Discorder magazine

Feb-Mar 2020

"THAT OPEN-WORLD MAGAZINE FROM CiTR 101.9 FM"

Vol. 37 No. 01 Issue. 414

Local + Free

RICKSHAW THEATRE

UPCOMING SHOWS

FEB 6 — THE WORLD/INFERNO FRIENDSHIP SOCIETY
BRIDGE CITY SINNERS, VIC RUGGIERO, KOWNTERPOINT

FEB 7 — THE BLACK HALOS
THE SPITFIRES, SORE POINTS

FEB 8 — THE BLACK HALOS
BISHOPS GREEN, CHAIN WHIP

FEB 11 — ROSS THE BOSS IRON
KINGDOM, GREYHAWK, DAMSEL

FEB 12 — SOULFLY TOXIC HOLOCAUST,
INGESTED, VISCERAL DISGORGE

FEB 15 — LUCKY CHOPS
RAINCITY

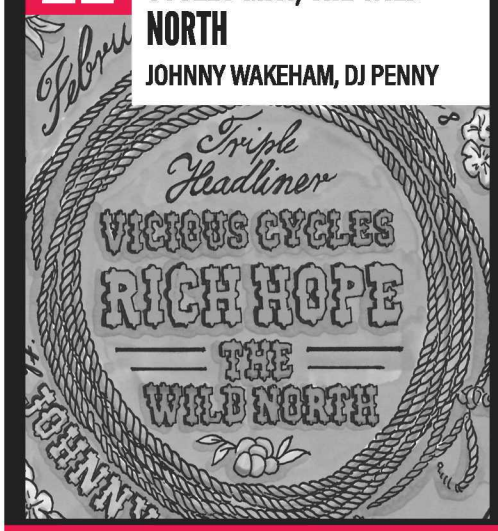
FEB 16 — CHERDLEYS

FEB 16 — SOLD OUT! AT LANALOU'S:
DAN BERN ORIT SHIMONI

FEB 20 — SOLD OUT! AT LANALOU'S:
DAVE HAUSE & THE MERMAID DEAR FATHER

FEB 21 — ANTIBALAS
WITH GUESTS

FEB 22 — RICH HOPE, THE VICIOUS CYCLES M.C., THE WILD NORTH
JOHNNY WAKEHAM, DJ PENNY



FEB 28 — POLYRHYTHMICS
KÁRÀ-KÁTÀ AFROBEAT GROUP

FEB 29 — THE MUSIC OF CREAM
50TH ANNIVERSARY WORLD TOUR

MAR 6 — SMALL TOWN ARTILLERY
LITTLE DESTROYER, PHONO PONY

MAR 7 — THE REAL MCKENZIES
REAL SICKIES, ATD, THE SHIT TALKERS

MAR 8 — COCO MONTOYA
WITH GUESTS

MAR 13 — AT PAT'S PUB: ST. PADDY'S AT PAT'S! THE PEELERS,
PADDY WAGGIN', THE CORPS

MAR 14 — SUNDAY MORNING
ALBUM RELEASE PARTY WITH HUNTING, JODY GLENHAM

MAR 21 — ROTTING CHRIST
BORKNAGAR, WOLFHEART, ABIGAIL WILLIAMS, IMPERIAL TRIUMPHANT

MAR 26 — DELVON LAMARR ORGAN TRIO WITH GUESTS

MAR 28 — INSOMNIUM OMNIUM
GATHERUM, SEVEN SPIRES, GROSS MISCONDUCT, LIBERATIA

MAR 31 — FLESHGOD APOCALYPSE
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March 20–24	Anne at 13,000 ft

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TABLE of CONTENTS

FEB-MAR-2020

COVER: PHOTO OF TURUNESH BY ISAAC YOU W. ILLUSTRATIONS BY EVAN BRIEN.

MAIN COURSE

09 · ART CRITICISM & OTHER SHORT STORIES
hanging on the dead air between the silent recipients of love letters

10 · TURUNESH
Conjurer of worlds, master of arcane wisdom

12 · KYLA JAMIESON
"to conflate Kyla with the "I" of the poems is to get her wrong again"

14 · EVAN MICHAEL SPROAT
Life flows through inanimate objects

20 · DAFFODIL
Hovering cursors, paths that compete to offer themselves

APPETIZERS+BITES

04 · ART REVIEW
EAT YOUR TAIL

05 · OPEN LETTER
No Fun (Tent) City

06 · EX-SOFTESS
The muddied chaos of a lopsided city

15 · "BELLY"
Guest art project by Evan Michael Sproat

16 · CONTRIBUTOR ART PROJECT
By Bryce Aspinall

17 · FEBRUARY 2020 CALENDAR

18 · MARCH 2020 CALENDAR

24 · REAL LIVE ACTION
Music, Shindig 2020, Moments

26 · UNDER REVIEW
Music'n'podcasts

29 · CiTR PROGRAM GRID

30 · CiTR PROGRAM GUIDE

31 · Top 50 Charts

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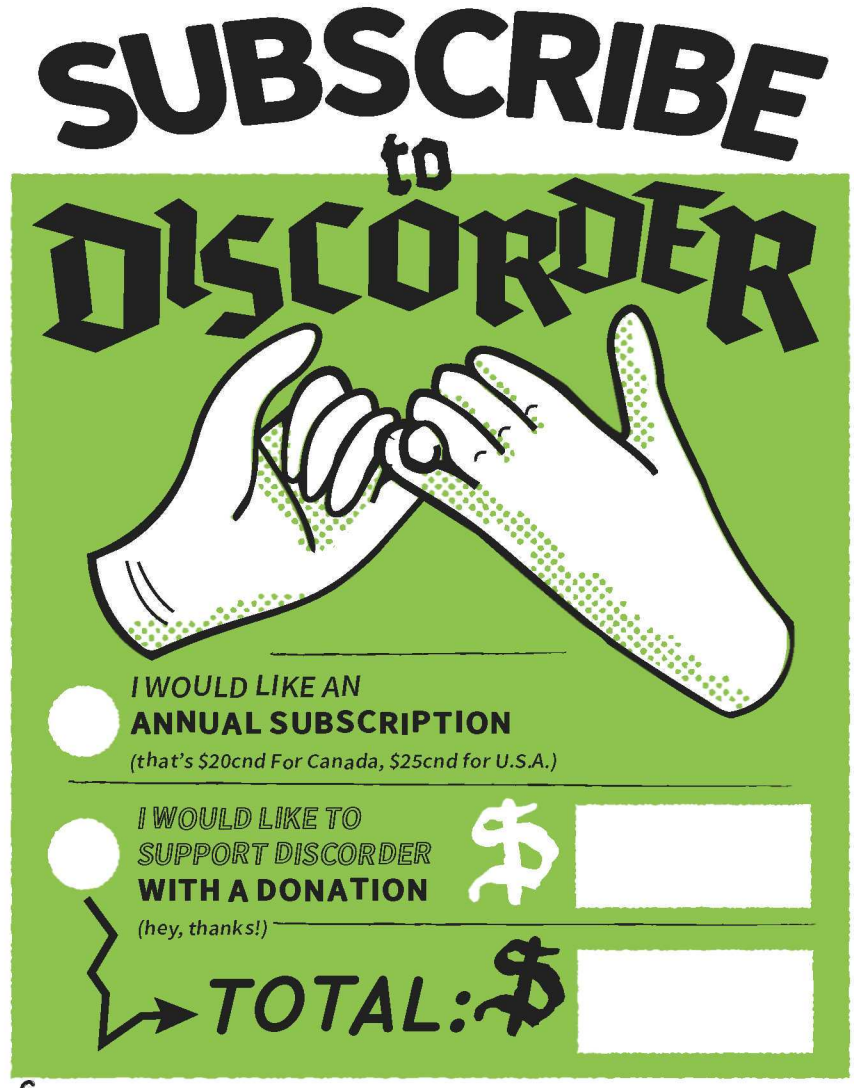
Editors' Note

I find a lot of comfort in things unkempt — to act like nothing less than a bard in a world on fire. I like things that defy our rampant overcorrection; markedly so in a world where best and worst intentions are rhetorically displaced onto a machine god. It's amazing just to have this sense of having lived. Of having done or seen or felt anything at all. I wanted stories of purposeful maximalism — because much of the reality of life is unapologetically gauche. Here, you will see I've received work that reaches through my brief like even it was not enough. Perhaps none of this can exist without reference to what it isn't: It isn't steady eye-contact with Kyla Jameison's poetic works, but the catching of discordant fragments. It's not a book review, but a cephalopod bent to the shape of its subject. It's not just Evan Sproat's formidable craft, but how he breathes candy-colored warmth into arid forms. I want to dub this "Serious people getting weird and weird people getting serious" and give you permission to lean into your most embarrassing self. It's been a relentless year of minimalist posturing, of Swedish death cleaning and Marie Kondo's precious sparseness. We've done the face tuning, the reps and the shelves best left empty. My hope for this issue — don't secretly feel too cool. Herein lies excess! I had a plan for this and I lost it. Hope you understand. Hope you feel the same way <3. C U in my wildest dreams.

GL/HF
:~) Tasha



EAT YOUR TAIL
at Access Gallery

Art Review

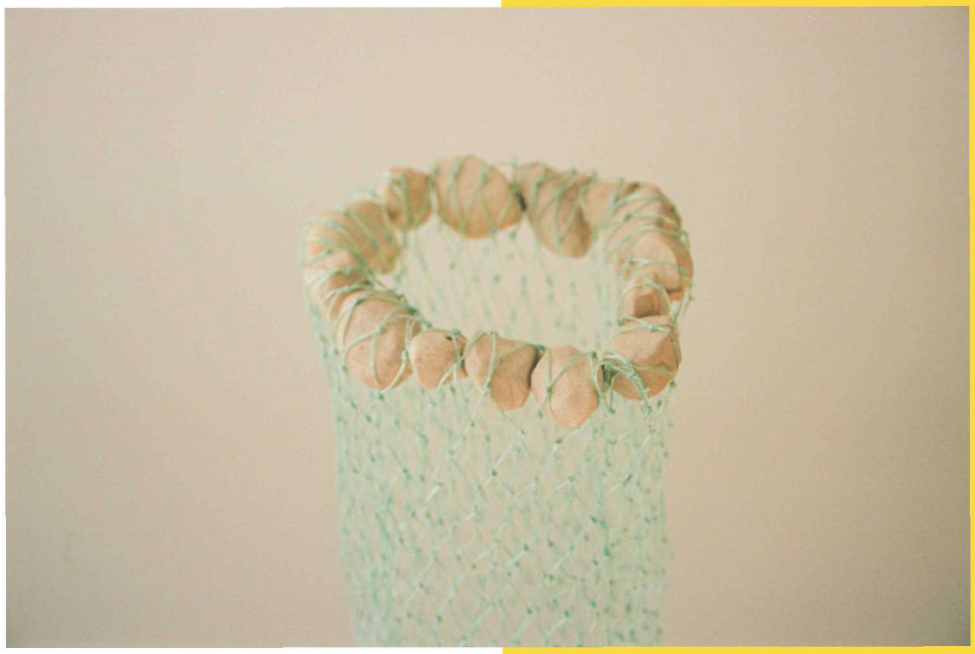
words by
Krystal Paraboo
photos by
Sophie Janus

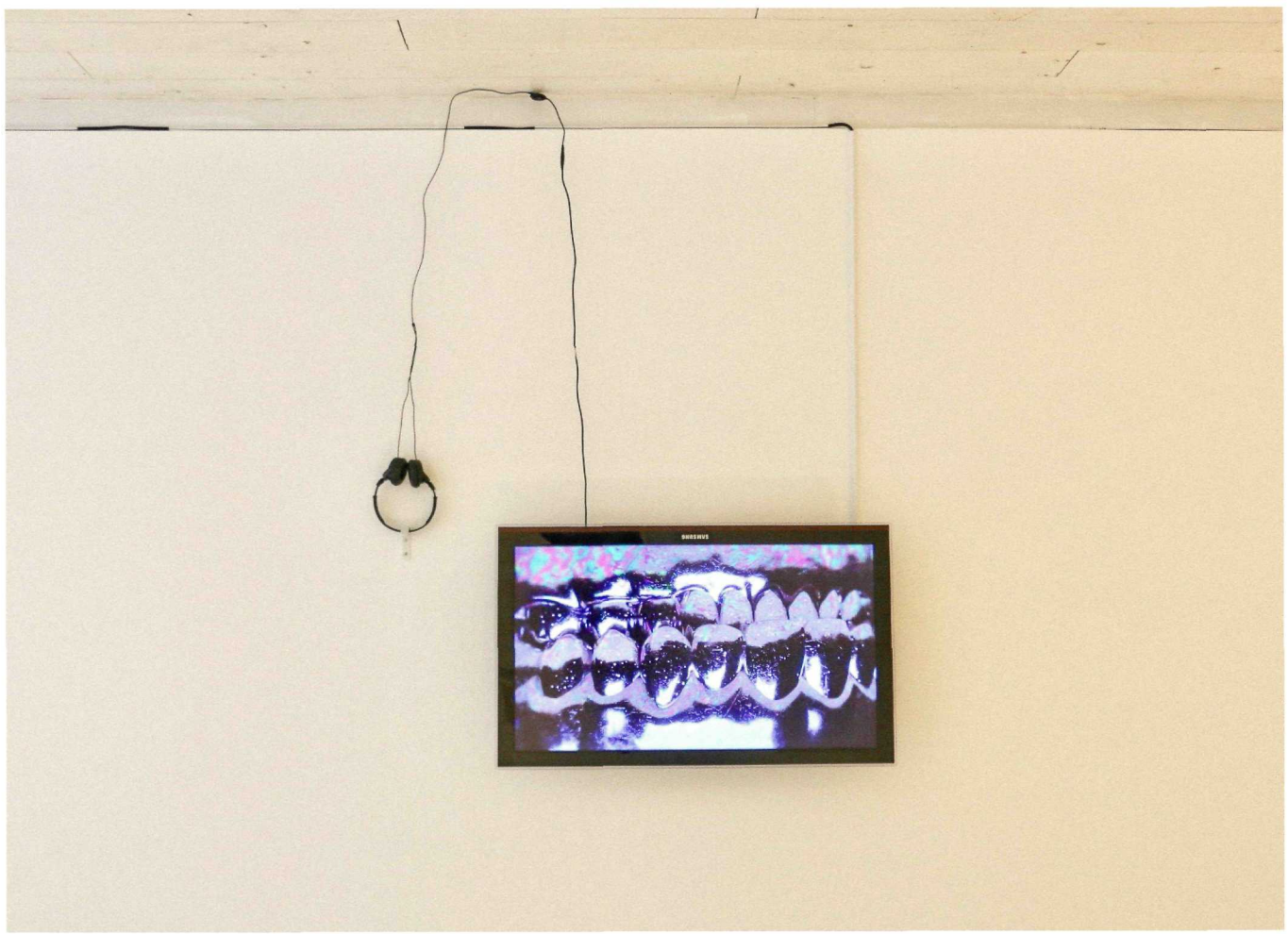
The latest exhibition at Access Gallery, *EAT YOUR TAIL*, offers bewildering multi-media works by four local artists; Maya Gauvin, Chrome Destroyer, Teresa Holly, and Evan Sproat. The exhibition's title pays homage to the ancient Egyptian ouroboros, a dragon or serpent eating its own tail, symbolically presenting a cyclical interpretation of death and rebirth. Through a single object both eternal sequences of life that are impossible to co-exist are presented, drawing equal criticism to both human downfall and its contrasting renaissance. The artists in *EAT YOUR TAIL* mimic this iconography and present their own paradoxical juxtapositions within self-portraits.This in turn urges viewers to partake in the process of confronting meditations on both self-deprecation and approbation, all through the lens of ritual.

Gauvin and Destroyer begin by successfully creating a realm that ritualizes interconnectedness. The display of Gauvin's ceramics on the floor, mounted on the wall and hung from the ceiling, set the tone for a sacred space — heavily reminiscent of esotericisms and monuments such as Stonehenge, both in display and medium. The multi-coloured stained glass in "Salt Range" confronts viewers with their multi-dimensional reflection within this single object. Chrome Destroyer playfully displays the interconnections between generational objects of significance — both historical and contemporary — enhancing the spiritual realm of Gauvin's work. The beauty in Chrome Destroyer's photographs is in their deconstruction of certain eras, whilst criticizing their chronological effects. Audiences are forced to question the impact and influence of these objects; to what extent do they collectively play a role in shaping *and* harming our identities?

A highlight of the exhibition was Sprout's pink, hand-made, performative sculptures. Juxtaposed with Holly's scattered display of papier mache bodily parts — indicative of a suppressed creature attempting to either escape or return to an unknown realm — both artists suddenly have us wearing costumes that elicit self-criticism through the unseemly display of mythological anatomy. All components of the metamorphosis are fostered in these works — the grotesque is simultaneously graced with the ethereal in materials combined with soft shades of pastel.

This exhibition challenges notions of conceptualizing one's identity. The experience becomes an expansive analysis of the self, as opposed to a compartmentalized interpretation. Although I was the sole viewer during my visit, I pondered how my experience would have been altered had I been with a handful of viewers — whether the shared experience would have created another layer of interconnectedness to be challenged and accepted.





EAT YOUR TAIL
At Access Gallery

NO FUN (TENT) CITY.

words by Megan Milton.

About a month ago, I went on a drunken rant at a house party with a few of my Tenants Union comrades. I loudly proclaimed that I am sick of watching my friends scramble to find an affordable place to live every time a developer and our weasel mayor conspire to build more $3,700 a month "affordable housing units" at their address. For the love of god, I lamented, take any commercial building you want. I know something must be sacrificed to provide overpriced housing for all the established Gen X-ers with their better-late-than-never nuclear families. So let it be the bespoke furniture stores and the vegan butcher shops who get the bulldozer. Frankly, I'll sleep peacefully knowing that nut paté is off the reclaimed wood table. I found out shortly after my "mow down all the small businesses" posturing that Little Mountain Gallery is up for redevelopment.

My heart sank. It's true that nobody lives at LMG, but for improvisers and comedians, it is home. I'm one of the hundred or so local amateur comics who frequent Vancouver's open mics. What most of us are doing is only art on a technicality, but LMG is different. There, improvisers, stand-ups and everyone in-between have the freedom to get weird. A couple of months ago a friend of mine chugged a 4L of milk and cried on stage for 6 minutes to roars of laughter. The regulars pack the house every show because there's a huge market for LMG Comedy department's brand of organic, alt-comedy. I'm doubtful any of this could exist anywhere else. All you have to do to understand how vital Little Mountain Gallery is to the comedy scene is scroll through the Just For Laughs NorthWest indie show line up.

Bumpin' art spaces, gentrification, and demovictions are a vicious circle. Art and gentrification seem to evolve together, a lot like how neanderthals slowly domesticated wolves that ate their leftover mammoth carcasses. Artists look for a cheap space to work out of, and the bespoke furniture stores and vegan butcher shops follow over time. Unfortunately, instead of getting puppies out of this symbiotic relationship, the low-income senior who lives above your art studio gets an eviction notice. Mount Pleasant has been going through this process since the 1990s. True to form, LMG's building at 195 East 26th Avenue, opened in 1930 as an automotive garage and became an arts venue in 2001. Now only 19 years later it's on the chopping block. The rapid cannibalization of Mount Pleasant's soul is a good indicator it is entering late-stage cool-neighbourhoodism. This isn't happening because art is bad, or because neighbourhoods develop a unique culture. It's happening because housing is a commodity.

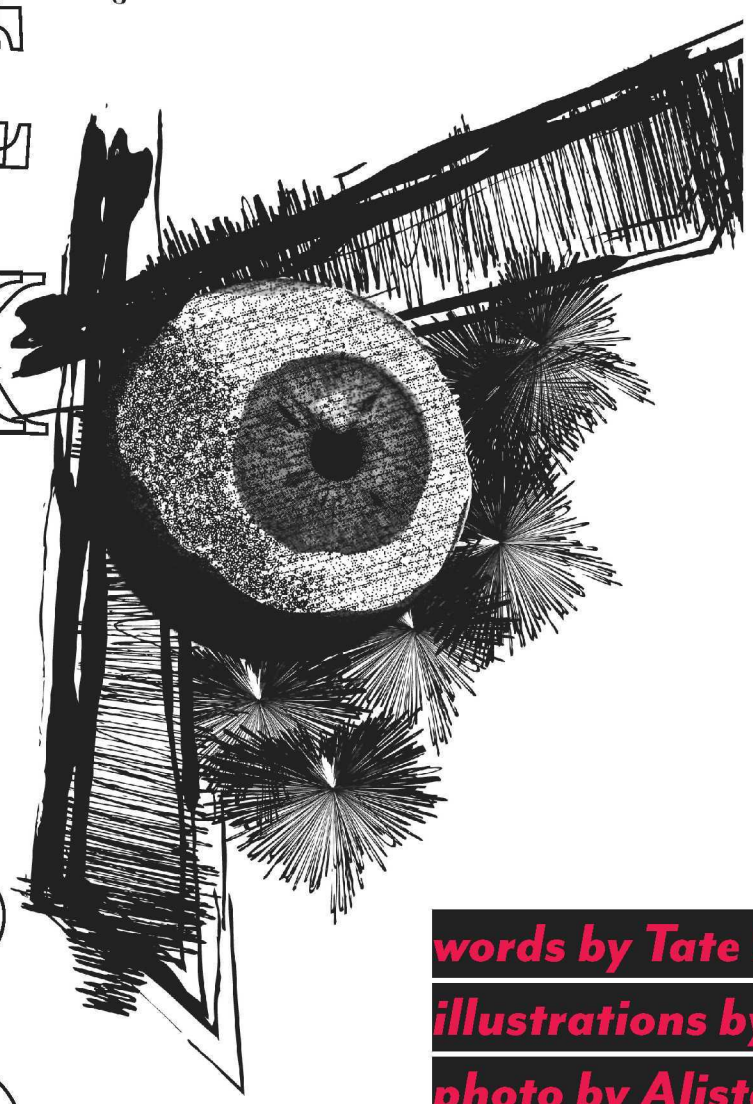
Many of LMG's regulars and performers live nearby and they are also being displaced to build condos. In fact, Ross Dauk of "Jokes Please" has a great bit about his experience with the housing crisis and it kills because we've all been there. Only the condo builders are happy with this arrangement. Those Gen Xers with the better-late-than-never-nuclear-families who've replaced the creatives and consumers are getting a rough deal too. They have to watch the arts and culture which drew them to buy a home there get chiselled away to make more condos. The snake eats its own tail. The snake in this analogy is Kennedy Stewart. After all, he toasted his time in a rock band as proof he'd be an advocate of the arts. *I know this because I volunteered on his campaign.*

Vancouver's city council promised us they would "make space for arts and culture" just as they promised they would tackle the affordability crisis. Instead of doing anything productive, on either front, they mandated developers to install a piece of public art for every building over 10,000 Square feet. So now we have an infamous 4.8 million dollar spinning bridge chandelier instead of the below-market rentals we desperately need. The city promised to offer grants to help art spaces survive the affordability crisis then slapped Red Gate with a $9,000 property tax increase. Stop buying into their bullshit and lining up to lick Ian Gillepsie's boots. They only feign support for the arts as a way to exonerate themselves of the damage they're doing to our communities.

As this council enters the second half of its mandate, pay close attention to what is happening at City Hall. Pay attention and speak out. But you can't just write a play about the fall of Vancouver. Artists more than anyone should know social commentary doesn't put roofs over heads, you have to do something more. If you see a redevelopment announcement show up near your black box theatre, you need to show up to support the affected tenants. While Little Mountain Gallery's future is uncertain, what isn't is the vicious cycle of gentrification in Vancouver. If housing is a commodity, you will always become a victim of your own success, so get radical and maybe we can turn this whole "No Fun (tent) City" thing around.

As I was powering through my final edit of this article, merely hours before the deadline, I was served a "landlord use" eviction notice. So, if anyone needs a roommate for April first my budget is 1000 plus utilities, pet-friendly please.

EX-SOFTESS



words by Tate Kaufman

illustrations by James Spetifore

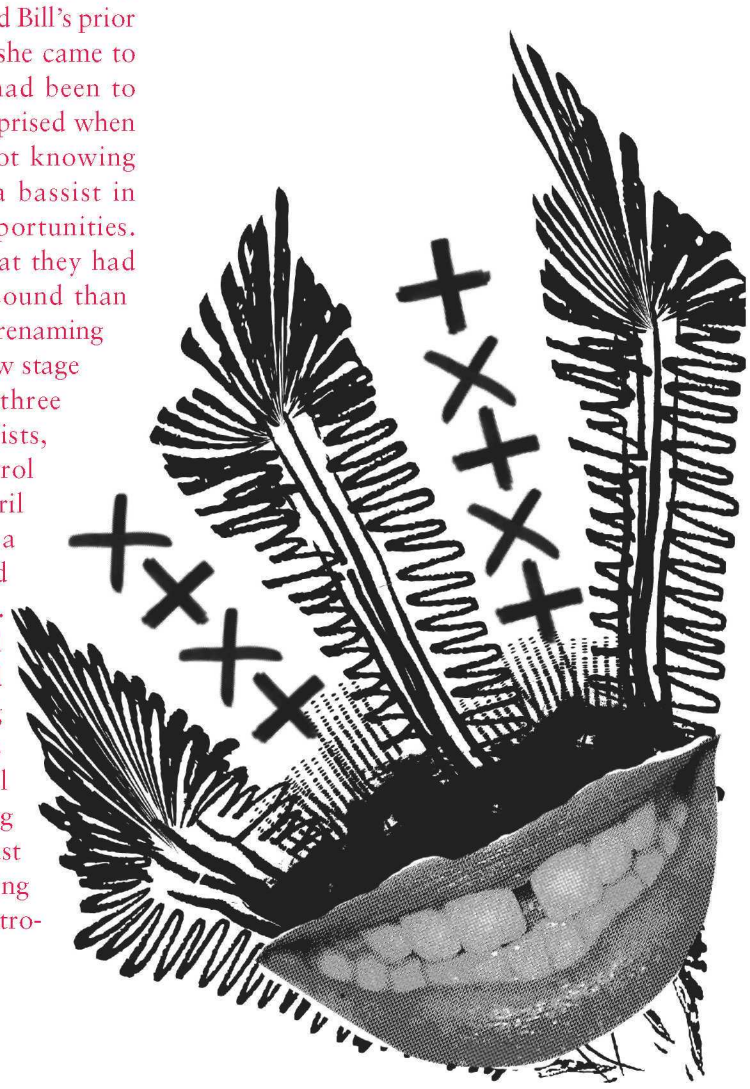
photo by Alistair Henning

Rattling my way over False Creek on the 007 bus, Ex-Softess's chiming guitars and sprawling reverberations manifest — in the twinkle of sunlight over the water and the depths therein. Inherent within the band's newest release, *Hollow Ritual*, is the muddied chaos of a lopsided city. The band delves into free-jazz noise excursions harkening back to L.A. Blues by The Stooges (indeed, Don L'Orange, guitarist / vocalist and I shared in a moment of mutual revelation discussing the first time we heard the track). Unlike L.A. Blues however, the songs on *Hollow Ritual* quickly snap back into order. Chaos aligning at once to drive the compositions forward.

Sometimes, what realigns the band is a specific audio cue — a transition line on April Johnson's bass or fill from Bill Batt's drums. Other times the cue is visual or spatial, one member directing the other two to return to form. This synchronicity requires both discipline and chemistry, with Ex-Softess always openly experimenting off one another, while simultaneously working towards the progression and build of a song.

Bill and Don have both toured extensively, having formed many out-of-town connections during the MySpace era, when musical networking and discovery opportunities were at their peak. April, meanwhile has spent time performing in Cuba with her hardcore band WANT (We Are Not Things) alongside now defunct Vancouver band Black Pills. Solidarity Rock, an organization with the mission of "bringing the Rock'n'roll revolution to Cuba", organized the tour, during which April and her bandmates had left their gear behind, allowing locals access to equipment in a nation with notoriously tough import laws.

Indeed, the band forms such a solid unit — with a distinct form of experimentation — that it is hard to believe it was formed out of Don and Bill's prior project, Softess. April recounts how she came to join the band, telling me that she had been to numerous Softess shows, and was surprised when Bill and Don reached out to her, not knowing that they had heard her work as a bassist in hardcore bands such as Career Opportunities. Once onboard, the three realized that they had a radically different approach and sound than Softess had once had. They settled on renaming themselves Ex-Softess, signalling a new stage in the group's sonic evolution. All three members of the band are visual artists, and as such have total creative control over all aspects of their releases. April created the cover for *Hollow Ritual*, a curtain lit against a void of speckled black, the form behind it obscured. Bill runs Thankless Records, the label which *Hollow Ritual* was released on, personally designing packaging for the cassette release. Ex-Softess is, in many ways, a quintessential Vancouver band, each member having found each-other through the city's vast network of musicians and artists, coming together to create a sound both claustrophobic and expansive.



EX-SOFTESS
Music for lopsided city

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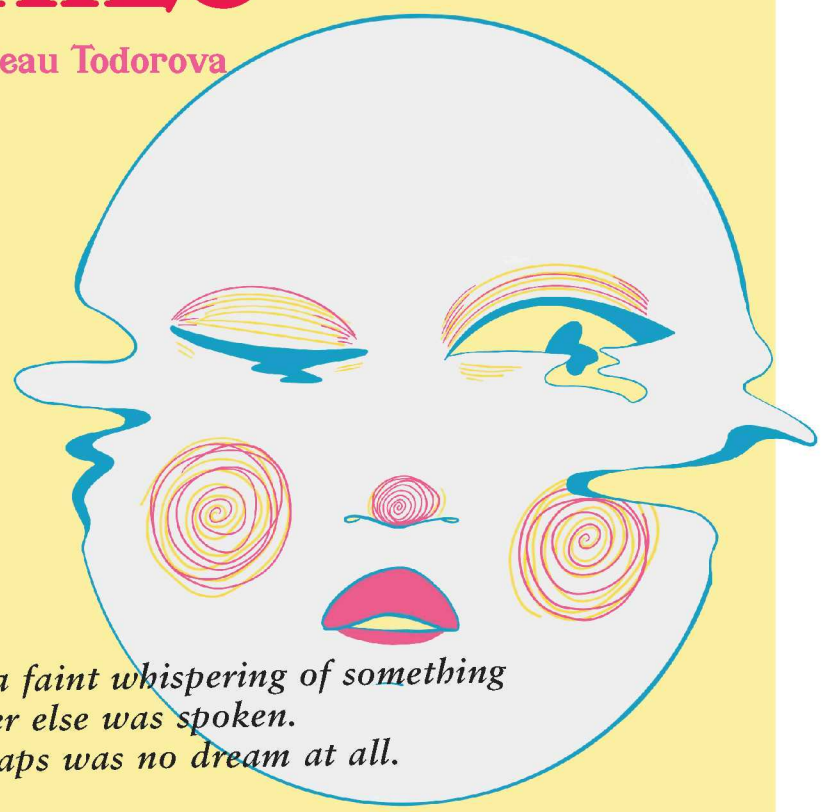
ART CRITICISM & OTHER SHORT STORIES

A High-Fantasy Review. words by Liam Johnstone, illustrations by Beau Todorova



Editor's note:
This may be obvious now, but the first thing I need to tell you about Art Criticism and Other Short Stories, *the newest addition to Blank Cheque Press's impressive roster, is that it is not directly art criticism. Instead, here there are stories that range from squeaky clean to filthy. Stories that squelch, flutter and pop. AC&OSS is the collected works of Helen Reed's artist fan-fiction zine — something I would think was some kind of bizarre witticism if it didn't work so well. The book engages itself with subtly distorted sugar-pie displays of awe — cogent evidence of the fan-fic genre — but also fanatical "too-close" readings (Jen Delos Reyes'* Private Lives*), odes (Hazel Meyers' ode to Louise Bourgeois' ponytail) and science-fiction Bas Jan Ader (Sam Korman's* BAS1975*). These are stories that pressure criticism without shying away from desire. They open themselves like an ocean; to become more magnetic, more habitable, to accomodate the needs you didn't know you had. Consuming every calorie of kink, and laying claim to a sense of indulgent art fantasy. And so — hanging on the dead air between the silent recipients of these love letters and our voyeurism is Liam Johnstone's response to the collection. Brought to us in the flavour of AC&OSS's clamorous contributors, and of course, Helen's coveted eye for fun.*

I AWOKE IN THE NIGHT, or at least I thought I had. My mind recalled a faint whispering of something about a crystal dagger before the storm outside the hull overtook whatever else was spoken. And now I shall recall the events which preceded this dream. Which perhaps was no dream at all.

It was then several days later when I had landed in port. I never did discover whose voice it was that whispered to me, but I had found early next morning on the ship which brought me into town, a small dagger made of luminescent crystal that seemed to glow green in the moonlight. What its properties were, or why it had come into my possession, were but a mystery to me. One which I desired greatly to unravel.

I became friendly with townsfolk and the local guards quickly and began my inquiries. I was instructed by one of my new friends to meet with a merchant by the edge of town. This merchant was known to be an excellent appraiser of esoteric artefacts. A relationship with this merchant was considered paramount for any dungeoneer, such as myself, and so I made haste to their workshop.

The merchant towered at least three hands taller than myself, whom I have always considered to be above average in height. They wore little, save for a sabretache which I discovered later contained only a series of large constricting bands made of clothlike material. From top to bottom the merchant was covered in long and lush coils of hair. It was difficult to discern whether their form purely was that of silkened curl with no physical form beneath, or if instead the hair that protruded from their top was simply allowed to grow whimsically out of control so as to nearly dust the floors as they moved.

I recall now standing in the merchant's workshop for quite some time and considering simultaneously the absurdity of consulting a sentient oversized lock of hair and their infallible perception as they narrated histories I knew to be true of all the objects I had on my person. As the moments ticked by, I was drawn further into the minutiae and the sentiment of the merchant's words, until several words stood out from the rest.

"The dagger is not for you to know, but it will question you."

I had spent many days pondering the merchant's words and caressing the fine edge of the crystal dagger I had tasked myself with safekeeping. The dagger seemed to whisper and echo questions, present challenges, and produce imagery within my mind. The ideas were fresh, confusing, and yet familiar. I often wondered if I should put it out of my mind and cast the dagger into the abyss. Some time passed, most of which I filled through conversation with local townsfolk about the crystal dagger and the ideas that had come to me involving its purpose. Some conversations were more fruitful than others.

There was an older dungeoneer who was down on his luck. I spent much of our time together fighting the urge to roll my eyes at the stories of his past lover and the journeys they were on. He was all but washed up in this moment, but I was later able to appreciate what his story really meant.

There was an enchantress who said she would channel the inner voice of the dagger for me and, though I suspected it was all staged, I allowed it.

There was an adventurer who instructed me to hold a wooden board with the words "Listen" carved into one side while they examined the dagger. One individual I recall quite fondly. They drew several graphs and iterations of how they think the dagger had come to be. There were many others, most of which were as memorable as the last. Though I cannot say for certain if any of them truly had the answers I was seeking.

During the coldest stretch of winter I visited a mage in their high tower not far from where I slept most nights. Perhaps one with arcane wisdom could tap into the dagger's secrets.

The tower was as tall as the sky, though the spiralling stairs that led up to the mage's library somehow seemed only a flight or two. I curled and turned my fist and was caught off guard as my gentle knocking produced a resounding boom that echoed through the stairwell behind me.

My encounter with the mage was warm as they opened the door and brought me inside their study. The mage's quarters were beautifully lined with shelves of books and scrolls of which I had only heard the names of and never thought I would ever myself read. They spoke to me of the fallacy of seeking knowledge in an object, but instead spoke of how knowledge comes from one's willingness to apply that which is unknown to learn. Their words guided and directed my hands towards the crystal dagger which I don't recall placing upon on a pedestal before us — glowing in the moonlight the dagger seemed almost to bleed whispers of its secrets as moonbeams caught dust motes hanging above its emerald glow.

Then the tower disappeared. The oaken floorboards beneath me vanished as if a blink had wiped their essence from existence. For a moment I hung there, as if grasped tightly by the darkness of the night sky. In those moments I remembered all those whom I had met in this strange town recently and recalled that each left me with more questions, more curiosity perhaps, than I had before encountering them. I reached out to take the crystal dagger which was suspended in front of me and as I grasped it I immediately began my descent back to Earth and smiled.

TURUNESH

WORDS BY AFRODYKIE ZOE
ILLUSTRATIONS BY EVAN BRIEN
PHOTOGRAPHY BY ISAAC YOU

World building means you have a sense of a bigger universe. Of something *more* epic, things that haunt the edges of your story. Turunesh is more than a singer/songwriter. She is a storyteller, a conjurer, a poetess, truly a world builder.

It's in tracks like 'Midnight' — a jazzy, sensual ballad that was inspired by Ella Fitzgerald's 'Moonlight in Vermont' — which depicts the beautiful way people can be seen by the light of the moon, or how a lover sees their other at night. To the more recent, 'Asili Spirits', an Afrocentric calling of our ancestors to this realm. Turunesh uses her chill vocals to weave and entice you into the beautiful and mystical worlds she creates — blending together the sounds of the familiar and the traditional. Forming, folding, gently asking you to lie still long enough to lap up the melodious sound waves, and watch the creative creatures which take shape in the beautifully lit, lyrical way, that is Turunesh.

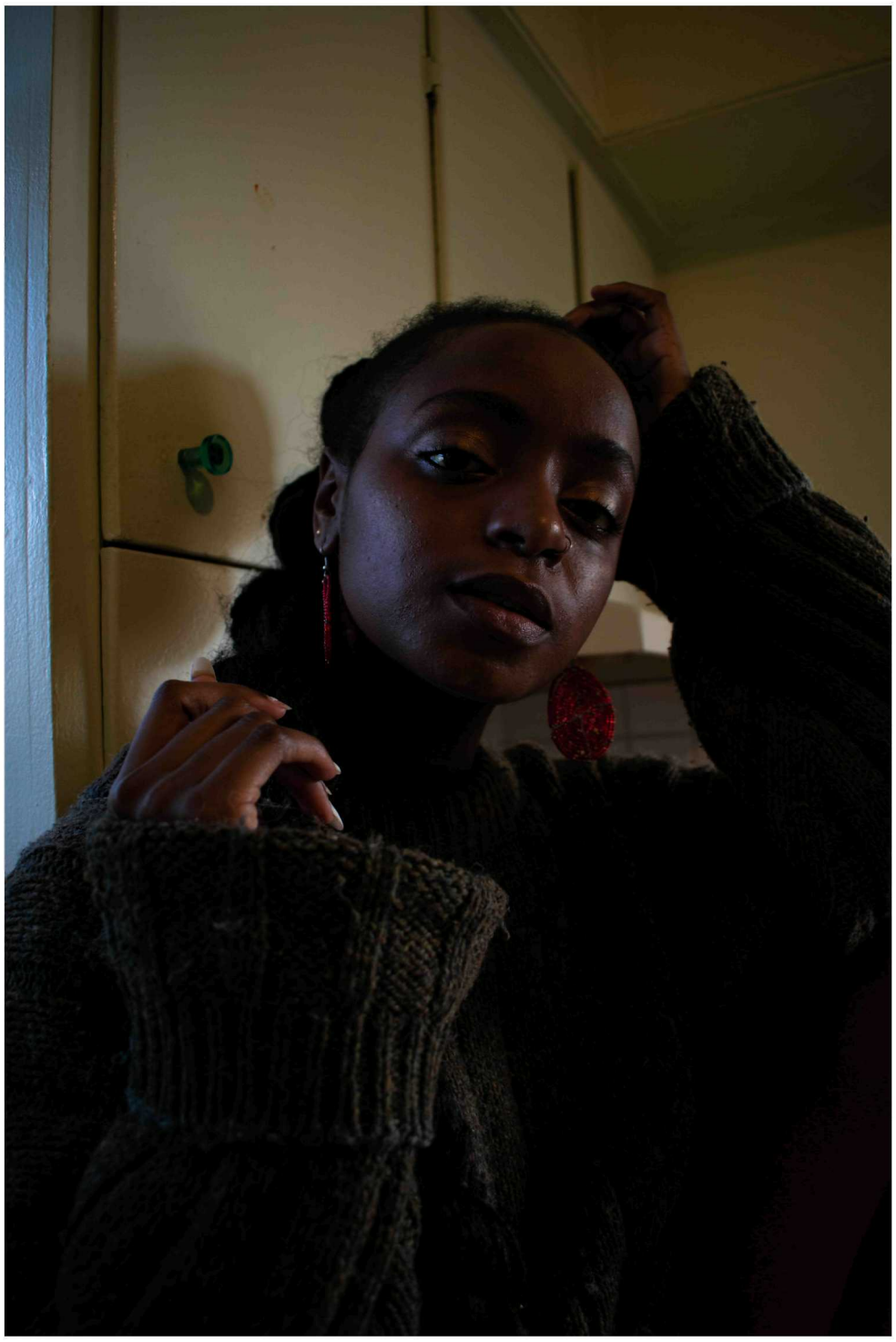
Turunesh, currently a fourth-year undergraduate student at UBC, had inklings of being called to music as early as the first grade. She recalls a moment during her class' International Day celebrations, during which a childhood friend was chosen to perform over her. While she remained jubilant for her friend at the time, it was then she realised the importance of music and performance in her life. Turunesh has been writing original songs since she was 16 years old — releasing singles and two self-titled EPs. Despite these achievements, the experimental Neo Afro-soul musician considered this a hobby. "I don't want to call it [that] but I treated it as such," she admits. "I've always known I loved music and that it is special to me, but I didn't always know I was going to be a musician," she continues thoughtfully, "in fact, I was set on being an entrepreneur... it's what my mum and my dad do. I always had it in my mind, 'I'm going to be a business woman, I want to be rich.'

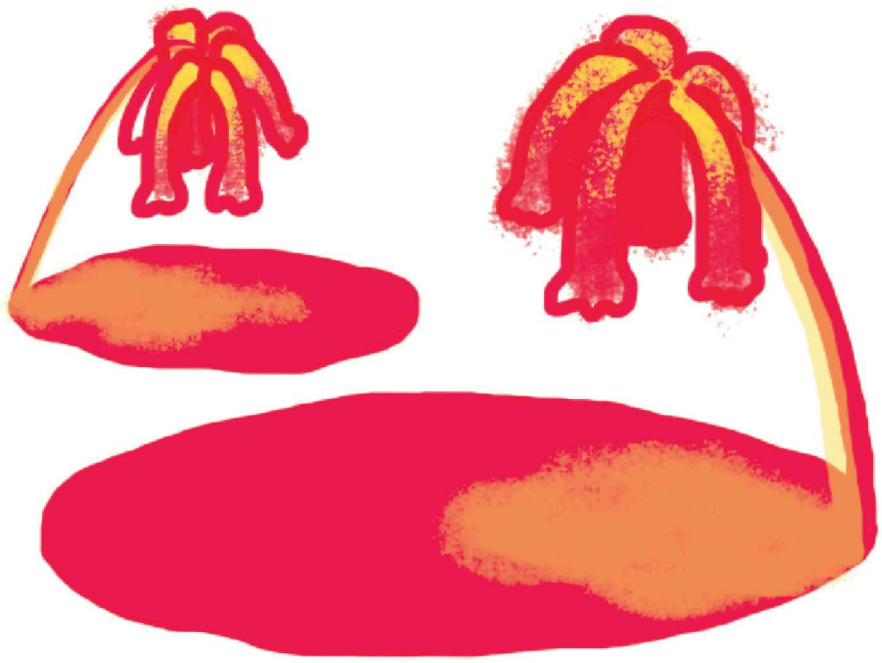
It wasn't until the summer of 2018, when she spent a month abroad in London, that her mind was finally set. "I spent a month crashing, doing gigs, meeting musicians. It was a really, really fun time." she gushes, "that was the summer I decided I wanted to do music full time. That's when I knew this was something I wanted to do for a living. That this was my calling. This is what I was sent here to do."

Turunesh returned home to Tanzania for the remainder of the summer, focused and inspired. "I was so inspired by London, I went back home [and] I said 'mum, dad, I'm working on an album. Don't ask me to work on no internship — this *is* my internship' they respected it; I appreciated it. I was so amped up to work on a project, you know? I wrote so many songs [and] I had recorded about 11 or 12. [Then] I came back to UBC and I think I got the mixed and mastered tracks in October *pause* I didn't like them *laughs*. It's not like I didn't like the mixing, or mastering, or even the production. The producer I was working with was incredible [but] the songs just weren't there."

One can only imagine the grueling heartache of having to potentially redo months of dedicated work. However, for Turunesh that's all part of the joy of creating. She admits that part of the excitement of her work is having her art surprise her. The rebuilding, reshifting, readjusting — it's all necessary. "I had just spent a whole month dedicated to[the] industry and being in London. I had never worked that hard for anything else. I had never gone to another city and looked for a corporate internship, you know? I don't go out of my way to make potential business networks; but I spent that energy on music. It felt good."

In 6 months, and with the help of fellow artist/producer Tim Lyre, Turunesh wrote songs and recorded 10 tracks for her May 2019 release of *Coastal Cider*. "I thought I was all alone in my own little world, working on this album, but I





had Tim Lyre constantly talking about music, about different styles, about this part, about that part. I felt there was this other world I was working with as well [because] in terms of how I make music work for me, I just disappear into my own world and it happens, y'know? I made that album in Vancouver but I wasn't *really* in Vancouver when I wrote it. I was somewhere else completely and, like, this is just where I was when I go away."

We are in her dimly-lit and cozy living room, where we had spent the majority of the interview. She shows me her wall where about two dozen small paintings hang. Between twinkly LEDs and candles, there is just the right amount of warm light. She shares with me that during her *Coastal Cide*r album listening party she had asked guests to paint what they were feeling when they were listening to her music. Images depicted were of palm trees with their leaves far reaching off canvas, of African drums but no drummers, sunsets (or sunrises), oceans and beaches. There were landscapes and silhouettes of African bodies. Gold brush strokes which bled into blood oranges and faded into pinks. The wall of art was spectacular. An entire window into worlds built by people who were bearing witness to an artist, who, in her own kind way, has been building quite the world of her own.

"The difference between an EP and an album is not necessarily how long the project is, but how large a picture you're painting." Turunesh explains, "I think that is the difference for me. I feel as though if I am to make an EP, I would be trying to express something that is small. It can be intense and maybe big to someone else, but I'm considering it small project. It can still be 30 songs, but in my mind it's a small project and I'm calling it an EP. An idea. A point. That's how I see an EP. Whereas an album is a big project. My album is, what? 10 songs? And 2 of those are interludes? *laughs* I was trying to create something that was immense. *Coastal Cider* was world building for me, that's why I call it an album."

Soft brass instruments play soothing, improvised jazzy runs in the background from a Bluetooth speaker. As our time wraps up, I ask for final thoughts. Her comfortable, bubbly vibe pipes up thoughtfully, "Live music when the entire audience is black is an entirely different experience. I would say it's better. It hits us differently, and we respond to it differently too. That energy, that vibe, is missing here. But people are trying to create it. Sometimes I have to find inspiration away from myself, and there are not many places I can go. But, I will keep following the music."

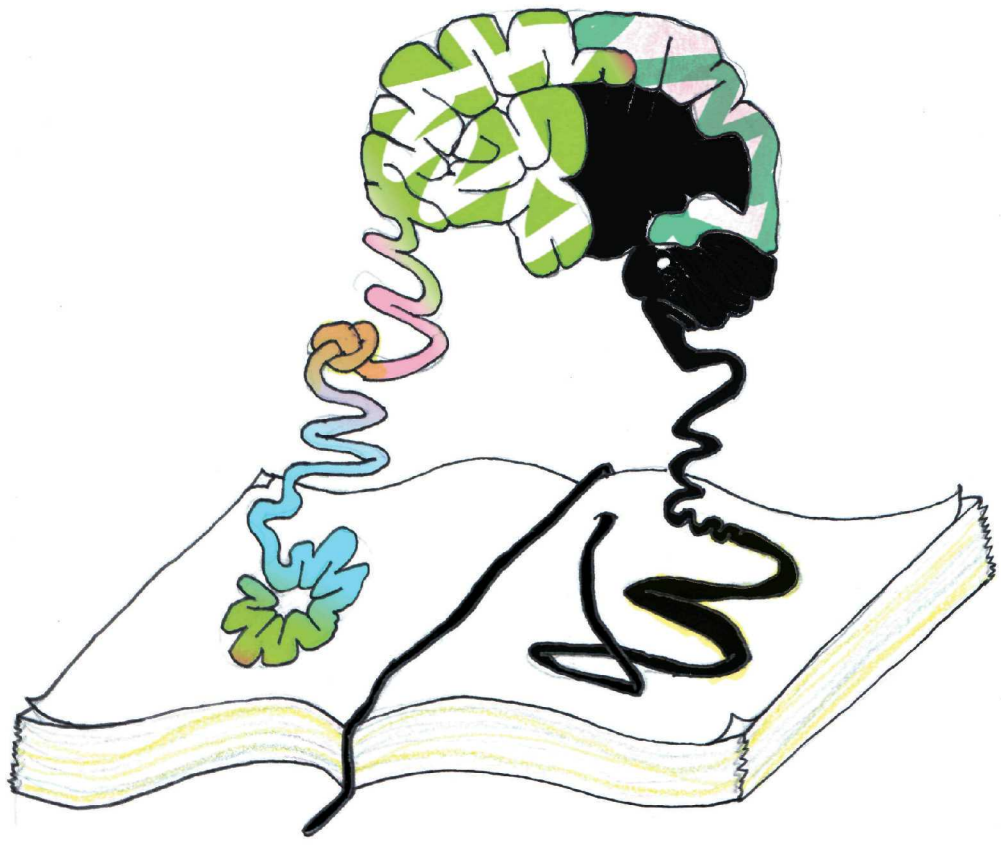
It's hard not to be inspired by that.

I keep being wrong about Kyla Jamieson. I first saw her at a reading, where I was struck by her fierceness. Her poetry was biting and explicit, read in a deadpan, sardonic voice. One piece concluded with the lines "...I guess I like / projecting onto you / maybe it's the closest / I'll get to coming / on someone's face / like a dude".

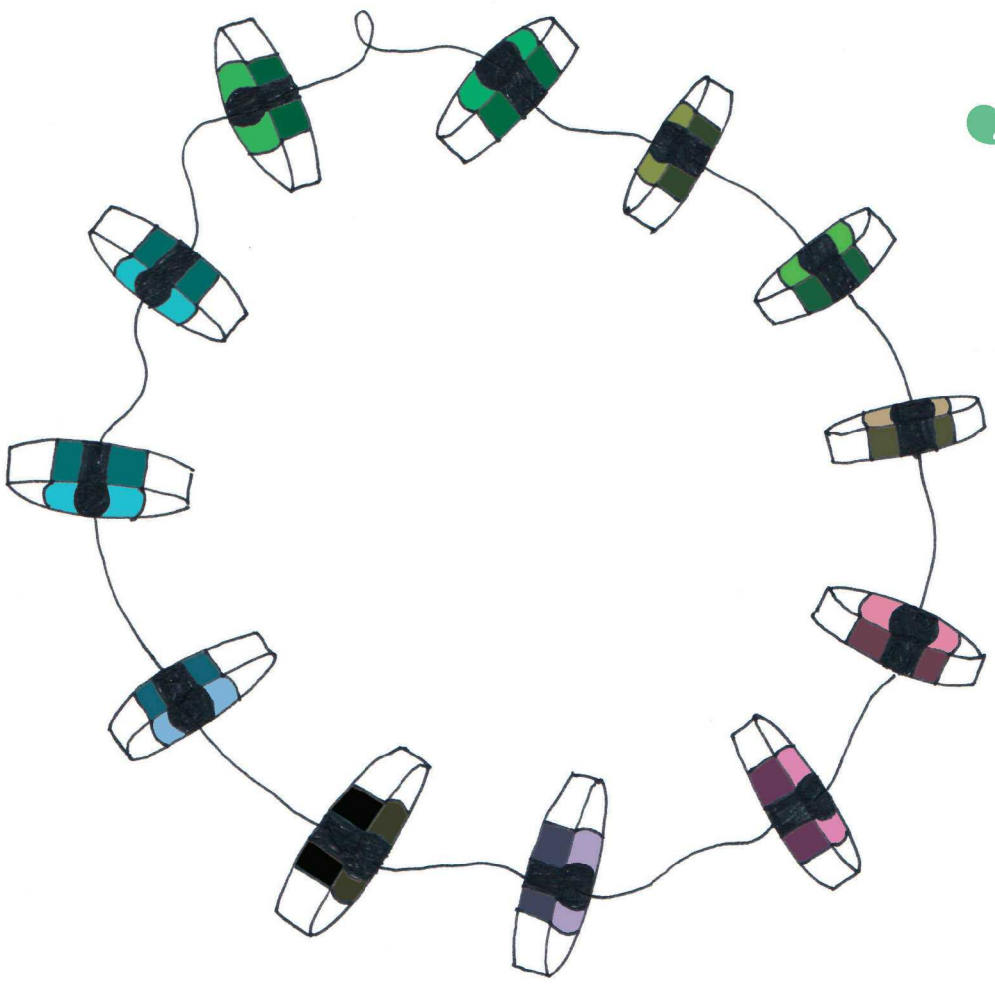
Later, in her manuscript I find a poem called "Outspoken Woman Circa 2016" which declares: "I have the worst / reputation in this room". At that first reading, I noticed her sharp cheekbones and straight, serious eyebrows. She seemed strident and glamorous and perhaps rather vengeful, using dark humour and sharp, jerky line breaks to snap at misogyny and ableism.

But that's only a small fragment of Kyla Jamieson. When I meet her in person, months after the reading, she is friendly and generous and giggles unexpectedly often. For someone who seems so intimidating, she's remarkably good at vulnerability. Her Instagram is studded with effortlessly aesthetic modelling shots but between them are text posts in which she talks candidly about living with disability. "I wish healing / was a social activity" she writes in one post. In another, she laments the way that, for people living with chronic illness, "friendship can be elusive, and unpredictable, and scarce."

Jamieson has post-concussion syndrome [PCS], something she writes about in the chapbook *Kind of Animal* and her forthcoming collection *Body Count*. While writing poetry almost always entails shining a light on intimate and private aspects of one's life, choosing to publicly discuss one's disability can have more drastic consequences. As Jamieson explains, "a lot of people with PCS have to be silent about their experience because of litigation reasons or because they won't get hired otherwise... There have been times when I've scrubbed my social media because I do have concerns about how that will affect my ability to survive". Ultimately, she argues that it is the responsibility of those with privilege to take the risk of speaking up on behalf of those who are more marginalised. "I always think about how much I'm willing



Kyla Jamieson



WORDS BY
J. OCKENDEN
ILLUSTRATIONS BY
SUNNY NESTLER
PHOTOS BY
PERRY CHAHAL

to risk for my voice to be a truthful one."

At one point during the interview, she trails off mid-answer and asks me to repeat the question. "This happens," she explains. "It's a post-concussion thing." Immediately I want to say that I understand, that everyone loses their train of thought sometimes, that it's no problem, but of course, that misses the point. Post-concussion syndrome doesn't happen to everyone, and I can't understand, and it is a problem.

The 2019 chapbook *Kind Of Animal* mostly focuses PCS, but *Body Count* count covers a wide range of themes. There is a glimpse of a failed love story (from "I'm getting to be / so vulnerable / with you" to "...Maybe / I stopped loving you / or maybe my love / is out of the office") and, towards the end of the collection, the emergence of a new, hopeful one. There's also a story of healing, not just from the literal trauma of concussion, but from the wounds inflicted by misogyny, from sneering literary critiques to sexual assault.

Some poets seem to enjoy hiding the meaning of their verse beneath layers of abstraction and lyricism in a kind of poetic dance of the seven veils, but that is not Jamieson's style. Her poems are sometimes fragmented, jumping from image to image, starting new thoughts mid-line, but she writes with a determined clarity. In *Future Body Self Portrait* she observes "...they're nearly / the same thing, *alive* / & in *pain*. I'm speaking / plainly but it's poetry." In fact, the whole collection reads like poetry made out of plain speaking. I ask if she is afraid of being misunderstood — "I'm not so much afraid of being misunderstood," she muses, "I'm more motivated to be understood... I do really want people to get it, and I want it to be accessible and I'm OK with that too."

In discussions of poetry, the word "accessible" is usually a rather sneering synonym for 'simplistic'. Many scholars have debated the notion of accessibility in poetry, but rarely in the context of ableism. We don't usually imagine a poem being accessible in the way that a building or a bathroom can be accessible, but for Jamieson, it's the same thing. "We can talk about accessibility through technology, through a screen reader, through audio or whatever, but some people, whether or not they realise it, make their language inaccessible for people and not just people who "aren't as smart as them". She emphasises the last words with heavy air quotes. "Intellectualism, and intellectual elitism, can go so unchallenged in the literary world... that's something that I have an issue with."

Perhaps it was this commitment to clarity over intellectualism that earned Jamieson a reputation for being outspoken as a student. She recalls being "perceived as being too feminist, or too outspoken or "a man-hater"", the reputation she celebrates in *Outspoken Woman Circa 2016*. In poems like that one or *Review* ("The critics will say / This isn't poetry / It's audacity"), you sense that the poet is preparing herself for a hostile reception. The tone is strident, a little defensive. But then you come to a piece like *Body Count* and the tone changes again, suddenly confessional and full of vulnerability: "today I went in the shower & shaved for so long my calluses fell off / I don't like what this might be seen as saying about my politics like maybe I'm secretly as misogynistic as that man who's in love with his sex doll as well as his sex doll side piece / but it made me feel so clean".

Body Count is mostly written in the first person, and much of it seems to be autobiographical, complete with references to modelling and concussion and the names of real people. However, to conflate Kyla with the "I" of the poems is to get her wrong again, as she gently points out: "I don't think that it's possible to encapsulate the entirety of a person in language or even in one person's idea of themselves." I leave our interview wondering what to say about Kyla Jamieson, but of course, she is right. It's impossible to pin a person down in words, at best you catch a few fragments. So all I can say is try it for yourselves: look for Kyla Jamieson in *Body Count* forthcoming with Nightwood Editions, spring 2020.

♥

EVAN MICHAEL SPROAT

words by Julie D. Mills

images courtesy of Evan Michael Sproat

I remember when I first encountered Evan Michael Sproat's work circa 2016. Being a transplanted prairie chicken myself, I thought it had made such a beautiful and queer parody of what it meant to be from the prairies. At this time he was showing work from his *Tender Ego* series during his undergraduate at Emily Carr.

The subjects being portrayed in his sets and photos were soft pony-boys puppeteering (sometimes domineering) hand-crafted stuffed animals and slinging large, carefully smoothed wooden guns. These images were at once soft and rigid in their contrasting material and content. Through staged photographs and installations, Evan combined craft, bits of queer iconography and trope-y objects — such as 'truck nuts' — that made playful and pointed reference to prairie identities.

For Evan, his family's involvement in gendered crafts and trades have hugely informed his way of making. Many of the men in his family are practicing wood workers and the women seamstresses or knitters. Being surrounded by this kind of craftsmanship at a young age, he not only took interest in the processes but also drew from their aesthetics. Evan describes the fabrication aspect of his process as being "meditative and time intensive," an aspect that is pivotal to the outcome of the work. It is during these repetitive hand motions and gestures that he has time to contemplate the impulse behind the work, which is often a personal one.

When discussing this, Evan reasoned that his art is one way of making sense of himself, his identity, and his relationship to others. When it comes to sharing learned experiences, toys seem like a natural subject given their capacity to be used as educational tools. Through the history of toys as gendered and politically charged objects, Evan finds that there is much to critique and manipulate, but also to appropriate. When it comes to world-building and concept driven sculptural work, playful nature of the material he uses invites viewers into a plushy, make-believe world in order to then introduce deeper conversations surrounding vulnerability, deception and intimacy.

Currently on view at Access Gallery, Evan is part of a group exhibition titled *Eat Your Tail* curated by Chelsea Yuill. The exhibition includes a staged photo in which he is pictured wearing a forward facing yarn pony-tail wig, and is posed in a somewhat centaur-like stance. This is his depiction of the Trojan Horse, "a deceitful character that perhaps does more harm than he may realize." The work is titled "Anagnorisis he says!" which refers to the moment in a theatrical tragedy wherein the true nature of a character is revealed.

The choice to use the image of an animal such as a horse as the subject for a plush toy or costume has many levels of entry. For one thing, animals are not automatically gendered, a universality that Evan appreciates. Secondly, most animals come with a very specific set of preexisting references that lend well to the artist's conceptual intentions. His current series of work pulls from folklore and the Shakespearean trope of "the tragic hero." Though he has no specific background in dance or theatre, Evan spent a great deal of time in his childhood playing dress-up and make-believe — experiences that have obviously lent themselves to his practice today.

While most of his work continues to include elements of performance — be it in staged photos wherein his body is the subject, a live enactment of a wearable work or simply the gestural movement that goes into making a piece — Evan still considers himself a sculptor first and foremost. Aside from depicting personal experiences, having control over the outcome of an image is important to his process.

He tends to prefer the performative nature of staged photos over live events, as photographs automatically suggest a moment of manipulation and set, whereas live performance requires spontaneity and chance — two things that are in fact relatively counter to his process. In terms of the choice to use his own body and sexuality as subjects, he states that it isn't his intention to go about making politically queer artwork. He is, however, queer and therefore his body is political and his artwork will inevitably contain queer subjectivity. Additionally, there is inherent bodily experience built into the wearable sculptures he makes, and as Evan suggests, "Just being able to envision how a material might feel is often the most direct way to communicate that principle."

From cinderblock shoes to a fuzzy gag-like piece (which completes a moth character's raiment), the materials chosen tend to contrast significantly in weight and touch, resulting in apparent tactility. Often he uses his own body as a medium of pain or endurance — which effectively lends to the portrayal of discomfort as the intended pathos of the work.

Approachability and audience is something to constantly evaluate, given the different venues of exhibition in which Evan's work takes part. Some of the pieces included in *EAT YOUR TAIL* were previously worn in the "Bazaar" category at last year's Kiki Vogue Ball. He sees the Vogue Ball as a venue of display that offers not only a fun challenge, but a safe space for experimentation. Within the runway context, he must conceive of a wearable sculpture that will stand out within the outlandish "Bazaar" category yet provide the functionality necessary for his own safety. When I asked him how the work might change when it's displayed statically in the gallery rather than performed live, he simply stated that the works are also sculptures, therefore they are made with the dual intention of being able to stand alone in a gallery space. He also hopes the audience can make use of his absence as an opportunity to envision themselves in the work. It is through this, and the use of playful imagery, that Evan's work invites accessibility, fostering moments of empathy and learning.

♥

February 2020

ART PROJECT BY
BRYCE ASPINALL

NOTE FROM THE ART DIRECTOR

I envy the casual lean of Bryce's characters – the way they slouch over rocks, press themselves against walls, smile coyly at the viewer while blowing smoke in your face – the effortless cool transcends their own personality, perfectly capturing the brilliance of his illustrative practice. As someone that has inhabited both the "fine art" sphere and the low brow confines of illustration and design, Bryce meets me where I'm at. Far from being decorative in nature, the stills that his work presents have narrative without movement, moments caught in time. The figures are relatable in ways most things aren't: they remind us of our youth, the caricatures of every day life, or that we're late for work.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 ·Goreshit, Hitori Tori, 99jakes, Lil Kevo 303, Lordsun @ Red Gate ·Khaliji Songs on the Oud with Farooq Alsajee @ Virtual Space ·BISON, Bob Sumner, War Baby, Hashteroid, Killer Deal @ Rickshaw ·Peter Bernstein, Larry Goldings, Bill Stewart @ Frankie's Jazz Club ·Nine O'Clock Gun @ Blue Light Studios ·Begonia @ Fox Cabaret
2 ·Sadé @ Guilt & Co.	**3** ·Jonny Tobin @ Guilt & Co. ·BeatMatch DJ Workshop @ Wired Music Labs ·Teon Gibbs, Giorgi, Sade Awele @ Fortune	**4** ·Temples, Art d'Ecco @ Fox Cabaret	**5** ·Elf Pity, Dew, Spesh Pep, Mykk @ Red Gate ·Karaoke Wednesdays @ the Met ·Tinder Tales || Story Story Lie @ Rio Theatre	**6** **Fundrive Kickoff** *The Neighbors, Bella Roces, Pacific City Limits, Robby Pedersen @ Hatch Gallery* ·2010 Records presents OPEN HAUS @ Red Gate ·Tonye Aganaba: A Celebration of Canadian Black HERstory @ MOA	**7** ·The Beaches @ Commodore ·The DJ Who Gave Too Much Information @ Western Front ·Touk,MULCH, Debt, Pinch Librarian @ The Toast	**8** ·Caspian, The Broken Islands @ Biltmore ·The Blank Tapes, Leisure Club, Tanglers @ Wise Hall ·Palm Haze, Kylie V, Seablush, Pale North @ Toast Collective ·Jimin x Jamie @ Levels Nightclub ·Here North There @ Fox Cabaret ·The DANGER SHOW 2: Vancouver's Spiciest Improv @ Little Mountain ·Fish Sung Sounds: The Golden Age of Wrestling, Kimia Koochakzadeh-Yazdi @Whatlab
9 ·Spring A Concert of Chinese New Year @ Chan Center ·The Marcus King Band @ Commodore ·Cenzina, Maddie King, Mikey Jose, Bella Rocces @ Railway	**10** ·Omar Khan @ Guilt & Co.	**11** ·Noah Reid, Matthew Barber @ Imperial ·The Story Collider: Misfits @ Fox Cabaret	**12** ·Girlfriends and Boyfriends, Other People, Casual Luxury @ Red Gate ·Wolf Parade, Land of Talk @ Commodore ·Noah Derksen, Alex Badger, Brooke Palsson @ Woods Studio ·Soulfly, Toxic Holocaust, Ingested, Visceral Disgorge @ Rickshaw ·Chris Locke, Aaron Read @ Little Mountain Gallery	**13** ·Dylan Leblanc, Sierra Ferrell @ WISE Hall ·LUNA performing Penthouse @ Venue ·BRB: Ground Floor Kareoke Fundraiser @ Ground Floor	**14** **Fundrive Finale** *Frankie Teardrop, Devours, Big City, Wut, Canon, Sigh @ Red Gate* ·PUNK ROCK VALENTINE'S @ CBDB's ·Hejira's Brew @8EAST	**15** ·Modern Terror, Blacked Out, Terminal City Rats, Die Job @ Pub 340 ·Daysormay, Aza Nabuko @ Blue Light Studios ·Lucky Chops, Raincity @ Rickshaw ·VNM presents crys cole, Oren Ambarchi @ Orpheum Annex Punk Rock Ping Pong #3 @ Pat's Pub ·Non La (Album Release), Nice Apple, Guppi, kylie v @ Red Gate
16 ·LIL FEST @ Vancouver Forum ·Babes On Babes / Queer Long Weekend Jam ft. Jaewynn, Tragik @ Fortune ·Kids Take Over UBC! @ UBC Arts & Culture District ·Mazacote @ Guilt & Co. ·Dexter Guff's Success Symposium & Soul Seminar @ Biltmore ·Pancakes and Jam - Desert Samurai @ Beaumont Studios	**17** ·Stonefield, Hooveriii @ Astoria	**18** ·Terry Riley, Gyan Riley @ Christ Church Cathedral ·Metronomy, Bodega @ Commodore ·Yola - Walk Through Fire World Tour @ Venue	**19** ·AK & UP present: Poetry Reading @ 8East ·Schwey, Club Sofa, Kai Bravewood @ Biltmore ·Moondle, Wallgrin, Fake Cascade @ Red Gate	**20** ·Sudan Archives @ Fortune	**21** ·Winter Jazz: Lydia Hol and Dawn Pemberton @ Performance Works ·Donny Benét, Party Nails @ Fox Cabaret ·Antibalas @ Rickshaw ·Joep Beving @ WISE Hall	**22** ·GEOFFROY @ Fox Cabaret ·Rich Hope, The Vicious Cycles, The Wild North @ Rickshaw Winter Jazz: SICK BOSS, Jaime Branch's Fly or Die II @ Performance Works ·Play with Clay: Drop-In Ceramics Workshop with Debra Sloan @ MOA ·Winter Jazz: The Watermill Project @ Performance Works ·Savila, Palm Haze, Kim Balam, Blue Riviera @ Fortune
23 ·Tall Heights @ Biltmore ·Tove Lo @ Vogue Theatre ·Condondrum #12 w. Rad Juli, Mili Hong @ 240 Northern Street.	**24** ·Alex Maher, Marie Hui, Ivan Hartle Trio @ Fox Cabaret	**25** ·Rapsody @ Fortune ·Ferron, Ms Pan!k @ York Theatre ·Hannah Gadsby @ Vancouver Civic Theatre ·Invoke @ Fox Cabaret ·Zoubi, Hannah Rose, Mark Lingelbach @ Heatley	**26** ·Andy Shauf, Molly Sarlé @ Commodore	**27** ·Papooz @ Biltmore ·Sawdust Collector	New Works Field Trip @ Western Front ·Sufi and Devotional Music of Rajasthan: Mukhtiar Ali in Concert @ Green College ·Babe Corner EP release, Hayley Blais, The Sprouts @ Red Gate ·Jenny Banai, Tonye@ China Cloud	**28** ·Mellowhaunt, Kai Bravewood, Wallgrin, kylie V @ Red Gate ·Spectres, Sigsaly, Analissa Longoria @ ARC ·Hot Tub, Pleather, Sweet P @ Backstage Lounge ·Comedy After Dark @ Rawsome Comedy ·Thundercat @ Vogue ·Femme Fatale II @ Pub 340 ·Black Belt Eagle Scout, Eden Fine Day @ Fortune	**29** ·Doug and the Slugs, Sharkskin @ Commodore ·Buckman Coe @ Guilt & Co. ·Art Battle Vancouver @ Red Room ·P Crook B Day Rap Show @ LanaLou's ·The Sad Cowboy Show: Live Music to Drink and Die to @ Avant Garden ·Basszone 2020 @ Harbour Convention Center

March 2020

"BELLY" BY EVAN MICHAEL SPROAT

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 · Matt Storm @ Guilt & Co. · Davido @ Commodore · T.S.O.L. @ Astoria	**2** · Uniform & The Body @ Biltmore	**3** · Featurette w/ Elle Wolf @ Roxy · Colony House @ Biltmore · Emerge On Main @ Fox Cabaret	**4** · Black Label Society @ Vogue · Bambara @ Fox Cabaret · Anamanaguchi @ Biltmore · Refused @ Commodore	**5** · The Glorious Sons @ PNE Forum · The Strokes @ Rogers Arena · Keane @ Commodore · Reuben And The Dark @ Imperial	**6** · Eric Nam @ Vogue · Cristoph @ MIA · Changmo @ Venue · Frances Quinlan @ Fox Cabaret · Spencer Brown @ Celebrities · Small Town Artillery, Little Destroyer, Phono Pony @ Rickshaw	**7** · Flava D @ Central Studios · The Real McKenzies w/ Real Sickies, ATD and Sh't Talkers @ Rickshaw · Habibi w/ Guests @ Fox Cabaret · Matoma w/ Two Friends @ Vogue · Marc E. Bassy @ Fortune · Shopping @ Biltmore
8 · Sharon Shannon @ Rogue Folk Club · Myc Sharratt @ Guilt & Co. · Young M.A @ Fortune · Dianne Reeves @ Chan Centre · International Womans's Day Concert @ LanaLou's · Coco Montoya w/ guests @ Rickshaw	**9** · The Lone Bellow @ Imperial · Matt Beebe @ Guilt & Co. (early show)	**10** · Annie Yim's The Poet Speaks: From Debussy to Pärt @ Fox Cabaret · Aaron Read, Yumi Nagashima, Jake Spencer, Maddy Kelly @ Full Pint Comedy	**11** · Jane Archibald @ UBC Old Auditorium · Adam Robert Thomas @ Guilt & Co. · Paranoid Romantic, Wasted Strays @ Roxy	**12** · Grace Potter @ Commodore · Grieves & The Holdup @ Fortune · Beethovenfest: Nine Symphonies that Changed the World @ Orpheum · Double Happiness: Detour This Way @ Left of Main	**13** · The Wood Brothers @ Imperial · Lil Mosey @ Vogue · Yultron @ Celebrities · Transmit - House & Techno @ Central Studios	**14** · Sunday Morning, Hunting, Jody Glenham @ Rickshaw · Cosmic Gate @ Harbour Event Center · Dayglo Abortions, AK-47 and BLKR @ Pat's Pub & Brewhouse
15	**16** · Tamino, Matt Holubowski @ Fox Cabaret	**17** · Drive-By Truckers w/ guests @ Commodore · Carnifex, 3TEETH @ Imperial	**18** · Mayhem, Abbath, Gatecreeper @ Imperial · Snoh Aalegra @ Vogue · Light Rapid Transit @ The Cultch	**19** · Vastum, Grave Infestation, Radioactive Vomit @ Astoria · Jenny Scheinman & Allison Miller's Parlour Game @ Western Front · Ring Finger, Phuture Memoriez, Sychromantics, Silvacola @ Fox Cabaret	**20** · Vince Vaccaro, Andrew Phelan @ Fox Cabaret · Destroyer, Nap Eyes @ Vogue · La Roux @ Commodore · Vérité @ Biltmore · My Sister Maria, Laura Reznek, Georgia Lee Johnson @ Cafe Deux Soleil	**21** · Ben Parker & Friends @ Guilt & Co. · Wilco w/ guests @ Orpheum · D-Block & S-te-Fan @ Harbour Event Centre · Flora Cash, Beau Young Prince @ Fortune · Brent Faiyaz, GRIP @ Commodore · Dan Deacon @ Venue
22 · G. Love & Special Sauce, Jontavious Willis @ Venue · Kasador @ Railway · Ryan Whyte Maloney @ Roxy · Alannah Clark @ Guilt & Co. (early show) · Rugcutter Dance Orchestra @ Moberly Arts & Cultural Centre · Altan @ Rogue Folk Club · Sweetpea @ Guilt & Co.	**23** · The Tony Wilson Quintet @ Guilt & Co. · Keezer/Margot/Ancheta @ Guilt & Co. (early show) · Lauren Ruth Ward, Valley Queen, AC Sapphire @ Biltmore	**24** San Pedro Cinco @ Guilt & Co.	**25** · Olivia O'Brien @ Imperial · Fallow State @ Guilt & Co. (early show) · Hot Jazz Wednesdays: The Jason Winikoff Hot 5 @ Guilt & Co.	**26** · Irish Mythen @ Rogue Folk Club · Ridge @ Chan Centre · Brad Williams @ Rio · Seth Anderson, The Corps, Die Job @ LanaLou's	**27** · Allie X @ Venue · The Districts, Glove @ WISE Hall · MC Hotdog, Kenzy, MJ116 @ Vogue · Coal Davie and the Rockabillionaires @ Princeton · The Pace Presents: Open Make Night @ The Pace · Allen Stone @ Commodore · Stephanie Pedraza @ Water St. Cafe	**28** · The Brains, Gallows Bound, Campfire Shitkickers, Selfist @ Astoria · Limblifter, Stephen Hamm @ Imperial · Vanishing Twin @ Biltmore · Tenement Jazz Band @ Roundhouse · Billy Raffoul @ Rio · The Mauskovic Dance Band @ Fox Cabaret
29 · Vundabar, Great Grandpa @ Biltmore · The Bros. Landreth @ WISE Hall	**30** · Tennis, Molly Burch @ Venue · Dumbo Gets Mad, Sea Moya, Booty EP @ Fox Cabaret	**31** · Sebastian Bach, Stitched Up Heart @ Commodore · Fleshgod Apocalypse featuring the Veleno Quartet @ Rickshaw				

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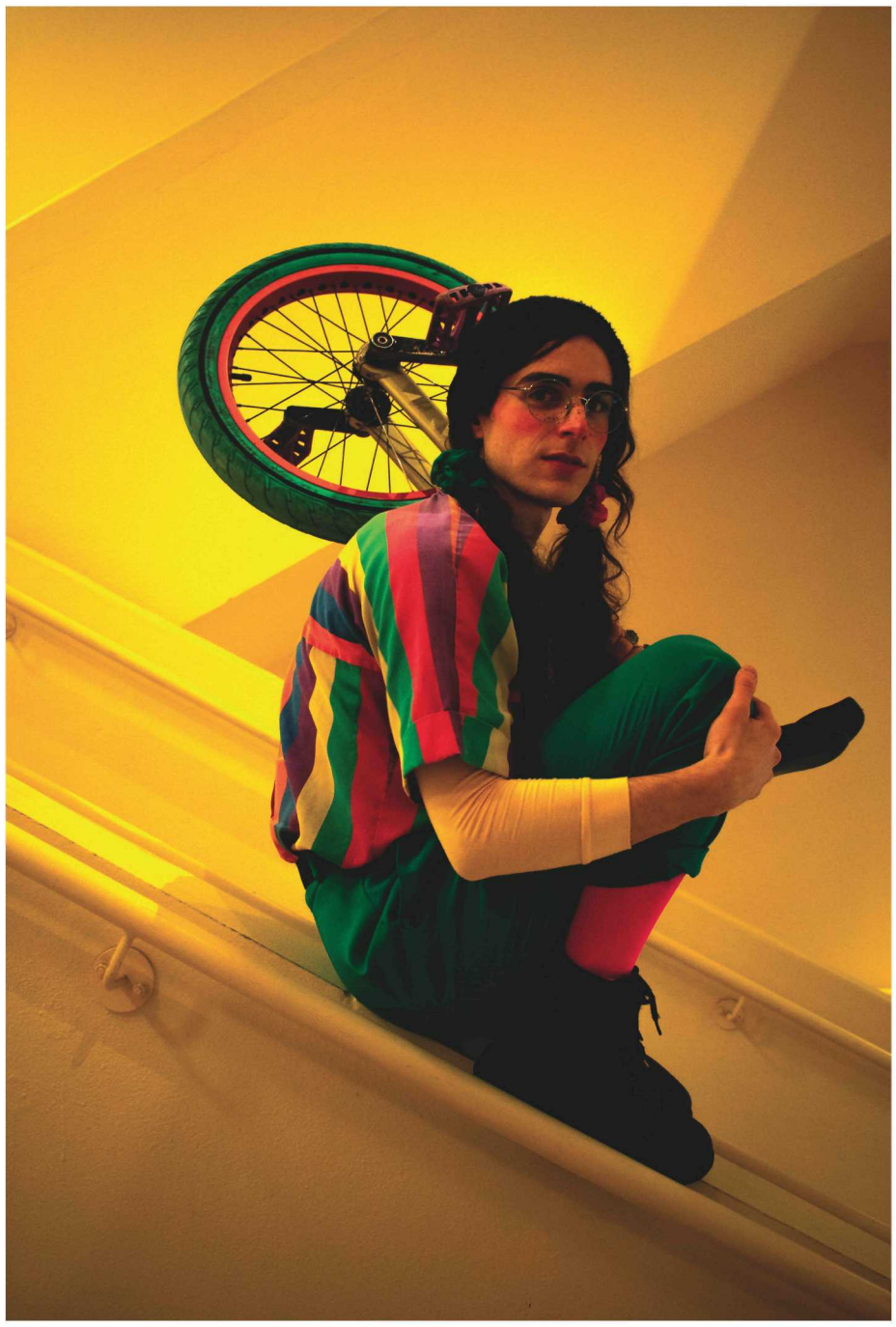
Contact **elections@ams.ubc.ca** for questions or more information.

ams elections

ams
EST. 1915

They glided in the cafe on a unicycle.

A sense of opportunism mixed with a heavy, wistful wonder struck me throughout our conversation. Daffodil is a non-binary, game developing artist who moonlights as an activist for climate and animal justice in Vancouver.
Their work is translated throughout a variety of mediums; whether it be programming through a screen, digitizing art or painting a canvas on paper and on their skin. daffodil finds vehicles for artistic expression not only in their appearance, but the way they move around — on their unicycle.



M: How did you discover unicycling?

d: So, the first time I encountered unicycles, I was in high school and there was this costume contest for Halloween where someone had dressed up as Major Bedhead from the Canadian television show *The Big Comfy Couch*. So yeah, someone dressed up as the mail delivering clown Major Bedhead and rode on stage on a unicycle. And I thought it was so cool and was like, "I wanna try that sometime..". I asked for a unicycle for my birthday and ended up getting one. And that was like 12 years ago-ish.

Why extreme street unicycling?

It's a way of creatively expressing myself through movement, *for* myself. Because I have an appreciation for dance and performance art, and all that kind of stuff, but also personal development. I also have this thing — skateboarders probably know what I'm talking about — like street goggles, I guess? Now that I've built up a set of skills I can use in different configurations of public space, I start seeing the potential ways of engaging with it no matter where I go. Regardless of whether or not I'm consciously looking for it. Like I'll see a ledge and be like, "oh, I bet I could jump off of that in a particular way," or see some piece of a structure connected to a fountain or something, and try to figure out how to move over or through it. To cap it off — unicycling specifically because skateboarding is hard. You probably think unicycling is hard, but I've been doing it for so long now that it feels safer, and I feel like I have more tools to express myself than with other extreme sports I've tried. It started as a desire to do cool stuff with an arbitrary extension of my body's mode of transportation, but then it became impulsive.

Do you consider yourself an art activist?

You say "art activist" but to some extent I feel like art is inseparable from life. There's not a point where I decide "I'm doing art now." Art is the residue of being, in a way. We be in the world, and we leave some stuff behind, through the way that we be, and that's where the art is, I guess.

And in terms of the way I exist in the world, I've been engaging with climate activism and animal justice in Vancouver for a few years now, particularly with Extinction Rebellion. I always try to bring my unicycle when I go to those events to keep it kind of playful, jovial and festive. So that we can foster a sense of positivity through the frustration, intention and anger

DAFFODIL

words by Milena Carrasco
illustration by Amy Brereton
Photography by Isaac You
Stills courtesy of daffodil

that we're wielding to combat these systemic issues. And through that, stepping up when I can — when I know that I'm safe. I was arrested in, I think it was... October? During a climate protest on the Burrard bridge, and yeah, it seems to me that, [...] in Canada at least[...], we have so much less to lose putting ourselves in the way of the systems of oppression.

Art can be a reaction, or a means of existence. The change that daffodil illustrates, codes and composes through their work closes the gaps and spaces we seek to fill. With noise that speaks to us in languages that are fluid.

I make a lot of different music. I'm inspired by vaporwave and plunderphonics, kind of darker stuff. A lot of the time I'm taking samples of other tracks and cutting them up and rearranging them, modulating their pitch to turn them into constituent aural building blocks. They turn out to be these dark, looming, strange atmospheres.

Do you feel more attuned with darkness?

I tend to immerse myself in more music and media that evokes the emotions we often don't want to confront in society. My favourite movies and albums of all time are ones that make me feel sad, or heavy, or evoke some sort of emotional response beyond pleasant, smooth riding. And that makes it way into my music and even into some of my games and other art I create. It's what comes out. It's what needs to be said, and we live in a dark time. It's constantly weighing on me. In a way, putting that into my music, and in my other work, helps me deal with these emotions that we're so afraid of taking over so we repress them instead of engaging.

Their game, STREET UNI X tackles stereotypical extreme sport video game tropes while still staying true to the essence of the culture. A certain authenticity that is built in resistance, and the adrenaline of the sport.

My game is an extreme sports game. Historically, these games have had this edgy culture that tends towards not representing women, for example, very fairly. There's these extreme sports games — that I love the game mechanics and the level design — but some of the characters are absurd scantily clad women. Some of the goals in the game are not great representations of people, other than the skateboarders.
To some extent in my games, and with STREET UNI X, I'm trying to subvert the tropes of machismo and bro culture that come along with extreme sports attitude. I'm trying to demarry them so we can all be extreme, and we can all do cool stunts

with attitude, ya know? And through that I'm trying to get more diverse character representation. Like, there are going to be men and women and non-binary people as playable characters in the game.

Play is crafted through tricks that make diagonal connections towards communities which aren't as visible in the streets that Vancouver seeks to pave. daffodil finds a happy home within game developing because of the freedom it gives them, and the player to experience.

How is video-game developing different from other forms of art-making?

"The unique aspect of video games is that every player's experience is different and changed from another players — or even different from their own previous experience. It's always changing. Always in flux."

In terms of art making, I feel like video games are great because you can be working on one aspect that kind of encompasses one form of media, like maybe visual art through texturing virtual spaces, or 3-D modelling virtual objects. But then, if I get kind of tired of doing that, within the same project I can redirect myself into a different form of media; Through music, sound, animation, storytelling or poetry even. This media — this *medium* of video games — is a kind of culmination of all kinds of art making throughout history into a multimedia amorphous blob of totalizing creativity. And then, in terms of the players experience, video games have the unique component of a real intimate engagement with the work. Whereas most other work we're passive listeners, or viewers. Like, when you see the painting, you don't put your hands in the painting and move the paint around — the painting is as it is. It's like a snapshot of a particular moment. Or a fixed linear series of snapshots in the form of cinema, or music. But in games you're given a system of expression that has a realm of possibilities from the player's perspective. Your experience versus my experience of any game will be totally different, and we can talk about our time playing them and have completely different understandings of what we did, how we did it, and why we did it. We're like actors within the game world, in a way.

What are you most excited for people to see about the game?

I'm excited for people to learn about street unicycling and to see that "Oh, unicycling isn't just this silly thing for clowns to juggle on." It's a serious, kind of... pretty cool, extreme sport with a whole spectrum and vocabulary of expression that they may not have been aware of before. And through the game I can give people some feeling of what it's like to do these tricks in real life, maybe inspire some people to unicycle. But also just inspire people to play more of these kinds of games because they're super fun and I want more of them.

daffodil's world is malleable; the roots of their perennial growth disrupts stagnant patterns of culture that move at a horizontal pace. Everything around them morphs into an ever-changing landscape, where concrete structures, fountains and parks become a playground for potential. Where wheelies and 360 uni-spins lead the constant search for this essence of play. That shape-shifting feeling which defies gravitational laws, hunts for quiet maneuvers that embrace slanted paths and leaves our cursors floating just a little longer, before we click send.

You can download STREET UNI X at daff.space/street-uni-x. As well as their personal website daff.space for music, youtube and other work. You can also follow them on twitter at @daffodildil and @StreetUniX for updates on the game.

REAL LIVE ACTION!

Ezra Collective
DECEMBER 14 / FOX CABARET

I'd not yet entered the Fox Cabaret, but I knew what I was about to be in for: some good jazz music. You could already hear a horn starting to blare on the other side of the venue's heavy, mirrored doors. The band had just kick-started their first number without so much as a word to the crowd, from what I could hear. Stepping inside, I was suddenly thrust into the full force of Ezra Collective's sound. It was triumphant.

After fifteen minutes of bouncing solos from one instrumentalist to the next, always bringing it back with the same choppy, latin-flavoured, trumpet-blasting melody in between, I began to wonder if we'd be introduced to the players at all. At last the drummer finally slowed his relentless rhythms and rolled the tune to a close. He then took the mic to introduce himself as Femi Koleoso, as well as his bandmates. On tenor saxophone, James Mollison had been grooving away, while Ife Ogunjobi lit up the stage across from him on trumpet. Bassist TJ Koleoso, Femi's brother, held down the first number with jazzy bass lines while the pianist, Joe Armon-Jones, killed it on the keys.

"We want our music to be about joyfulness, happiness, to make you dance like no one is watching, but not from a place of ignorance..." Femi continued. "We all know what's happening in the world right now, we all know there's a lot to be angry about, trust me... But sometimes the way of dealing with that anger and that heartbreak is to celebrate the good moments we get to have and cling onto them tightly."

Over the course of the night, Ezra Collective played hits like the popping latin "São Paulo," which Femi explained as "inspired by the Brazilian people's resilience through pain and destruction," the Jorja Smith-powered "Reason in Disguise," and their latest album's titular bop, "You Can't Steal My Joy." They kept the set captivating and energetic, with their self-described afrobeat jazz changing tempos and time-signatures throughout — even mid-song. I was continually impressed by the professionalism of these incredible performers, who brought effortless energy without lights, pyrotechnics or even vocals to complicate an already enthralling show.

If I were to describe it in one word, it would be effortless. Their talent seemed to come so naturally that Femi could lay down twenty-straight minutes of advanced, technical drumming before standing up to take the mic and talk to the crowd, without needing to catch his breath. They were effortless in the way that James and Ife try to make each other laugh from across the stage — mid-solo — effortless in the way that makes you feel like a fly on the wall in a band practice. But the band that doesn't need to rehearse anymore because they've got their setlist down pat, and now they're just having fun.

—Dana Scharien

Kingfisher Bluez 12th Annual Christmas Party w/ Peach Pit / Winona Forever / Sam Tudor / Sleepy Gonzales / Tim the Mute / Babe Corner / Non La / Marlaena Moore / Bridal Party / kylie v / Luvgoon / Kristin Witko / David Ivan Neil / Dacey
DECEMBER 21 / RICKSHAW THEATRE

Have you ever gone to a concert and had a great time, but just wished that there were thirteen more bands performing that night? If that sounds relatable, then the Kingfisher Bluez Christmas Party would have been perfect for you! The twelfth iteration of this Vancouver staple provided memorable performances from a wide array of BC artists (along with some special out-of-province guests) that justified its dizzying six-hour runtime and mainlined the Christmas spirit into our veins. This year's gathering continued the record label's long tradition of donating 100% of the profits to 1-800-Suicide and Crisis Centre BC, which alone made it an event I'd recommend to anyone.

The demanding task of opening a 14-act Christmas concert fell on the shoulders of the young Vancouver band Dacey, whose groovy collection of tracks — including their breakout single "Sidewalks" — established the night's fun and carefree tone. They were followed by the upbeat tunes of Kristin Witko, folksy singalongs of David Ivan Neil, and the ethereal Luvgoon. By this point, the crowd had slowly grown in size and the Rickshaw Theatre was looking packed. You could really sense the Christmas spirit crackling in the air as you waited 15 minutes for a glass of water — it was truly magical.

kylie v took the stage soon after. Their infectious excitement — and unbelievably vocal fans — stood out as one of the highlights of the night. The next two acts were the bubbly Bridal Party and Edmonton-based Marlaena Moore, whose performance of "24 Hour Drugstore" carried a raw energy that surprised me and set it apart from its more muted studio version.

At some point in the night, the audience was graced by the presence of the flat earther punk band Flat Earth, who played a few songs from their EP *Flat Earth*. Attempting to remember their set is like trying to break out of a fugue state while experiencing a fever dream, but I have vague memories of the entire venue chanting "the earth is flat". Though they weren't even billed to play, I will bravely say that their performance was the most fun of the night.

Next to take the stage was local act Non La and Kingfisher Bluez' very own Tim the Mute, who gave us some much-needed melancholy after the whole Flat Earth fiasco. At this point, we had been entertained for over four hours straight and many of us were wondering if we'd ever see our families again, but the anticipation for the last few bands of the night was greater than the fatigue that was plaguing our bodies, so we persevered.

Surrey-based Sleepy Gonzales delivered a dreamy set that served as a fitting prelude to Sam Tudor, whose sombre and beautiful music comfortably lulled the audience into forgetting that the line for water had grown twofold. My frustration regarding this was soon forgotten though, as Vancouver-turned-Montreal band Winona Forever started playing the cleanest set of the night. It was a shame they were only limited to a few songs (I assume the long walk from Montreal is to blame) but their strong chemistry and mellow, yet dynamic, sound stood out as one of the best parts of the show.

The final act of the night — beloved Vancouver stars Peach Pit — appeared decked out in full Santa Claus outfits and began playing some of their most iconic songs, including "Tommy's Party," "Hot Knifer," and "Alrighty Aphrodite." Any concerns about the length of the line for water were soon washed away as the crowd began singing along with frontman Neil Smith and having an all-around good time. The group's nostalgia-infused tone was mesmerizing to witness, and their encore performance of Chuck Berry's "Johnny B. Goode" was the perfect way to cap off the Christmas party. Not bad for a $25 ticket.

—Borna Atrchian

Hell Night with Gorbman & Aaron w/ Ronald Dario / Brent Constantine / Emily Bilton / Andrea Jin / Gavin Matts
DECEMBER 27 / LITTLE MOUNTAIN GALLERY

If you've spent any amount of time around Vancouver's comedy circuit, you'll know Aaron Read can be counted on for queasy laughs. Take *Hell Night*, for instance — a high-concept stand-up comedy night, interspersed with gross-out gags straight out of the nightmares of a neurotic (which, admittedly, describes much of Read's work in general.)

A fixture at local indie comedy space Little Mountain Gallery since last April, *Hell Night* features Read along with his "friend" Gorbman (who may or may not be the shape-shifting reptilian alter ego of LMG collective member Christine Bortolin) as hosts. While Read tries to keep his stand-up night on track, Gorbman tries their best to upstage him with a motley crew of creepy guests doing off-putting things on stage, often involving copious amounts of liquid and / or the infliction of moderately humiliating acts on Read himself.

Though billed as a holiday special revolving around the "festivities on Gorbman's planet Kunk," the December 27 episode of *Hell Night* quickly

branched out from that conceit. For one thing, *Hell Night* has an inescapably Halloween-y vibe in general, which opener Ronald Dario contributed to by starting the show off with a stand-up set that touched on distinctly spooky topics like conspiracy theories and slasher movies.

If anything, the *Hell Night* holiday special had the feel of a seasonal party with friends, if it was large enough to fill a small theatre. Much of the night's comedy came from the banter between Gorbman, Aaron Read and each of the stand-up performers that night — the dynamic between Brent Constantine and Gorbman was especially funny to watch. With Constantine's interactions with Gorbman moving from expressions of disgust and exasperation to mild flirtation over the course of his set.

But for all the witty repartee and cringe comedy on display, there was also a distinct sense of pathos in many of the performances at that night's *Hell Night* — whether it was Gorbman describing their guests' antics as the result of "having a bad year", or Ronald Dario imagining himself as a "depressing Freddy Krueger" making a series of increasingly downbeat (and fatal) appearances in teens' dreams. The night's performances were also frank discussions of issues ranging from race, gender and sexuality, to everyday life in one of the world's most expensive cities. Chalk it up to comedy's upward trend toward greater social awareness, or even the diverse cast of the show itself, with Ronald Dario's (whose long list of credits include producing the all-Asian comedy show *Yellow Fever*) and Andrea Jin's material reflecting their experiences as Asian-Canadians — almost as much as their experiences as weird young people — and Emily Bilton centring her experience as a queer woman in her set. Gavin Matts rounded out the token white dude quota along with Brent Constantine, but they too were keen observers of the everyday awkwardnesses of life in Vancouver under late capitalism.

The appeal of *Hell Night* was also simply the product of many of the night's performers honing their craft well over the past decade. Take the relentlessly defensive patter and racial obliviousness of "White Woman with a Platform," one of Gorbman's other holiday special guests, who was portrayed to staggering effect by another long-time local comic, Bita Joudaki, who gnawed her whitefaced character's feet to metaphorical stumps. With star-studded performances like these, there's little wonder that *Hell Night* is moving up: in less than a year, it has gotten the attention not only of local peers like the Unibrow Arts Fest (whose inaugural lineup this past August included a musical crossover episode of *Hell Night* featuring chip-punk artiste Shitlord Fuckerman) but also from the likes of Just For Laughs (*Hell Night's* next episode will be part of JFL NorthWest this February.) If that isn't the making of another local fixture in a town perennially bereft of such things — well, that would be a shame, wouldn't it? **—Chris Yee**

The Ministry of Human Resources / girlsnails / Dante's Paradise / Obscenery

JANUARY 11 / THE MATADOR

While the Matador may look like an inconspicuous home from the front, circle around to the back entrance on any given weekend evening and it becomes evident that this is no ordinary house. As I walked past the inflatable pool in the backyard and down the stairs into the wood panelled basement, I saw a stage delineated by a string of purple Christmas lights and crushed beer cans already littering on the floor. Indeed, this is not your dad's basement jam space.

Obscenery, a three piece from Victoria, kicked off the night with a cover of Weezer's beloved "Undone — The Sweater Song" while people filed in, finding a place to sit among the collection of futons that lined the walls or navigating the appropriate distance to stand from the stage.

Next, Dante's Paradise played a collection of songs familiar to many in the crowd, who provided carefully timed "woos." When singer Justice Cote exclaimed "I don't see enough hand clapping at shows and I think we should do it more," the crowd kindly obliged and stayed surprisingly on beat. Half way through the set, people were downright dancing and I watched anxiously as a few heads nearly bumped the low ceiling.

By the time The Ministry of Human Resources took the stage, the crowd was ready for what was about to happen, while I was caught in the middle of now tightly packed room — some strategic crowd maneuvering got me close enough to see the band. Half decked out in country-inspired attire, they played high energy, Captain Beefheart-esque instrumentals interjected with the occasional lyric that sent the crowd into a frenzy. At times the floor bounced with such force it felt possible that the foundation might give way and drop us into the pits of a wonderfully jazzy hell. Part of the intrigue of the Matador is this sense of impending danger, drawing DIY moths to a flame to dance, dance, dance. Still, with the Matador being a house in a residential area there was a tight schedule to keep, and The Ministry of Human Resources utilized their final minute with a ripping so-called "free jazz."

girlsnails brought the night to a close with a mellow and sweet math rock set that saw the lead guitarist switch guitars three times. Partway through I noticed an ominous baby doll head on the hi-hat that was somehow the perfect image to summarize the night. I emerged from the basement and stomped across the muddy backyard while people chatted excitedly amongst themselves before dissipating into the neighbourhood, and, as the clock approached midnight, the Matador returned to being just another house on the block. **—Ruby Izatt**

Best Canadian Poetry 2019 Launch

JANUARY 16 / MASSY BOOKS

By the time I reached Massy Books for the launch of *Best Canadian Poetry 2019*, all the chairs had gone. That's understandable — it's a huge claim. The book brings together 50 different poems which, according to guest editor Rob Taylor, represent the best Canadian poetry of 2019.

Since all the chairs had gone, I crouched awkwardly in the aisle between them, avoiding patches of melting snow. A kindly man looked at me with obvious concern and offered me his seat. I politely declined. This was a good move, as he turned out to be Dallas Hunt, one of the selected poets. There were ten poets in attendance, hidden around the room like plants in the audience. I started to suspect everyone around me of being a secret poet.

The atmosphere was relaxed and celebratory as Rob Taylor — who seemed happy and a little punch-drunk from the ordeal of reading all the eligible submissions and choosing his selection — introduced the poets. I always find it more interesting to hear lots of different poets read side-by-side than it is to hear one poet read several of their own poems. Above all, the event seemed to highlight how different poets are, although we tend to imagine them to be a particular class of person.

We started with Kevin Spenst, a flamboyantly extroverted poet who thanked Rob's eyeballs, before launching into his reading, speaking rather too fast and breaking into pseudo-operatic singing at various points in his poem. Dallas Hunt followed, speaking first in Cree then in English to introduce his darkly funny *Cree Dictionary.* Ellie Sawatsky introduced her poem as though she was giving a presentation in English class, analysing her own use of metaphor. Sonnet L'Abbé was mesmerising in her re-writing of Shakespeare's sonnet 127, a howl of anger addressed to "the culture that has surrounded me to the point it speaks through me."

Mallory Tater read next and fleetingly — forgoing an introduction she read her slight, darting poem straight into the microphone and sat down again almost before I realised it was over. Laura Matwichuk's voice was quiet, even with the microphone and she confessed to getting tongue-tied speaking about her own work. It spoke for itself, a haunting reflection on fear, pregnancy and volcanic eruptions. The fear of fire also ran through Shaun Robinson's *How Soon, How Likely, How Severe.* Tall and black-bearded, he spoke confidently and a little self-effacingly about his experiences fighting forest fires. Christopher Evans followed — white-bearded and surprisingly young. He joked about his fears associated with reading in public (having to adjust the mic stand / farting) before reading an incisive, troubling poem about housing insecurity in Vancouver.

The last reader was Marion Quednau, and her poem was perhaps the most memorable of the evening. Her poem, read in a gentle, sympathetic voice, described the experience of accidentally seeing her father's penis, which she compared to "bruised fruit / like something forgotten in a lunch pail." Somehow, she took this unprepossessing subject turned it into a poem full of warmth, dignity and humour.

The editors were at pains to call the collection's title into question, pointing out that taste is subjective, and that, at most, this was a selection of some of the very good poetry produced in Canada last year. Based on the launch, it's clear that, quibbling aside, there are some gems to be found in *Best Canadian Poetry 2019.* **—J Ockenden**

Shindig 2020 Night 3 w/ The Neighbours / Cain Price / KCAR / Be Afraid

JANUARY 21 / RED GATE

Bodies, painted by the soft pink and blue of scattered strobe lights, wandered, clustered, swayed, ricocheted off and leaned against one another as four local bands took turns occupying the foot-high stage at Red Gate Arts Society.

The third night of the four qualifying rounds for CiTR's annual battle-of-the-bands event, known as Shindig, saw bubbles blown, knowledge of bird penises exchanged for vodka sodas, and the modest coming-together of a community

of carhartt-wearing, mustache-bearing friends, musicians, and Main Street-goers of the night.

The Neighbors jump started the evening with the kind of angsty garage rock that masked the parental door-bangs which frequented my bedroom during the peak of my adolescence. The semicircle of no-man's-land stretching out from the stage was no sooner established than it was penetrated by bodies which propelled from the crowd into the heat of guitar solos —successfully shredded — and anxieties of the meaning(lessness) of life with(out) love successively belted. Sometimes leaning towards playful pop rock comparable to The Beach Boys, sometimes towards the no-one-understands-me punk rock of Blink 182 — the virtuosic fumbling of guitar strings and drumsticks of the inaugural set left few bodies immobile.

Feet anchored themselves to the floor and eyes to the stage as Cain Price stepped up next; feet anchored perhaps in awe of the gold geometric earrings revealing themselves from behind the hair of the frontperson, perhaps for the enchanting violin, fingerpicking, and vocal harmonies that followed. Rendered speechless after the first half of their set — turning to lock-eyes and gape at the friend beside me in an attempt to communicate my emotions — my mouth tried to remember how to speak at the same time as my hands tried to remember how to come together in applause. The two songs concluding the performance revealed an alternative psych-rock side to the band that was just plain cool.

KCAR followed with an ode to the proto-punk age of The Velvet Underground and Iggy Pop. The voices of the singers blended together in song and half-screams throughout the entirety of the set, effectually punk rock and angsty as hell.

Be Afraid closed the event with a return to garage rock for the punk-hearted. I couldn't help but think I'd never seen a less intimidating group of people as they announced their name, and that they were the coolest "uncool" band I'd ever seen. The set which followed consisted of some seriously crazy drumming, and a bouncing between near-inaudible monotone voices that I can only describe as the vibe-child of Alvvays and The Moldy Peaches. Songs ended abruptly, expressions remained fairly blank, and I felt as though Scott Pilgrim was going to manifest himself on stage at any moment to battle for Ramona — and certainly would have won.

—Amanda Thacker

What is (a) Punk? New Acquisitions Screening

JANUARY 23 / VIVO MEDIA ARTS CENTRE

Leading up to the screening, I found myself mulling over this very question: what is punk? To me, punk was discovering The Ramones or The Clash and blasting music in my bedroom ignoring the knocks on the door from my parents telling me to turn down the volume. The word has taken on a variety of meanings over time, from use as a derogatory insult to describing a movement in rock music. As time passes, punk (both the adjective and noun) has continued to redefine itself. VIVO's screening sought to explore what it meant to be (a) punk in today's landscape, and it was clear that submissions tackled this question from unique angles.

To start off the screening was *Garbage Conglomerate & Trash Talk: Eva* from Jen O'Connor. At the heart of this piece was the attempt to open up the conversation around waste in our community, and specifically whether or not sustainable practices are accessible to everyone. Encouraging a dialogue that interacted with the performance space was an approach that was well executed.

The Day Job from Christian Nicolay embraced counterculture in a subtle way, by hiding art in clocks, breakers, ceiling tiles, and artwork from other artists. This silent rebellion left me wondering long after the screening was over whether or not anyone has ever found his pieces.

Sydney Southam's *Stoner,* a dream-like piece shot on a small toy camera, was a portrait of a man smoking pot and discussing issues he has to deal with daily. Most striking about this piece was the dialogue — the subjects discussed daily anxieties and the internet which was presented in robotic speech-to-text voices.

Pool Party Pilot Episode from Hardeep Pandhal felt like a bit of a science fiction fever dream, with vibrant colours and imagery set in a post-apocalyptic world where female bodies reproduce non-sexually. To complement the visual stimulation was a soothing sing-song narrative beat, riddled with rhymes.

True Community from Tracey Vath highlighted the work that goes into keeping DIY spaces (in this case, Toast Collective) alive. Seeing Vath prepare for another show and grapple with the burden of responsibility and feeling unsupported, I thought of all the times I have seen others struggle to keep a club, space, or collective afloat.

Roberto Santaguida's *Miraslava* was beautifully shot and embodied feelings of nostalgia, from reflecting on an unmade work to grappling with living life in your twenties. "I think I'll move to Toronto," says the narrator, half-jokingly, as he reflects on feeling disillusioned by his surroundings. This line feels all too familiar.

To close the evening was *In Search of Martin Klein* from Joseph Wilcox. Peppered with satire throughout, this piece highlighted our obsession with trying to solve a puzzle but getting lost in the details along the way. Starting out curious with a hint of rationality and slowly devolving into that of conspiracy, Wilcox asked us where to draw the line.

The evening began with a quote: "Living on the edge, working on the edge, dealing with everyone else who is on the edge — so that people who live on the edge can survive." By the time I left my seat in the multipurpose space at VIVO Media Arts Centre, I wasn't sure that I had a specific answer to what (a) punk means today. However, I realized that this was because it is continually redefined in different contexts, and that challenging the norm from any perspective, like all these works were able to do, makes space for those on the edge.

—Heather Baker

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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, Section Editor
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.

Under Review

Albums

Nathan Shubert

Field Recordings, Vol. 1
(self-released)
September 27, 2019

Nathan Shubert's *Field Recordings, Vol. 1* catches and savours ordinary sounds. This attention to the imperfect and mundane is fundamental in the piano-centric landscape of Shubert's work, including his other 2019 album, named *When You Take Off Your Shoes*. However, in *Field Recordings, Vol. 1,* Shubert moves away from the piano and into the spaces and noises of a trip overseas while maintaining the memory-like intimacy of his music. Each track is named for the place it's recorded, like "Park Bench in Hornstull (59.318°, 18.026°)," or "Stream Outside Frankfurt (50.186°, 8.691°)." The record begins on an Icelandair plane in Vancouver, and leads the listener through Sweden, England, Germany and the Netherlands.

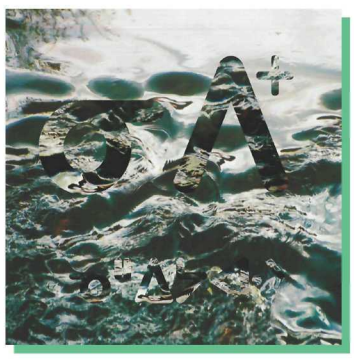
Most of the tracks are less than two minutes, some recorded thousands of kilometres apart and others with only a few steps between them. But the record never feels disjointed as it travels quickly between countries, with transitions often melting into each other. Time is a prominent theme; each track feels like a moment drawn out longer than it was born to be. Almost half of the recordings are of in-between places like train stations, ferries or planes; the rest in a spot where you would take pause, like in a park or by a stream.

Certain sounds inevitably recur throughout the record: muffled conversations in numerous languages, dragging footsteps and the beeps and bells that direct pedestrians. "Birds in Victoria Park (51.539°, -0.038°)," the record's longest track, is strikingly nostalgic without being sentimental, featuring varied yet persistent birdsong and the occasional far off whirring of something that doesn't feel like it matters. A sense of loneliness pervades most of the album, but in "Leicester Station (51.538°, 0.045°)" and "Oxford Circus (51.515°, 0.141°)" the seamless tracks' sounds of echoey rails and surging commuters make the feeling especially apparent.

These recorded moments possess the kind of quiet beauty of a house or tree that you walk past every day and never noticed until now.

Shubert's album never eavesdrops or even celebrates. There's no initiative or agenda. Instead it basks in the chaos of the space around it. But these tracks are not ambient noise meant to desensitize the listener. They're something to be still with, an opportunity for meditation unprompted by crafted lyrics or melodies. Use them to create your own place, somewhere that you're meant to be. **—Marianna Schultz**

nêhiyawak



nipiy
(Arts & Crafts)
October 24, 2019

I am on a train travelling between Alberta and British Columbia. The distance between the Rocky Mountains is measured by the drumbeats of the debut album by nêhiyawak. The band's name means Cree people — they hail from amiskwacîwâskahikan, or what is now known as Edmonton. Their ancestors are my ancestors. The album is called *nipiy*, which means water. Water is culturally interconnected to all life as well as to language, ceremony, and women. Marek Tyler, the band's drummer, says: "Water has the quality of being in two places at once."

The album itself exists between the two places: it was recorded in Victoria, a city Marek lived in for some years before returning home to Edmonton. It was in Edmonton that, during a family get together, he and his cousin, Kris Harper, began working on music together. The two cousins — Kris on guitar and vocals — sought out Matthew Cardinal, the bassist and synth player, who brought a steady, lulling intensity that has become integral to their sound.

The album — like its namesake — is ambient, intense and full of movement. Each track is different in that they evolve from one into another, each flowing into the next. The sound is honed and consistent, yet like staring at the same rock in a rippling stream over time, there is always something new to hear. Each song is complex, both lyrically and sonically, like a melodic winding journey. The opening and closing tracks of this record are timed to the running tempo of the North Saskatchewan River, and that sense of movement is prevalent throughout. Not only physical movement but across time, as Matthew's dream pop synth is punctuated by Marek's traditional hide drum sounds.

nipiy is an album that is immediately good, but not necessarily easy. The song's subjects are often the voices not heard — Indigenous women and children who have been stolen, or the generations affected by the residential school system. In this album, the listener is pulled out of place and time and into an ebbing pool of eerie synth, drumbeats and storytelling. One is submerged into decades — even centuries — of Indigenous history. But there is also something irresistibly immediate about this music. The listener is left in the space between blue and green. The liminal space where music sounds its best. **—Sage Broomfield**

Alexandria Maillot

Benevolence
(self-released)
November 22, 2019

Alexandria Maillot opens a new chapter in her remarkable artistic career (that started at only the age of seven) with her album *Benevolence*. A well-known artist in the Vancouver music scene, she moved back to Vancouver Island in 2017, far from the overwhelming nature of the city. Music "naturally returned" to her as she expresses in a quote on her website, and the album is excellent evidence of that. *Benevolence* is a refreshing take on alt-rock and indie-pop, blending the styles together and creating a unique and comforting sound.

The seven songs would not be as impressive without Maillot's soothing and gritted vocals that carry the tracks through a journey of moods, from grief to fearlessness and acceptance. Her voice starts calm and delicate in the opening track, "I Never Liked Your Friends," matching the floaty melody in the background, and gradually intensifies with the lyrics: "How could you think this would end well? / I've been through hell." Maillot's vocals are at their best when they are at their most expressive, like in the emotive single "Messed It Up."

Instrumentally, *Benevolence* does not fall behind. Every song offers listeners something distinct, showing another side of the emotion Maillot attempts to convey. The strings are a standout feature — the light plucking

in the background of “The Judge” (and many others) complements the vocals and synth perfectly, becoming a recognizable and distinctive element throughout the album. A track worthy of mention is “Someone to Keep You Warm.” It takes an unexpected turn at the chorus with a bass drop — surprising for the record, but an effective fit to the intriguing atmosphere of the song.

With a thematic focus on making life decisions and reflecting on choices and relationships, *Benevolence* feels intimate and honest. The lyrics reveal hard times in specific situations — in “Lose My Mind,” Maillot explores the struggle of chasing a dream while having unrelated jobs and the commitment neccessary to achieve it, which is propelled by determined vocals.

Benevolence is a solid release, with wonderful instrumentation and vocals that guide the listener through a variety of emotions, making it well worth repeated listens. **—Angela Villavicencio**

Sarah Jane Scouten

Confessions

(Light Organ)

November 22, 2019

Born into a musical family on Bowen Island, Sarah Jane Scouten is a fresh breath of air within the folk music genre. With a new perspective on the established form of music, it is no challenge to see why Scouten is a three-time Canadian Folk Music Award nominee. In her fourth album *Confessions*, Scouten delves into emotional frictions with elegance.

For instance, the song “I’m A Rattlesnake,” features rugged bass, along with other elements of garage rock. The dynamic and choppy beat compliments the confidence emitting from the vocals. Its rough style provides an unforeseen, yet pleasant, change from the rest of the album. This is just one of the examples of how capable Scouten is with incorporating various genres into her music with fluidity.

Another highlight, “Pneumonia (To Love),” is a heartfelt ballad that mourns the blissful ignorance of youth and shares the pains of an internal agony. The song’s simple, cheeky melody and casual humour provide a substantial contrast to the grim lyrics. The torture from the trauma can be felt through Scouten’s trembling and tearful voice, exposing to the listener a hidden pain.

The lyrics throughout *Confessions* expose everyday ups and downs with intimate vocals that can capture anyone. The honesty of the album evokes empathy, making it both refreshing and comforting to the listener. The songs do not attempt to hide their humanity and flaws — they are meant to be taken in as is. This unapologetic approach is quite applaudable, especially in the present climate of overproduction and autotune. If one needs captivating, taste-breaking music, *Confessions* is my recommendation. **—Tatiana Yakovleva**

girlsnails

girlsnails

(self-released)

November 29, 2019

Much like the ambiguity of this band’s name, girlsnails’ self-titled EP is a beautifully constructed melting-pot of different genres made accessible by the catchy brass-section and dreamy vocal performances. Compared to their *summer demos 2018*, the musical repertoire of the winners of last year's Shindig now includes an additional saxophone and bass trombone — as well as an increased emphasis on overdubbing vocals. Many members of the band have progressed in their musical education from various programs such as UBC, Capilano and VCC, and it shows in the increased complexity and attention to detail in these three new tracks.

“Tapioca Tadpole” beautifully opens up the EP with a cathartic drone of sparkly metallic strings, and then promptly switches to a new time signature with drums and horns to immediately catch the listener’s attention. However, even with all these instruments in the mix, the singing is clear and fits well within the orchestration. Halfway through the track, an impressive riff sweeps in, which could either be a digital arpeggiator, or an incredibly talented musician. The end of the song wondrously repeats the catchy line “Awful feeling but I never earned it / I wasn't born to be a winner,” in a culmination of overdubbed chorus chants and saxophone playing along with the melody.

The next track, “You’re Not Martin Luther King!,” brings a groovy riff that is emphasized with a unique electric guitar melody in each ear along with the horn sections arriving at different points within the song. The lyrics “In the water we all float away” sticks with me as it ends each of the verses.

The final track, hilariously named “Domin-Oh-No I Ordered Another Pizza” picks the pace up again with seriously impressive drumming. On top of that, there are points within the song that the two guitars sound like rainbow droplets lightly showering my ears in the form of dreamy electric melodies.

These three tracks made me feel as though I was deep in the forest on a magical camping trip, gazing out into the sky from the comfort of a calm yet cathartic cave, while a meteor shower of extraordinary guitar tones and warm vocals filled my field of view. Well done girlsnails.

—Jordan Naterer

Iceberg Ferg

Let It Grow

(Triple Crown Audio Recordings of Canada)

Dec 13, 2019

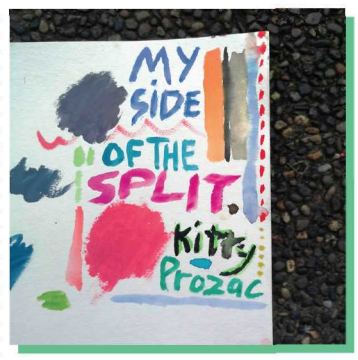
Just over three years since his last release, 2016’s *In the Valley of the Purple Prince*, Victoria-based Iceberg Ferg arrives again with a brief but sweet collection of folk songs with *Let It Grow*.

With most of the tracks on *Let It Grow*, Iceberg Ferg manages to sound nearly timeless, though anachronistic might be a better word. Drawing heavily on the folk and country stylings of the ‘60s, Ferg’s songwriting and guitar-playing sound at home alongside the likes of Bert Jansch, John Fahey and Leo Kottke.

Rarely on *Let It Grow* does the orchestration extend beyond guitar and voice — more often than not, the music doesn’t need any further ornamentation. On tracks like “Jacqueline” and “Willows,” Iceberg Ferg makes his guitar playing a focus. Diving into complex and constantly varying finger-picking patterns, Ferg makes his lone acoustic guitar fill out the musical world of the songs entirely. On “Dreams of Daylight,” running less than a minute long, he eschews the vocals completely, focusing on harmonically rich guitar work, meandering through a quaint but impressive composition.

In other songs, the guitar settles into calming strums, simply and effectively guiding Ferg’s unique voice. On the opening track, “Come on Baby,” his voice sounds right on the edge of his upper range, soaring high into falsetto and quavering on the precipice. These imperfections fit perfectly within the organic and traditionalistic style of the record.

Despite being a short album — ten tracks spanning just over twenty minutes — *Let It Grow* does seem to retrace some of its own steps. The second half of the record bogs down into simple, more country-tinged ballads that, on their own, are perfectly pleasant. But put in quick succession, “I’ll Be All Smiles Tonight,” “Careless Love,” and “I’m Thinking Tonight of My Blue Eyes” slow down the pace of the rapid-fire record a bit too much. And even though the final song, “Heart On Ice,” introduces a new element — vocals from Ferg’s “true love” Jacqueline Tevlin — the momentum is already gone, letting the album conclude without any of the energy with which it started. **—Lucas Lund**



Kitty Prozac

My Side of the Split

(self-released)

January 2, 2020

Kitty Prozac’s sound is powerful pop punk, and this is definitely reflected in the album. Mentioned in the name itself, *My Side of the Split* is made up of tracks from a split EP that wasn’t released due to a fallout with a fellow artist. The album’s four songs — “Lucy,” “Vacation

Song," "Kitty You're a Fuckup," and "Hydrogen" — despite being fully acoustic, are all powerful and undeniably pop-punk.

"Lucy" gripped me from the very get-go. Simple, genuine and incredibly personal, the opening lines immediately caught me with their earnest and emotional impact: "Well hey there Lucy, I've got a stupid question for you / Would you like to get coffee with me today?"

Opening with the ever-so relatable anecdote about friendships and insecurities, listening to every verse was like peeling a new layer of the onion. By the time I reached the chorus, I was transported back to ninth grade, re-living the tensions that come with the combination of friendship and drugs.

"Vacation Song" and "Kitty You're a Fuck Up," on the other hand, failed to evoke a similar effect on me. With a strong instrumental openings and emotional lyrics, the songs still felt in need of a little fine tuning. However, they don't fail to showcase Kitty's potential, if only they were slightly more complete.

But it's Kitty Prozac's initiative to record the music in a basement suite, while cat-sitting, that really calls out to their passion for songwriting and creative expression. That drive to put out such emotionally expressive music is what really make *My Side of the Split* stand out. **—Shreya Shah**

Podcasts

Tales of Frost Cricket

(Cave Goblin Network)

January - July 2019

Tales of Frost Cricket, a podcast series by the Cave Goblin Network, harkens back to tales told around the fire. Each episode immerses the listener into a different tale within the fantasy world of Frost Cricket. The podcast follows her journey as a former bureaucrat (or "prefect"), as she steps out of her comfort zone to explore the world outside of her safe Celestial City walls. It's a world filled with creatures that inhabit dead bodies, demons that run cultish communes in deep forests and dragons that darken the night.

However, Frost Cricket is not the stereotype of the typical fantasy protagonist. For one, she is an older woman, a group rarely represented as the hero in the genre. Instead, they are usually relegated to the oft repeated tropes of the wise old mentor, the kindly grandmother, or the crone with evil powers. Secondly, she is a multidimensional character — unlike the aforementioned roles — being kind enough to hold a dying soldier, in one tale, while still looting and betraying a dragon royal in another. She even has her moments of weakness, such as cruelly bashing a cult-leader demon's head. She can be quick-witted and powerful in one story, but also foolish in another tale. I could see myself in her — especially in the first episode, when she decides to step back from her beloved work in law administration, succumbing to wanderlust.

Her tales don't only fit into the fantasy elements, though — some serve as a great allegory for our modern times, as fairy tales often do. Of this, the tale "The Philosopher Demon" is most fitting. It tells the story of a demon that lures people into the forest, under the guise of achieving enlightenment. However, he is only using people to gather food for him so that he doesn't have to work. Eerily, his followers get thinner, are told not to think and to trust his "alternative" facts. The philosopher demon meets his end at the hands of Frost Cricket through a violent bashing, though after she tried to reason with him and his followers. Although I am personally against violence, I understand Frost Cricket's actions. By removing the source of these untruths, like removing misleading Facebook ads, we can hope to prevent any further damage.

The podcast itself is rich in the way it conveys each tale. Each story crafts a vivid image through creative voice acting, beautiful music, and sound effects that enhance the atmosphere — I feel like I'm listening to a darker Studio Ghibli story. I can feel the genuine love the creators put into the stories in the series, it creates new and original tales that aren't just alternative retelling of common fables. **—Almas Khan**

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To submit music, podcasts, books, or film for review consideration to *Discorder Magazine*, please email:

Jasper D. Wrinch, Section Editor
ur.discorder@citr.ca.

Send physical items of any kind to Discorder Under Review at
CiTR101.9FM, LL500 6133 University Blvd., Vancouver, BC, v6t1z1

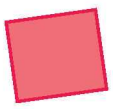
CiTR 101.9FM PROGRAM GUIDE

"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	CiTR GHOST MIX	6AM
7AM				OFF THE BEAT AND PATH	CRACKDOWN			7AM
8AM		QUEER FM	SUBURBAN JUNGLE	CONVICTIONS & CONTRA DICTIONS / WINTER GHOST MIX	QUEER FM		PACIFIC PICKIN': REBROADCAST	8AM
9AM	BREAKFAST WITH THE BROWNS			WINTER GHOST MIX		THE SATURDAY EDGE		9AM
10AM		FEELING SOUNDS	POP DRONES	ROCKET FROM RUSSIA	FRIDAY NIGHT FEVER		SHOOKSHOOKTA	10AM
11AM	WINTER GHOST MIX	MORNING AFTER SHOW		U DO U RADIO	THE REEL WHIRLED			11AM
12PM			THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	VIVAPORÚ: THE OINTMENT FOR THE SOUL		12PM
1PM	PARTS UNKNOWN	THUNDERBIRD EYE / WINTER GHOST MIX	LA BONNE NUIT w. VALIE	fine.	TOO DREAMY	POWER CHORD	THE ROCKERS SHOW	1PM
2PM		FLOWER POWER HOUR	WINTER GHOST MIX	ASTROTALK	BEPI CRESPAN PRESENTS			2PM
3PM	WINTER GHOST MIX	WINTER GHOST MIX	ALL ACCESS PASS / SHORT STORY SCORE	LISTENING PARTY		CODE BLUE	BLOOD ON THE SADDLE / FLASHBACK WITH ALEC CHRISTESEN	3PM
4PM	SHOES ON A WIRE	TEACHABLE MOMENTS	DIALECTIC	WINTER GHOST MIX	NARDWUAR PRESENTS			4PM
5 PM	DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	DEMOCRACY WATCH	WORD ON THE STREET	MANTRA	LA FIESTA	5 PM
6PM	WINTER GHOST MIX	FLEX YOUR HEAD	THE MEDICINE SHOW / SAMSQUANCH'S HIDE-AWAY	HEAVY CONTENT	RADIO PIZZA PARTY	NASHA VOLNA	WINTER GHOST MIX	6PM
7PM	EXPLODING HEAD MOVIES			UNCEDED AIRWAVES		WINTER GHOST MIX		7PM
8PM		CRIMES & TREASONS	WINTER GHOST MIX	AFRICAN RHYTHMS	CANADA POST ROCK		RHYTHMS INDIA / TECHNO PROGRESSIVO	8PM
9PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TRANCENDANCE	9PM
10PM	THE JAZZ SHOW	YOUR NEW SHOW	ANDYLAND RADIO WITH ANDREW WILLIS					10PM
11PM		STRANDED: CAN/AUS MUSIC SHOW	WINTER GHOST MIX	WINTER GHOST MIX	WINTER GHOST MIX	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 this 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.

• *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

• *breakfastwiththebrowns@hotmail.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.

• *programming@citr.ca*

SHOES ON A WIRE
4PM-5PM, ROCK/POP/INDIE

Music + Stories, by and for Women + Queers.

• *Insta: @shoesonawirepod*
• *Twitter: @Shoesonawire*

• DELIBERATE NOISE
5PM-6PM, 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.

• *ninapanini1234@gmail.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.

• *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.

• *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.

• *pacificpickin@yahoo.com*

• FEELING SOUNDS
10AM-11AM, ROCK/POP/INDIE

All about indie music and its many emotions. I'm always looking for local and student artists to feature!

• *programming.executive@citr.ca*

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*

• THUNDERBIRD EYE
1PM - 1:30PM, SPORTS / TALK

CiTR Sports interviews UBC's premiere athletes, discovers the off-field stories of the Thunderbirds, and provides your weekly roundup of UBC sports action with hosts who are a little too passionate about the T-birds.

• *programmingcitr.ca*

• FLOWER POWER HOUR
2PM-3PM, MUSIC

The Flower Power Hour, hosted by Aaron Schmidtke, is designed to give a platform for artists that are underrepresented, underappreciated or even underplayed. While the primary focus of the Flower Power Hour is to play quality music to ease listeners into their afternoons, it is also to educate them on these artists played.

• *programming@citr.ca*

TEACHABLE MOMENTS
TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• *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!

• *programming@citr.ca*

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

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

• *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.

• *dj@crimesandtreasons.com*
• *www.crimesandtreasons.com*

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

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

• *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.

• *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.

• *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.

• *programming@citr.ca*

• LA BONNE NUIT WITH VALIE
1PM-2PM

A new show on the air?! From mellow and indie, to more experimental, join 'La Bonne Heure' for a little bit of it all – both in English and en Français! With some interviews on the horizon and many good times too... soyez sûr de nous rejoindre!

• *programming@citr.ca*

• ALL ACCESS PASS
ALTERNATING WED 3PM-4PM, TALK/ACCESSIBILITY POLITICS/ DISABILITY

We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every second Wednesday from 3-4pm for interviews, music, news, events, and awesome dialogue.

• *Twitter: @access_citr*

• SHORT STORY SCORE
ALTERNATING WED 3PM-4PM, SHORT STORIES

A biweekly radio show drawing connections between the narratives and themes of my favourite short stories and music! Listen as I attempt to fit a soundtrack to a particular author or anthology each episode.

• *programming@citr.ca*

• DIALECTIC
4PM-5PM, ROCK/POP/INDIE

Defined as "The way in which two different forces or factors work together", Dialectic brings the distinct music tastes of hosts Chase and Dan together. Each episode showcases a variety of indie rock and beyond, bound together by the week's unique theme.

• *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.

• *arts@citr.ca*

THE MEDICINE SHOW
ALTERNATING WED 6:PM-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.

• *vancouvermedicineshow@gmail.com*

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.

• *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.

• *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.

• *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.

• *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.

• *programming@citr.ca*

• CONVICTIONS & CONTRADICTIONS
8AM-9AM, 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.

• *programmingcitr.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!

• *rocketfromrussia.tumblr.com*
• *rocketfromrussiacitr@gmail.com*
• *@tima_tzar*
• *Facebook: 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.

• *programming@citr.ca*

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

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

• *duncansdonuts.wordpress.com*

FINE.
1PM-2PM, TALK/THEATRE

A previously recorded evening of storytelling and otherwise.

Each show features a real nice mix of Canada's best emerging and established writers, comedians, musicians, artists and more.

It's fun, yeah. It's a fine time.

Hosted by Cole Nowicki, recorded by Matt Krysko.

• *Twitter:n @afineshow*

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.

• *programming@citr.ca*

• LISTENING PARTY
3PM-4PM, MUSIC

The best new music curated by the CiTR Music Department.

• *music@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.

• *news101@citr.ca*

HEAVY CONTENT
6PM-7PM, TALK/DISCUSSION

Heavy Content is the podcast where I, your host Sam, watch everything with a fat person in it and tell you h ow damaging the representation will be to your well being. Sometimes solo and sometimes with a super special guest.

• *programming@citr.ca*

• UNCEDED AIRWAVES
7PM-8PM, TALK/INDIGENOUS STORIES/MUSIC

Unceded Airwaves is produced by CiTR's Indigenous Collective. We centre Indigenous voices with narratives that empower Indigenous people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate Indigenous voices and we are committed to subverting these dynamics. The team is comprised of both Indigenous and non-Indigenous people who are passionate about story-telling, alternative media and Indigenous affairs.

• *Twitter: @uncededairwaves*

AFRICAN RHYTHMS
8PM-9PM, R&B/SOUL/JAZZ/ INTERNATIONAL

Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul, hip-hop, Afro-Latin, funk, and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavor.

• *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.

• *programming@citr.ca*

FRIDAY

AURAL TENTACLES
12AM-6AM, EXPERIMENTAL

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

• *auraltentacles@hotmail.com*

CRACKDOWN
7AM-8AM, TALK/NEWS/POLITICS

The drug war, covered by drug users as war correspondents. Crackdown is a monthly podcast about drugs, drug policy and the drug war led by drug user activists and supported by research. CiTR is airing all episodes weekly.

• *@crackdownpod*

QUEER FM
8AM-10AM, TALK/POLITICS

In case you missed them on Tuesday, tune in to Queer FM's rebraodcast on Friday morning!.

• *queerfmvancouver@gmail.com*

• FRIDAY NIGHT FEVER
10AM - 11AM, DISCO/R&B

Friday Night Fever – an exploration into the disco nation B-) Every alternating Friday, join Sophie and Max on a journey of disco, funk, and RnB on CiTR 101.9. Night-time is just around the corner, so get ready to head out with some groovy tunes.

• *programming@citr.ca*

• THE REEL WHIRLED
11AM-12PM, FILM/COMMENTARY

The Reel Whirled is an hour long adventure through the world of film focused around the UBC Film Society's scheduled programming where we connect with campus organizations and local cinematic events to talk about films and stuff.

• *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.

• *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

• *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 CRESPANÂ© weirdness.

• *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!

• *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 up-coming events, interviews with local musicians and industry professionals and discussions over relevant topics.

• *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.

• *programming@citr.ca*

CANADA POST ROCK
7:30PM-9PM, 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.

• *programming@citr.ca*
• *Twitter: @pbone*

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!

• *Twitter: @Skalds_Hall*

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.

• *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!

• *steveedge3@mac.com*

• VIVAPORÚ: THE OINTMENT FOR THE SOUL
12PM-1PM, INTERNATIONAL/ LATINX

"Similar to vicks-vapo-rub, the magical ointment that seems to cure it all, we bring you cultural medicine to nourish your soul Latinx style".

• *vivaporu.citr@gmail.com*

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!

• *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.

• *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.

• *mantraradioshow@gmail.com*

NASHA VOLNA
6PM-7PM, TALK/RUSSIAN

Informative and entertaining program in Russian.

• *nashavolna@shaw.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.

• *programming@citr.ca*

PACIFIC PICKIN': REBROADCAST
8AM-10AM, ROOTS/FOLK/BLUE-GRASS

Pacific Pickin', originally aired on Tuesday mornings, brings you the best in bluegrass plus its roots and branches: old time, classic country, rockabilly, western swing and whatever jumps off the shelves at us. Most shows have an artist feature and a gospel set. Hear the historical recordings and the latest releases right here.

• *pacificpickin@yahoo.com*

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.

• *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.

• *programming@citr.ca*

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

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

• *programming@citr.ca*

• FLASHBACK WITH ALEC CHRISTESEN
3PM-5PM, MUSIC/ARTS/CULTURE

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

• *programming@citr.ca*

LA FIESTA
5PM-6PM, INTERNATIONAL/LATIN AMERICAN

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

• *programming@citr.ca*

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.

• *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.

• *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.

• *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.

• *programming@citr.ca*

Island of Lost Toys

• STUDENT PROGRAMMING
ECLECTIC

Marks any show that is produced primarily by students.

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.

• 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

• *@CiTRRadio*
• *programming@citr.ca*

CiTR101.9 FM CHARTS

JANUARY 2020

	Artist	Album	Label
1	Cartel Madras*#	*Age Of The Goonda*	Royal Mountain
2	Dead Soft*#+	*Big Blue*	Arts & Crafts
3	Shitlord Fuckerman*+	*MUSIC IS OVER!*	Self-Released
4	Aerialists*#	*Dear Sienna*	Fiddlehead
5	Ancient Shapes*	*A Flower That Wouldn't Bloom*	You've Changed
6	Stephen Hamm*+	*Theremin Man*	Self-Released
7	Woolworm*#+	*Awe*	Mint
8	Kaytranada*	*BUBBA*	RCA Records
9	WHOOP-Szo*#	*Warrior Down*	You've Changed
10	Corridor*	*Junior*	Bonsound
11	Jay Arner*+	*Jay III*	Mint
12	Dan Edmonds*	*Softie*	Self-Released
13	Aidan Baker and Gareth Davis*	*Invisible Cities II*	Karlrecords
14	Ellen Froese*#	*Fightin' Words*	Self-Released
15	Men I Trust*#	*Oncle Jazz*	Self-Released
16	storc*+	*II*	Self-Released
17	Djely Tapa*#	*Barokan*	Disques Nuits d'Afrique
18	Kacy & Clayton*#	*Carrying On*	New West
19	Brandon Wolfe Scott*+	*Burden On Your Shoulders*	Dine Alone
20	Kitty Prozac*#+	*My Side of the Split*	Self-Released
21	lucid*+	*unfufilled*	Oak Tree
22	Walrus*	*Cool to Who*	Outside Music
23	nêhiyawak*	*Nipiy*	Arts & Crafts
24	Beòlach*#	*All Hands*	Self-Released
25	Nutrients*#	*Nutrients*	Earth Libraries
26	girlsnails*#+	*girlsnails*	Self-Released
27	Vagabon#	*Vagabon*	Nonesuch
28	French Vanilla#	*How am I not Myself?*	Danger Collective
29	Alexandria Maillot*#+	*Benevolence*	Self-Released
30	Friendly Rich*	*We Are All Terrorists*	Pumpkin Pie Corp.
31	cortico*+	*Aeolia*	Self-Released
32	Iskwé*#	*acakosik*	Self-Released
33	Adewolf*+	*Ipharaoh*	Jungle 3ribe
34	Blue Hawaii*#	*Open Reduction Internal Fixation*	Arbutus Records
35	Nappy Nina#	*Dumb Doubt*	LucidHaus
36	Fevra*	*Villanova Junction Revisited*	Karmatic Records
37	RIIT*#	*Ataataga*	Six Shooter
38	Carver Baronda*#	*Spooky Love*	Self-Released
39	Debby Friday*#+	*Death Drive*	Deathbomb Arc
40	yoon*#+	*Wilt*	Self-Released
41	Super Duty Tough Work*#	*Studies in Grey EP*	Self-Released
42	Julia Kent*#	*Green And Grey (Expanded)*	Leaf
43	Sarah Jickling and her Good Bad Luck*#+	*The Family Curse*	Self-Released
44	Louise Burns*#+	*Portraits*	Light Organ Records
45	Emily Burgess & The Emburys*#	*Never-Ending Fling*	Self-Released
46	Mount Eerie*#	*Lost Wisdom Pt. 2*	P.W. Elverum & Sun
47	Excellent Jacket*+	*You'll do better next time*	Self-Released
48	Sarah Jane Scouten*#	*Confessions*	Light Organ
49	miles from nowhere*	*miles from nowhere*	SlowDown
50	Geoff Berner*+	*Grand Hotel Cosmopolis*	Coax

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 Jasper Yip, 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.

FRIENDS of CiTR & DISCORDER!

MAIN

DEVIL MAY WEAR
198 E 21ST AVE
* 10% off

EAST VAN GRAPHICS
304 INDUSTRIAL AVE
* 10$ off

LUCKY'S BOOKS & COMICS
3972 MAIN ST
* 10% off books and comics

RED CAT RECORDS
4332 MAIN ST
* 10% off

THE REGIONAL ASSEMBLY OF TEXT
3934 MAIN ST
* A free DIY button with any purchase over $5.

COMMERCIAL

AUDIOPILE RECORDS
* 10% off

SPARTACUS BOOKS
3378 FINDLAY ST
* 10% off

STORMCROW TAVERN
1305 COMMERCIAL DR
* 10% off food

RUFUS GUITAR & DRUM SHOP
1803 COMMERCIAL DR
* 10% off strings and accessories

DOWNTOWN

THE CINEMATHEQUE
1131 HOWE ST
* 1 small bag of popcorn per person per evening

DEVIL MAY WEAR
1666 JOHNSON ST UNIT #110
* 10% off

FORTUNE SOUND CLUB
147 E PENDER ST
* Free Cover to Midnight Mondays & Happy Ending Fridays (before 10:30 pm)

LITTLE SISTER'S BOOK & ART EMPORIUM
1238 DAVIE ST
* 10% off

MONIKER PRESS
268 KEEFER ST #080
* 10% off

RED CAT RECORDS
2447 E HASTINGS ST
* 10% off

SAVE ON MEATS
43 W HASTINGS ST
* 10% off food

THE PINT PUBLIC HOUSE
455 ABBOTT ST
* 20% off food bill

VINYL RECORDS
321 W HASTINGS ST
* 10% off new and used

WESTSIDE/UBC

THE AUSTRALIAN BOOT COMPANY
1968 W 4TH AVE
* 15% off Blundstone CSA boots

THE BIKE KITCHEN
6138 STUDENT UNION BLVD, ROOM 36
* 10% off new parts and accessories

KOERNER'S PUB
6371 CRESCENT ROAD
* 10% off

RUFUS GUITAR & DRUM SHOP
2621 ALMA STREET
* 10% off strings and accessories

STORMCROW ALEHOUSE
1619 W BROADWAY
* 10% off food

TAPESTRY MUSIC
4440 W 10TH AVE
* 10% off in-stock music books

VIRTUOUS PIE (UBC only)
3339 SHRUM LANE
* 10% off

OTHER

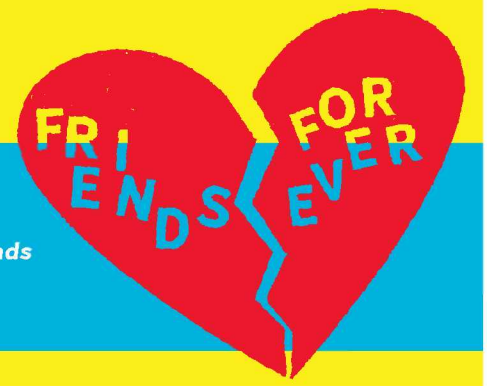
BOOK WAREHOUSE (Broadway)
632 W BROADWAY
* 15% off

EAST VANITY PARLOUR
2482 E HASTINGS ST
* 10% off

HOOKED ON PHONO (Burnaby)
4251 HASTINGS ST
* 10% off

Members of CiTR and Discorder get sweet deals with these sweeties, Just show 'em your membership! For more information about our friends program please visit :

Citr.ca/friends



UPCOMING SHOWS IN VANCOUVER!

February 6
MATTIEL
Fox Cabaret

February 7 & 8
THE BLACK HALOS
Rickshaw Theatre

February 9
C.W. STONEKING (SOLO)
Wise Hall

February 13
DYLAN LEBLANC
Wise Hall

February 13
MAGIC CITY HIPPIES
Fortune Sound Club

February 13
LUNA PERFORMING PENTHOUSE
Venue

February 14
THE FROGS
Rickshaw Theatre

February 14
ILLITERATE LIGHT
Wise Hall

February 17
STONEFIELD
Astoria

February 18
YOLA
Venue

February 21
ANTIBALAS
Rickshaw Theatre

February 21
JOEP BEVING
Wise Hall

March 3
BEST COAST
Venue

March 7
CURL UP AND DIE
Wise Hall

March 7
HABIBI
Fox Cabaret

March 8
YOUNG M.A
Fortune Sound Club

March 14
PALEHOUND
Fox Cabaret

March 16
TAMINO
Fox Cabaret

March 17
DRIVE-BY TRUCKERS
Commodore Ballroom

March 19
PUSSY RIOT
Fortune Sound Club

March 21
DAN DEACON
Venue

March 21
WILCO
Orpheum Theatre

March 22
G. LOVE & SPECIAL SAUCE
Venue

March 27
THE DISTRICTS
Wise Hall

March 30
TENNIS
Venue

April 1
HOLY FUCK
Fortune Sound Club

April 2
KING BUFFALO
Fox Cabaret

April 3
EFTERKLANG
Fox Cabaret

April 3
MONSTER MAGNET
Rickshaw Theatre

April 6
ANDREA GIBSON
St. James Hall

April 7
PORCHES
Fox Cabaret

April 7
THE MURDER CAPITAL
Wise Hall

April 10
POST ANIMAL
Fox Cabaret

Follow @timbreconcerts for chances to win tickets!