DISCORDER
magazine

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Oct. 2018

"that magazine from CiTR 101.9FM"

Local + Free

RICKSHAW THEATRE

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UPCOMING SHOWS

OCT 1 TERRY BOZZIO

OCT 4 IDLES
BAMBARA, BRASS

OCT 5 PROTOMEN MAKEUP AND VANITY SET, BIT BRIGADE

OCT 6 SHE WANTS REVENGE
TESSA RAE

OCT 6 AT THE WISE HALL:
SCENIC ROUTE TO ALASKA
JP MAURICE

OCT 7 TY SEGALL & WHITE FENCE
LAVENDER FLU

OCT 7 AT THE WISE HALL:
A WILHELM SCREAM
ANCHORESS, MOLTEN LAVA

A WILHELM SCREAM

OCT 10 EARTHLESS HEAVY TRIP, KILLER DEAL, FEAT. THE MAD ALCHEMY LIQUID LIGHT SHOW

OCT 11 THE MARIACHI GHOST
WITH GUESTS

OCT 12 STRUNG OUT THE BOMBPOPS, COUNTERPUNCH

OCT 13 EARLY SHOW (7PM)
COMEDY SHOCKER XVIII

OCT 13 LATE SHOW (10PM)
REAL PONCHOS ALBUM RELEASE
TREMBLERS OF SEVENS

OCT 14 UNLEASH THE ARCHERS
STRIKER, THE ORDER OF CHAOS, OPHELIA FALLING

OCT 16 PARADISE LOST
SOLSTAFIR, THE ATLAS MOTH

OCT 17 POND
WITH GUESTS

OCT 18 THE GATEWAY SHOW
HOSTED BY BILLY ANDERSON

OCT 19 RICKSHAW WRESTLING - THE HORROR ON HASTINGS

OCT 19 AT LANALOU'S:
MIKE PLUME SHILOH LINDSEY

OCT 20 RICH HOPE & LA CHINGA
DOUBLE RELEASE PARTY

OCT 21 KING KHAN & THE SHRINES
GABRIELLA COHEN

OCT 26 RANDOM RAB
MATSYA, FIREWOOD POETRY

OCT 27 RISE & SHINE HALLOWEEN FAMJAM AVERAGE GYPSY, BOTE, CASE OF THE MONDAYS, DJ SURGEON, NOSTALGIX, SHEPS

OCT 29 EVERLAST
WITH GUESTS

OCT 30 THE ALARM
WITH GUESTS

OCT 31 LOST GIRLS BURLESQUE
SATAN'S ANGEL

Additional show listings, ticket info, videos & more:

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UPCOMING EVENTS

Oct 06	CADENCE WEAPON	FORTUNE
Oct 13	FATLIP (OF THE PHARCYDE)	FORTUNE
Oct 15	THE GRAPES OF WRATH THE GATHERING	VENUE
Oct 17	JAZZ CARTIER	VENUE
Oct 20	WINDHAND	VENUE
Oct 24	THE DODOS	VENUE
Oct 30	NEW CITY (ALL AGES)	VENUE
Nov 2/3	THE GLORIOUS SONS	COMMODORE
Nov 07	J MASCIS (OF DINOSAUR JR)	IMPERIAL
Nov 08	AUTOGRAMM NEEDLES//PINS	FORTUNE
Nov 14	THE LAZYS	VENUE
Nov 17	YOUNG FATHERS ALGIERS	VENUE
Nov 23	LUCA FOGALE	FOX CABARET
Nov 24	THE FLATLINERS	VENUE
Dec 06	GODFLESH	VENUE
Dec 15	PREOCCUPATIONS PROTOMARTYR	VENUE
Jan 18	TAGGART & TORRENS	FORTUNE

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BB's Last Word

EDITOR'S NOTE

I have never been so nervous and excited about an Editor's Note.

Over the last three years, I have felt so seen. I came to *Discorder* having had my passion exploited by independent media organizations and nonprofits for years. The gift of leading a publication, mentoring contributors and collaborating in good faith has filled my spirit and emboldened me to share this magazine with other people and communities that have felt excluded or ignored completely. When considering what will be regarded as my legacy as Editor-In-Chief, I hope that people will acknowledge the transformation of *Discorder Magazine* while I've been Editor, but I believe the credit for that transformation belongs to the entire masthead, which is the strongest team I have known. I expect that my individual legacy lies somewhere in these beautiful-weird Editor's Notes.

I've said this before, the purpose of an Editor's Note in *Discorder* is vague. I've used this space to comment on issues outside of the magazine that resonate with readers, to amplify the topics whispered about at shows and parties and in the offices of CiTR 101.9FM. To every person who has ever thanked me for the content of these notes, I am so honoured and grateful to you for reading them. I wrote these words, but they were inspired by you. I hope that I've done you justice.

There's a certain symmetry between my arrival and my departure, which in a lot of ways is long overdue. Three years ago, *Discorder* was the antidote for cynicism that resulted from having my passion exploited; today *Discorder* is the cause of cynicism from having my work undervalued.

The job posting for Editor-In-Chief is public, so it's no secret that the position pays $16 per hour for 21 hours per week, no benefits. This is not a starting wage, but the same wage that I receive now after three years. When I began, I was paid $400 per issue. An hourly wage is an improvement, but it's far from a liveable wage. In 2015, I burned for recognition and for the opportunity to prove myself. But now, at 29-years old and confident in my capabilities as a writer and an artist, glory isn't paying my fucking rent.

I bring this up because I know that I am not the only person in this position. I know that most readers are young professionals and creatives working precarious jobs that are often *not* in their chosen fields, or students uncertain about their futures. Well, you deserve better and I deserve better and the next Editor-In-Chief deserves better.

To CiTR's credit, the workplace culture is one that encourages critique and the constant reevaluation of priorities. As an organization, it's fluid and responsive to its community. A remarkable example is the development of the Sexual Violence, Bullying and Harassment Policy over this past year, voted into existence last month. Like a lot of smaller nonprofit arts organizations and campus-community radio station, CiTR does the best that it can to support members and staff.

If you're feeling undervalued, it is not exclusively the fault of your employer, but a flaw with the society we live in — where people will pay $300 to see Beyoncé and Jay-Z at BC Place but they won't pay $20 to see lesser-known bands at a local venue; where some promoters / gallerists / publishers / boards will put women, non-binary people, people of colour and Indigenous people on lineups / in exhibitions / on mastheads / on committees for the sole purpose of ensuring that they're not called out for continuing to favour white men; where people will tolerate alleged sexual predators in positions of influence because it's easier than dealing with the privilege that put them there. It's all part of the same puzzle of misguided values and corrupt reward systems.

It may seem overly ambitious, but I believe that every one of us can work to effect change on a grassroots and larger scale. You may not be in a position to speak up for yourself, but you can speak up for others, especially for those who produce the cultural content that entertains you. You can ask questions and choose to engage in conversations around wage and compensation. Artists and cultural workers *literally cannot afford* to keep these topics taboo any longer.

At the time I write this, a new Editor-In-Chief hasn't been hired yet and CiTR has extended the deadline because there are so few applicants. I wish the lack of interest is because my shoes are too big to fill, but I know that it's because the pay is shit. What I will say is that the opportunity to work with *Discorder*'s Art Director, Ricky Castanedo-Laredo *almost* makes up for it. Ricky has shown me so much patience and trust, and I am incredibly thankful to have been paired up with such a talented artist and to call him my friend.

Ricky should be paid more, though, along with everyone else who make this magazine possible.

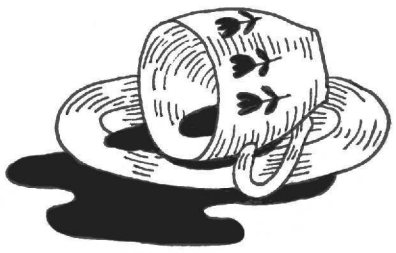
I hope you like this issue as much as I do.

A+ always
BB

FILMSTRIPPED

SOPHIE JARVIS' *MEDICAL DRAMA*

words by Alec Christensen
illustrations by Wurst World
photo by Alejandra Sanmaniego



"How do you live up to your own definition of yourself?" This is a question at the heart of *Medical Drama,* the latest short from Vancouver-based filmmaker, Sophie Jarvis. No stranger to the Vancouver International Film Festival, Jarvis's shorts *The Worst Day Ever*, *Penny's For Tea* and *Homesick* have all been screened in recent years. *Medical Drama* is set to premiere at this year's festival as a part of "The Curtain Calls," a collection of Canadian shorts.

Medical Drama follows a struggling actor (Meredith Hama-Brown) who, after finding an unconscious stranger in her building's laundry room, begrudgingly sacrifices her night to help him. Shot on 16mm, it deals with themes of isolation and the longing for recognition. Through this work, Jarvis explains that she sought to explore "what it means to do a good thing and why we need to be awarded for doing a good thing." The protagonist, who is accustomed to being overlooked, realizes that her motivation for helping a stranger in need is more selfish than altruistic.

Jarvis has an interest in "extrapolating meaning from words," something of a common thread through her work.

She offers the words "waiting room" as an example, explaining, "The idea of waiting for someone and not knowing how they are going to be [is terrifying]." This concept culminates in a suspenseful and horrifying sequence in which the protagonist's perception of reality is overcome by fear and paranoia. In this way, Jarvis plays with the expectations of the viewer.

In speaking with Jarvis, she emphasizes the importance of portraying women as fully-dimensional characters on-screen, noting that "it's rare to see the ugly side of being a person." This is true of many on-screen characters, but more so with depictions of women. "Women should be allowed to make mistakes on-screen," she continues, noting that *Medical Drama*'s protagonist makes many. The filmmaker hopes that audiences will relate to the protagonist, despite her instinct to place herself at the centre of a stranger's misfortune.

Behind Jarvis is an impressive filmography, having written and directed numerous shorts, commercials and music videos. In 2012, she received a Bachelor of Fine Arts in Film Production from Simon Fraser University. Her graduate film, *The Worst Day Ever*, screened at both VIFF and the Toronto International Film Festival. Reflecting on her time at SFU, Jarvis notes, "It was very much a time where you learn what you don't like to do and what you do like to do." At SFU, Jarvis found her aesthetic.

Among her influences include Alex McDowell, who she mentored with at the 2012 Berlinale Talents. This is where she was also introduced to concepts to come out of the World Building Institute in San Francisco. The Institute promotes a major paradigm shift in the way that films are produced, encouraging filmmakers to assemble a production team

before writing even begins as opposed to bringing them into the project later. This, Jarvis explains, is in order "to build a space that will make sense to everyone who's involved with it." This is a process that Jarvis has adopted, which allows for better planning, collaboration and cohesion.

With regards to the future, Jarvis has a lot to look forward to. She is currently working on *Zeb's Spider*, a stop-motion animated short film developed with National Film Board of Canada, as well as the script of *Invasions*, her first feature-length project. Described as a psychological drama, *Invasions* follows a woman working in a fruit-processing plant. When she discovers a bug that she believes to be invasive, she works to convince an unmoved town of her discovery. Although she is still in the development phase of this project, Jarvis is enthusiastic about working on her own larger-scale project, having worked on the sets of several acclaimed independent features.

In many ways, the characters and themes in *Invasions* mirror those in *Medical Drama* — that is, strong characters that are accustomed to being ignored and humans' capacity for dark thoughts. "[*Medical Drama*] is definitely more in line with the kind of work I want to be making in the longer form," says Jarvis. "It's fun to explore what it means to be a woman who is often on her own."

Between her distinctive and captivating style and effective exploration of the human psyche, Jarvis is one of several emerging filmmakers reimagining the genre of suspense in Canadian cinema.

✿

Jarvis, along with a number of filmmakers, will be presenting at PechaKucha Night at the Vancouver Playhouse on October 18. Medical Drama *screens as part of "The Curtain Calls" VIFF shorts program at International Village 8 on October 1 and October 8. More information at viff.org*

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IN GOOD HUMOUR

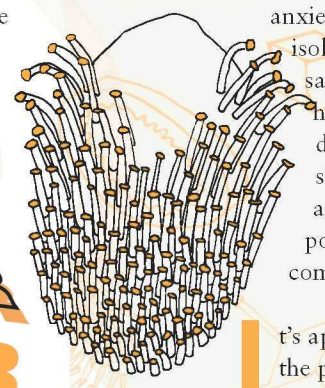
SUPER! SICK! PODCAST!

words by Brody Rokstad // illustrations by Sunny Nestler // photos by Duncan Cairns-Brenner

Illness isn't easy to talk about. Many people don't even know how to approach the subject, let alone discuss it at length. That's why what local comedians Alicia Tobin and Kevin Lee are up to is so cool. They host *Super! Sick! Podcast!* in which they discuss chronic health conditions — both their own and their guests' — and they can make you laugh while they do it.

Tobin and Lee are longtime friends through the Vancouver comedy scene and were looking for a new project. Tobin has hypothyroidism, in which the thyroid gland does not produce enough hormones, and Lee has atrial fibrillation, a serious form of heart arrhythmia. Somewhere along the way, it dawned on them that their health issues could become a conduit to create something positive that could help people with similar experiences.

"I think people suffer in silence – well, we certainly don't," Tobin says, laughing. "But fundamentally, we wanted to get to know people, not just other comedians. We want to meet people who are experiencing a diagnosis and to learn about what that's like." Often, people with a health crisis or experiencing chronic illness can feel alone and misunderstood. "The anxiety and stress of it all can be isolating and overwhelming," says Lee. "So then even just hearing people on a podcast discussing something similar, you connect to that as well. Hopefully, as the podcast goes on, we'll see a community spring up."



It's apparent while listening to the podcast that the comics know each other well. They're both very clever and have a playful sense of humour, and they're not afraid to throw some toilet humour in the mix, either. "We make a lot of poop jokes," laughs Tobin. Understandably, using comedy to approach these issues carries some inherent risk if not applied skillfully. "Are we going to be too dour?" Lee ponders when considering how to approach the podcast content. "Or, are we going to be cracking jokes so much that it will seem, like, 'is this about being sick or is this just about cum jokes?'" Arguably, they've struck a perfect balance, with the assistance of their producer, Jay Hosking. In addition to being naturally funny, Tobin and Lee are intelligent and kind, allowing them to approach difficult subject matter with tact and compassion. The podcast is sweet without being saccharine, and funny without being flippant.

There's something about humour that makes it a powerful tool for dealing with the darker realities of life. "Certain tragedies or situations feel absurd and exactly opposite to the way life needs to be," Lee explains. "Humour is the way to bridge that absurdist gap between what is expected and what you actually get." Tobin agrees: "Humour is a really great way to communicate bigger ideas and to build trust." She continues, "It's a way that I'm open with people." There's a simple and powerful beauty in humour. It can help create an environment where people feel seen and heard. "After humour can often come lots of listening, empathy and sincere connection," adds Lee.

This sincerity and authenticity comes through strongly on the podcast. Combined with the hosts' wit, it all helps to educate and encourage empathy through the candid sharing of experiences. "It's laughing to help people understand their own illness. Or, if someone has a friend going through a medical problem of some kind and doesn't know how to deal with it, hopefully this podcast can offer some sort of insight into how to connect with them and make them feel like it's alright and they're okay," says Lee.

"Something we're doing on this podcast seems – not bigger than us, but in a way… better than us. I hadn't anticipated that feeling," says Tobin. "I get goosebumps thinking about the podcast and the potential it has."

When you listen to the podcast you just may get that tingly feeling deep down, too. Or, it might be that you laughed too hard and peed your pants.

Follow Super! Sick! Podcast! *wherever you subscribe to podcasts and visitsupersickpodcast.tumblr.com for archived shows and updates.*

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SHELF LIFE

RAHILA'S GHOST PRESS

words by Judah Schulte
illustrations by Matthew Lim
photo Coltrane Yan

Since its conception in May 2017, Rahila's Ghost Press has published six chapbooks. The Vancouver-based press publishes poetry exclusively, taking submissions from emerging or established writers, and strongly encouraging women, writers of colour, LGBTQIA2S+ writers, Indigenous writers and writers with disabilities to submit.

Founder and publisher, Mallory Tater, got the name of the press from her great-great grandmother. Curious about her heritage, Tater and with her fiancé, who is also RGP's Managing Editor, Curtis Leblanc, made a trip out to Saskatewan to investigate her family's beginning in Canada. As RGP's website states, they learned that "Rahila Corches [was a] mother of three, [who] immigrated from Campeni, Romania with her husband Samson." Rahila's interest in reading and her untimely death made an impression on Tater. It seemed a fateful coincidence that at the time she learned this information, Tater had been planning on starting a press. It wasn't only homage that inspired the name, but its ties to the concept of family. "I'm a firm believer in chosen family," says Mallory, "and looking backwards to forwards on the relationships in my life links the idea of chosen family to the press." And a family she made.

The RGP team is made up of seven editors, all of them decorated with published work of their own and awards or nominations. Tater met her team through university and the Vancouver poetry scene. Together the group reads submissions, fundraises and attends book launches. As a family performs labours of love, the team (Tater included) labours for free; only the contributors receive honorariums. "One of the nice things about having such a big group is that we can pair the writer with an editor that fits them properly — in terms of interest, personality and aesthetic," explains Tater. This intentonal pairing is indicative of the passion with which the press is run and the identity that it maintains.

For the cover of each chapbook, Rahila's Ghost solicits a different local artist and converses at length with the poets to make certain they feel their work is accurately represented. Tater cites the time this back and forth takes as one of the greatest hurdles in the process of publishing, but one that is worth the struggle. "When writers are submitting and want their work to be taken care of, I take that seriously," says Mallory. "It's such a privilege and an honour to take on that role."

Having published a collection of poems and signed a novel with major Canadian publisher, HarperCollins, Tater is versed in the challenges of the industry. With poetry not being as lucrative as some other forms of writing, it can be a trial for poets find platforms for their work. And Vancouver, with its high cost of living and a younger art scene than major city centres, can add to that difficulty. Inspired by other chapbook presses like Metatron, Tater saw a way of leveraging these problems into opportunity. "I had the time and energy to provide a platform for the voices in my community and across the country."

The poetry in their list of published titles is clear and contemporary. Much like the press itself, Rahila's Ghost seeks out work that is accessible and thoughtful. "To me personally, the best poetry is the kind that takes the internal into the external smoothly and in a way that everyone can connect to," Tater explains. Submissions go through the hands of all the editors for consideration. The ones that resonate with the most members of the team get accepted. "I don't like doing the rejection part, but that process needs to exist. If we could publish 40 manuscripts a year, we would do it."

RGP is a press that views itself as a home for poetry. It was founded by a local poet who saw a need and is maintained by local poets who see the same. Projecting the voices of emerging artists, Rahilias Ghosts understands as well as anyone that any community is a family and family sticks together.

For a list of releases and submission information, visit rahilasghostpress.com and follow Rahila's Ghost Press on social media for upcoming events.

DISCORDER VOTES

VANCOUVER MUNICIPAL ELECTION COVERAGE

compiled by the Masthead
illustrations by Eva Dominelli

SO, YOU'VE JUST SEEN THE COVER OF DISCORDER'S OCTOBER ISSUE and you've decided to vote in the municipal election on October 20, but you don't know who to cast your ballot for. To be honest, we haven't decided either and there are a lot of hot issues still unfolding that will influence our selection. Lucky for Vancouverites, there is great local coverage to inform our decision.

The following is an alphabetical list of some of the most reliable reporting, opinions and resources that we've seen, which can hopefully help guide your decision-making.

ONE FINAL PIECE OF ADVICE: Vote based on the issues that affect you personally, that you feel passionate about, not because some publication or individual tries to tell you what's up. It's your vote.

CAMBIE REPORT

Vancouver politics podcast hosted by Ian Bushfield, Patrick Meehan and Matthew Naylor. In addition to their podcast, which features discussions with candidates, journalists and academics, they have published helpful resources at cambiereport.ca, including a spreadsheet of all municipal election candidates and another mapping out municipal parties by economic, social and urbanist issues. As with most podcasts, *Cambie Report* has a Patreon, which grants supporters access to longer versions of mayor candidate interviews, if you're keen on that sort of thing.

THE GEORGIA STRAIGHT

A staple of municipal election coverage. They report on what's happening and who's saying what, always including the sassiest parts of speeches and debates. Articles by editor Charlie Smith are especially straightforward.

THE STAR VANCOUVER

The Star publishes some good updates on the municipal election, but nothing too comprehensive. The best way to read The Star is in print, available daily at your closest big public transit hub.

SEEKING OFFICE

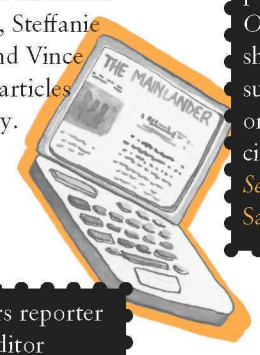
Seeking Office is the municipal election podcast by CiTR's News Collective, produced by Podcast Coordinator and emerging journalist, Alex de Boer. (You can read an interview with de Boer in the September issue of *Discorder*.) *Seeking Office* doesn't have a standard format, which adds to its enjoyability, you never know what you're going to hear! The News Collective has conducted some truly feisty interviews with council and mayor candidates, and have also researched the history of specific political parties and electoral processes. Every episode of *Seeking Office* has also aired on the News Collective's weekly radio show *Democracy Watch*, Thursdays from 5-6pm. You can subscribe to *Seeking Office* wherever you get your podcasts, or listen to archived episodes of *Democracy Watch* at citr.ca/radio/democracy-watch.
Seeking Office is hosting an election party at the Lido on Saturday, October 20 beginning at 7pm.

CITY OF VANCOUVER

Their website isn't as exciting as these other suggestions, but it's the definitive source of who is running for what, and how and where to vote. Voters aren't just choosing a mayor and councillors; they're also choosing commissioners for the Parks Board and trustees for the School Board. On the City's website, there are profiles of all candidates, which include their biographies, priority issues, platforms, party affiliations and links to personal social media. vancouver.ca

THE MAINLANDER

The Mainlander is "Vancouver's Place for Progressive Politics," an online publication dedicated to political and social issues. They don't publish articles that often, but when they do, their pieces are in-depth and well researched, often based on interviews with community members and rooted in historical context. The editorial collective includes Sydney Ball, Nathan Crompton, Steffanie Ling, Andrei Mihailiuk, Caitlin Shane and Vince Tao. They've promised at least a couple articles leading up to the October 20 election day.



"ELECTION CYCLE"

A segment on Stephen Quinn's *The Early Edition*, where he takes a bike ride with a different mayor candidates each week until October 20. *The Early Edition* airs weekdays on CBC Radio from 5-8:30AM, but all their episodes are archived at cbc.ca/earlyedition. On his own Twitter, Quinn retweets local journalists and responds to many articles about candidates and issues. Follow @CBCStephenQuinn.

METRO MATTERS

A CBC newsletter by municipal affairs reporter Justin McElroy and social media editor Tamara Baluja, emailed out every Thursday. Its focus spans the Lower Mainland, meaning that topics aren't Vancouver-centric, but they're all really interesting. Metro Matters is by no means comprehensive, but its headlines provide a good overview of how candidates are responding to relevant election issues. To sign up visit subscriptions.cbc.ca/forms/metromatters

THE TYEE

An independent online media organization that does a lot of reporting on the environment, climate change, affordability and electoral reform. Through their Tyee Builders crowdfunding program, they hired journalist Geoff Dembicki to cover the municipal election. If you sign up for their newsletter, you can get daily or weekly headlines by email, or visit thetyee.ca to browse their sections.

FRANCES BULA

Frances Bula is a journalist with an extensive career, best known locally for covering city politics and urban issues. Having reported on every municipal election since 1994 and seen the sharp evolution of Vancouver's municipal parties, Bula is an incredible source of information, and has been interviewed by *Seeking Office* and *Cambie Report*. She blogs on "State of Vancouver" at francesbula.com and tweets @fabulavancouver.

PRICE TAGS

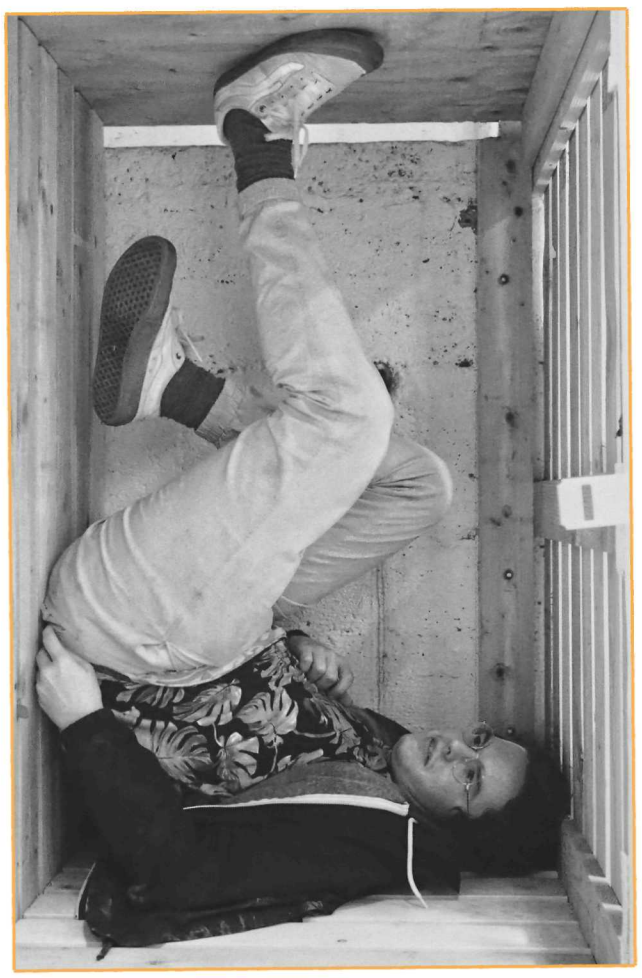
Price Tags was created by Gordon Price, an urban planner and former city councillor with the NPA. It began as a newsletter for friends and colleagues, and has expanded into a website that publishes perspectives on Metro Vancouver issues, including this upcoming election. The way opinions are categorized are very true to what you would expect from an urban planner, divided into the following headers: Urbanism, The Liveable Region, Transportation. Read Price Tags with a critical eye at pricetags.ca

VANCOUVER TENANTS UNION

This may seem like an unlikely addition. The Renters Report Card is a working group of the VTU, struck by members who participated in the Dolores Huerta Foundation's tenant organizer training this past summer. Tenant-centred policies became the basis through which the Report Card working group developed four questions for municipal parties and independent mayoral candidates. On September 15, over 30 members volunteered to help grade candidate responses to the questions to encourage renters to vote for pro-tenant candidates. Find updates and the candidates answers at vancouvertenantsunion.ca

CAVE GOBLIN NETWORK
UP FROM DOWN UNDER

words by Fatemeh Ghayedi // illustrations by Bryce Aspinall
photos by Alistair Henning



WHY CAVE GOBLIN?

"I was hoping you would ask," says Douglas Vandelay. "Our last house was advertised as having 6-foot ceilings and I thought, 'I'm 6 feet, I can handle that.' The ceilings were 5-foot 11-inch and in the lowest points maybe 5-foot 5-inches. It was just like a warren of caves and I felt like a cave goblin." Doug co-founded Cave Goblin Network for podcasts 5 months ago with Tahlia Murdoch, and they now operate out of their new house with much higher ceilings.

Each founder currently has one podcast on the network that they host from their home studio — on *Comedy Zeitgeist* Doug invites Vancouver comedians over for a discussion, and on *Everything Economics* Tahlia she uses her undergraduate education and interest in economics to analyze everyday issues and answer her own questions.

Cave Goblin has been a long time coming. Both Australian transplants to Vancouver, Tahlia and Doug created Cave Goblin out of a lack of existing social network and the desire to build a platform for their current and future projects. This isn't to say that they haven't made friends.

Doug found a foothold in Vancouver as a comedy journalist through different ventures, including involvement at CiTR 101.9FM. Doug hosted a radio segment on *Finding the Funny,* and conducted interviews for *Discorder Magazine*. With Doug's encouragement, Tahlia got trained for podcasting after wanting to for some time.

The network was realized not because of a gap in the market, but because they both wanted to start something for themselves. Being new to Vancouver turned out to be a benefit.

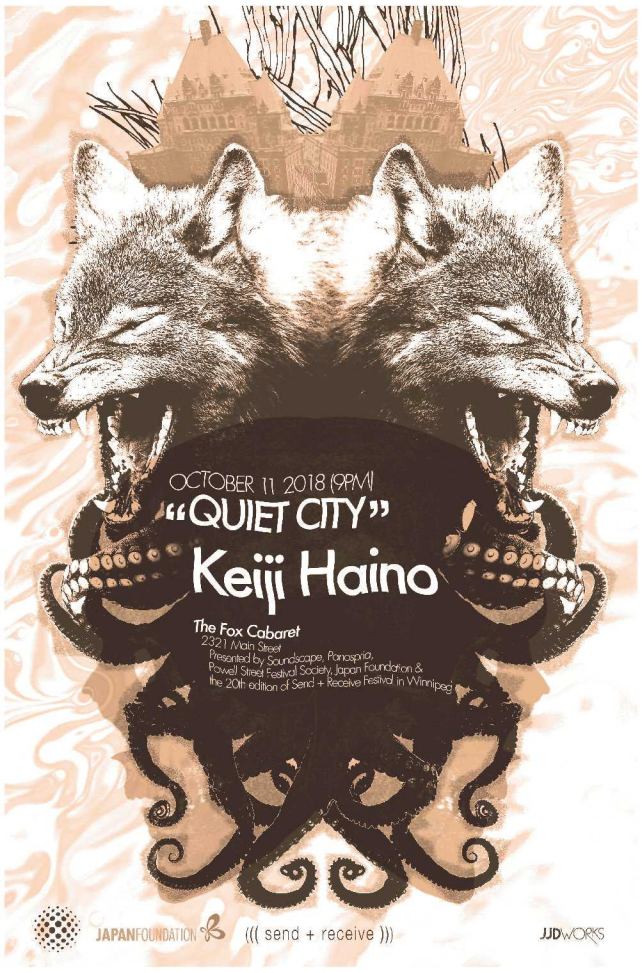
"I came into this industry completely clean. No one has any prior judgements [about] who I am. It's like when you move to a new country and get a new credit score," explains Doug. "[We were] making this network completely fresh. [...] For the most part, I was talking to people I had never heard of before, and so I didn't have any preconceptions going into interviews either."

The move to Vancouver also meant additional access to infrastructure and support for podcasting. "I had always wanted to do something like this, but there's just not a whole lot of support for it in Perth and it can be a little demotivating when it comes to creating projects and getting them going," explains Tahlia. "Being in an environment that's so inclusive and supportive, where people actually get out and do things and help each other out, it [made it easier to] just do it and put it out there," she adds. By creating Cave Goblin Network themselves, they have a lot more freedom to pivot the network in whichever direction they see most fit. Being DIY and independent, they don't need the approval to introduce new things or to rebrand the way they would from a larger entity.

As far as future plans go, Doug and Tahlia have a comedy podcast in the works that they've been workshopping and hope to introduce towards the end of 2018. Once they are more established, they want to invite other hosts onto the network, but also invite more people into their home studio. Both Tahlia and Doug encourage people to reach out to them to get on air to talk about whatever they're doing, be it comedy or economics.

"We're just hoping to grow it so that we can provide a platform for [others] and ourselves to succeed," says Doug.

For more information, including archived podcasts and contact information, visit cavegoblins.com. You can also follow the network on social media @cavegoblins



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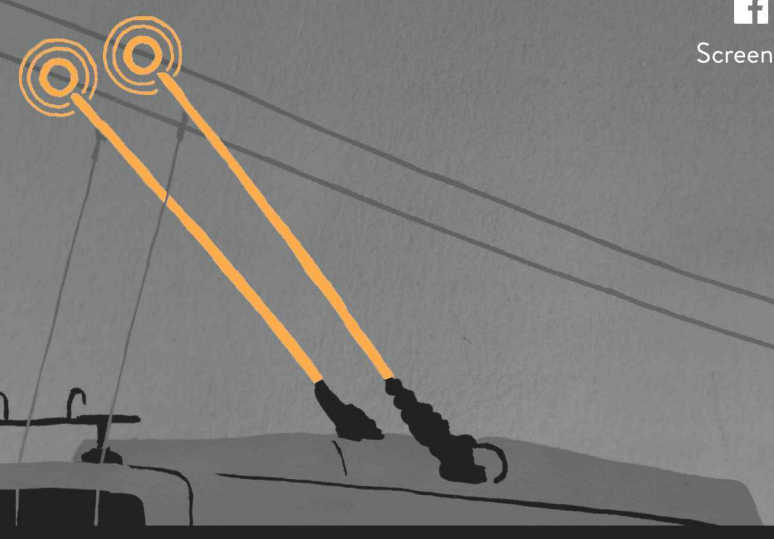

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SEPTEMBER 2018

MILLENNIAL LINE COMEDY & POETRY W/ SOO JEONG / NIMA GHOLAMIPOUR / PAM CHOI / RYAN WILLIAMS / DOMINIQUE WAKELAND / AJA MOORE

SEPTEMBER 13 / RED GATE

In the violet shadows of the Red Gate Arts Society, a crowd formed under the shine of a single disco ball. Though everyone was enjoying catching up, a definite buzz of anticipation built. Punctuated by the crack of beer cans, the background pop tunes faded out as the *Millennial Line* left the station.

After an introduction by producers Savannah Erasmus and Tin Lorica, *Millennial Line*'s third instalment began with comedian Ryan Williams, the first white man in the event's history. Williams appropriately opened with, "...you come to a show that supports diverse voices and it's like, 'hah, April Fools!'" Though it was a deviation from the event's norm, his jokes were well received.

Pam Choi continued the comedy. Her observational and sometimes devastatingly self-deprecating humour kept the crowd enthusiastic throughout her set. Whether it was her parents' expectations, her therapist's advice or her small town's racism, her jokes landed routinely with the audience.

Next, Dominique Wakeland read their self-described "millennial-introspective" poetry. The audience maintained high energy as they read passages from their "summer sex journal." Wakeland's set ended with a spirited call and response poem; the audience echoed their chorus of "too many, too many, too many, too much for you!" Both triumphant and forlorn, their words lingered in my head long after they left the stage.

After an intermission, host Savannah Erasmus warmed up the audience with jokes about being an Indigenous comedian at her boyfriend's house of white doctors, and her plan to wear Axe Body Spray to subvert the patriarchy.

Soo Jeong followed with a polished set. Despite being the only performer outside of the millennial generation, Soo had no trouble connecting with the audience; her bits on racism in Vancouver and coming out to her traditional parents landed effortlessly.

The final comedian of the evening was Nima Gholamipour. After introducing himself as an improv comic, actor and writer, he quipped, "What I'm saying is I'm experienced in being poor." By the end of his set, his energetic demeanour and sweet delivery captured the audience's heart.

Poet and astrology memer Aja Moore closed the event. As footage of Vancouver's Millennium Line train played on repeat, we heard her musings on desire and grief. The audience sat in reverie as she led us through smoke-filled late summer days. Her debut poetry collection, *Hotwheel,* will be released this month by Metatron Press.

Perhaps what made *Millennial Line* so special was the audience. Soo Jeong, admitting she had just missed the age cut-off, gushed over the crowd's "fresh faces." But more than just age bound the audience — during the sets, the crowd remained hungry for both the highs and the lows, navigating the shadowy distance between the dark and the light. —**Hannah Kruse**

RECORDS AND READINGS IV W/ BARBARA ADLER / SYDNEY THORNE / RIDLEY BISHOP / DAN GEDDES

SEPTEMBER 15 / TOAST COLLECTIVE

For close to a year, the Toast Collective has been home to Vancouver's worst-kept secret in musically-related spoken word and performance art — *Records and Readings*.

Host Andy Resto — current host of CiTR's Shindig battle of the bands — says *Records and Readings* grew out of an idea he and a friend had of starting a discussion group about records, beginning with Scott Walker's album *Tilt*. Taking a slight turn from the original idea, the *Records and Readings* series began in January with

Photo of Candice courtesy of Milena Krondl.

prose and poetry performances reflexively responding to the accompanying music. Since then, it has grown into something of an "interdisciplinary performance night."

Perhaps more so than previous installments of the series, *Records and Readings IV* saw a diversity of performance genres and topics showcased that night. Dan Geddes, poet and erstwhile member of the band Peace, opened the night with his characteristically meandering prose poetry. Reminiscent in form and content of the lyrics he has written for Peace and his solo project Lt. Frank Dickens, his poetry explored lovesickness, the quotidian, the liminal space between languor and contentment, often set in a specifically West Coast backdrop.

Noted local saxophonist Ridley Bishop came soon afterwards. Telling the audience about how his abortive attempts at writing fiction led him to Toshimaru Nakamura's *No-Input Mixing Board*, Bishop explained his new-found appreciation of noise music. Then, Bishop treated everyone to a piece that he had made in the style of Nakamura, on his very own no-input mixing board and pedals.

Following Bishop's inspiring workshop on noise music and the creative process was a monologue by Sydney Thorne on Chuck Mangione's '70s jazz-pop hit "Feels So Good." It touched on young love in the early days of social media, the fragility of expectation and opinions on certain works by Mike Judge, namely *King of the Hill*. Its emotional peaks and troughs were set to Mangione's album of the same name, making it a light-hearted but moving performance.

Closing off the night in a more impressionistic vein was a multimedia piece loosely based on Lana Del Rey's "Ride." Musician and slam poetry champion Barbara Adler was joined by bassist James Meger, who worked on the video piece accompanying Adler's readings. Adler and Meger's performance was also based on *Mermaid Spring*, a musical Adler is currently writing with Kyla Gardiner. Whatever your thoughts on Lana Del Rey, this piece was certainly a fitting bookend to the night, and perhaps the series itself.

Along with *fine.* at the Lido and other similar events, *Records and Readings* is quickly filling a niche in the spaces between Vancouver's musical, literary and other creative communities — and, at least for the time being, it's here to stay. —**Chris Yee**

CANDACE / BB / PALE RED

SEPTEMBER 15 / RED GATE

The event description on this show's Facebook page wasn't kidding when it specified the start time as "9PM sharp." When I arrived at 10-minutes past 9, BB was already rocking the room with their upbeat indie pop. Over a foundation of fast-paced and skillful drumming, jumpy bass and melodic guitar, bassist Megan Magdalena and guitarist Bella Bébé harmonized flawlessly in a way that reflected both their close personal friendship and connectedness as musicians. The two frontpeople spent their breaks from vocal duties dancing around each other or hopping offstage to play in the crowd. Their energy was so infectious that the audience, which was very sparse at that point of the night, made up for its size with enthusiastic grooving and head bobbing.

Next up was another indie pop trio, Candace, on tour from Portland, Oregon. The style of their music, as well as their comparatively tranquil onstage behaviour starkly contrasted BB, but was no less enjoyable. Candace's tunes were slow tempo and shoegazey, with echoing guitar and bass melodies that blended together, along with the lead singer's ethereal voice, to produce a very dreamy atmosphere. The group successfully recreated the beautifully mellow, romantic sound on their recordings in a live setting.

As much as I enjoyed getting to see BB and Candace — I would recommend catching both of them live, provided Candace make a return to Vancouver in the future — the highlight of the show was definitely closers, Pale Red. Continuing the night's three-piece theme, the final band, made up of Charlotte Coleman on bass, Myles Black on guitar and Portia Boehm on drums, played a brand of art rock like nothing I had ever heard. Their songs were very melodic, with twangy guitar and snaking bass lines over drum beats played with felt mallets, and vocals layered and harmonized between all three of them. Their talent was huge, creating a sound that was at once simplistic, totally original and very pleasant to listen to. The set was delivered, particularly from Boehm, with a very ironic and funny theatricality by way of melodramatic expression in their faces and voices. The theatrics peaked during their performance of "I Am the Meter" as they shouted its chorus, "Someone call the doctor!" together like they were in an episode of *Days of Our Lives*.

Evidently I was not alone in my admiration for Pale Red, as the majority of the crowd chanted for an encore when their set came to a close. The group responded with a slow number in which Coleman sang about kissing the person you love, prompting many couples in the crowd to start doing so. It was a fittingly heartwarming note on which to end a night of positive energy shared all around.
—**Hannah Toms**

KITTY & THE ROOSTER [ALBUM RELEASE] / SHIRLEY GNOME

SEPTEMBER 22 / ANZA CLUB

Photo of Kitty & the Rooster courtesy of Alistair Henning.

The ANZA Club was sold out to see hometowners Kitty & The Rooster play their debut album *One Gig Hard Drive*. Older folks in evening-wear stood next to younger punk rockers in festival attire and piercings. The disco ball sent a field of white light spots across the room while upbeat jazz played overhead. Tables and chairs were arranged in the centre of the room with a bar to the left of the stage and booths to the right. The many who couldn't find space to sit stood towards the back.

Shirley Gnome walked on stage wearing a pink cowboy hat and a vibrant blue and pink dress. Setting her wine down to pick up her guitar, Gnome began to strum and tell us about her murderous desires towards her neighbour's yappy dog before playing the song

"Mercy," featuring her own amazingly accurate yaps. From there, her boisterous and unsanctimonious act never ceased to entertain, drawing endless laughter from the crowd as she wove her comedic routine into song. Gnome's truly raunchy lyrics complemented her clever wordplay and incredible voice.

After a brief intermission, Kitty & The Rooster and their backup singers, The Cockettes approached the stage clothed in dark robes and animal masks and bearing prayer candles as droning, cultish music anticipated them. After disrobing, they kicked off the show with their theme song "Kitty & The Rooster's Official Bio," driving people to the dance floor. The dynamic duo deserved every bit of the enthusiasm that their sold out show brought, and provided all the brash rock their new album promises.

Jodie Ponto brought out a whole lot of rhythm from her stand-up cocktail drumset, while Noah Walker provided gnarly electric guitar. Their voices combined with those of The Cockettes to produce an upbeat, bouncy surf rock that drowned out the pulsing bass of the club below. Kitty & The Rooster's sound draws from The B-52's, including their use of loose, almost voice-cracky vocals and their strong, repeating choruses. Kitty & The Rooster has veins of blues as well as moments of Beastie Boys-esque hip hop. It goes without saying that their repertoire is diverse, but they don't take themselves too seriously, singing in their theme song, "This whole band is a joke!"

Both Shirley Gnome and Kitty & The Rooster expressed a lot of honesty about their lives through humour. With songs like Shirley Gnome's "Vegan Semen" and "Shine Bright Like Vagina" (about her time partying with burlesque performers) and Kitty & The Rooster's "Sexercise" and "Lousy Lover," they gave us a transparency so unlike the curated images of performers we see so often. At a time when social media dominates, we could all use a little more unself-conscious silliness in our lives. —**Nick Jensen**

BUFFY SAINTE-MARIE: THE AUTHORIZED BIOGRAPHY BOOK LAUNCH

SEPTEMBER 24 / FOX CABARET

I walked into a listening party of Buffy Sainte-Marie's debut 1964 album, *It's My Way!*, an essential intro to the woman whose activist efforts and biting lyrics brought attention to Indigenous issues long before there were talks of reconciliation or political apologies. Gail Sparrow, former chief of the Musqueam First Nation, opened the night with a traditional welcome and provided us with an important history lesson about the Musqueam peoples and the support that Sainte-Marie has shown them.

JB the First Lady, the emcee for the night — as well as recording artist and activist — hyped up the crowd with her warm and charming personality. She welcomed Andrea Warner to the stage. Reading the prologue from her newly-released book, *Buffy Sainte-Marie: The Authorized Biography*, Warner wove her humour into the story of Sainte-Marie. I was convinced that I needed this book. I needed to learn more about Sainte-Marie, a Cree musical legend, famously ousted from mainstream music for her lyrical activism and outspokenness against the mistreatment of Indigenous peoples. It was clear from these brief readings that Sainte-Marie would have been as huge as Joni Mitchell (who wrote the foreword to the book) and Leonard Cohen, her contemporaries and close friends, if not for her uninhibited activism.

In the Q&A between Warner and CBC's Angela Sterritt, Warner reiterated this point, by saying that white journalism shapes the music industry and has contributed to the erasure of Buffy Sainte-Marie and her music.

The evening continued with a musical performance by JB the First Lady and guest DJ Rex Smallboy, formerly of the Cree hip-hop group War Party. After performing some of her own songs, as well a few collaborations with Buffy Sainte-Marie herself, JB and guest dancer Madelaine McCallum hit my emotions hard as they performed a song called "Unprotected Girl." With McCallum performing in the role of the unprotected girl, she became stronger and prouder as she put on each piece of her cultural regalia. In the spirit of activism, the lyrics spoke to the vulnerability of Indigenous women and girls, the piece ending with both McCallum and JB wearing the regalia representing their native cultures.

Ending the inspiring and emotional event, Warner read another chapter which was followed by a book signing. Warner had the room enraptured with the story of Sainte-Marie, but I also attribute this to her complete confidence in reading her work to a room full of people. I think the secret to a good storyteller is that you feel like you can tell them anything and did Warnerjust that, taking her time with each person in the autograph lineup that came to see her. Some of us came for Buffy, but it is clear that Warner had won us all over by the end of the night. —**Laura Bee**

SAWDUST COLLECTOR PRESENTS KATIE DUCK / BEN BROWN / KAI BASANTA / LISA CAY MILLER / RON SAMWORTH

SEPTEMBER 25 / GOLD SAUCER

Sitting facing one another, behind their respective drum kits, littered with percussive odds and ends, Ben Brown and Kai Basanta start off the second set of the night together. With the conversation and house music still humming, Ben begins to toll a handful of bells as Kai's drumsticks flitter across the kit. Gradually, they build up a base of percussion, never settling into any particular groove, but growing in volume, intensity and intricacy. The whole room swoops in to pay attention, the duelling drummers feeding off one another, playing anything and everything within their reach. Katie Duck, emerging from her seat in the far corner of the room, makes her way over to drummers. In a moment of respite from the percussive torrent, Katie leans over to Kai's ear and speaks, so the whole room can hear: "You should be ashamed of yourself. Your father was a liar." Pointing over to Ben, "His too." The drummers pick up on the antagonism Katie deals out, fuelling their playing to an apex of ferocity as Katie circles around Kai, speaking only to him, as if she were the nagging voice in the back of his mind, egging him on, pushing and taunting him. Ron Samworth's textural guitar effortlessly seeps into the sonic landscape of the room, plucking bent notes out of alligator-clipped strings; swoops of feedback shearing off in points; tapping and brushing across the face of his instrument, as if he could no longer remember how it worked. Sinking beneath the keyboard, Lisa Cay Miller sits on the floor, scraping and banging on the exposed bass strings of her upright piano. The deep, guttural echoes reverberate around the space, filling out the low end of the room like a storm. With wooden spoons wedged between, modelling clay pressed into, and metal bowls resting against the exposed innards of the piano, Lisa transforms the piano into an otherworldly machine, amidst the improvised chaos of her collaborators. Climbing up with one foot onto a windowsill, another on an exposed pipe in the wall, Katie massages Kai's shoulders, lifts his hood over his head, and pushes the ensemble further into the delirium of the moment.

This was just one fragment of the evening. Hosted by Sawdust Collector, an experimental and interdisciplinary weekly performance series in the Gold Saucer Studio, the improvised performance was just one of the many events and workshops Amsterdam-based improvisational dancer Katie Duck took part in during her week-long tenure in the city.

It's nearly impossible to put into words the events of the night. Each of the five performers went through a multitude of styles and techniques — Brown rolling his floor tom around the room; Basanta sporadically pounding his cymbal and kick; Miller percussively typing out a melody on her prepared piano; Samworth dragging a bow across the fretboard of his guitar; Duck explaining her dream, of which every member of the audience was a part — but any given moment was far from encapsulating the spirit of it all.

What became clear, however, was that the show wasn't about Duck. Make no mistake: she was a force in the room, grabbing the attention of the audience at will. But over the course of the night, Duck acted primarily as a catalyst for her collaborators to improvise. More than anything, she was the inciting incident — wherever she stepped, Katie Duck stirred up a cloud of art. —**Lucas Lund**

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

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

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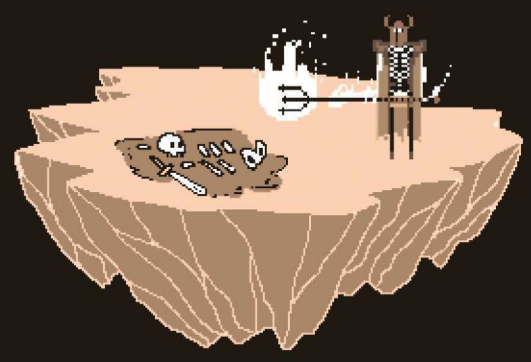

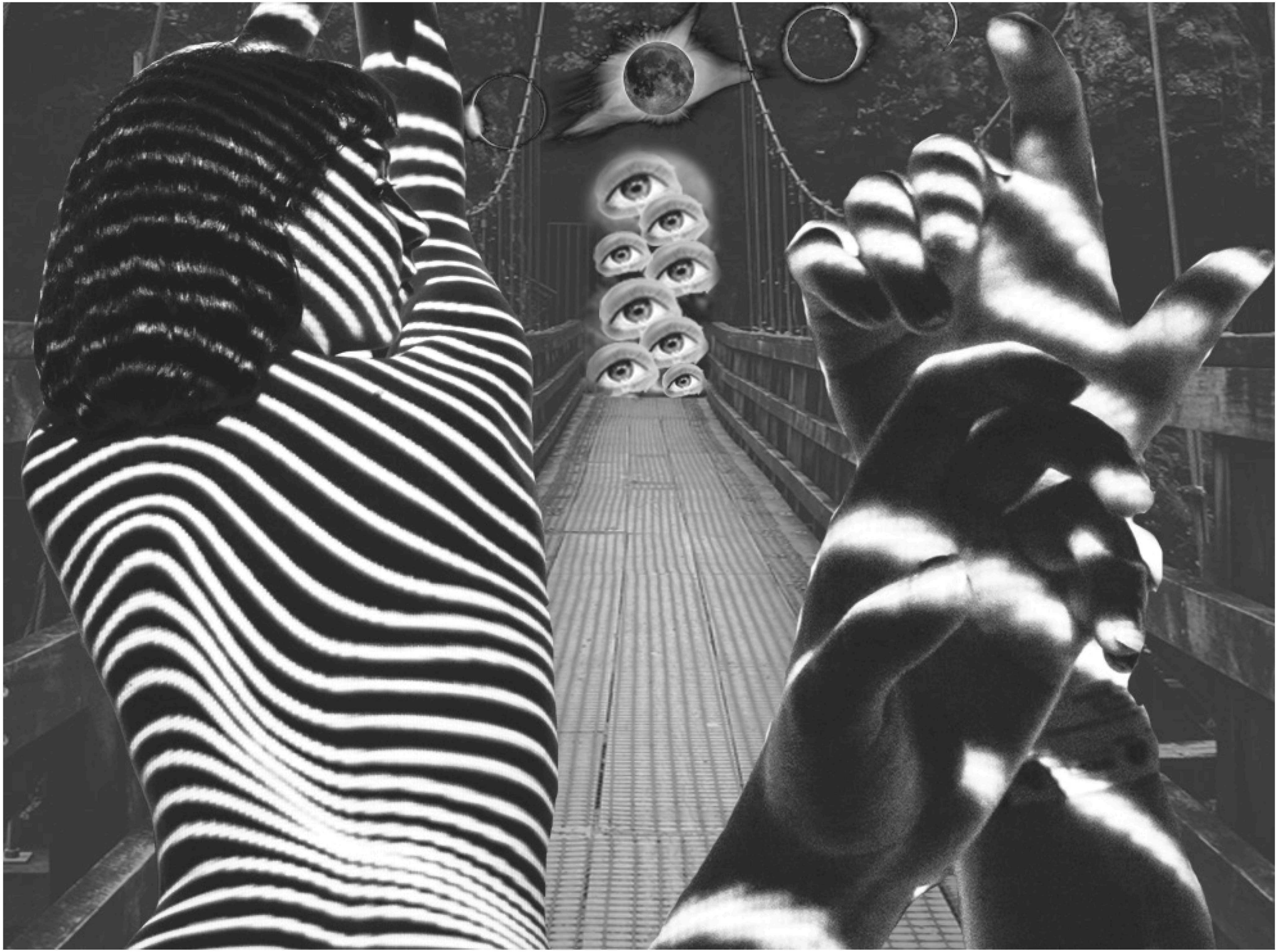

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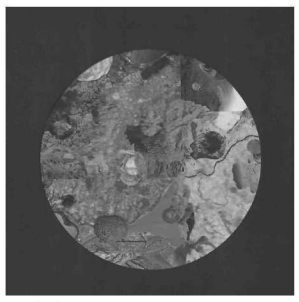
	1 **Vancouver International Film Festival** @ VARIOUS VENUES · Terry Bozzio @ Rickshaw Theatre · East Van Votes All Candidates Gathering @ Britannia	**2** **Vancouver International Film Festival** @ VARIOUS VENUES · SUUNS, PRIGS @ Imperial · Sawdust Collector presents Robin Holcomb, Bradshaw Pack @ Gold Saucer · "Hole" by Gil Goletski @ VIFF · Women's Candidate Civic Election Form @University Women's Club of Vancouver	**3** **Vancouver International Film Festival** @ VARIOUS VENUES · Last Candidate Standing - All Candidates' Debate @ Imperial · Creative Music Series 5 w/ The Etiquette of Dying, Robin Holcomb and Friends @ 8EAST · Chacon, Mass Marriage @ Deep Blue	**4** **Vancouver International Film Festival** @ VARIOUS VENUES · SHANNON & THE CLAMS @ WISE HALL · Tricksters & Transformers: An Evening of Indigenous Word @ MOA · Real Vancouver October 2018 Literary Showcase @ Russian Hall · Creative Music Series 5 w/ Sleep Furiously, Brodie West Quintet @ 8EAST · Idles, Bambara, BRASS @ Rickshaw Theatre · Park Board All Candidates Debate @ Van Dusen	**5** **Vancouver International Film Festival** @ VARIOUS VENUES · The Protomen, Makeup and Vanity Set, Bit Brigade @ Rickshaw Theatre · Ches Smith, Mat Maneri, Craig Taborn @ Western Front · Creative Music Series 5 w/ Loewen/Carter, Bates/Thorn, Satako Fujii Trio @ 8EAST · Jean Michel Blaise @ St. James	**6** **Vancouver International Film Festival** @ VARIOUS VENUES · Honte (EP Release), Yawn, Survivalism @ Toast Collective · The Malleus Trio @ Blue Light Sessions · Kikagaku Moyo, WEEED @ Imperial · Late Night Takeaway (Tape Release), club sofa, Sleepy Gonzales @ The Avant-Garden · She Wants Revenge, Tessa Rae @ Rickshaw Theatre · Rich Aunt Charlotte is Turning 30 @ Little Mountain Gallery
7 **Vancouver International Film Festival** @ VARIOUS VENUES · A Wilhelm Scream, Anchoress, Molten Lava @ WISE Hall · · Ty Segall & WHITE FENCE, Lavender Flu @ Rickshaw Theatre	**8** **Vancouver International Film Festival** @ VARIOUS VENUES	**9** **Vancouver International Film Festival** @ VARIOUS VENUES · Courtney Barnett, Waxahatchee @ Vogue Theatre · Sawdust Collector presents Johanna Hauser, Cat Toren @ Gold Saucer	**10** **2018 Vancouver International Improv Festival** @ VARIOUS VENUES **Vancouver International Film Festival** @ VARIOUS VENUES · Wrong Wave no.6 @ VIVO · Next Music From Tokyo vol. 13 w/MASS OF THE FERMENTING DREGS, Elephant Gym, paranoid void, otori, UluluU @ Biltmore Cabaret · Earthless, Heavy Trip, Killer Deal @ Rickshaw Theatre · Gregory Alan Isakov, The Wild Reeds @ Commodore Ballroom	**11** **2018 Vancouver International Improv Festival** @ VARIOUS VENUES **Vancouver International Film Festival** @ VARIOUS VENUES · QUIET CITY #51: KEIJI HANO @ FOX CABARET · Chris-a-Riffic!, Lorna Rowe, David Ivan Neil, Alex Rake @ The Avant-Garden · I M U R (EP Release), Prado, Niña Mendoza, Nick Wisdom @ Fortune	**12** **2018 Vancouver International Improv Festival** @ VARIOUS VENUES **Vancouver International Film Festival** @ VARIOUS VENUES · Wrong Wave no.6 @ Red Gate · Talia Usden (EP Release) @ Beaumont Studios · Devon Welsh, T. Dowdy @ WISE Hall · Benoît Delbecq/François Houle/ Kenton Loewen/Gordon Grdina @ 8EAST	**13** **2018 Vancouver International Improv Festival** @ VARIOUS VENUES · Tennis @ Rickshaw Theatre · Wrong Wave no.6 @ 8EAST · Come Draw With Me w/ Alicia Tobin @ Little Mountain Gallery · Pugs and Crows (Album Release), Malcolm Jack @ Western Front · Real Ponchos (Album Release), Tremblers of Sevens @ Rickshaw Theatre · Soda Fountain Sketch Comedy @ Little Mountain Gallery
14 **2018 Vancouver International Improv Festival** @ VARIOUS VENUES · Grownups Read Things They Wrote As Kids @ York Theatre · Tim the Mute, Total Ed, Snackland @ Red Gate	**15**	**16** · Sawdust Collector presents Ridley Bishop's Album Launch @ Gold Saucer · Indigeneity in Comics @ 221A	**17** · POND @ Rickshaw Theare · Pretty Much: an Improv Show @ Little Mountain Gallery	**18** **2018 Vancouver Art Book Fair** @ EMILY CARR UNIVERSITY OF ART + DESIGN **Quartetti: A Festival of String** QUARTETS @ ORPHEUM ANNEX · "DOUBT IT" COLLECTED WORKS BY GRAEME ZIRK @ SLICE OF LIFE · The Gateway Show: Standup Comedy @ Rickshaw Theatre	**19** **2018 Vancouver Art Book Fair** @ EMILY CARR UNIVERSITY OF ART + DESIGN **Quartetti: A Festival of String** QUARTETS @ ORPHEUM ANNEX · QUIET CITY #52:TETUZI AKIYAMA, HOTEL NEON, MARCUS FISCHER, BENOIT PIOULARD @ RED GATE · Uncle Jane's Crystal Queer Comedy @ Little Mountain Gallery · J Blissette, The Trolls, Little Sprout, Wild/Kind @ Toast Collective · Jen Shyu solo: Nine Doors @ Western Front · Did You Die (Album Release), The Prettys, Les Chaussettes, Groceries @ SBC · Mike Plume, Shiloh Lindsey @ LanaLou's · Slide Show: A Night of Improvised PowerPoint Comedy @ Little Mountain Gallery	**20** **2018 Vancouver Art Book Fair** @ EMILY CARR UNIVERSITY OF ART + DESIGN **Quartetti: A Festival of String** QUARTETS @ ORPHEUM ANNEX · VABF AFTER PARTY @ REMINGTON · ELECTION NIGHT WITH SEEKING OFFICE @ THE LIDO · Out the Window presents: Haley Blais, Harlequin Gold, Abraham @ The Ellis Building · RNR 5: Andrea Lukic, Cole Nowicki, Mattyfromlife, Rage M, Sonya Rez @ Toast Collective · Sea Moya, Booty EP, Co-op, Sigh @ Red Gate · Carmellahhh Comedy @ Little Mountain Gallery
21 **2018 Vancouver Art Book Fair** @ EMILY CARR UNIVERSITY OF ART + DESIGN · STUDY AND GO ABROAD FAIR @ VANCOUVER CONVENTION CENTRE · Harsh Noise w/ PGR, The Rita, Primordial Wound, Victim in Pain, Molena @ Red Gate	**22** · Gord Hill's Antifa Comic Book Launch @ Massy Books	**23** · Sawdust Collector: New Works w/ Wallgrin, Alvaro Rojas, Kate Franklin and Jamie Robinson @ Gold Saucer · Ian Sweet @ Biltmore Cabaret	**24** · The Dodos, Prism Tats @ VENUE · Noah Dersken & Mike McKenna @ Cafe Deux Soleils · Book Launch: Red Light Labour and artist talk w/ Cole Pauls @ 221A	**25** · The Internet @ Commodore Ballroom · Arctic Monkeys, Mini Mansions @ Pacific Coliseum · Folk Road Show, Andrew Phelan @ Fox Cabaret · Ty Segall (solo), Shannon Lay @ Biltmore Cabaret	**26** · ACTORS, Creux Lies, Melted Mirror @ Fox Cabaret · Peach Pit, Sun Seeker, Haley Balis @ Vogue Theatre · Random Rab, Firewood Poetry, Matsya @ Rickshaw Theatre · Estatic Waves Musical Haunted House @ Gold Saucer	**27** · The Garbage Sisters' Magical Neighbourhood @ Little Mountain Gallery · Ultra Music Festival 1942 @ The Avant-Garden · Estatic Waves Musical Haunted House @ Gold Saucer
28 · Estatic Waves Musical Haunted House @ Gold Saucer	**29** · Fidlar, Dilly Dally @ Vogue Theatre · Everlast @ Rickshaw Theatre	**30** · Monsterkill 5: Remonsterkilled (Or, We Were the Empty Set) @ Havana Theatre · Mitski, Overcoats @ Imperial	**31** · The Milk Carton Kids, The Barr Brothers @ Vogue Theatre · Wild Nothing, Men I Trust @ Imperial · Monsterkill 5: Remonsterkilled (Or, We Were the Empty Set) @ Havana Theatre · Exploded View @ Fox Cabaret	**SHINDIG** 2016 - 2019 EVERY THURSDAY AT 7:30PM FROM OCTOBER 11 - DECEMBER 6 @ HASTINGS MILL BREWING CO.	ART PROJECT BY **XIMENA VELAZQUEZ** AND CHECK OUT CITR.CA FOR A MULTIMEDIA COMPONENT TO THIS ARTWORK	

Under Review

MUSIC



MOONDLE

Moondle
(self-released)
April 7, 2018

"Tumbling, where are we going / I know we've been here before"

The lyrics that open jazz-alternative band Moondle's eponymous album recall the monotony of the day-to-day. Luckily, the group's most recent release serves as a welcome distraction, with its lush, mystical instrumentation matched with ethereal, sweeping vocals.

"Water Guides," the first song on the record, immediately intrigues with vocalist Emma Postl slipping in and out of their upper register. Their vocals softly introduce a swaying drum beat from Mili Hong, whose agile percussion fuels the rest of the album. As we head further in with laid-back track "Song," I can't help but close my eyes and take in the track's calming bass and pared-down feel. The track highlights Moondle's ability to deliver a powerful yet understated performance, with pure vocals complementing one of the jazzier grooves on the record.

The album takes a noisier turn as we get to "I Forget Your Name," one of the more energetic tracks on the release. The folky guitar commingles with lyrics pondering the fleeting nature of love, followed by a grungy interlude of distorted chords and cymbal crashes. All the while, Postl's lofty voice buoys above, bringing the song to its mellow end.

Entering the final leg of the record, Moondle brings foggy forest mystique with the aptly titled "From The Tree." The lyrics muse about seeking respite from feeling overwhelmed: "My tangled thoughts finally have some space." Punchy bass gives the song a darker tone as it charges through the track, with gentle drumming ramping up to the finish. The last song, "Destroyer" is a downtempo track that stands out from the rest of the album's songs. With Postl's utilizing the lower end of her range, the song is a soft space lullaby with a hint of a jazz beat.

Moondle takes listeners' minds on a drive, stopping by rock and jazz on its way to create a calming, introspective journey. Although the record can meander at times, Hong's incredibly smooth drumming coupled with comfy vocals give direction and purpose to the album. It's fluid, magical, refreshingly soothing and reinforces Moondle's spot in Vancouver's alternative community. — **Andrew Ha**

WALLGRIN

Bird/Alien
(Heavy Lark)
July 6, 2018

Vancouver-based composer, vocalist and violinist, Tegan Wahlgren, offers an art-pop gem with their debut LP, *Bird/Alien*. In its 11 tracks of soaring vocals, powerful violin arrangements and textured rhythms, Wallgrin paints a visceral picture of a paradoxical world— one that nods to the past and sounds like the future.

The remarkable scope of the record is referenced by its name. "Bird" represents the natural and familiar, while on the other side of the slash sits "Alien," a symbol of the unknown. Wallgrin marries these two seemingly separate ideas with sound. The strings of their violin weeps and strains while an electronic drum beat reverbates underneath and choral singing rings out over grainy bass lines. Through thoughtful composition, Wallgrin plays with these two extremes in a way that, though sometimes unnerving, is consistently graceful.

The album leads with "O Harpy," an apt introduction to what's ahead. The song fades into an ominous chant that swells with strings while a chorus of vocals descend upon a beat made from the sounds of deep breathing. The tracklist progresses as a journey. It reaches a high with "Ae'aea," a pop epic that uses a repeated vocal sample as a foundation on which a huge crescendo amasses. Wallgrin offers breaks from the intensity of the voyage with interludes at either end of the record. As a goodbye, "Exosphere" ends the adventure softly with gentle singing left almost bare save for a few delicate notes on the violin.

Lyrically, Wallgrin draws from the past to comment on matters of the present, employing figures of folklore to explain how magical and frightening life can be. With the haunting lines, "Daylight / Cold as the day you left," in "Banshee's Keen," Wallgrin writes their own mourning song for the Irish mythological creature, a female spirit who was said to herald or "keen" the death of a family member.

Utilizing the new and the old, touching on love and loss, *Bird/Alien* is a powerful exploration of sound that challenges genre. Not totally strange, nor wholly harmonious, but full to the brim of both, it exists in a space of its own. —**Judah Schulte**

DAKK'ONE

The Storm Is Coming EP
(self-released)
July 24, 2018

The Storm Is Coming, is the latest EP by Dakk'One (or Dakota Bear), a Vancouver-based rapper from Saskatoon. This EP is a follow up to *Fame Or Destruction*, released in the summer of 2017. While his last EP's focus was on personal growth, his latest offers the Cree rapper's take on the many challenges Indigenous people face within the confines of Canada.

Dakk'One's technical skill is impressive, making him very much a rapper's rapper. His flow is spot on, synching seamlessly to the EP's production. His rhymes are consistently strong, warranting a few "OH, SHIT!" moments.

In a recent interview with *Discorder Magazine*, Dakota Bear spoke about taking inspiration from the film *Eight Mile* and seems to be keeping in a similar vein by telling his own underdog story. Lines like "I'm never the horse that they bet on," and "I speak for the people who only got rations," illustrate this. Comparisons to Eminem could be made in terms of speed, but Dakk'One doesn't water down the message. Instead of using speed as a spectacle, he utilizes it to build discernible intensity leading to hard-hitting choruses that carry the energy of each song's message.

The music rapped over is down to earth, like Dakota Bear himself. The production is a mix of keyboard and hard-hitting percussion and electronics and remains a simple backing for the entirety of the EP, with the exception of the title track where it builds in intensity alongside his rapping. At times the production can sound similar and overly simple across the stanzas of each song, especially in contrast to the memorable choruses.

Police brutality, substance abuse, profiling and discrimination are central themes relating to Dakk'One's experiences as an Indigenous youth growing up in Saskatoon, but that's not all he raps about. He should be commended for the scope of the subjects explored in this EP, including personal issues such as fake friends, insecurity and cutting out toxic people. This EP brims with self-awareness, impressive flow and well-earned anger. Dakk'Ones rapping and technical skill shine throughout, creating an engaging experience that demands close listening. —**Samuel Jones**

GHOST THOUGHTS

No Chill
(self-released)
September 1, 2018

I've always found it difficult to get all the way through a Frankie Cosmos album. As endearing as her vocal style can be, I have to be in the mood to really enjoy it, and oftentimes find the sound growing repetitive by the third or fourth song.

Ghost Thoughts takes that same sweet, colloquial approach and makes it fresh again. The title of this record, *No Chill*, alludes to the album's lyrical subject matter — making out with someone at a party to make an ex jealous, fantasizing about someone who has moved on, and asking, "Can I love you if I hate myself?" — rather than its sound.

No Chill's tracklist is sprinkled with voice memos like "Hannah Talking" and "Anne Reads the Letter," and as a result, the album feels like thumbing through a journal full of entries about love, anger and miscommunication. Many of the tracks are drenched in echo and reverb, giving an (aptly) ghostly dissonance to otherwise sugary hooks.

"It's So Easy, It Makes Me Queasy" is the first song on the record that gives you the opportunity to really dance. The line "Take me away / Save me from myself" is sung with both tenderness and power throughout the first verse, and with dreamy guitars and warm bass at the forefront of the track, it's easy to sway along. This comes as a pleasant surprise when you realize that "It's So Easy, It Makes Me Queasy" is the longest song on the 13-track record. At nearly five minutes in run time, it offers a structure and style that's a little more challenging than what's explored on the rest of the album.

The comparison to Frankie Cosmos comes naturally thanks to *No Chill*'s uplifting vocal harmonies and confessional lyrics like, "Even though you don't call me / I still think about you when I cum." Still, Ghost Thoughts remain distinct from other bands by way of their tongue-and-cheek lyrical direction and all-around realness. Where Frankie Cosmos gets lost in fantasy, Ghost Thoughts is grounded in very real social and interpersonal issues, and this is reflected in their sound. All things considered, their music is both melancholy and mature.

No Chill is a relatable, accessible and comfortable collection — the kind of record you play in your bedroom on a rainy day, perhaps while you write furiously in your diary, re-read your favourite book or take a long overdue shower cry. —**Aly Laube**

ELISAPIE

The Ballad of the Runaway Girl
(bonsound)
September 14, 2018

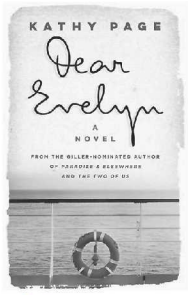
Folk music and baroque pop have an interestingly harmonious history, in every sense of the adjective. From *Death of a Ladies Man* to *Poses*, Canadians have been at the forefront of its fusion. Most recently, this meeting has been embodied by Elisapie Isaac's latest release, *The Ballad of the Runaway Girl*.

Isaac's musical roots are in northern Quebec, including fiddle-driven Quebecois dance songs, Inuk ballads and a stint touring with the cult band Sugluk as a preteen. Her previous two releases, *There Will be Stars* and *Travelling Love*, featured songs in French and Inukitut as well as English. *The Ballad of the Runaway Girl* unites these aspects, combining the sounds of her youth and heritage with polyglot pop arrangements.

In addition to four songs in Inukitut, the album includes a cover of Inuit singer Willie Thrasher's "Wolves Don't Live by the Rules," the titular chorus line featuring Isaac's tender singing accompanied by the more forlorn vocals of Joe Grass. The song's driving pace is a persistent feature of the album, most notably with "Call of the Moose," which contrasts human domination with natural authority, all around a strident acoustic guitar and thudding drumline. "Darkness Bring the Light" builds more gently into a plaintive harmony, sounding something like a Kate Bush arrangement of "Across the Universe." Conversely, the eponymous "Ballad of the Runaway Girl" combines fingerpicked guitar with a chilling reverb effect to create an atmosphere of eerie dissonance.

Isaac, whose music stands alongside a parallel career as an activist and broadcaster, recorded *The Ballad of the Runaway Girl* after a period of intense personal questioning, and this is reflected in the album's depth and emotional range. The building energy of many of the songs makes for a deeply satisfying listen, and if you're in the market for lush emotionality, you would do well to bend an ear to Elisapie's latest. —Jake Clark

BOOKS



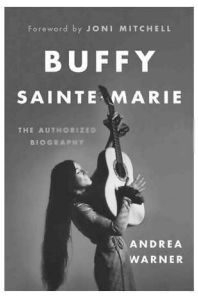
Kathy Page
DEAR EVELYN
(Biblioasis)
September 7, 2018

Kathy Page's latest novel *Dear Evelyn* explores a 70-year marriage between two seemingly incompatible individuals at a time of social upheaval and change. Loosely based on actual letters sent from Page's father to her mother during the Second World War, *Dear Evelyn* paints a portrait of how love can endure and be tested, told in a way that is tender and sometimes difficult to bear.

Harry Miles is a kind, mild mannered young man from a working class family who has a deep love of poetry and knowledge but an unknown future ahead of him. Evelyn Hill is a tenacious girl with a good heart but sometimes harsh tongue, and a clear picture of the life ahead of her. From their first meeting on the steps of the Battersea Library in London, it is clear that Harry and Evelyn are meant to be because, despite their obvious differences, the magnetism between them is palpable, even when they can only connect with each other via writing. Their brief courtship leads to a lifetime together that is at times wonderfully caring and at other times challenging, most notably during Harry's service during the war. It is their correspondence during this time in the form of letters and small gifts that offer a glimpse into Harry's intense love for Evelyn, even amid the grisly facts of war and as Evelyn's growing resentments are taken out on him.

Dear Evelyn reads so vividly that I found myself feeling the characters every frustration and moment of bliss as if they were sharing themselves. I could envision the homes they built and the gardens tended to with love. I felt the grief when friends passed away and the challenges of raising their children.

Kathy Page has written something beautiful and harrowing with *Dear Evelyn*. Her characters are so relatable and their situations are told in a way that doesn't rely on sweeping story arcs or heavy detail in order to be effective. It is a fairly simple story of two fairly normal people who fall in love just like many of us do. What is special about this tale is that it highlights what we will do for love, what we sacrifice, and the many small details that can become our undoing. —**Nathan Pike**



Andrea Warner
BUFFY SAINTE-MARIE: THE AUTHORIZED BIOGRAPHY
(Greystone Books)
September 25, 2018

Artists don't control how their work is received. In some cases, they don't even control *what* work is received. It can be argued that direct engagement with fans through social media has given musicians more agency over their creative output. And yet, the most famous, outspoken and seemingly independent artists have a team of management and PR monitoring their every post. The music industry is different now than it once was, but not so different. Big labels have always been the gatekeepers, finding musicians who will help leverage political and social movements into record sales. In the 1960s, before the internet changed how people discovered new music, labels were all-powerful. They controlled recording studios, influenced radio stations, and they alone had the money to send artists on tour. It was this era of the music industry that swept up Buffy Sainte-Marie, whose groundbreaking album, *It's My Way!* was released on Vanguard Records in 1964.

Although, as her biography demonstrates, the contract between Sainte-Marie and Vanguard was an exploitative one that would come to influence her professional relationships thereafter, the label gave the artist her first taste of travel and financial freedom. A series of crucial decisions, serendipitous encounters, political convictions and uninhibited creativity had gotten Sainte-Marie to that moment in time. While it was a turning point for her career, it was just a glimmer on an ocean of accomplishments that sees Sainte-Marie at the centre of the twentieth century's most important cultural shifts.

In *Buffy Sainte-Marie: The Authorized Biography*, Andrea Warner builds a framework for Sainte-Marie to tell her own story, in her own words. In the afterword, Warner explains the process of collaborating and editing: "Buffy has combed every inch of this book, every page bears her fingerprints, and I can hear her voice at every turn." The reader hears her voice, too. Though Sainte-Marie now calls Hawaii home, she was born in Saskatchewan and raised by an adoptive family in Massachusetts. The biography begins with her childhood and teen years, tracing the evolution of her musical expression and activism, rooted in the healing of trauma and the rediscovery of her Cree heritage. Sainte-Marie is honest and self-reflective, every chapter more and more suggestive of the deep trust between her and Warner.

I picked up this biography with an appreciation for Sainte-Marie's music and activism, a surface knowledge of her technological innovations and her passion for educating children, but I had no idea how deep Sainte-Marie's influence runs in everyday pop culture. What's more, I couldn't truly appreciate the amount of adversity Sainte-Marie has faced, and how she has transformed every challenge into opportunity. Perhaps the strongest takeaway is Sainte-Marie's enduring faith in the capacity for humans to show love and express creativity. Whether it be performing protest songs at rallies or singing lullabies on *Sesame Street*, in everything she does, Sainte-Marie shares the belief that everyone is connected and has purpose.

Buffy Sainte-Marie: The Authorized Biography is a window into the life and career of a women who continues to challenge patriarchy and colonialism through her art. The strength of the interviews conducted for this biography places Warner, an already established music writer and cultural critic, among the greatest contemporary biographers. —**Brit Bachmann**

FILMS

Shuichi Okita (director)
MORI, THE ARTIST'S HABITAT
(Japan)
2018

Mori, The Artist's Habitat is a film that lives from moment to moment within a world locked away in the backyard of Mori Kumagai. Kumagai, a painter who hasn't taken a step across the threshold separating his lush garden from the rest of Japan in many decades, spends his days taking long walks and observing the wildlife that co-exists alongside him amidst the greenery.

Brought to audiences by Shuichi Okita, the film focuses on depicting a day out of the life of Morikazu Kumagai, a celebrated painter in Japan who lived from 1880 to 1977 — his best-known works including "Cat" (1965) and "Rain Drop" (1961) — and who never ventured beyond the confines of his property in the last thirty years or so of his life. *Mori, The Artist's Habitat* peers lightheartedly into Kumagai's peaceful life and is comprised of beautifully pieced together snapshots of flora and fauna, which in turn are marked by moments from the visits of the painter's unique guests.

Slowly paced, the film takes its time in introducing each of the numerous likable characters, who burst in unexpectedly and prod at the existence Kumagai has carefully constructed over the years, scattering comic moments throughout. It is the film's insistence on portraying the quintessential idyllic life alongside the natural chaos of humans that makes it really stand out. Kumagai embraces peace and quiet with all his being, but trouble from an unfamiliar world still occasionally makes its way through his door. The film skims the surface of the few tensions Kumagai has with others and with himself, but his chosen isolation remains unexplained.

With almost no conflict, plot, or other typical characteristics of a story, the film succeeds beautifully in establishing itself beyond the constraints of time, such that even when the credits begin to roll, it doesn't feel as if the story has concluded. How the film begins is exactly how it ends, but Okita succeeds in embedding a message within each interaction the man has with strangers to his world.Regardless of his peculiar circumstances living on the edge of society, Kumagai always believed that he was living his best life.

Mori, The Artist's Habitat is a wonderful film mirroring a painter's untroubled soul, and how to take the greatest joy from the little things. —**Angela Tian**

Screening as part of the Vancouver International Film Festival on September 30 and October 7

Carly Stone (director)
THE NEW ROMANTIC
(Canada)
2018

Carly Stone may be a fledgeling director, but her debut film wears its ambitions on its sleeve. *The New Romantic* compares itself to classic rom-coms, but deals with complex ideas of sex work, consent and journalistic ethics. It recalls another Canadian coming-of-age romance, *Juno* in its tone, with a cast of young actors who are sure to follow a similar and successful career trajectory and a Special Jury Recognition at SXSW Film Festival. Something apparently subversive and modern, but stylized as sweet.

Blake, played by Jessica Barden, is a college undergrad with a cherub face and earnestness to match. Despite her lack of experience, she has a willingness to test her own boundaries and employs this in service of her sex column at the student paper. Barden is incredibly likable in this role and manages to make lines that could sound coquettish or ditsy sound grounded and unpretentious. When the man she is seeing lays it on thick with his understanding of the difference between vinyl and CDs, she replies, "I like the covers." Scenes like this set up a clear tension between Blake being infantilized despite her admirable resolve as a young person.

The men in the film are, for once, quite typecast. It's nice to know that I don't need anything beyond a 23 year old boy's fawning over a VICE exposé on ayahuasca or a rich dude listening to electroswing to understand their characters.

Unfortunately, the main crux of the film isn't handled with as much finesse. Blake falls into the world of becoming a "sugar baby" where much time and dialogue is spent on determining whether or not she is a "prostitute." It's a realistic question for our naive and relatively affluent lead, but asking it demands further excavation than *The New Romantic* is prepared to do. While the film isn't outright condemning of anyone's choices, it settles on letting Blake out of her conundrum by way of a traditional romance. The film never confronts the complex experiences Blake has, but instead sets up an untrue dichotomy where intimacy is the opposite of sex work. It takes the easy way out.

The New Romantic seems to fall back into the age old question "love or money?" without grappling with the issues of agency or, for that matter, money. Still, with a real charming lead, it's an enjoyable coming of age film that considers the ways we test ourselves in youth. —**Sydney Ball**

Screening as part of the Vancouver International Film Festival on October 4 and 6.

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I M U R

ALL GOOD THINGS

words by Joshua Azizi
illustrations by Nikki Lax
photo by Sara Baar

WHEN THE MEMBERS OF I M U R began to work on their upcoming album, they noticed that the number three was a recurring motif in their lives. Their new EP would be the third in their catalogue, vocalist / keyboardist Jenny Lea had just turned 30-years old and the band had added a third member — Amine Bouzaher, producer, bassist and violinist. When Lea, Bouzaher and guitarist / producer Mikey J. Blige went to Montreal to work on the album, 3033 was the door code for the apartment they rented together.

In tribute, they titled their album *THIRTY33*.

"The vibe that we got from that was 'this is your entry code into our heartbreak, our lives,'" says Lea.

Heartbreak is ever-present in the music of I M U R. Over smooth electronic-R&B production, Lea softly coos stories of sorrow and loss that yearn for the early, blissful moments of a broken relationship. In I M U R's universe, heartache exists in duality with pleasure. For every painful reminiscence of a former lover, there's also a lust-fuelled paean to the intoxicating pleasures of physical intimacy.

In other words, they see attraction and heartache as two sides of the same coin.

"You can't have one without the other," says Blige.

While exploring this duality in their lyrics, they create a musical backdrop that makes their songs as sensual as they are lyrical. Soft, plushy synth tones envelop listeners with moody textures, creating a listening experience that's good for zoning out but also substantial enough for close listening.

For Lea, topics like pleasure and sensations are escapist.

"It's human nature," she says. "It's why people are on the internet. It's why people are reading other people's interviews. It's nice to be able to escape the monotony of daily life, and if I could do that, even if it's just through lyricism, then fantastic."

The band also acknowledges that working through difficult moments with music has a strong therapeutic power.

"We're no strangers to adversity, and it has really been a positive influence on our lives to allow that to come out through our music," explains Lea. "[It's a] very cathartic and very therapeutic exercise, and it's something that people can connect and relate with because they're going through the same thing."

> "We're no strangers to adversity, and it has really been a positive influence on our lives to allow that to come out through our music."

Either which way, the band wants you to *feel* something — and they aren't subtle about what they want you to feel.

"I want to hit the musical g-spot," says Bouzaher.

Bouzaher added: "You know that feeling when you listen to a song, when everything combines at the right moment and you're lost in it and you get that little tingle in your spine, a little rise-up? *That's* the musical g-spot."

The path that led to I M U R's inception began over five years ago when Lea quit her job at a bank in Whistler and ended a five-year relationship. "I just found myself being like really unhappy and really materialistically driven," she says. "It's not how I grew up and it's not really who I think that I am as a person."

She began to find fulfillment in music, which she practiced playing around her house before performing at open mic events in Whistler. After two years of travelling overseas, she moved back to Vancouver and formed I M U R with Blige in 2015.

The band takes a unique approach to their live performances. Instead of having Lea sing over pre-programmed electronic beats, they reimagine their songs so that they can incorporate as many live elements into their performance as possible. Sometimes they'll simply use different instruments in place of a keyboard, but other times they'll completely rearrange songs based around jam sessions that they had during band practice.

"It's nice to have that jammy element in our live sets," says Lea. "I don't think most people are expecting that from what they hear on our records, and it adds a nice little element of surprise."

Another big break for the band came when their song "Breathless" was featured the sci-fi TV series, *Wynonna Earp,* when two characters start to get intimate. In lieu of this, *Pique Newsmagazine* designated the band as "genre-bending makeout music" — a label they wholeheartedly embrace.

"I really loved that," says Lea. "When we think about what we want people to do when they're listening to our music, a pretty high honour would be [for them to] get busy, right?"

Although they make music that's quite melodramatic, the band members in real life are actually wisecracking jokesters. It's all in their Twitter bio: "got dat electronic R&B fo' dat ass."

"We try not to take ourselves too seriously," says Lea. "Our music might come across as serious, and it's funny because that's not really us. We are serious about music, but otherwise we're just a bunch of fuckin' dorks."

I M U R's release party for THIRTY33 *EP is on October 11 at Fortune Sound, with additional performances by Prado, Niña Mendoza, Nick Wisdom and live visuals by Laine Butler.*

Wrong Wave no. 6 "Wrong Makes Right"

words by Elijah Teed photo by Alistair Henning

THE HEART OF THE SUMMER may be festival season for many, but there are those among us that look to early Fall for exploring art and culture. In recent history, SWARM, New Forms and *Destroy Vancouver* served as bastions of art and esoterica, to name but a few of the city's autumnal offerings. This year marks the return of Wrong Wave, a festival organized by UNIT/PITT that has intermittently showcased independent and experimental art in Vancouver for over 30 years. Despite its longevity, 2018 marks only the sixth installment of the festival, and its irregularity is in many ways a part of its appeal: a snapshot of the city in a specific moment, as captured by the artists who operate within it.

"The approach to Wrong Wave is really different every time," says KC Wei, the curator for this year's Wrong Wave no. 6. "The first one was in 1984; Jim Carrico from Red Gate was one of the organizers, which is an amazing historical throughline."

> "Just because we're underground and experimental doesn't mean we don't need to be seen by the status quo."

For those unfamiliar, Wei has become a mainstay of Vancouver's independent art and music communities over the past four years. From numerous bands (Late Spring, hazy, Kamikaze Nurse), to performance and experimental art/music projects (*art rock?*, Kingsgate Mall Happenings), to her own music and printed matter label (Agony Klub), it feels unjust to distill the body of her work into such a simple list.

"It was very underground, super punk for that time, experimental and performative," Wei continues, recounting her own research on the festival's first ever installment. "It's had those qualities that I was interested in for *art rock?*, and I think that's why I was asked to curate it [this year]."

The disparate nature of Wrong Wave, both in what the festival has offered over the years and in its actual occurrences, is something Wei had to consider in her role as curator.

"Every time it happens it's a completely unique scene or moment in time," she notes. "In 2012, it was at The Waldorf and it was way more electronic music-based. I guess it ebbs and flows in trying out what experimental art music is and isn't."

The programming of Wrong Wave no. 6 feels very much like a consolidation of Wei's interests and expertise as a creator, and a representation of experimental art in Vancouver today. In particular, the inclusion and focus on experimental film separates Wrong Wave no. 6 from its predecessors.

"I think this Wrong Wave is responding to other forms of media that exist in relation to the music that's happening, because if it is an art rock practice there's usually a visual or a written element alongside the performance of [music]," Wei says. "I don't want my practices to exist in separate boxes. I want all the practices to be speaking to each other, and this is a great platform to do that."

The festival will premiere Wei's own documentary, *art rock? The Popular Esoteric,* and Myles Black's *Virga Soundtrack*, a documentary surrounding queer expressionism across several artistic communities. With both projects having taken multiple years to complete, Wei felt a belaboured kinship between her and Black's work and saw fit to present them together within the unique staging of Wrong Wave.

"In his mind, he'd never finish it," Wei says of Black's film. "It's very experimental, creating spaces that feel very safe and then collaging them together in this pursuit of what otherness and queerness can be in the music scene."

In regards to *art rock? The Popular Esoteric*, Wei explains that she began recording performances during her monthly series without too much thought as to what they would become. In part sparked by Wei's dissatisfaction with previous documentaries surrounding Vancouver's music scene, she began to see the footage in a new light and with a newfound purpose.

"It was a really long learning process; I was learning the techniques to make a music documentary and learning that I wanted to make a music documentary at the same speed," Wei notes.

Scenes include performances of artists and musicians in spaces pivotal to Vancouver counterculture, from The Astoria to Red Gate to the Toast Collective, spanning from Kingsgate Mall Happenings in 2014 to *art rock?* in 2016 to its finale in April 2018.

"It takes a space to make a community happen, and it takes a city to support these spaces to allow a scene to happen — to allow experimentation to happen," Wei posits. "It's kind of a portrait of that: this moment in time in Vancouver where every conversation is about how unaffordable it is, and how impossible it is, and how all our friends are moving away. But at the same time, we still have a lot of fight in us."

In addition to the two film screenings, Wrong Wave no. 6 will feature two nights of live music, at Red Gate and 8EAST respectively, with the latter also serving as a book launch for the companion piece *Wrong Wave 666*.

"It's a book, a publication, a collage," Wei says of the printed material. "I asked all the performers and musicians to send me various ephemera they had [collected] over the years: setlists, posters, prints, tour diaries — anything that's related to their practice that they haven't thrown away for some reason. Then, I collaged them altogether in page form."

Between the book, the documentaries and the live music performances (of which her band Kamikaze Nurse is a part), Wei's interdisciplinary contributions and connections are central to the newest installment of Wrong Wave. What's most important for her, however, is the issue of visibility: the need to be witnessed by those apart from the scene.

"Just because we're underground and experimental doesn't mean we don't need to be seen by the status quo, because that's how we maintain our community," Wei opines. "Contributing, for me, means doing something that will be seen or heard at some level. I don't care if only 10 people come to the show. To know [that] the world — the world outside — is seeing that something like this is happening is more important."

Wrong Wave no. 6 may be yet another festival for Vancouver's independent and esoteric crowd, but Wei's vision for it goes further. It is a portrait of the city's best and strangest in this moment, and it's integral that those with the power to support or extinguish the celebration of experimental art take heed of what have creators like Wei have to offer.

Wrong Wave no. 6 begins with a screening of new works by KC Wei and Myles Black at VIVO Media Arts Centre on October 10, doors at 6:30PM and screenings starting at 7PM (with free pizza). It continues on October 12 at Red Gate with music by Kamikaze Nurse, Crotch, Maskara and Vomit Fraud. The finale is on October 13 at 8EAST for the launch of Wrong Wave 666 *and live performances by Dashes, Julian Hou & Tiziana La Melia and My Name is Del.*

VIFF MENTORSHIP

"ELEVEN SEEDS"

WORDS AND ILLUSTRATIONS BY
LUA PRESIDIO

PHOTO BY
SARA BAAR

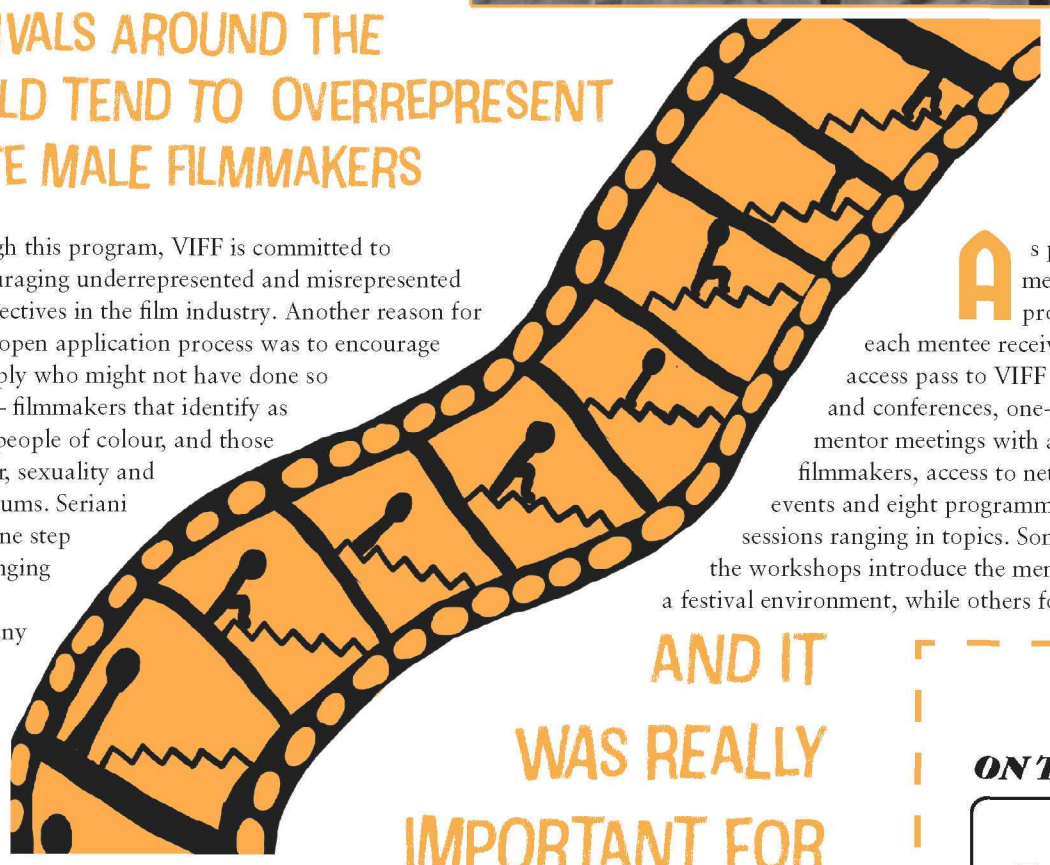
BEING AN EMERGING FILMMAKER and trying to break into the industry is no easy task, but the Vancouver International Film Festival might have just made it a little bit easier. This year, VIFF has launched a mentorship program designed to provide an immersive festival experience and build connections that will hopefully open doors for 11 local filmmakers.

The mentorship program was piloted in previous years by VIFF's Associate Director of Programming, Curtis Woloschuk, drawing from filmmakers who had submitted their work to the festival. This July the program officially launched after securing a grant that made it possible.

Alysha Seriani, Youth Engagement Coordinator and former mentee herself, suggested to Woloschuk the idea of having open applications for the program because, as she puts it, "[we] might not know all the filmmakers that are in town."

Any filmmaker between the ages of 19 and 30 who has completed one film and lives within commuting distance of downtown Vancouver was eligible to apply. The application requirements were deliberately minimal in order to make the opportunity accessible to people that are just starting their careers and showing a passion for bringing projects to fruition. Out of around 100 applications, 20 candidates were interviewed and 11 were selected.

"MANY MAINSTREAM FESTIVALS AROUND THE WORLD TEND TO OVERREPRESENT WHITE MALE FILMMAKERS AND IT WAS REALLY IMPORTANT FOR US TO NOT DO THAT."



Through this program, VIFF is committed to encouraging underrepresented and misrepresented perspectives in the film industry. Another reason for adopting an open application process was to encourage people to apply who might not have done so in the past — filmmakers that identify as Indigenous, people of colour, and those across gender, sexuality and ability spectrums. Seriani sees this as one step towards changing film festival culture: "Many mainstream festivals around the world tend to overrepresent white male filmmakers and it was really important for us to not do that, especially because we want it to be this door opening [experience]." According to Seriani, it takes forcing your way in to instigate change.

Sheridan Tamayo-Henderson is one of this year's mentees. Speaking to the accessibility of the program, she says, "One of the things that really impressed me about [the application] was the fact that it only asked for one film [to have been made]. It might not seem like that big of a deal for other people, but if you haven't had the [resources] to develop a huge portfolio, it becomes an indirect gatekeeping thing." For Tamayo-Henderson, it's about more than just reducing financial barriers: "I think it's a really important equalizing thing for people from different classes and different geographic positions [to have access to programs like this one]."

As part of the mentorship program each mentee receives an all access pass to VIFF screenings and conferences, one-on-one mentor meetings with acclaimed filmmakers, access to networking events and eight programmed sessions ranging in topics. Some of the workshops introduce the mentees to a festival environment, while others focus on the process of acquiring funding, gear and other technical aspects of film production and distribution. The program is meant as a way to launch these mentees into the filmmaking industry, in part, by providing access to resources and fast-tracking connections that would take time and extra effort to build organically.

As mentee Nima Gholamipour put it, the program aims to "plant a mentorship seed" whereby mentees and mentors both take away valuable experiences. Not only do mentees have access to their mentors, but mentors can also call upon mentees to work on film projects in the future. "It's about getting access to resources but also building a community, from the ground level of emerging filmmakers," says Seriani.

Each of the 11 mentees has a different style and different levels of education, contributing to the diversity of the cohort. Gholamipour, for example, is one of the mentees who does not have formal filmmaking education, but whose potential made him a perfect candidate. Seriani points out that although one learns from watching what they want to do, understanding other aspects of filmmaking is as much about learning from peers as observation.

As this is first year of the mentorship program, there are high expectations about its outcome. Seriani believes that there is room for enhancement, but completing the first official mentorship program with dedicated programming and funding is a milestone towards solidifying its future. Perhaps next year, VIFF will screen its mentee's films, but for now, these 11 emerging filmmakers will have the chance to see the industry through more experienced eyes that will hopefully unlock unlimited possibilities.

For more information about VIFF's Mentorship Program and additional programming, visit viff.org

The Seat

words by Tash King ...
illustrations by Dana Kearley

I know I am going to faint.

The fact announces itself with a shiver and a bead of sweat. Timber Timbre has just begun their first song. My dread feels out of place. The band smiles conspiratorially at each other; my friends beam in anticipation.

My vision is kaleidoscopic. The venue fragments into a blur of plaid, tattooed limbs, shaky hands clapping off-beat. The show unfolds around me, continuing, unaware that my illness is announcing itself in my body like a blade.

The exit is a faint glow across the room. The first song isn't over yet. I search for a seat, frantic. The closest stool is occupied by a serene pregnant woman, her head nodding in time with the slow circles her finger draws on her belly.

I see the empty seat behind the lighting technician. Could I ask him for it? The exit, presumably leading backstage, catches my eye. Could I make a dash for it? Escape into the alley, a cab, my bed?

Before I have time to act, the first song ends and a seat opens up behind me against the wall. I feel relief, but don't move for it. One song passes, then another.

I hesitate because of what sitting means — I fear it will publically mark my body as ill.

My parents love to tell certain stories about my body. Stories about its former strength. "She probably didn't tell you she was a basketball star," they'll say to my friends, "she could have gone far."

In these stories, I am in the middle of a game. My body is rooted to the gym floor and a small opponent runs into me. I am tall and unmoving. They bounce off of me and collapse, injured. These stories are interchangeable, true and violent. They are certificates of authenticity. They point to my body and say, *she wasn't always this way.*

In the summer of 2015, I sat in a waiting room on the third floor of St. Paul's Hospital. I was hoping to receive a diagnosis for my mystery illness.

There was a TV on the wall. It was showing footage of a street two blocks away, where a deer had run out of Stanley Park and become trapped in heavy traffic. Everyone in the room watched, silent. A group of cyclists surrounded the deer, herding it back towards the park. The women sitting next to me started clapping and laughing. The noise jolted me out of my seat.

I left the hospital one hour later with a diagnosis: Myalgic Encephalomyelitis (ME). It has no known cause, no treatment, and very little funding or research behind it. The primary symptoms are severe fatigue and brain fog, which come and go with no logic and are not made better by sleep. Many people with ME lose the ability to walk, work, and sometimes talk. In the last century, ME has been conflated with hysteria and dubbed *the yuppie flu*. Most doctors believe that we the afflicted have manifested the symptoms with our minds — that we simply need to correct our thinking to get well.

At the time, I could not process that this illness was my reality.

As a teenager I bussed into the city for concerts. I can chart each season through ticket stubs, set lists and homemade band tees.

My body was my greatest ally on these adventures into the city. I would feed it Starbucks and cheap pizza and in return, it would activate with such enthusiasm, hurtling around the city in search of whatever band I was seeing that night. I would stand in line for hours only to plant myself in the front row, where I would stand for hours more. The band would begin and I would lovingly crane my neck upwards, bliss bursting from my eyes and mouth and arms. That was my joy: the gift of my body.

In the time immediately following my diagnosis, I believed that if I performed wellness convincingly, my body would follow. For every three days spent socializing, I spent three days in bed. I rarely told people about my diagnosis. When you have an invisible illness, you can hide it until you can't.

In 2015, I saw Angel Olsen at the Biltmore Cabaret. It was a packed, sweaty show. I stood behind the stage watching Angel croon through chain link. With nothing to lean on and nowhere to sit, I spent the set on the verge of fainting and left early. I staggered the three blocks home and collapsed.

The Timber Timbre show took place 3 years after my diagnosis. By then, I had stopped drinking and riding my bike. I had watched my social circle fold itself up into smaller and smaller pieces. Yet, the person I imagined myself to be could still stand, dance and experience live music as I had as a teenager.

Disability scholars use the term "biographical disruption" to explain the way a chronic illness can change the course of your life, critically challenging the future you imagines for yourself.[1] This disruption has been described by some as a death of self, especially when an illness is so unpredictable, overwhelming and controlling that you have little power over your own life. I did not want to have to change the way I lived my life; I did not want to stop participating in the activities that I saw as central to my identity.

After years of missed shows, I channeled everything into seeing Timber Timbre. I called the venue ahead of time to ask if there was seating. I read reviews to find out if they had air conditioning. I casually interrogated friends who knew the venue to find out if there was a water station. I was a disabled detective.

As Timber Timbre plays I stare at the seat.

I have spent years using the invisible nature of ME as camouflage among the able-bodied. The bliss of performing wellness is intoxicating, causing me to forget myself until I come to like this: trapped and unmasked.

All the familiar fears of making my illness public take hold of me. If I sit down, the venue could be swallowed by silence and a single spotlight could wash over me. If I sit down, I could have to welcome a new public identity as a person with a disability.

Another song passes. Nausea and vertigo thread their way through my sinuses. I walk around the table and sit.

No one notices me. The show doesn't stop. My friends eventually realize that I have moved, and smile at me. I lean against the wall. Fatigue drains from my fingertips and pools around my feet on the floor. For the first time that evening, I am able to pay attention to the music. I feel good.

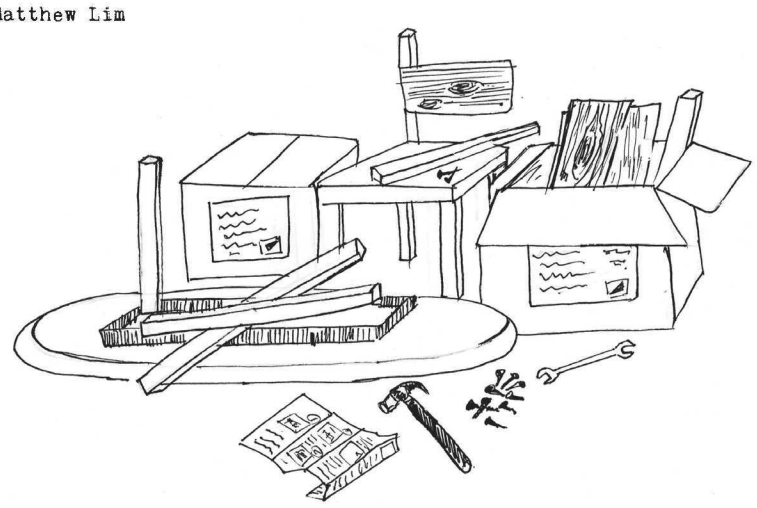
Tash King is a writer and media educator who has spent the last two years facilitating media literacy workshops at The Cinematheque. She lives, works and plays on the traditional and unceded territory of the Musqueam, Skxwú7mesh and Tsleil-Waututh peoples.

1. Dickson, A., Knussen, C., & Flowers, P. (2008). 'That was my old life; it's almost like a past-life now': Identity crisis, loss and adjustment amongst people living with Chronic Fatigue Syndrome. Psychology & Health, 23(4), 459-476.

ON THE AIR

CONVICTIONS AND CONTRADICTIONS

interview by Dan Miller // illustration by Akhila Varghese
photo by Matthew Lim



Do you ever have a stupid moment? Where do you sing? Are we using the word "guys" properly? If there's anything to take away from Neetu Dha's radio show Convictions and Contradictions, *it's that there are a lot of curiosities about our society that we don't always notice or contemplate. Neetu hosts a comedy program that airs at 8AM on alternate Thursdays on CiTR 101.9FM, where she explores humorous social observations. The following is an interview with Neetu.*

Who is Neetu Dha?

That's a difficult question. I guess I could define myself by my roles. Like, I'm a student; I'm Sikh; I'm Punjabi; I'm Canadian; I'm a daughter and I'm a sister. I also feel like I'm intelligent too, though one of my shows is about how everyone has a stupid moment – I definitely have my fair share of those, but I don't think I really know who I am. Neetu Dha is something in the works.

How would you describe your show?

The show is about how everybody has their convictions – you have your convictions, I have mine – but there are contradictions to our convictions, we just don't know about them yet. I always describe the show in the same way: it's about *social observation* and I want it to be funny.

Why is it important that the show be funny?

I'm making social observations and when I talk about them, I don't want it to feel like an essay paper. I don't want to make a documentary, I want to make a funny documentary.

Who are your inspirations for the show?

I feel like I draw from my high school teachers a lot. In high school we'd spend whole classes just talking about things like concrete. *Laughs* There's something about teachers where they want to make things funny because I think they have a belief that more students will listen. I guess that instilled something in me to try and make things funny.

Do you think of yourself as a teacher when you're on the air?

A little bit. I'm trying to teach everybody something, but at the same time I also want the audience to understand that [they] probably already know this, I'm just pointing it out to [them].

As a student, how do you balance your academics with your commitment to radio?

That's always something that weighs on my mind, it is difficult to juggle everything. I have five courses, I have an internship, a part-time job, I illustrate, I have this show and I try to exercise, although that's not going so well. *Chuckles*

Is there anyone else involved with producing the show?

It's all me. Although, sometimes I ask people at the station, "what do you think about this?" because I think another sub-meaning of this show is that I have all these observations that I've made and I find important, but I can't experience everything and I would still like to articulate the experiences [of others] and therefore I need to go to other people for that.

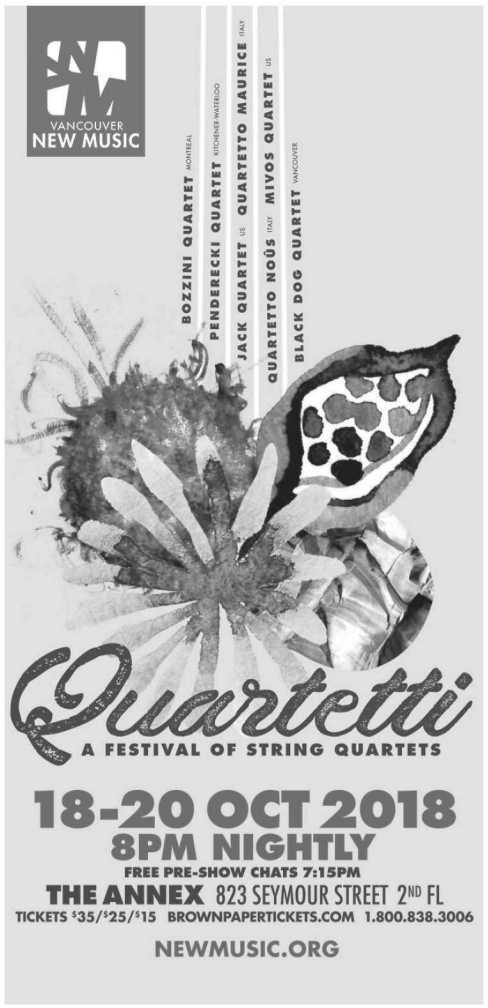
Are you ever hesitant about sharing yourself on the air?

I feel like I'm not scared to share myself, I think sometimes what pulls me back from sharing something personal is that it might veer from what the show is about. It will no longer be about social observations, it'll be about personal observations and the show isn't about me. But I do always try to bring in my observations and my perspective. The one thing I think that really brings me back is that my parents listen to the show, very frequently, and there are some things you don't want to say in front of your parents. *Laughs*

Why do you only play instrumental music on your show?

I've always been drawn to instrumental music. I feel like music today is just so focused on the words but really when you listen to the song, you're not focused on the words. I don't play an instrument, I don't know how music works, I just know that I like the sound of instrumental music. I play video games and video games have instrumental music most of the time. I feel like it's just so underrepresented and I feel like we're losing music to the lyrics that we don't actually listen to. Instrumental music is an abstraction that needs to be used more and made aware of more. That's what I try to do with the show.

You can catch Convictions and Contradictions *every other Thursday at 8AM. on CiTR 101.9FM or listen to past episodes on CiTR's website: citr.ca/radio/convictions-and-contradictions*



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

CiTR 101.9FM PROGRAM GUIDE

"DISCORDER MAGAZINE RECOMMENDS LISTENING TO CiTR EVERY DAY!"

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6AM	TRANCENDANCE GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX		6AM
7AM				OFF THE BEAT AND PATH	CANADALAND		CiTR GHOST MIX	7AM
8AM		QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRADICTIONS / GOODIE	SEEKING OFFICE			8AM
9AM	BREAKFAST WITH THE BROWNS			FINDING THE FUNNY / YOUR NEW SHOW	MIXTAPES WITH MC & MAC	THE SATURDAY EDGE	YOUR NEW SHOW	9AM
10AM		YOUR NEW SHOW	POP DRONES	ROCKET FROM RUSSIA			SHOOKSHOOKTA	10AM
11AM	ROOM TONE	MORNING AFTER SHOW		U DO U RADIO	THE REEL WHIRLED			11AM
12PM	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12PM
1PM	PARTS UNKNOWN	THE COMMUNITY LIVING SHOW	KOREAN WAVE: ARIRANG HALLYU	K-POP CAFE	TOO DREAMY	POWER CHORD	THE ROCKERS SHOW	1PM
2PM		DELIBERATE NOISE	UNCEDED AIRWAVES	ASTROTALK	BEPI CRESPAN PRESENTS			2PM
3PM	120BPM	120BPM	120BPM	120BPM		CODE BLUE	LA FIESTA / BLOOD ON THE SADDLE	3PM
4PM					NARDWUAR PRESENTS			4PM
5 PM	THE LEO RAMIREZ SHOW	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	CHTHONIC BOOM!	5 PM
6PM	YOUR NEW SHOW	FLEX YOUR HEAD	YOUR NEW SHOW	FLASHBACK w/ ALEC CHRISTENSEN / NO DEAD AIR	RADIO PIZZA PARTY	NASHA VOLNA	NOW WE'RE TALKING	6PM
7PM	EXPLODING HEAD MOVIES		THE MEDICINE SHOW / SAMSQUANCH'S HIDE-AWAY			NIGHTDRIVE95	MORE THAN HUMAN	7PM
8PM		CRIMES & TREASONS	MIX CASSETTE	C1 RADIO	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA / TECHNO PROGRESSIVO	8PM
9PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9PM
10PM	THE JAZZ SHOW	THE SPENCER LATU SHOW	ANDYLAND RADIO WITH ANDREW WILLIS		CANADA POST ROCK			10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW	YOUR NEW SHOW	COPY / PASTE	YOUR NEW SHOW	RANDOPHONIC	THE AFTN SOCCER SHOW	11PM
12AM								12AM
1AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX	1AM
2AM								2AM
LATE NIGHT								LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CiTR.CA TO LEARN HOW

<-hey, this kind of cell means this show is hosted by students
They are also highlighted in the spot colour on the guide,
you can't miss it.

MONDAY

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

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

Contact: programming@citr.ca

BREAKFAST WITH THE BROWNS
8AM-11AM, ECLECTIC

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

Contact: breakfastwiththebrowns@hotmail.com

ROOM TONE
11AM-12PM, TALK/MOVIES/SOUNDTRACK

Room Tone is a talk show focused on Filmmaking that invites guests weekly to discuss their slices of reality on set, tips, past/future projects and love for the craft! From Directors/Producers, to Cinematographers, Production Designers, Actors, Composers, Writers, Editors… anyone!

Contact: programming@citr.ca

SYNCHRONICITY
12PM-1PM, TALK/SPIRITUALITY

Join host Marie B in 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

- **120BPM**
  3PM-5PM, MUSIC

  120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

  Contact: @CiTRRadio 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

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

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-10AM, TALK/POLITICS

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

Contact: queerfmvancouver@gmail.com

THE MORNING AFTER SHOW
11PM-1PM, ROCK / POP / INDIE

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

Twitter | @sonicvortex

THE COMMUNITY LIVING SHOW
1PM-2PM, TALK/ACCESSIBILITY/DISABILITY

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

contact: communitylivingradio@gmail.com

- **DELIBERATE NOISE**
  2PM-3PM, ROCK / POP / INDIE

  Love rocking out to live music, but don't feel like paying cover? Tune in for the latest and greatest punk, garage rock, local, and underground music, with plenty of new releases and upcoming show recommendations. Let's get sweaty.

  contact: programming@citr.ca

- **120BPM**
  3PM-5PM, MUSIC

  120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

  Contact: @CiTRRadio programming@citr.ca

- **INTO THE WOODS**
  TUES 5PM-6PM, ROCK/POP/INDIE

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

  Contact: programming@citr.ca

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

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

Contact: programming@citr.ca

CRIMES & TREASONS
8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill $h*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepowar & Issa.

Contact: dj@crimesandtreasons.com www.crimesandtreasons.com

- **THE SPENCER LATU SHOW**
  TUES 10PM-11PM, TALK/ POLITICAL COMMENTARY

  The Spencer Latu Show is a progressive politics show that speaks truth to power. We provide much needed coverage, and media criticism of stories at the municipal, provincial, national and international level from the perspective of two progressive working class students; Spencer Latu and Ajeetpal Gill. We are based out of UBC in Vancouver BC.

  Contact: programming@citr.ca

STRANDED: CAN/AUS MUSIC SHOW
11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@citr.ca

WEDNESDAY

SUBURBAN JUNGLE
8AM-10AM, ECLECTIC

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

Contact: dj@jackvelvet.net

POP DRONES
10AM-12PM, ECLECTIC

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

Contact: programming@citr.ca

THE SHAKESPEARE SHOW
12PM-1PM, ECLECTIC

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

Contact: programming@citr.ca

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

  Jayden targets audiences in the Korean community in Vancouver to introduce the News on Korea, Korean Culture while comparing other Asian Cultures, playing all kinds of Korean Music(K-POP, Hip Hop, Indie, R&B,etc),talking about popular trends in the industries of Korean Movies & Korean Drama (aka K-Drama), TV Shows, Korean Wave(aka K-Wave or Hallyu), the news about Korean Entertainment Industry, what's going on in the Korean Society here in Vancouver and conversations with guests.

  Contact: programming@citr.ca

- **UNCEDED AIRWAVES**
  2PM-3PM, TALK/CULTURAL COMMENTARY

  Unceded AIrwaves is in its third season! This team of Indigenous and non-Indigenous folks produce a weekly show on Indigenous issues, current affairs, entertainment, culture and news - all centering Native voices. Come make Indigenous radio with us!

  Contact: programming@citr.ca, Follow us @uncededairwaves & facebook.com/uncededairwaves

- **120BPM**
  3PM-5PM, MUSIC

  120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

  Contact: @CiTRRadio programming@citr.ca

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

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

  Contact: arts@citr.ca

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

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

Contact: programming@citr.ca

THE MEDICINE SHOW
ALTERNATING WED 6:30PM-8PM, ECLECTIC/LIVE INTERVIEWS

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

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

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

Contact: programming@citr.ca

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

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

Contact: Facebook | NinthWaveRadio

ANDYLAND RADIO WITH ANDREW WILLIS
10PM-11PM, TALK

Listen to your favorite episodes of Andyland Radio with Andrew Willis. Our borders are always open.

Contact: programming@citr.ca

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

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

Contact: programming@citr.ca

THURSDAY

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

- **CONVICTIONS & CONTRADICTIONS**
  THURS, 8AM-8:30AM, TALK/COMEDY/SOCIAL OBESERVATIONS

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

  Contact: programmingcitr.ca

- **GOODIE**
  8:30AM-9AM, TALK / INTERVIEW

  Goodie is an interview show with the do-gooders who are using business, innovation and creativity to make positive change in the world.

  Contact: programming@citr.ca

- **FINDING THE FUNNY**
  9AM-9:30PM, TALK

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

  Contact: programming@citr.ca

ROCKET FROM RUSSIA
10AM-11AM, PUNK

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

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

U DO U RADIO
11AM-12PM, ELECTRONIC

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

Contact: programming@citr.ca

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

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

Contact: duncansdonuts.wordpress.com

- **K-POP CAFE**
  1PM-2PM, K-POP

  Jayden gives listeners an introduction to music & entertainment in Asian Cultures, especially, Korean, Japanese and 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

ASTROTALK
2PM-3PM, TALK/SCIENCE

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

Contact: programming@citr.ca

- **120BPM**
  3PM-5PM, MUSIC

  120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CiTR's playlist. Get at us if you want this airtime

  Contact: @CiTRRadio programming@citr.ca

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

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

  Contact: news101@citr.ca

- **FLASHBACK WITH ALEC CHRISTENSEN**
  ALTERNATING THURS, 6PM-7:30, TALK/MUSIC/ARTS & CULTURE

  Each episode, join host Alec Christensen and friends as they discuss the pop culture and politics affecting Vancouver and beyond.

  Contact: Twitter | flashbackalec

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

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

Contact: Facebook | NoDeadAir

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

Contact: programming@citr.ca

LIVE FROM THUNDERBIRD RADIO HELL
9PM-11PM, ROCK/POP/INDIE

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

Contact: programming@citr.ca

COPY/PASTE
11PM-12AM, ELECTRONIC

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

Contact: music@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

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

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

Contact: jesse@canadalandshow.com

- **SEEKING OFFICE**
  8AM-9AM, TALK/NEWS/POLITICS

  On October 20th, 2018, Vancouverites will vote in a new mayor, city council, park board and school board. This is a change election, in the midst of Vancouver's worst housing crisis. With a fractured right and a divided left, CiTR's News Collective brings you unique coverage of the issues and individuals seeking office. Seeking Office is available for download on iTunes, Stitcher or where ever you get your podcasts!

  Contact: @CiTRNews

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

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

Contact: programming@citr.ca

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

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

  Contact: programming@citr.ca

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

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

Contact: daveradiopodcast@gmail.com

TOO DREAMY
1PM-2PM, BEDROOM POP / DREAM POP / SHOEGAZE

Let's totally crush on each other and leave mix tapes and love letters in each other's lockers xo

Contact: Facebook | @TooDreamyRadio

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

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

Contact: Twitter | @bepicrespan

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

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

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

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

  Hosted by the Music Affairs Collective, every episode is packed with up-to-date content from the Lower Mainland music communities including news, new music releases, event reviews and upcoming events, interviews with local musicians and industry professionals and discussions over relevant topics.

  Contact: programming@citr.ca

- **RADIO PIZZA PARTY**
  6PM - 7:30PM, TALK/COMEDY

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

  Contact: programming@citr.ca

AFRICAN RHYTHMS
7:30PM-9PM, R&B/SOUL/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 flavour.

Contact: programming@citr.ca

SKALD'S HALL
9PM-10PM, TALK/RADIO DRAMA

Skald's 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

SATURDAY

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

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

Contact: citrlatenightshow@gmail.com

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

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

Contact: steveedge3@mac.com

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

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

Contact: crashnburnradio@yahoo.ca

POWER CHORD
1PM-3PM, LOUD/METAL

Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Coleman, Serena, Chris, Bridget 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

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, NTERNATIONAL/LATIN AMERICAN

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

Contact: programming@citr.ca

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

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

Contact: programming@citr.ca

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

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

You'll see.

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

MORE THAN HUMAN
7PM-8PM, ELECTRONIC

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

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

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

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

Contact: rhythmsindia8@gmail.com

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

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

Contact: programming@citr.ca

TRANCENDANCE
9PM-11PM, ELECTRONIC/TRANCE

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

Contact: djsmileymike@trancendance.net

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

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

Contact: programming@citr.ca

ISLAND of LOST TOYS

- **STUDENT PROGRAMMING**
  ECLECTIC

  Marks any show that is produced primarily by students.

YOUR NEW SHOW
ECLECTIC

Do you want to pitch a show to CiTR? We are actively looking for new programs. Email programming@citr.ca

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.

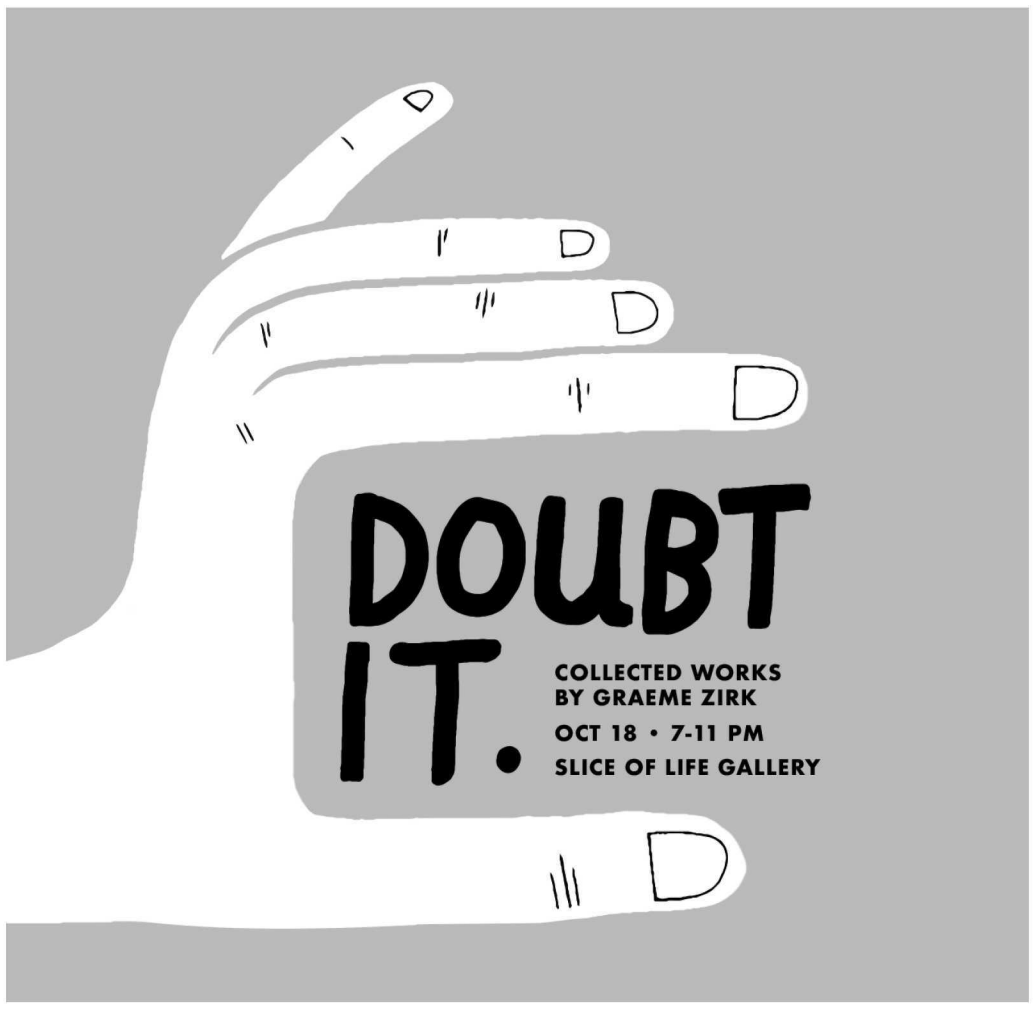
CITR GHOST MIX
ANYTHING/EVERYTHING

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 101.9 FM SEPTEMBER CHARTS

	Artist	Album	Label
1	Carlo*#	*Carlo*	Self-Released
2	Ghost Thoughts*+#	*No Chill*	Self-Released
3	Adrian Teacher and The Subs*+#	*Anxious Love*	Self-Released
4	Kellarissa*+#	*Ocean Electro*	Mint
5	Club Sofa*+#	*Cool 4 Me*	Self-Released
6	La Kasquivana*+#	*Rebeldia Radikal*	Self-Released
7	Sore Points*+	*Sore Points*	Deranged
8	Fine*	*Thanks for Asking*	Self-Released
9	Raine Hamilton*#	*Night Sky*	Self-Released
10	Peppermoth*	*Glimmer Tide*	Big Mind
11	My Wife*+#	*mess u lately*	Self-Released
12	Devours*+	*Late Bloomer (reissue)*	Locksley Tapes
13	Bored Décor*+	*The Colour Red*	Self-Released
14	Mamarudegyal MTHC*+#	*MRG EP*	Self-Released
15	Heavy Dive*	*Warn The Dark*	Self-Released
16	Julia Kent and Jean D.L.*#	*The Great Lake Swallows*	Gizeh
17	Dusted*	*Blackout Summer*	Polyvinyl
18	Debby Friday*+#	*bitchpunk*	Self-Released
19	YEP*+#	*Grub b/w Julian*	Self-Released
20	Smaller Hearts*#	*Smaller Hearts*	Self-Released
21	Blood Orange	*Negro Swan*	Domino
22	Dead End Drive-In*+	*Mea Culpa*	Self-Released
23	Freak Dream*+	*Into The Sun*	Artoffact
24	Dumb*+#	*Seeing Green*	Mint
25	Mike Farris	*Silver & Stone*	Compass
26	Future Star*+#	*i went home and all i got pt 3*	Self-Released
27	Low#	*Double Negative*	Sub Pop
28	Joani Taylor*+#	*In A Sentimental Mood*	Cellar Live
29	Primp*+#	*Half-Bloom*	Self-Released
30	Mitski#	*Be The Cowboy*	Dead Oceans
31	Land Line*+# (fka Sorry Edith)	*Goodbye Frida*	Self-Released
32	Sarah Davachi*#	*Gave in Rest*	Ba Da Bing!
33	The Oh Wells*+#	*Roll With The Punches*	Self-Released
34	Tough Age*+#	*Shame*	Mint
35	Anybodys*+#	*Necessity Of Contrast*	Self-Released
36	Fatoumata Diawara#	*Fenfo (Something To Say)*	Montuno
37	I'm With Her#	*See You Around*	Rounder
38	Champion Lawnmower*+#	*Babies*	Self-Released
39	Superorganism#	*Superorganism*	Domino
40	Tough Customer*+#	*Darlene*	Self-Released
41	Alice Coltrane#	*The Ecstatic Music of Alice Coltrane Turiyasangitananda*	Luaka Bop
42	Bernice*#	*Puff: In the air without a shape*	Arts & Crafts
43	Echuta*+	*Even If Long-Winded Waits*	Agony Klub
44	Guerilla Toss*#	*Twisted Crystal*	DFA
45	Judy Brown*#	*Say It*	Self-Released
46	Bridal Party*#	*Negative Space*	Self-Released
47	Chain Whip*+	*Chain Whip*	Self-Released
48	Anemone*#	*Baby Only You And I*	Luminelle
49	Bellegarde*	*Anba Tonel*	Self-Released
50	Adham Shaikh*	*Zero Gravity*	Interchill

CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Myles Black, Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting.



Timbre CONCERTS EST. 1981

UPCOMING SHOWS IN VANCOUVER!

Oct 4 **IDLES** Rickshaw	Oct 4 **SHANNON & THE CLAMS** Wise Hall	Oct 4 **THE CHURCH** Fox Cabaret	Oct 5 **JEAN-MICHEL BLAIS** St. James Hall
Oct 5 **PROTOMEN** Rickshaw Theatre	Oct 6 **KIKAGAKU MOYO** Imperial	Oct 7 **TY SEGALL AND WHITE FENCE** Rickshaw Theatre	
Oct 9 & 10 **COURTNEY BARNETT** Vogue Theatre	Oct 9 **SHAME** Wise Hall	Oct 9 **JAY ROCK** Imperial	Oct 10 **EARTHLESS** Rickshaw Theatre	Oct 11 **NICK LOWE** Imperial
Oct 12 **DEVON WELSH** Wise Hall	Oct 13 **TENNIS** Biltmore	Oct 13 **THE SCORE** Fox Cabaret	Oct 16 **THEY MIGHT BE GIANTS** Imperial	☺
Oct 17 **MC50** Commodore	Oct 17 **THE WEATHER STATION** Fox Cabaret	Oct 19 **GRUFF RHYS** Fox Cabaret	Oct 20 **THE TWILIGHT SAD** Fox Cabaret	
Oct 21 **RICHARD REED PARRY** Wise Hall	Oct 22 **JOSHUA HEDLEY** Fox Cabaret	Oct 25 **JOHN PAUL WHITE** Wise Hall		
Oct 25 **THE INTERNET** Commodore	Oct 27 **JOEP BEVING** Biltmore Cabaret	Oct 29 **FIDLAR** Vogue Theatre	Oct 30 **MITSKI** Imperial	Oct 31 **WILD NOTHING** Imperial
Nov 1 **THE SADIES** Wise Hall	Nov 2 **BIRDTALKER** Fox Cabaret	Nov 3 **CITY OF THE SUN** Fox Cabaret	Nov 5 **ICEAGE & BLACK LIPS** Rickshaw Theatre	
Nov 5 **TANK AND THE BANGAS & BIG FREEDIA** Commodore Ballroom	Nov 6 **CLOUD NOTHINGS** Imperial	Nov 8 **TWDY** Rickshaw		

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