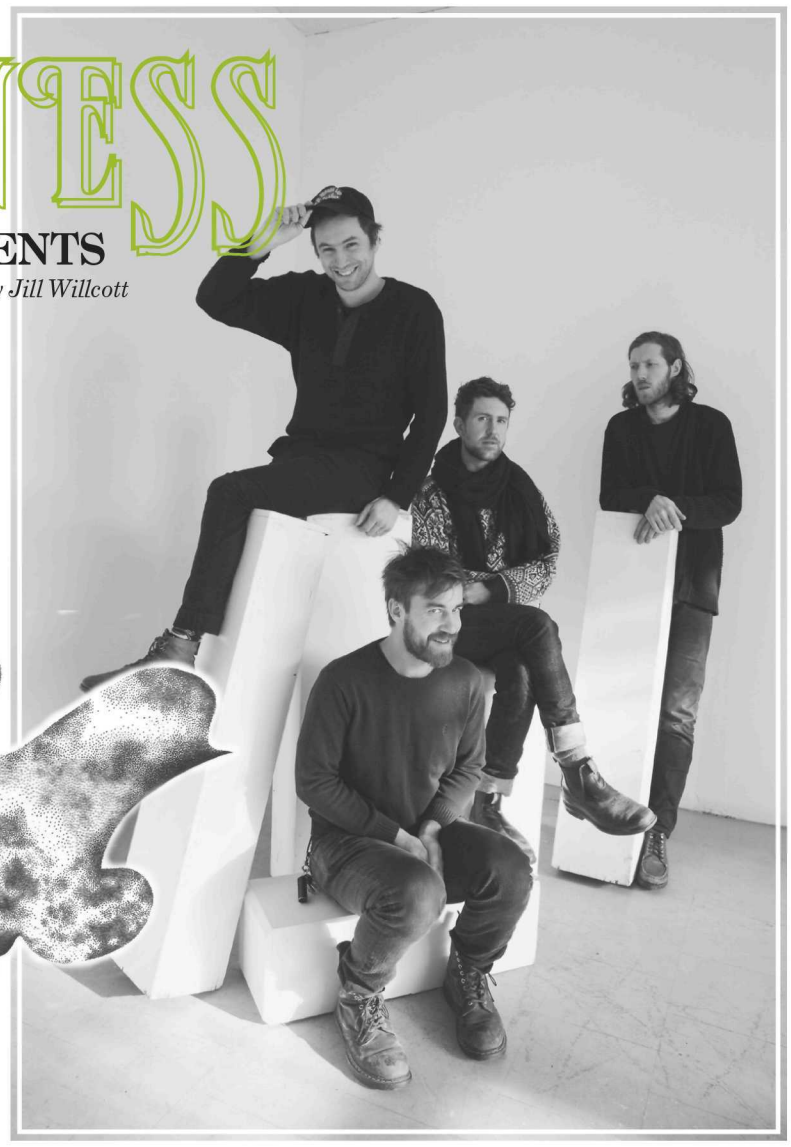
# NOTHINGNESS

## A CONVERSATION WITH INSTRUMENTS

*words by Aidan Danaher // illustrations by Hayley Dawn Muir // photos by Jill Willcott*

*"Existence precedes essence."*
*-Jean-Paul Sartre, Being and Nothingness (1943)*





Nothingness, Vancouver shoegazers, unintentionally mirror this existentialism into their music on their debut album, *Being*, even using the same font as the first edition cover of Sartre's book as a little philosophical easter-egg. It "started out as a joke, then became reality (pun non-intended)," says bandleader, Bill Young. The namesake proves that as a band, the members of Nothingness are well-read, highly proficient, precise and pay due attention to what matters the most in their music: the sound, or as bassist and multi-instrumentalist Caton Diab says, "sonic interest."

Nothingness spend much of their focus on inventing, manifesting, discovering, harnessing and then mastering certain aspects of sound that is found lacking in most music. To give you an idea of the band's collective "sonic interest," I uncovered that each of the members have vastly different musical projects outside of Nothingness that, on special occasions, finds ways into Nothingness' collective musicality. The band is comprised of songwriter Young, bassist Diab, drummer Justin Devries, and guitarist Paul Stewart.

Young obtained a degree in electro-acoustic composition at Simon Fraser University. Young uses electro-acoustic soundscaping techniques in and between songs on *Being*; Devries recently returned from Bali after spending this past fall studying Gamelan drumming. ("Really wild music" from his ventures there are available under the name, Insiturec); Diab's solo project, C Diab, features him playing the acoustic guitar as if it were a cello, which is even demonstrated in Nothingness's song "Sun of Mine;" And finally, Stewart and Devries together are one-half of another local shoegaze band, Summering. (There is talk of a future collaboration between both bands, under either moniker Smothering or Sumthingness.)

As a band, the members of Nothingness carve themselves a nice little niche of ambient "rock music with weird edges," as Devries remarks. In somewhat revolutionary form, they think outside the box to find their sound through uniquity. It helps that all of the bandmates have similar tastes, such as their interest in electronic music.

"The spectacle of electronic music is undeniable," Young explains. "I think that, unfortunately, a lot of guitar-centric music is really not about much other than the privilege of the people playing it, and that frustrates me. Like, lots of songs about not much at all, and maybe there's like a good group of clever lyrics, [but] there is a kind of shallowness to them. "I think that any musical style or genre is going to lose relevance if it starts to become more about nostalgic tropes than about reinvention."

> **"I think that any musical style or genre is going to lose relevance if it starts to become more about nostalgic tropes than about reinvention."**

Devries reiterates the sentiment: "If rock music is not as big as bass music, and [rock] isn't relevant, then it's the fault of rock music."

At the same time, they don't necessarily wish to homogenize electronic and guitar music, but to redefine and push against the barrier between the two. Diab puts it, "We just do it so that something falls out of a bunch of different undisciplined points and then creates a certain sound that you have to struggle to find (creatively)."

On playing together, Diab says bluntly, "With this band, it's like going to the playground, like having a really fun, good time, or like going on a jog ... When I'm in the process of creating at home, it's a much more personal, deeper expression of the self, I suppose. [Whereas] this is fun! Like getting together with friends and having a great time — having a conversation with instruments."

Expect their live show to be much different than the recordings on *Being*. For one thing, Stewart's guitar was not featured on the album, yet he seems very comfortable about performing the material and adding something more to it. Diab explains the process of reworking recorded material in person: "[When playing live] we're actually trying to distill everything down to its elements. It can be so much better if what's being done is being done minimally and efficiently. Each little thing makes an impact, instead of having to create big things to create some sort of sonic interest ... Try and actually be a band and just do the things that our hands know to do and make it work correctly."

On the matter of creating music in and around Vancouver, the band assures me of the importance to persevere in the fight against the city's attitude towards artists and continued gentrification. Diab pleads, "You are going to be overcoming a lot of, not only personal problems, [but] adversity from having to create this thing from the bottom of your heart and expose it to people in the first place, and then there's nobody to compare it to, because most of them are being destroyed by the city, because they are hostile to the people who live there. Do everything you can against them." Young agrees, "Destroy the oligarchs!"

*After sitting on* Being *for nearly 2 years, the band finally released it on Big Smoke January 20, and will be playing the album release show at Hidden City Records February 10. Bill Young is also participating solo in a showcase at the Western Front March 9.*

# Chapel Sound

## more than music

*words by Courtney Heffernan // illustration by Mel Zee // photo by Evan Buggle*

The first thing to note about Chapel Sound is that sound does not solely refer to music. Founder Sean Oh says, "When I was saying Chapel Sound, 'sound' was not the music. It was something that is around. Wherever you are, there is no place [without] sound. It is a ubiquitous dimension ... A lot of people misinterpret that [Chapel Sound] is a musical group." Instead, Nancy Lee adds, "It's a frequency, it's a vibe, it's an energy."

To call Chapel Sound a vibe or an energy is an effective summation of the mindset at work within the collective. More concretely, Chapel Sound is a multi-disciplinary art collective with as many as forty contributors. At their regular meeting space I meet with four of them: Oh and Lee, along with Laine Butler and Eli Muro. They are all fully immersed in the visual, sonic and curatorial aspects of the collective, which is to say they each use many verbs to describe their roles within Chapel Sound. Lee says that since Chapel Sound's outset, "We didn't want to have music only. We wanted to have the disciplines interact ... Everyone is quite interdisciplinary."

The members of Chapel Sound are known for throwing parties at alternative spaces throughout Vancouver. While the parties are often remembered for the DJ sets, Chapel Sound is as much about curating the vibe of a space and creating an immersive experience as they are about playing music. Chapel Sound first gained attention in September 2012 when Oh live-streamed a party he hosted in his living room, complete with visual projections and a live painting installation. The first event was an "index of what we're interested in," says Oh.

The subsequent parties offered a platform for artists to experiment with different mediums and to bring their artistic practices to the table. Butler performed his first live DJ set during a broadcasted party. He adds, "Chapel is kind of why I became a VJ ... There was a need for it." Similarly, Lee says that her new media practice developed as she created installations and immersive spaces for Chapel Sound events.

Lee says that the aim from the start was to offer "an alternative space so we could get together and jam and be weird and be comfortable being weird." Muro says of the early parties, "It was a strange sort of vibe but it worked." They moved the parties to a larger underground space to increase the reach of the events so more people could contribute. Through their events, Chapel Sound offered a platform for DJs and producers who aren't being booked for mainstream venues, often because their styles differ from mainstream electronic music.

Chapel Sound started hosting events in the first place because Oh "like[s] to [bring] people together." He has aimed to bring artists together since he arrived in Vancouver. He is happy to encourage the talents of local artists in what he refers to as a "dad-type" of role within the scene. Butler adds that with Chapel Sound, "It [is] all about being inclusive."

Inclusivity continues to be a focus for Chapel Sound, whether it means embracing a range of genres or ensuring that hosted events showcase the diversity of the collective's members. Lee says, "Chapel Sound is a very racially diverse electronic music collective." Muro continues, "I know that some other collectives have been criticized for being predominantly white men. I think we can be kind of proud that we're not that." All members agree that there isn't a single sound that defines Chapel Sound. "People come from lots of different backgrounds, so that affects people's styles," says Muro. Chapel Sound's two compilation albums effectively represent the range of styles in which its members work.

What connects the members' work is a common vibe. Oh attributes the vibe to the Vancouver music scene and to the impact of the city's geography and climate. Muro agrees: "Any city's musical sound [is] influenced by the environment." So too is a music scene influenced by its city's history. In Vancouver, this includes a history of colonialism and of economic division. Chapel Sound aims to initiate conversations around these topics. Chapel Sound does more than offer a platform for artistic experimentation; it offers a platform for critical engagement.

In May 2016, the collective hosted its inaugural Chapel Sound Festival. In addition to parties, the festival included workshops and panels, notably a panel discussion on women in electronic music and creative technology. The women on the panel shared their experiences of discrimination in the music industry and their differing experiences based on sexual orientation, race and class. The audience was made up of more men than women, many of whom asked questions. Muro says, "We created a space that allowed for that kind of transferring of understanding."

Now that Chapel Sound is in its fifth year and has gained acclaim beyond Vancouver, its members are able to take on new endeavours, develop their artistic practices and initiate conversation. With future events, they intend to push the conversational aspect. By offering a forum for discussion Lee says, "We can actually reflect critically on our positionality in society: to [become] more self-aware and conscious of who we are and why we make art, why we make music, why we have to go through this process to do things in Vancouver and reflect on, maybe, class divide, housing issues." On a closing note, Lee emphasizes that the doors are open to anyone who wants to contribute to Chapel Sound. As for future goals Oh says, "I still dream about this perfect 360 experience where all of your senses are stimulated."

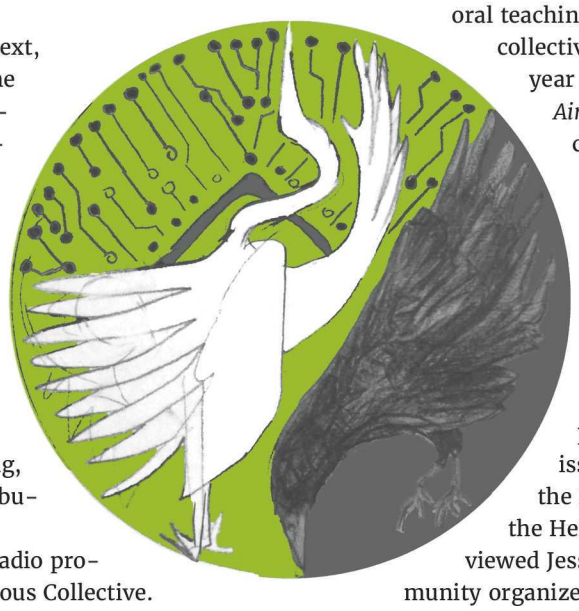
*You can learn more about Chapel Sound at chapelsound.org, or visit soundcloud.com/chapelsound to hear past projects and compilations.*

# ON THE AIR

## UNCEDED AIRWAVES

words by Marina Guessous and Danielle Thomas
illustration by Alicia Lawrence
photo by Christine Phang

In this contemporary context, Indigenous people face the slow song of ongoing colonization, as well as residual intergenerational trauma, and the relentless journey to recovery and reconciliation. Through the embers and ashes of adversity, we find beautiful minds, kind yet powerful bodies, and resilient souls; human beings who have given back to the world in the form of song, dance, artwork, storytelling, and a wide range of brave contributions and talented displays.



*Unceded Airwaves* is a weekly radio program by CiTR 101.9FM's Indigenous Collective. Our loose mandate is to discuss Indigenous issues, current events and entertainment with our weekly airtime. Indigenous issues have been that of a silent struggle for over four hundred years. *Unceded Airwaves* aims to be an accessible resource, providing an opportunity for Indigenous voices to be heard, and for that silence to be broken.

We feature diverse narratives: from the personal experience of Robert Nahanee of the Squamish Nation talking about National Aboriginal Veterans Day (S2E5) to the funny story of how Blake Desjarlais tried to feed Santa's reindeer on the Fishing Lake Metis Settlement (S2E9). On February 20, the Indigenous Collective is planning an Indigenous Futurisms episode, where we will critique the film *Rogue One: A Star Wars Story* from a decolonizing perspective.

We reaffirm our intention every week: that this program is committed to centering the voices of Indigenous people by creating narratives that empower our stories. These shows are student led, with indigenous voices at the centre of discussion. Due to assimilative practices, Indigenous tribes and nations have not always been afforded the ability to harvest, trade, exercise traditions or languages. Access to media, including print, radio, and television, have played a significant role in the preservation and revitalization of many oral teachings which are utilized today. Our collective at CiTR was conceived in the year of 2015, and this is why *Unceded Airwaves* is so important: we have created two seasons worth of feather decorated deliverance.

The necessity for centering Indigenous voices is evident through the layout of our past shows. Last October, on the topic of cultural appropriation during Halloween, the show invited its first Indigenous student panel of the season to speak of the issue. On the issue of the impact of the Nathan E. Stewart diesel spill for the Heiltsuk livelihood, the show interviewed Jess Housty, a Heiltsuk citizen, community organizer and elected politician chairing the lands portfolio and co-chairing the youth portfolio for the Heiltsuk Nation (S2E2). These important programs would not be made possible without the collaboration of our Indigenous Collective members.

In addition to interviews, we broadcast a diverse array of Indigenous artists with a fresh playlist every week. Some of our favourites include Dani and Lizzy, DJ Shub, Mob Bounce, JB The First Lady, Blue Moon Marquee, Mourning Coup, Cris Derkson, David Morin, Saltwater Hank (and the list goes on). (Send us your favourite Indigenous artists using the hashtag #UncededMusic and we'll do our best to get it on the air.)

We're always looking to hear from our listeners about what you're up to, so share your knowledge. Send us the events you're attending or promoting, and we'll help get the word out.

*You can reach* Unceded Airwaves *on social media, through Twitter and Facebook at @uncededairwaves. We also podcast our show on citr.ca/radio/unceded-airwaves, or tune in live on 101.9FM Mondays 11-12pm.*


THIS BUSINESS IS A
FRIEND OF CiTR AND DISCORDER MAGAZINE

CHECK OUT CITR.CA/FRIENDS FOR MORE INFO
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# CiTR 101.9FM PROGRAM GUIDE

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday | |
|---|---|---|---|---|---|---|---|---|
| 6AM | CITR 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 | A FACE FOR RADIO | MIXTAPES WITH MC & MAC | | SHOOKSHOOKTA | 10AM |
| 11AM | UNCEDED AIRWAVES | STUDENT FILL-IN | | ROCKET FROM RUSSIA | THE REEL WHIRLED | | | 11AM |
| 12PM | SYNCHRONICITY | | THE SHAKESPEARE SHOW | DUNCAN'S DONUTS | DAVE RADIO WITH RADIO DAVE | GENERATION ANNIHILATION | | 12PM |
| 1PM | PARTS UNKNOWN | STUDENT FILL-IN / PERM-ANENT RAIN | STUDENT FILL-IN | 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 |
| 5PM | THE LEO RAMIREZ SHOW | DISCORDER RADIO | ARTS REPORT | BABE WAVES | NEWS 101 | MANTRA | CHTHONIC BOOM! | 5PM |
| 6PM | UBC ARTS ON AIR / STUDENT FILL IN | FLEX YOUR HEAD | STUDENT FILL-IN | ARE YOU AWARE / EL SONIDO | SEAN HARBOTTLE'S HIPPITY HOPPITY BRIGADE | 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 | | | 11PM |
| 12AM | SCREEN GIRLS | | | | | RANDOPHONIC | CITR GHOST MIX | 12AM |
| 1AM | CITR GHOST MIX | CITR GHOST MIX | SPICY BOYS | AURAL TENTACLES | THE LATE NIGHT SHOW | | | 1AM |
| 2AM | | | CITR GHOST MIX | | | THE ABSOLUTE VALUE OF INSOMNIA | | 2AM |
| LATE NIGHT | | | | | | | | LATE NIGHT |

**"DISCORDER RECOMMENDS LISTENING TO CiTR EVERYDAY"**

## MONDAY

**TRANDENDANCE 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

## 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

**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

**A FACE FOR RADIO**
10AM-11AM, ECLECTIC

A show about music with interludes about nothing. From punk, to indie rock, and beyond.

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, rocketfromrussiacitr@gmail.com, @tima_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.wordpress.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

**EL SONIDO**
ALTERNATING THURS, 6PM-8PM, LATIN AMERICAN

Daniel brings you the finest sounds, all the way for Colombia.

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@actsofautonomy.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/citedpodcast, 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

**SEAN HARBOTTLE'S HIPPITY HOPPITY BRIGADE**
6PM-7PM, HIP HOP/ R&B/ SOUL

Do you love dope beats and flaming hot bars? Yes? Would you still love them if you had an earnest but ultimately annoyingly British dude spinning the decks? Still yes? If so, join Sean Harbottle for a marriage of old classics, new classics, and everything in between.

Contact: programming@citr.ca, Twitter | @TheHarbottle

**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/INTERNATIONAL

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/GENERATIVE

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 | @BEPICRESPAN

**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, INTERNATIONAL/LATIN AMERICAN

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

Contact: programming@citr.ca

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

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

Contact: programming@citr.ca

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

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

You'll see.

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

**MORE THAN HUMAN**
7PM-8PM, ELECTRONIC

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

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

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

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

Contact: rhythmsindia8@gmail.com

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

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

Contact: programming@citr.ca

**TRANCENDANCE**
9PM-11PM, ELECTRONIC/TRANCE

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

Contact: djsmileymike@trancendance.net

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

Est. 2013, the show features roundtable chat about the week's big talking points, interviews with the headline makers from the local and national game, a humorous take on the latest happenings with the Vancouver Whitecaps, MLS, and the world of football.

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 JANUARY MONTHLY CHARTS

*DISCORDER (COVERS ITS CHARTS WITH PEANUT BUTTER)*

| | Artist | Album | Label |
|---|---|---|---|
| 1 | The Evaporators*+ | *Ogopogo Punk* | Mint |
| 2 | Loscil*+ | *Monument Builders* | Kranky |
| 3 | Swim Team*+ | *Out Of The Flood* | Self-Released |
| 4 | Twin Rains*+ | *Automatic Hand* | Self-Released |
| 5 | New Fries* | *More* | Telephone Explosion |
| 6 | Brasstronaut*+ | *S/T* | Unfamiliar |
| 7 | Moth Mouth*+ | *Mirror Universe* | Self-Released |
| 8 | Mi'ens*+ | *Challenger* | Kingfisher Bluez |
| 9 | Psychic Pollution* | *AI Existential Intelligence Report* | Eat Glass |
| 10 | Phern* | *Pause Clope/Cool Coma* | Fixture |
| 11 | Steve Adamyk Band* | *Graceland* | Dirt Nap Records |
| 12 | Shhh* | *Be Quite!* | Self-Released |
| 13 | Avec le Soleil Sortant de sa bouche* | *Pas Pire Pop* | Constellation |
| 14 | Monomyth* | *Happy Pop Family* | Mint |
| 15 | Skye Wallace*+ | *Something Wicked* | Self-Released |
| 16 | Daniel Terrence Robertson*+ | *Death* | Heavy Lark |
| 17 | A Tribe Called Quest | *We Got It from Here... Thank You 4 Your Service* | Epic |
| 18 | Various* | *Quarter Life Crisis* | Mint |
| 19 | BADBADNOTGOOD* | *IV* | Arts & Crafts |
| 20 | Tim The Mute*+ | *Take My Life...Please!* | Kingfisher Bluez |
| 21 | Tanya Tagaq* | *Retribution* | Six Shooter |
| 22 | Tasseomancy* | *Do Easy* | Hand Drawn Dracula |
| 23 | Echuta*+ | *Morning Figure When Absolutely Calm* | Agony Klub |
| 24 | Jons*+ | *At Work On Several Things* | Self-Released |
| 25 | The Cosmic Range* | *New Latitudes* | Idee Fixe |
| 26 | Kroy* | *Scavenger* | Dare To Care |
| 27 | JD and the Sunshine Band* | *Soaking Up The Rays* | Transistor 66 |
| 28 | Run The Jewels | *Run The Jewels 3* | Run The Jewels, Inc. |
| 29 | The Flowers of Hell* | *Symphony No. 1* | Optical Sounds |
| 30 | minimalviolence*+ | *Night Gym* | 1080p |
| 31 | Church of Trees* | *Primitive Creatures* | Self-Released |
| 32 | Familiar Wild* | *Things We Forgot* | Self-Released |
| 33 | Pavel*+ | *[sic]* | Self-Released |
| 34 | Foonyap* | *Palimpsest* | Self-Released |
| 35 | Diana* | *Familiar Touch* | Culvert |
| 36 | Charlotte Cardin* | *Big Boy* | Cult Nation |
| 37 | Tesstopia*+ | *So Alone/Not Alone* | Self-Released |
| 38 | The Prettys*+ | *Soiree* | Shake! |
| 39 | Carla dal Forno | *You Know What It's Like* | Blackest Ever Black |
| 40 | Amy Brandon* | *Scavenger* | Self-Released |
| 41 | Jason Sharp* | *A Boat Upon Its Blood* | Constellation |
| 42 | Noah Derksen*+ | *In Search Of The Way* | Self-Released |
| 43 | Tami Neilson* | *Don't Be Afraid* | Outside Music |
| 44 | The Starlight Pines*+ | *Old Yale Road* | Self-Released |
| 45 | Alexandria Maillot*+ | *Time* | Self-Released |
| 46 | Blessed*+ | *S/T* | Kingfisher Bluez |
| 47 | Darcys* | *Centerfold* | Arts & Crafts |
| 48 | Massive Scar Era*+ | *30 Years* | Self-Released |
| 49 | A. Trozzo And The Electric Few* | *S/T* | Self-Released |
| 50 | Danielle Knibbe* | *Some Curious Birds* | Self-Released |

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian, 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
## FEBRUARY EVENTS SCHEDULE 2017

**THUR FEB 2** — PARLOUR PANTHER
WITH ROBERTS HALL AND DANA SIPOS

**FRI FEB 3** — OLD TIME DANCE PARTY
MONTHLY SQUARE DANCE

**SUN FEB 5** — CLOTHING SWAP 1:00PM–3:00PM

**MON FEB 6** — PETUNIA AND THE VIPERS
IN THE WISE LOUNGE

**WED FEB 8** — ELECTRIC JON
ELECTRIC STARDUST TOUR (WISE LOUNGE)

**FRI FEB 10** — REAL PONCHOS
ALBUM RELEASE SHOW W/SPECIAL GUEST JAMES GREEN

**SAT FEB 11** — BEN ROGERS & THE BLOODRED YONDER
"THE HIGHWAY OF TEARS" SINGLE RELEASE

**MON FEB 13** — PETUNIA AND THE VIPERS
IN THE WISE LOUNGE

**WED FEB 15** — PLANET PINKISH FEATURING ORCHARD PINKISH
EVERY THIRD WEDNESDAY IN THE LOUNGE • THIS MONTH: THE RETURN OF CHOPPER!

**FRI FEB 17** — BROKEN EARTH VANCOUVER PRESENTS
A FUNDRAISER FOR HAITI

**SAT FEB 18** — THE BIG SOUND VANCOUVER
A CELEBRATION OF THE GLORY DAYS OF CLASSIC SOUL AND THE MOTOWN SOUND

**MON FEB 20** — PETUNIA AND THE VIPERS
IN THE WISE LOUNGE

**WED FEB 22** — FEBRUARY VISUAL ARTIST SHOWCASE FEATURING
CR Avery IN THE WISE LOUNGE

**THUR FEB 23** — JOHNNY 2 FINGERS
WITH THE CUT LOSSES AND THE PSYCHIC ALLIANCE

**FRI FEB 24** — EAST VAN MARDI GRAS

**SAT FEB 25** — SCREAMING CHICKENS THEATRICAL SOCIETY
TABOO REVUE

**MON FEB 27** — PETUNIA AND THE VIPERS
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!

Feb 1
**BLACK LIPS**
Rickshaw Theatre

Feb 1
**THE LEMON TWIGS**
The Cobalt

Feb 2
**LYDIA LOVELESS**
The Biltmore

Feb 4
**SERATONES**
The Cobalt

Feb 7
**CHERRY GLAZERR**
The Coablt

Feb 8
**RUN THE JEWELS**
Vogue Theatre

Feb 11
**WHITE LIES**
Rickshaw Theatre

Feb 16
**CLOUD NOTHINGS**
The Biltmore

Feb 17
**THUNDERCAT**
Rickshaw Theatre

Feb 21
**LOS CAMPESINOS!**
Imperial

Feb 22
**CLIPPING.**
The Biltmore

Feb 23
**HIPPO CAMPUS**
The Cobalt

Feb 25
**THE RURAL ALBERTA ADVANTAGE**
Fox Cabaret

Feb 26 DESERT DAZE CARAVAN TOUR
**TEMPLES, NIGHT BEATS, DEAP VALLY & JJUUJJUU**
Rickshaw Theatre

Feb 26
**KEVIN ABSTRACT**
The Biltmore

Feb 28
**THE RADIO DEPT.**
The Biltmore

Mar 1
**TENNIS**
The Biltmore

Mar 4
**MOON DUO**
The Cobalt

Mar 12
**THE WOOD BROTHERS**
Imperial

Mar 17
**MØ**
Vogue Theatre

Mar 18
**JOSEPH**
The Biltmore

Mar 18
**CLAP YOUR HANDS SAY YEAH**
Imperial

Mar 19
**FUCKED UP**
Cobalt

Mar 22
**ISAIAH RASHAD**
Fortune

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 8
**SOHN**
Imperial

Apr 10
**KING GIZZARD & THE LIZARD WIZARD**
Vogue Theatre

Tickets & more shows at

timbreconcerts.com