

DISORDER

m a g a z i n e

Sept.
2018

"that magazine from CiTR 101.9FM"
Local + Free

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RICKSHAW

T H E A T R E

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UPCOMING SHOWS

SEP 2 **NO PARTY FOR CAO DONG**
INDIE POST-ROCK FROM TAIWAN

SEP 6 **VICIOUS RUMORS** NIVIANE,
ROADRASH, DESERT MERC

SEP 7 **SKOOKUM AFTER DARK** NIGHT 1
LITTLE DESTROYER, BAD
ANIMAL, MATT MAYS

SEP 8 **SKOOKUM AFTER DARK** NIGHT 2
HOTEL MIRA, THE MATCHSTICK
SKELETONS, BAMBOO STAR

SEP 9 **SKOOKUM AFTER DARK** NIGHT 3
OUTLAWS & GUNSLINGERS WITH
JIM CUDDY, BARNEY BENTALL,
WHITEHORSE & MORE

SEP 13 **WESTWARD FESTIVAL** NIGHT 1
CHAD VANGAALEN
COMMON HOLLY, THE
VELVETEINS, ALEX MAILLOT

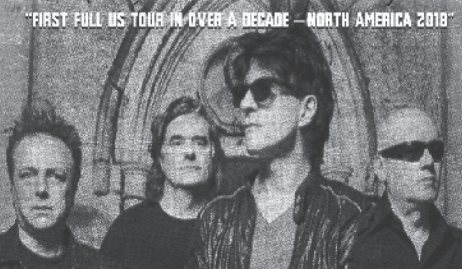
SEP 14 **WESTWARD FESTIVAL** NIGHT 2
METZ DEAD FIBRES,
NEEDLES//PINS, NEEDS

SEP 15 **WESTWARD FESTIVAL** NIGHT 3
MUDHONEY NĒHIYAWAK



SEP 16 **OBSCURA** BEYOND CREATION,
ARCHSPIRE, INFERI, EXIST

SEP 18 **JAY ASTON'S GENE LOVES**
JEZEBEL THE GATHERING



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MOONSPELL, OMNIUM GATHERUM

SEP 20 **AT THE ASTORIA:**
PUNK ROCK KARAOKE
DAGGERMOUTH, LOST AVENUE,
THE DEAD HITS

**PUNK ROCK
KARAOKE**

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KOSM, HALLUX, OF ARTISTRY

SEP 22 **WRECKIN CREW** WETT
STILETTOS, DAMN THE DEVICE

SEP 25 **ANGRA**
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SEP 28 **THE DEVIL WEARS PRADA**
FIT FOR A KING, 68

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THE PEELERS PADDY WAGGIN'

SEP 29 **PETUNIA & THE VIPERS**
WITH GUESTS



OCT 1 **TERRY BOZZIO**
WITH GUESTS

blueprint
LIVE

UPCOMING EVENTS

Sep 06

GRANDSON
FAKE SHARK

VENUE

Sep 17

J. RODDY WALSTON
& THE BUSINESS

VENUE

Sep 23

THE PRESETS
BLOOD RED SHOES

VENUE

Sep 24

BLACK JOE LEWIS
& THE HONEYBEARS

VENUE

Oct 06

CADENCE WEAPON

FORTUNE

Oct 13

FATLIP
(OF THE PHARCYDE)

FORTUNE

Oct 15

THE GRAPES OF WRATH
THE GATHERING

VENUE

Oct 17

JAZZ CARTIER

VENUE

Oct 20

WINDHAND

VENUE

Oct 24

THE DODOS

VENUE

Nov 2/3

THE GLORIOUS SONS

COMMODORE

Nov 07

J MASCIS
(OF DINOSAUR JR)

IMPERIAL

Nov 08

NEEDLES//PINS
AUTOGRAMM

FORTUNE

Nov 08

GALLANT
(ALL AGES)

VOGUE

Nov 17

YOUNG FATHERS
ALGIERS

VENUE

Nov 24

THE FLATLINERS

VENUE

Dec 06

GODFLESH

VENUE

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FOUNDATION
SOCAN
FOUNDATION

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Victorious

EDITOR'S NOTE

"Victory" defined by Merriam-Webster is:

- 1 - the overcoming of an enemy or antagonist
- 2 - achievement of mastery or success in a struggle or endeavor against odds or difficulties

What does victory mean to you?

At the end of every summer, CiTR / *Discorder* and partners throw the Victory Square Block Party, a free outdoor music festival that for all purposes, has nothing to do with "victory" except that it is the name of the park. When people consider the concept of "victory" in relation to Victory Square, most associate it with war, the cenotaph supposedly marking the exact spot where people would have enlisted for World War I when that site was still a provincial courthouse. I read about it on Wikipedia, as one does, and learned that it used to be called Government Square. The southwest corner of the park was the location of the first survey stake by which L. A. Hamilton mapped out the street system that is now Downtown Vancouver. And in that context, victory is not without a colonial underpinning. I read that Victory Square was once West Coast rainforest and that a small creek used to run through it.

As I write this, the Federal Court of Appeal has just ruled that in approving the Trans Mountain pipeline expansion, the Trudeau cabinet did not adequately consult with Indigenous nations or consider the consequences on West Coast marine life, and that work on the project must stop. For many people, this ruling is a victory.

Since becoming Editor-In-Chief, the way I perceive being victorious has changed. It isn't the publication of a single piece of writing, but the receiving of validation over time. The fact that people continue to read the magazine and find value in the content we produce, and that *Discorder Magazine* continues to publish in an era where magazines are phasing out print, is a victory.

Victory belongs to those who endure.

In this issue of *Discorder Magazine*, you'll read about the collaboration between improvisational artists, Katie Duck and Ben Brown; Andrea Warner's experience writing *Buffy Sainte-Marie: The Authorized Biography*; the founding of Commercial Drag; the News Collective's podcast, *Seeking Office*; the making of Sean Devlin's film, *When The Storm Fades*; and plenty of reviews of live shows, albums and books.

A+
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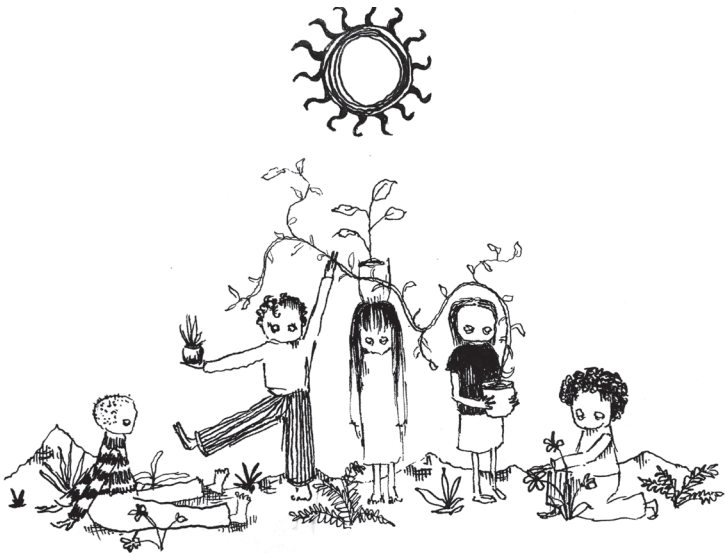
A BATTLE THIS EPIC.



CAMPUS BEAT

COLLECTIVE ACTS AT THE BELKIN GALLERY

words by Sarah Wang // illustrations by Emily Valente

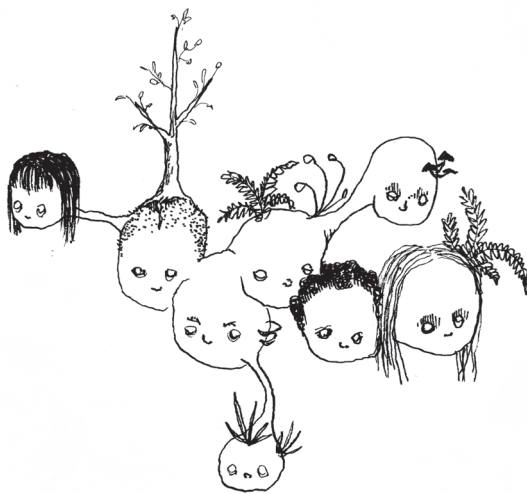


EDITOR'S NOTE: Campus Beat is a new column dedicated to news / events / organizations at the Vancouver campus of the University of British Columbia. Through this column, we will cover topics that also have broader appeal to our off-campus readers. UBC is more than just a university; it's a melting pot of different communities, and we want to share it with you. For this first column, we are honoured to feature the Belkin Gallery.—BB

Beginning with the *Seventies: Collective Acts* opens at the Morris and Helen Belkin Art Gallery on September 4. *Collective Acts* is the third in a series of four exhibitions, its works based on archival research pertaining to labour rights, protest, feminism and Indigenous rights. With artist talks, workshops and additional programming in the coming months, the Belkin is setting the scene for intergenerational knowledge exchange and discussions around contemporary issues.

"In fact," says Curator Lorna Brown, "there's very few works from the '70s in the series." *Beginning with the Seventies* came out of an opportunity to reconsider and contextualize 1970s art, activism and community archives. Brown, who is also the Belkin's Acting Director, had noticed increasing interest in work from the decade, and the intersections of art and cultural practices. As a writer and an artist, aware of the limitations of archival documentation from the era, she set about to conceive a project based on informal records and archives not widely accessible.

In *Collective Acts*, the works are tied to themes of labour and self-organizing, with an emphasis on women in activism. Research by Lakota artist, Dana Claxton and the ReMatriate Collective focuses on the Service, Office and Retail Workers' Union of Canada (SORWUC) — many of them Indigenous women — and their strike against Muckamuck Restaurant from 1978-81. Heather Kai Smith (who was also *Discorder's* art feature in May 2018) is exhibiting drawings based on photos from the Women's Encampment for a Future of Peace and Justice, a group which actively protested military violence in Seneca, New York in the 1980s. Another section, curated by writer and former Curatorial Intern, Jordan Wilson, looks at the revival of traditional weaving and the Salish



Weavers Guild, who adopted cooperative working methods and gained widespread recognition.

The first exhibition of the series, *GLUT*, recreated the Vancouver Women's Bookstore (1973-96), addressing notions of performance and language. Several of the bookstore's founders took part at events during the exhibition. Similarly, for *Collective Acts*, Brown anticipates the participation of those who were involved with the particular organizations, and who are still around. These are prized encounters, she explains: "You can read about it, but the face-to-face interaction is pretty valuable, for the people who were involved in the '70s and [the ones] who came along later. It's a kind of learning that is really interesting in the context of the university gallery, to create situations for that exchange to happen."

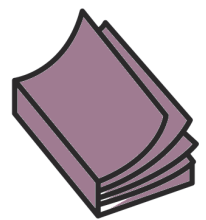
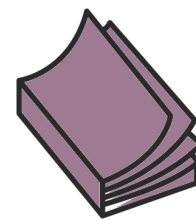
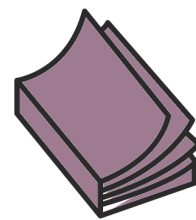
The Belkin functions as a site of education and research in addition to exhibitions, serving UBC students and faculty, as well as those

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across Vancouver. According to Brown, the community archives of grassroots organizations "may not be viewed as the most valuable resources," but through *Beginning with the Seventies*, these collections are given as much importance as archives held in academic institutions. This is true to the Belkin's prioritization of work that challenges the status quo.

Brown also seeks to alter the gallery into a site for production during *Collective Acts*, with the introduction of a ribbon skirt making station. Additionally, visitors will find an interactive projection where they can add to a network of artistic 'influencers.' Care has been taken to make the gallery "accommodating to bodies," transforming it into a place people will want to hang out. Much of the labour highlighted in the historical records, and the works themselves, suggests the ways material and cultural production can feed into one another.

Beginning with the Seventies takes the '70s as its starting point, yet, Brown maintains, "it's also historically critical, looking at

these movements and the ways in which they've failed as much as they've succeeded." Through exhibition and programming, Brown hopes to facilitate dialogue. Perhaps the experiences of the past can lend wisdom to art and the social activism of today.

"It's about generative moments or catalytic moments," Brown says. "That's the hope, anyway."



Beginning with the Seventies: Collective Acts runs September 4-December 2 with an opening reception on Thursday, September 6. There will be an artist talk with Christine D'Onofrio and Heather Kai Smith on September 29; a symposium on November 2; a workshop with Christine D'Onofrio on November 3; and a concert with UBC Contemporary Players on November 28. For more information, including location and hours of operation, visit belkin.ubc.ca.



FILMSTRIPPED

SEAN DEVLIN'S *WHEN THE STORM FADES*

words by Dusty Exner // illustrations by Rachel Lau

photo by Alistair Henning

Watching *When The Storm Fades*, audiences may find themselves most compelled by a character who isn't seen in the film at all; Ida, a member of the Pablo family who didn't survive Typhoon Yolanda, or Typhoon Haiyan as it was reported internationally. She is only spoken about by her family members, mostly her sister Nilda.

"There is all this data about why women are more likely to die in a natural disaster," explains writer and director Sean Devlin, known for *ShitHarperDid.com* and his work with the Yes Men. "One of the reasons is that when facing life or death, the women are generally the ones who are going to sacrifice [themselves] for the family."

Such is the case with the Pablos, an actual family who live in Tacloban, Leyte Island, the same island in the Philippines where Devlin's mother grew up. In 2013, Devlin travelled there to make a short documentary after Typhoon Yolanda and encountered the Pablo family, who had lost everything. "I met the family and fell in love with them, which made me want to get to know them better and find ways to share their story in a way that would benefit them tangibly," says Devlin.

He did that by writing and directing *When The Storm Fades* over the course of two years, financed in part through crowd-funding. Devlin calls the film "experimental" in its direction, blending documentary filmmaking, and improvised comedy with two "voluntourists," played by Aaron Read and Kayla Lorette. The documentary aspect of the film was made with the Jemez principles in mind, a set of principles that guide democratic organizing, and in this case, guided Devlin and his participants. "The script, in the end, contained basically no dialogue. The movie was almost entirely improvised," he explains. "I didn't want to be putting words in the family's mouths

— people can speak for themselves." As for the part of the script that was more planned out, Devlin enlisted professionals: "Aaron and Kayla are two of the best improvisers in the world. They've won awards for their work, and I felt that improv was the best way to approach [their scenes]."

Read and Lorette play two Canadians, ostensibly in Tacloban to help rebuild the community, but who are more interested in taking selfies. The inspiration for these characters is based on Devlin's own experience as a volunteer in Ghana, and even as a Filipino-Canadian in the Philippines. "The silly things they're doing are mostly things I did myself in my early 20s," he explains. "I had never seen a film that depicts white characters in a foreign country being anything other than white saviours, and I know that not to be true in the real world."

As with all of Devlin's projects, environmental activism is a strong pulse in this film. "I've been working around climate change for over a decade now, and when you start to look [...] at the mess that has already been created in communities like Tacloban, there are no easy answers. Unless we consider how complicated it is, we won't know how to start on the right foot. Part of my interest with the film was to tell a story that made space for some of that complexity and nuance."

At its heart, *When The Storm Fades* forces the viewer to face the devastation of climate change. Devlin explains, "Every climate change film I've seen is so bogged down with overwhelming statistics and this picture of a massive problem. I wanted to bring that down to a human scale, to a family scale, that I think people can feel some resonance with."

Half of the money crowdfunded towards the creation of *When The Storm Fades*

went directly to the Pablo family to help them get back on their feet, the rest went to production costs. 50 per cent of any potential profits will also go to the family. "I'm interested in art that crosses boundaries and doesn't just exist in sanctioned spaces for creativity's sake," says Devlin. "Can the financial [profits from] this production actually make for a happy ending for this family?"

By virtue of this film being created, the answer is yes, though Ida's loss is still felt by the Pablo family. Through a creative and collaborative filmmaking process that prioritized the voices of the survivors themselves, *When The Storm Fades* gives space for grief

and the commemoration of life. Devlin poignantly captures the cost of climate change and balances it with his own brand of comedic satire.



When The Storm Fades will premiere at the Vancouver International Film Festival, running from September 27 to October 12 at cinemas across the city. The full festival schedule, including screening times for *When The Storm Fades* will be announced on September 5. For more information on Sean Devlin's documentary, visit whenthestormfades.com.

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VENEWS

8EAST

words by Clara Dubber
illustrations by Jules Francisco
photos by Patricio Cartas

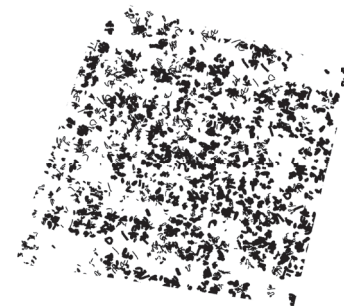
Where Selectors' Records was located in Chinatown, there is now an art-space inspired by its predecessor. It's 8EAST, a joint project between the Unit/Pitt Society for Art and Critical Awareness and the New Orchestra Workshop (NOW) Society. The two organizations aim to create "a social space for culture," according to Kay Higgins, U/P's Executive Director. Managed by Higgins and Lisa Cay Miller, an avant-garde composer and NOW's Artistic Director, 8EAST technically opened in July. But this fall, it will fully come into its own when it launches a retail component and begins hosting more events.

U/P was founded in 1975 and NOW Society in 1977, and while 8EAST is a way of returning to their respective roots, the organizations are approaching this venture with independent motivations. Higgins explains that for U/P, 8EAST represents a combination of their present and past by celebrating its move away from traditional gallery shows, and also celebrating their activist spirit of the 1980s. For NOW, 8EAST is a return to having a designated space for improvisational new music. Miller sees it as a place to exercise "the daily practice, which for [NOW] involves being present and listening."

Though 8EAST resists the title of "artist-run centre," it is inspired by the energy of artists who founded the first official ARCs in the 1970s. These centres provided space for interactions that did not necessarily have a purpose beyond experimentation and cultivating culture. While influenced by ARCs, Miller maintains that "it's valuable for 8EAST to not [become] an organization." She continues, "I want to have a [...] continuous discussion about how things are working. [...] We can do that without being an organization, almost easier."

So, how exactly can you interact with the space? NOW will be hosting new music events, as well as a listening station where people may experience recordings. There will also be a small shop for merchandise created by artists working with NOW and U/P as an homage to Selectors' Records. As Higgins suggests, the shop atmosphere is "an entry point that's not intimidating."

One of the first large projects at 8EAST will be a community meeting series meant to develop concrete plans for how artists' organizations like U/P and NOW can best use their resources and capacities to resist the effects of displacement and inequality. This includes acknowledging their own complicity. Higgins considers it a step towards fulfilling an obligation "to use whatever organizational



resources we have in a way that does not do harm, and hopefully counteracts some of the harm already done to our surrounding community." Miller believes that their artistic communities will recognize that they "have a responsibility wider than just [themselves]."

U/P and NOW are choosing to participate in complex discussions that are being had by organizations across Vancouver that are waking up to their culpability. As Higgins explains, "[artists] have been using poor neighbourhoods for cover and [...] been giving very little back." She continues, "Though artists are seen as a mid-stage of gentrification, [they're] victimized by it as well." In this, Higgins sees commonality between the precarity of artist centres and the precarity of sensitive neighbourhoods. 8EAST is meant to act as a gathering

space for artists to learn how to engage in these conversations with compassion and accountability. Higgins acknowledges, "There's so much to [...] engage with and [we're] coming to it fairly ill-equipped." As a starting point, 8EAST plans to offer their space to activist organizations and community organizers as an attempt to minimize the violence of their presence.

Through 8EAST, U/P and NOW hope that their communities will come together in art and dialogue, and mark a new era of artist-run.



8EAST is located at the corner of East Pender and Carrall Street, and on the unceded territories of the Musqueam, Squamish and Tsleil-Waututh First Nations. Visit 8east.ca for upcoming programming.



words by Keagan Perlette
Illustrations by Bianca Lee

IN MY FIRST SEMESTER OF CREATIVE WRITING at the University of British Columbia, during the fall of 2014, my poetry professor got our class into the dinner hall at which was celebrating a Vancouver Poets Festival event. It was attended by many local writers, including several from the UBC.

We spent most of the evening talking amongst ourselves in small clusters and tables. We watched and conversed with the notable poets and authors. Steven Galloway joined a group and he from our table, and we talked over and said, "That's what not be him" cause he's

This is the only reason we in contact with him when he is going to find out what he's doing with Galloway. I of my way to speak to follow his position in the industry, and then, despite my earlier doubts with well known I know him to be dangerous.

I am still and find of the his being given to the public. Since Creative Writing classes were not allowed to attend, had been suspended/pending of some "serious allegations" question in my mind what

was, I knew he had assumed one of us. That's part of the code, but understanding that descending remarks and another ideology are most often accompanied, eventually, by direct violence. The constant news coverage of Galloway's struggling status and the recent revealing of his 1,000 in damage's spending because a key role has completely disappeared from their articles. But of UBC (Male Complaints), Chelsea Rensay and Brian My Chenna, to whom history actually belongs.

It's the same as Galloway's situation

that has been so-difficulting the report and many of my peers. It was difficult to reach a writer's statement, who was truly known of Canadian Literature, my own situation, related to protect Galloway without that addressing the harm he was caused at what I understood when I read the UBC Accountability letter and statement. Although

the lack of support offered to RBC, Rensay and Chenna by our department, UBC and the community.

It's not that the department was right to suspend Galloway immediately and then the UBC. Unlike other departments at UBC, Creative Writing is suspended in the South West of the UBC's West Coast of

British Columbia, including about every writer and writer, including those who was at the time a member in one of my friends in the program and present. They stopped trusting us and we stopped trusting them.

UBC, Rensay and Chenna received their right to speak about their experiences. I believe that if the university had handled

In issue 401, Summer 2018, Discorder Magazine published an opinion piece by Keagan Perlette, a former student in the UBC Creative Writing Program, under the heading "Canlit, Get Your Shit Together."

The article primarily concerned the response by UBC and the Canadian literary community to the allegations made against the former chair of the program, Steven Galloway, from the perspective of a student in that program.

However, in discussing that issue, Ms. Perlette wrote, and Discorder published, statements that may have been understood to mean that she had actual and direct knowledge that Mr. Galloway had committed assault against a student or students in the program. In fact, Ms. Perlette had no such direct knowledge regarding the allegations made against Mr. Galloway.

Ms. Perlette and Discorder hereby retract without reservation those parts of the article that suggest she had such knowledge and apologize to Mr. Galloway for any harm the publication of those statements may have caused.

Ms. Perlette and Discorder further acknowledge that this allegation against Mr. Galloway was investigated by a former judge of the BC Supreme Court, who found these allegations concerning Mr. Galloway were unsubstantiated.

The article has subsequently been removed from Discorder's website.

man with commercial of power, while the experienced and conscious of women are relegated to the status of mother and govt. The UBC Accountability letter should have focused on how the university expected to follow the process in protecting and treating the complainants. I suspect that some of the allegations followed that it would be double-duty without addressing the positive legitimacy of the allegations. Subsequent news coverage should have ranged away from using language that said Galloway was a domestic violence and instead focused on

need to be immediately open and supportive, even include a review of around a table and about our relationship, which was with one another. The revelation that a member took advantage of a member under these circumstances certainly affected my ability to feel comfortable asking for extra advice on craft or writing out any kind of assistance from my teachers in knowing my creative life. It changed the way some of the people around us would be waiting to go off and respect their positions. There was open acknowledgment about people had signed the UBC Accountability

letter request. In both and domestic violence updates would serve in order of this to a responsibility and for her investigation should need to provide her for that. Instead, the UBC's Columbia was not I had heard, rather, of the news content in mounting up and only in a limited about the process for it need a better policy action of sexual assault cases, we need a better for the Galloway team instead that they will not be for their share of about.

One of the most demand to be heard, and we will be being treated and the UBC's community we most appreciate.

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Keagan Perlette is a writer working for several months at the Magazine, Spanish and Teller's Poets First Nations. She is the Poetry and Prose Editor for the UBC Mag. She holds a B.A. in English Literature and Creative Writing from the University of British Columbia.



Bored Décor

words by Elijah Teed // photos by Evan Buggle
illustrations by Bryce Aspinall

IT'S JANUARY; you and your three closest friends are in a studio without heat or insulation; your fingers are freezing, and your dad is behind the board sipping tea, coolly recording your first album in as few takes as possible. While it would be easy to describe that experience as either heart-warming or traumatizing, for Bored Décor, it was close to perfect.

"It was very nice to have my dad record the album for us," says Neriah Mair, drummer for the band. "He's a huge snob, like a massive snob, and he would not do that for me unless he was into the music. So, for me to feel like it was worth bringing him in was really nice."

While the comfort of having someone so close to the band record their debut LP, *The Colour Red*, was a huge boon, the reality of recording in the winter demanded as short a studio experience as possible.

"It was freezing cold," explains Nikolas Barkman, lead singer and one half of Bored Décor's guitar players. "We recorded the whole thing in two live sets [over two days]. Everything on the album was probably done in three takes."

"We were trying to do it really quickly, to be honest," Mair laughs. "We were trying not to waste any time."

Beyond the recording process, the idea of not wanting to waste time seems to be Bored Décor's *modus operandi*. *The Colour Red* is a miscellany of old material – the type of songs that have been rehearsed and polished to the point that they could be laid down live in only a couple tries. Sonically, it's a joy to listen to, with the band entirely in their element, ripping through the kind of tunes you can't help but imagine jumping along to in the front row of a show.

What's more, the addition of their newest member, guitarist Colin Osler, was very much a result of not wanting to waste time either. With the brief departure of pianist and organ player Ryan Quist from Bored Décor's line-up, Barkman and Mair felt

the need to bring someone else on board in short order.

"I had a feeling that Colin would show up and be a really good fit," Mair explains. "It was instant – first practice, first five minutes, it was very clear it was going to work out."

Practically overnight, Bored Décor turned from a three-piece into a four-piece, as Quist returned to the band shortly after Osler's first practice.

"It was very comforting coming into a band and having songs already be written," says Osler. "I knew Neriah and Nik, and Ryan and I got along well. The process of getting to know them was very much fast-forwarded."

Uespite the immediate closeness and camaraderie of the band, when it comes to writing music, those attributes aren't necessarily at the forefront of Bored Décor's creative process.

"It's not the kind of thing where we're not nice or anything, I just think we're all quite strange," Mair quips.

"I think there's an element of every one of us individually having very different tastes," Barkman adds. "[Our] music can be very weird, we're all over the place in terms of influence."

It's a statement that rings true on *The Colour Red*. Guitar lines that at first sound like they're from Tony Iommi's personal catalogue quickly brighten into something more Jonathan Richman-esque; Barkman's lyricism and vocal styling, at times bluesy and warbling, can just as quickly pop off with a punk punch. It's easy to see that Bored Décor takes inspiration from all kinds of music, and they're happy to admit it: from punk to pop, blues to hip hop, and all the weird shit Quist listens to that the band lovingly chides him for.

Speaking to their writing process, the group agrees that they still approach songs with an ear for how they'll sound live, rather than fixate on what they could concoct in a studio.

No Time Like The Present

"There's a pretty big divide between live music and recorded music," says Quist. "If I was writing for recording, I don't even know if I'd want to perform those songs; it almost wouldn't be the intended medium."

Barkman adds, "That's a record-first, show-after situation, where I think we go in the opposite direction."

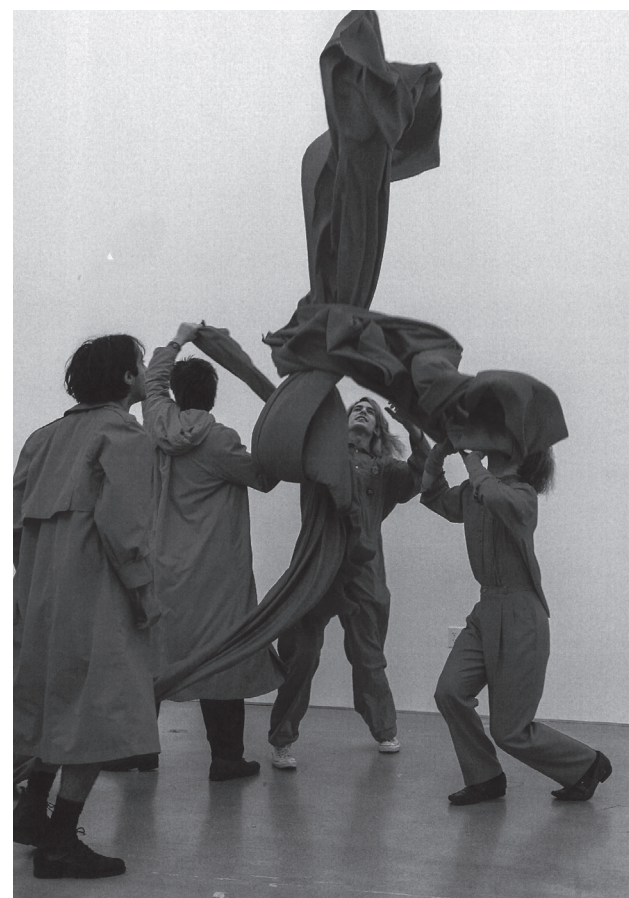
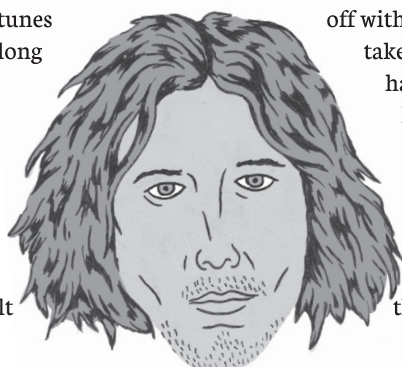
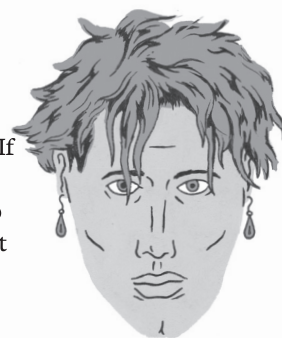
To that end, Bored Décor are dedicated to the idea that their live shows be more than four guys playing music onstage. The notion of performance is one that they hope to push further as time goes on, with Mair suggesting their ideal show would comprise of 40 minutes of music with 20 minutes of other theatrics, but acknowledges the hardships of trying to make that a reality when you're playing short sets to new audiences.

In the meantime, the band continues to find inspiration watching their peers in action, citing shows from local acts like YEP and Crack Cloud who can perform "so seriously, yet so casually."

"It's funny because that's probably the thing that's happened over the last year that has changed us the most," Barkman opines. "It's not our own shows, but seeing other acts and discovering new bands that really give us inspiration musically, but also just through the way that they carry themselves."

With no time to waste, Bored Décor are pursuing new shows to play and new material to write. Just try and stay warm this time, fellas.

Do yourself a favour and go see Bored Décor's album release show at Red Gate on September 22, with openers Champion Lawnmower, Watersports and Peggy and the Discount Country Band. There will a subsequent dance party hosted by the wonderful women of D.A.M.E..



LANDLINE

SORRY EDITH'S LAST INTERVIEW

words by Judah Schulte .
illustration by Amy Brereton .
photos by Duncan Cairns-Brenner .

POST-PUNK REVIVAL TRIO, Sorry Edith, have been steadily gaining a reputation since the release of their debut EP, *Goodbye Frida*, in 2017. Along with being finalists in this past Shindig, CiTR 101.9FM's battle of the bands competition, the group is releasing an EP in September and embarking on a cross-Canada tour with local legends, The Pack A.D.. To the outside observer, these developments might seem sudden, but the band — Aubrey Pedersen on vocals and guitar, Kaylee Willier on keyboard and bass, and Deona Zammit on drums — explain that a lot of work and revision led them to where they are today. They also shed light on why they have decided to change their name.

Kaylee and Aubrey met through an act of musical matchmaking. “[Our mutual friend] knew that we both wanted to form a band, so she connected us. She even paid the bouncer at the door of The Cambie so we could jump the line. It was like a blind music date,” says Aubrey. Meeting Deona at a house party soon after, the triad was complete. Minutes into their first jam session,

they knew it was a match made in heaven. “We were all shocked,” explains Deona, “I hadn’t played drums in almost a decade.” Aubrey adds, “It was magic.”

It was two years before they founded Sorry Edith. In its early stages, the group underwent several genre shifts influenced by two separate lead singers that came and left. As a reverse solution to the problem that most bands face, the group came into its own not by adding a member, but by taking one away. Aubrey explains, “We had a show booked and a month before it, the lead singer quit the band. We told the guy organizing that we had to back out because our singer quit, and he was like, ‘Well, don’t think you can do it on your own, just you three.’” With their lineup simplified, the group was left with what they wanted: a hard hitting and emotionally-driven sound. “We just get each other,” says Deona, “and to realize that is all we needed.”

Shindig was a constructive experience for the group. In the six-month span of the competition, they honed their performance skills and plugged into the local music community. “For the longest time we were just playing for our friends,” says Deona. Kaylee adds, “It was also really great to hear the other bands starting up in Vancouver.”



The trio’s manager is Maya Miller, a member of The Pack A.D. and an important figure in Vancouver’s music scene. “She saw us play a show at Pub 340,” says Kaylee. “A couple months later, a band dropped out of a show [The Pack A.D.] was playing, and she asked us to open for them. It was a huge moment for us. I had actually bought tickets to that show.” Aubrey tells a story about how Kaylee once jumped off the stage at a Pack A.D. show, and when the laughter subsides, she adds, “[Maya] knows the industry so well and is always lighting a fire under us. We’re lucky to have her.”

It was at that same show that the artists met Jason Corbett, frontperson for ACTORS and producer of their new EP. Dropping mid-September, the new material will contain much of the high-energy rock that is synonymous with the band’s live sets, but delivered with more punch and polish. One big difference will be the name under which it will be released.

“The name Sorry Edith came from the idea of an apology to women that came before us, and the



hardships they faced. You know, Edith is an older name,” explains Deona. Though the band has an obvious attachment to the name, both its meaning and commercially as a brand, they have decided to have a name that is familiar but still thought-provoking, just like their music. That name is Land Line. “A lot of people will immediately think of landline phones, which is good,” says Kaylee. “We want to inspire a nostalgic feeling; people have told us our music is retro. But, the words are separated, the lines of the land, which could nod to a lot of things: borders, lines in sedimentary rocks, maps. We like the ambiguity of it.”

After three years of playing music together, Sorry Edith has undergone many changes. Like arrows on a map, their practice and effort points to their greatest change yet; a new territory named Land Line, and it’s booming with promise.



Land Line plays CiTR/Discorder’s Victory Square Block Party on September 2. They are embarking on a tour with The Pack A.D., but you can stay updated by following them on Twitter @LANDLINEvancity and Facebook.com/landlinebandvancouver.

“Land Line”



SARAH JANE SCOUTEN / TWIN BANDIT AUGUST 21 / FOX CABARET

History repeats itself. If you were to flip back in time to the September 2017 issue of *Discorder*, you'd find a curiously similar review. Here I was again, alone at the Fox Cabaret, watching Sarah Jane Scouten perform her sweet selection of folk and country tunes. As if the past year

hadn't even happened, the four-piece band in support were even wearing the same black shirts, embroidered with the album artwork from Scouten's latest release, 2017's *When The Bloom Falls From The Rose*.

Like any good case of déjà vu, the whole scene seemed to be unreal, as if I had stumbled onto a movie set during the second take. I found myself leaning up against the same patch of wall as I had been the year before, watching Scouten belt out the situationally apt lyrics from her two-stepping "Man In Love," with lyrics, "Cause you're not acting like a man in love at all / And if I could I'd undo the years."

After a few uneasy moments, I forcibly removed myself from reliving the past by moving up to the balcony. As if I had broken out of the timeline, the band began to play some unfamiliar songs and brought a welcome sense of freshness.

As I described last year, Scouten's set was "a highlight reel of everything country, roots and folk, from Dolly Parton-esque dancing numbers, to somber ballads evoking Emmylou Harris," though this time around, her band was lacking the "Andrews Sisters-style harmonies courtesy of the Scouten sisters," as her sister, Anna Scouten, was not there. Regardless, the ease with which the band evoked that distinctive '60s and '70s style Country & Western was incredible to watch. With Sam Gleason's guitar solos emulating a pedal steel, Elise Boeur's tasteful fiddling and James McEleney's walking bass lines, the band perfectly filled out Scouten's sound. Playing both of my favourite SJS songs, *When The Bloom Falls From The Rose* opener "Acre of



Brasstronaut photo courtesy of Jasper D. Wrinch.

PONDEROSA 2018

AUGUST 17-19 @ ROCK CREEK FAIRGROUNDS, ROCK CREEK, BC

At its most extreme, summer in Vancouver can reach just beyond a comfortable heat. Rain disappears for weeks at a time, lawns yellow and a smoky haze settles over the city, obscuring the mountain view. Though the signs are there, summer in Vancouver is hardly a litmus test for the catastrophic shift in the global climate — but follow the smoke that hangs over our urban heads back to its source and the urgency sets in.

Just a few hours east of the city, nestled in the Kettle River Valley, the town of Rock Creek marked its sixth year hosting Ponderosa Festival (actually fifth — the festival was cancelled in 2015 due to wildfires). Known for bringing together a diverse array of A-list and up-and-coming Canadian artists in intimate showcases in the picturesque Southern Okanagan, Ponderosa was one of the most comfortable, welcoming and impressive festivals I've attended. And while I didn't see a single disappointing performance over the course of the weekend — club sofa's Sunday afternoon set guaranteed my attendance at their upcoming album release show in Vancouver, and k-os's only show of the year was a truly chaotic trip back to 2004 in the best way possible — the music was quite literally overshadowed by the smoke pluming out of nearby wildfires.

On Friday afternoon, driving along the Crowsnest Highway, I left the slight haze behind, travelling through the clear and crisp Manning Park and straight past Princeton. As I crested a hill, just before the town of Hedley, a thick cloud appeared on the horizon. Too detailed and too defined to be a normal summertime cloud, I soon realized that it was a *pillar* of smoke, not a cloud, that dominated the sky. Snaking through the mountains, the plume grew larger overhead until finally the highway descended into a smoke-filled valley. Like a curtain being drawn on the afternoon sun, the smoke enveloped the landscape. The light dimmed and browned, and a fine ash started drifting down from above.

The conditions only grew worse as I neared Keremeos. It was only 3PM, but the sun couldn't penetrate the smoke. An orange glow peaked over the mountains to the south with the faint flickering of flames slowly crawling over the summits, the ridge of a fire 13,000 hectares and growing.

All the way to Rock Creek, the smoke lingered, causing the entire region, and the entire festival to smell like campfire.

The festival carried on, though. Campsites were erected, blankets were laid out on the grass and the music began. The morning chill lingered a few extra hours, before a stagnant, indirect heat settled over the grounds. At night, the stage lights extended out, casting crisp beams of colour into the absolutely colourless sky. As entertaining as acts like Douse and Blue Hawaii were, the music seemed only to serve as a distraction from the obvious crisis looming just over those hidden hills. At Ponderosa, it was impossible not to pay attention. —*Jasper D Wrinch*

Blue J photo courtesy of Frances Schreff.



Shells" and the soon-to-be-released "Show Pony," her set hit all the marks.

All temporal confusion aside, the show wasn't *all* the same. Last year's Bill Jr. Jr. were replaced by Twin Bandit, the Vancouver folk duo. Singing almost exclusively in crisp and tight harmony, Jamie Elliot and Hannah Walker set the mood perfectly. Each strumming a guitar, and with the support of Scott Smith on pedal steel and Michael Rush on standup bass, Twin Bandit sang their anachronistic songs of love, heartbreak and growth from their upcoming record, *Full Circle*. The highlight of their set came when

Walker downed a shot of tequila before diving into their tongue-in-cheek "I Denied You," a song dedicated to Elliot's new husband.

With any good folk or country song, the pleasure doesn't come from surprising musical turns or unexpected twists — the song structures, the chord progressions, the themes are usually the same, or at least familiar, from song to song. The pleasure instead comes from knowing what will happen and the feeling of satisfaction when it does. Like predicting the future on a small scale, the musical resolve in a traditional tune makes it worth revisiting. And so, waiting for the songs that I knew were coming, the satisfaction was all the more sweet. Sarah Jane Scouten played her timeless folk songs as I sat predicting the future, in my small way, that next summer's show is bound to be even better. —*Lucas Lund*

SONIC SUMMER NIGHTS #3: COLIN COWAN & THE ELASTIC STARS / BLUE J / THE GOOD, THE BAD AND THE BANJO

AUGUST 22 / JONATHAN ROGERS PARK

The southeast corner of Jonathan Rogers Park was a mosaic of blankets, creeping up the steep embankment on the edge of the field. Just out of range from about thirty hollering rugby players, the *Sonic Summer Nights* stage was plugged in and lighted, awaiting the final show of its three-part series.

Flanking the stage, two surprisingly inconspicuous solar panels rested, facing upwards towards the smoky sky. Amazingly, those panels were the sole source of power for the entire setup, the masked sun still managing to charge one of Portable Electric's Volt Stack power stations with clean and silent power. Just as much as the evening was a showcase of local music talent, the show was a proof that there are more sustainable options than noisy, fossil-fuel burning generators for special events.

First to the stage were The Good, The Bad and The Banjo. While it's clear who The Banjo was, The Good and The Bad were toss ups between the bassist and guitar player / vocalist. With a mix of originals and covers, the folk trio from Maple Ridge were casual on stage, comfortably strumming with little to no outward signs of enthusiasm or effort. And while they were demonstrably capable musicians, the whole set seemed more akin to a backyard jam session between friends than a public performance. The most exhilarating moment of their set came when the sound of the bass

disappeared without warning partway through a song. Had the power source revealed a weakness? Did the relatively simple setup of the first band overload the generator? As the rest of the band continued on with the song, the bass player, along with the sound person troubleshoot every moving part, eventually swapping out the amplifier, bringing the bass back to life. The power had not failed, and Portable Electric's demonstration had not been embarrassingly derailed during the first act.

As the rugby players packed up behind, The Good, The Bad and The

Banjo followed suit, making way for the second act, Blue J. Less than one week after releasing their debut EP, the indie pop quartet was as tight as they could be, considering their music is about as mellow and relaxed as music can be. Drummer Adam Fink's simple and steady beats synced up perfectly with Mark Whiting's lazily driving bass lines, while Lindsay Sjoberg and Justice McLellan filled out the atmosphere with synths and guitar. Over the course of their set, the sun sank below the hazy horizon, and I felt the closest I've ever been to being within a coming-of-age rom-com.

With the sun down, the final act took the stage. Colin Cowan & The Elastic Stars ended the night at its most energetic, bringing out their psych-heavy brand of pop to the park. The ever-morphing Elastic Stars were a four-piece this time around, with Colin Cowan on guitar and vocals, Jenn Bojm on bass, Josh Zubot on violin and Johnny Payne on drums and backup vocals. Bringing out tracks from all over Cowan's four seasons records, as well as a few choice fragments of Deep Purple's "Smoke on the Water," The Elastic Stars were far from polished, but the humour and energy with which they performed made up for it.

With one final burst of a song, The Elastic Stars wrapped up the evening and the crowd spread out along the embankment wrapped up their blankets, marking the end of the *Sonic Summer Nights*. —Frances Shroff

POETRY IS BAD FOR YOU #8 W/ ROSALIE / CLAIRE GEDDES BAILEY / MONICA MCCREA / SELINA BOAN / KIRA MOK / SANTIAGO UREÑA
AUGUST 23 / TOAST COLLECTIVE

For me, poetry has always been something to study, to sit with alone and pore over the carefully constructed language. I've always been of the mind that poetry is this dense web of words with specific meaning tucked away somewhere deep inside, and the duty of the reader is to navigate through, in search of that clear meaning that makes the words snap into place. Of course, I know that my view of poetry erases any emphasis on the act of reading it aloud, of sharing it in specific time and place, of the communal experience that comes from hearing rather than reading. And I know that that emphasis on the oratory element of poetry has always been essential to the form, that poetry predates writing systems, that there is something more in the experience of poetry than can be found in what is written.

So I went to the Toast Collective for the eighth edition of *Poetry Is Bad For You*, a somewhat regular showcase of local poets reading their work aloud, to get a glimpse at what poetry can be away from the page.

The Toast was full, but still cosy, with every seat filled by those eager to hear what the night's six poets had to say. With a brief introduction to the series and land acknowledgment by co-host Eirinn, the first poet stood up on stage. Santiago Ureña started by saying that they had one of Bach's Cello Suites stuck in their head. "Just pretend that it's playing in the background as I read." Santiago went on to read a few long poems that dealt with crying in public, childhood queerness and what would happen to the world if humans were to disappear. Imbued with a sense of somber magic, only emphasized by a soft but commanding voice, Santiago's reading was the perfect way to get the night started.

Next up was Kira Mok, who stated right off the bat that this was their first time reading in public. Cheered on by the warm audience, Kira dove into a markedly different style than Santiago's: short, image-heavy bursts of poetry — only a few sentences per poem — that explored themes of inter-generational trauma and visceral depictions of psychosis. The thematic heaviness was beautifully counteracted by Kira's light and mostly deadpan comments between each piece.

After a short intermission and a shuffling forward by the audience, Selina Boan got up to read. Her third poem was the highlight of the evening. What started as a found poem, bringing together various headlines and clippings from articles about the Trans Mountain pipeline expansion, became a collage of personal and familial snippets of narrative, while Selina slowly counted up the billions of dollars spent buying the expansion project, trying to "flip a pipeline like a house."

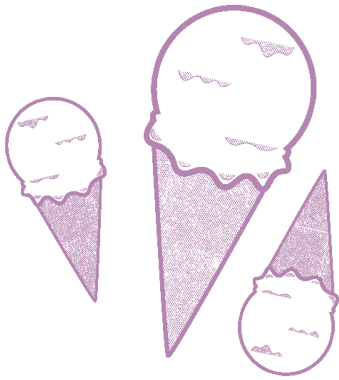
Monica McCrea was up next, another first-time reader, whose poems were varied in style and length. Their self-admitted "assignment for school" titled "Instructions for a Straight Man Desiring a Queer Woman," was at once a passionate derision of toxic masculinity and a declaration of the power and magic of queerness. Monica's final piece, "Femme," was a thematic echo, detailing their relationship with the femme identity.

Beginning with a list-like poem called "My Body," chronicling the many ways in which she, intentionally or not, abstains from self-care, Claire Geddes Bailey's reading was measured in an incredible way. Her second piece, another highlight of the evening, was more akin to prose than any

poems shared thus far. It was a fragmented, autobiographical narrative careening through ideas of homesickness, artistic creation and unfulfilled past relationships, presented through a series of understated but rich images of encountering moose on the shore and hearing from a friend about them seeing a person laying down on the unstable ice of the North Saskatchewan River. Claire's unwavering voice exuded a kind of quiet confidence that made for a truly remarkable experience.

Finally, Rosalie wrapped up the night, with a selection of poems more markedly in the Slam tradition than any of the preceding readers. Their quick and emotionally saturated diction made for a poignant set of poetry, including an ode to Funky Winkerbeans, a meditation on the weight of a name in relation to their Acadian heritage and a response to the apathy of older generations towards those trying to make a better world.

As I walked away from the Toast, having finally been a part of a collective poetic experience, I understood a little better. If I were to have read those same pieces, I would've had a very different idea of what those poets were trying to say. Hearing their inflections, feeling the mood in the room twist alongside the words, seeing how the people around me responded to the poems, I knew that a new world of poetry had been opened up to me. Poetry may be bad for me, but it sure felt good to be a part of it. —Lucas Lund



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

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

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September 2018						
2	3	4	5	6	7	8
Victory Square Block Party LA KASQUIVANA, FRANCIS APENTLY, FUTURE STAR, MAMARUGIAL, CLUB SOFA, YEP, LAND LINE (FKA SORRY EDITH) @ VICTORY SQUARE HeatPack: Gkane, Nala, Lolanski, Heatwave, FYDE, EEA Mob, Nino, JMON, Young Ivany @ WISE Hall No Party for Cao Dong @ Rickshaw Theatre Fantastic Planet (screening) @ The Rio	Cyndi Lauper @ PNE The Stew Jams @ Red Gate	Sawdust Collector: Only A Visitor, Desi Rekrut, Torsten Müller with Barbara Bourget and Jay Hirabayashi @ Gold Saucer	Digital Disengagement (talk) @ 221A Game of Thrones Live Concert Experience @ Rogers Arena	Fringe Festival @ Various Vicious Rumours, Roadrash, Niviane & Desert Merc @ Rickshaw Theatre We Talk Disco One Day @ Gold Saucer Studio Pancakes & Booze Art Show @ Fortune Sound Collective Acts Opening Reception @ Morris & Helen Belkin Gallery	SKOOKUM Festival @ Various Fringe Festival @ Various Dazed and Confused @ The Rio Theatre Our Community Bikes & PEDAL Society's 25th Anniversary @ Red Gate	SKOOKUM Festival @ Various Fringe Festival @ Various club sofa (album release) @ Russian Hall Winsome Kind, Luke Wallace @ St. James Hall Undergrowth (exhibition and book release) @ Dynamo Arts Association Dynamo Arts Association Bat Silo, Night Bust, Dark Dials @ Toast Collective Moth Mouth @ The Lido Sore Points, Painted Sticks, Transmitters, Chain Whip @ Astoria Rae Spoon, Respectfulchild @ WISE Hall
9	10	11	12	13	14	15
SKOOKUM Festival @ Various Fringe Festival @ Various Andrew W.K. @ Imperial The Growlers @ The Commodore Slave to the Grind (screening) @ Astoria	Fringe Festival @ Various The Distillers, Starcrawler @ The Commodore Minding The Gap (screening) @ VIFF Vancity Theatre	Brent Faiyaz @ Fox Cabaret Pastels & Pinot @ Gallery 2.0 Sawdust Collector: Emma Citrine, Curtis Leblanc, Aram Bajakian's Kef @ Gold Saucer	Fringe Festival @ Various Billy-Ray Belcourt (talk) @ Contemporary Art Gallery Island @ Fox Cabaret Gabriel Garzón-Montano @ Fortune Sound	WESTWARD: JO PASSED @ IMPERIAL Fringe Festival @ Various Chad Vandaele @ Rickshaw Theatre Worlds of Ursula K. Le Guin (screening) @ VIFF Vancity Theatre Accordion Noir Pre Fest @ Subculture at Creative Coworkers Dawn Pemberton, Kimortal, Common People Dis, On The Table @ Granville Island Salish Blankets Reconsidered @ MOV FOW: Opening Night Screening @ SFU Woodards	Fringe Festival @ Various Indigenous Allyship Training (weekend intensive) @ 5680 Athlone St Accordion Noir Festival XI Opening Night @ WISE Hall Tough Age, Adrian Teacher & the Subs, Neckling, Garbage Dreams @ Red Gate LOCALS ONLY: Yungfyns, Crim, Deboski @ Avant Garden Perfect Blue @ VIFF Vancity Theatre	Westward festival @ Various Fringe Festival @ Various Indigenous Allyship Training (weekend intensive) @ 5680 Athlone St Gameplan in the Park @ Hadden Park PORN: Commissioned Artist Filas & Closing Party @ SFU Woodwards Cinematography and Interactive Installation (workshop) @ Cineworks
16	17	18	19	20	21	22
Westward festival @ Various Fringe Festival @ Various Indigenous Allyship Training (week-end intensive) @ 5680 Athlone St Leon Bridges @ PNE Craig Cardiff, Raine Hamilton @ Imperial Obscura, Beyond Creation, Archspire, Inferi, Exist @ Rickshaw Theatre	The Big Lebowski (free thank you screening) @ The Rio	Death, Resurrection, Ascension (screening) @ The Cinematheque Gene Loves Jezebel @ Rickshaw Theatre Toe @ Imperial E40 @ Commodore Ballroom	Sean Nicholas Savage, Bridal Party @ 333 The Mike Ferris Band @ St. James Hall DeVotchka, Orkestra Mendoza @ Imperial Dark Tranquillity, Amorphis, Moonspell @ Rickshaw Theatre	Dan Savage's HUMP! Film Festival @ Rio Theatre Punk Rock Karaoke @ Astoria Big Thief, IJI @ Imperial Freak Dream (album release), Rinse Dream, Rong, Primp @ Biltmore Cabaret Johnny Marr @ The Vogue Dropkick Murphys, Flogging Molly, Jake Burns @ PNE The Radicals (screening) @ MOV	Darius Jones Quartet, Emilie Lesbros @ Western Front The Lonesome Town Painters @ St. James Hall Sylvan LaQue @ Fox Cabaret Saints of Death, Obsidian, KOSM, Hallaux, Of Artistry @ Rickshaw Theatre Comethazine (all-ages) @ Fortune Sound	Renfrew Ravine Moon Festival @ Renfrew Park ArtBreakers Illustration Market @ Heritage Hall Kitty & The Rooster (album release) @ The ANZA Claude Young @ Open Studios Bored Décor, Champion Lawnmower, Watersports, Peggy & The Discount Country Band @ Red Gate
23	24	25	26	27	28	29
All Bodies Dance Workshop with Katie Duck @ Roundhouse Community Centre The Mattson 2, Astronauts, Etc. @ WISE Hall Jon Hopkins @ Imperial Rise Against, AFI, Antiflag @ Vancouver Forum	Parquet Courts @ Imperial Buffy Sainte-Marie: the Authorized Biography by Andrea Warner (Book Launch)@ Fox Cabaret	Sawdust Collector with Katie Duck @ Gold Saucer Studio Bill Callahan @ The Vogue Ryley Walker @ WISE Hall Angra @ Rickshaw Theatre Bob Moses @ The Commodore	Invisible Taste with Katie Duck @ China Cloud Japanese Breakfast, Ought @ Imperial	Pallbearer & Tribulation @ Rickshaw CHVRCHES @ Commodore	Vancouver International Film Festival @ Various CAGE by Katie Duck with Roxanne Nesbitt, Ben Brown, James Meger @ Scotiabank Theatre LOCALS ONLY: Stonecold Finger, Andrew Mulat @ Avant Garden The Peelers, Paddy Waggin' @ Rickshaw The Devil Wears Prada, Fit for a King, '68 @ Rickshaw	Vancouver International Film Festival @ Various Dadweed (record release), Birdo, Little Sprout, Laverne @ Red Gate Petunia & the Vipers @ Rickshaw Jeff Tweedy @ Vogue Theatre Gordon Grdina, Mark Helias, Matthew Shipp @ Western Front
30	Vancouver International Film Festival @ Various The Pack A.D. Live & Free @ Neptoon Records Childish Gambino @ Roger's Arena Eleanor Friedberger & Pill @ Wise Hall Crowland (exhibition) @ Luppolo Brewing Company Representation and African Diaspora (talk) @ MOA					

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Under Review

MUSIC



ADRIAN TEACHER AND THE SUBS

Anxious Love
(Self-Released)
May 9, 2018

What makes a summer song or album is debatable, but evoking "a subtle word, a gentle nod, beers that come with sliced limes" over an upbeat groove almost certainly fits the bill. This line, situated in the opening track of Adrian Teacher and the Subs' latest EP, *Anxious Love*, forecasts the album's breezy, charming lyricality, befitting the seasonal spirit of its May release.

Opener, "Hello Everyone" sets the tone with an overall '60s British Invasion guitar-pop sound, some disco grooves courtesy of bassist Robbie N and Teacher's relaxed, harmonic tenor. Lyrically, the song is an address to the audience at a venue past, establishing the convivial self-awareness that characterizes *Anxious Love*. "Modern Art" takes this lyrical cleverness further, combining percussionist Amanda P's driving drumline with a quip you might expect from a high school teacher: "And here's the scary part / Modern art, modern art." Another standout song, "Pop Medicine," combines the album's most power-pop arrangement with lyrics describing a youthful state of perpetual intoxication ("Like a cicada / Buzzing all the time") giving way to desire for personal growth. The core of self-reproach makes the song a fitting counterpoint to the lackadaisical nostalgia of "Hello, Everyone."

In terms of influences, Teacher's pop sensibilities, low-key vocals and lyrical cleverness all speak to the enduring appeal of Ray Davies and Nick Lowe. The album art, a bold pink backdrop with an assortment of detailed sketches in blue (courtesy of comedian and artist Aaron Read), is literally illustrative of the band's capacity for incisiveness and depth within cheerful pop arrangements. Teacher's subtle lyrical touches and gentle nods to pop masters make the album a charming listen through and through. So if you see fit to crack the beer and slice the lime, *Anxious Love* is certainly worth your time. —*Jake Clark*



PRIMP

Half-Bloom
(Self-Released)
July 13, 2018

The first words you hear on Primp's debut album *Half-Bloom* are "You can go away," but by the time I reached the closing track, I was glad I had stayed. This Vancouver-based alternative garage rock band brings a collection of songs that are both relaxed and fun.

Half-Bloom stays consistent throughout its eight tracks with distorted guitar and tight drumming that combine into a warm, melodic, lo-fi sound that keeps your head nodding. The instrumentals are accompanied by dreamy, soothing vocals that feel familiar even on the first listen. "Fonky" features a catchy guitar riff that continues across most of the song, but the mellow vocals keep it from getting repetitive. This is followed by "Growing Down," a short but hard-hitting song thanks to its aggressive guitar and fast-paced drumming. The grunge influence in this track stands out from the rest of the album and serves as its energetic peak.

The album then begins to calm down with "Think about U." The track dials in on anxieties propelled by a relationship, as vocalist Aly Laube sings "Now you're calling back and I'm having a heart attack." Along with the repetition of the words "Think about you," the track conveys a charming innocence.

The two biggest highlights on this album are the final tracks. "Blue" begins with soft vocals that contrast with rebellious lyrics like "I'm going to scream / 'Til my face turns blue" reminding listeners of youthful outbursts with an uplifting guitar progression. "I Know Now" features a deep baseline that is complemented by an accompanying guitar riff that meshes together into a trance-inducing, distorted groove.

Half-Bloom is honest, youthful, and has enough personality to define

itself amongst other similar garage albums. Although the distorted guitar can sometimes be overbearing and runs the risk of drowning out the soft vocal melodies, it never persists long enough to impede the songs' meanings. This album will certainly be an easy addition to your late-night playlists. —*Evan Christensen*

PODCASTS



Hosted by Dina Del Buccia and
Jen Sookfong Lee

CAN'T LIT

May 2014 - Present

Can't Lit is perhaps the closest a podcast can come to a live recording of a book group. Hosts of *Can't Lit*, Dina Del Buccia and Jen Sookfong Lee, are authors and active members in Vancouver's writing community. Del Buccia, who began the podcast with Daniel Zomparelli in 2014, is a Creative Writing professor at the University of British Columbia and a senior editor at *Poetry is Dead* magazine. Sookfong Lee joined the podcast in June of 2017, coming with radio experience from working on CBC programs, including *On the Coast* and *The Next Chapter*. Del Buccia and Sookfong Lee approach hosting with all of the playful humour that characterizes *Can't Lit*, without losing the engaging, candid conversation that makes the podcast lively and accessible.

Can't Lit portrays the "unseen" sides of Canadian literature; both the voices of those who are underrepresented, and the lighthearted side of a frequently serious genre. Hosts and guests capture the ever-increasing diversity that is characterizing Canadian literature, focusing on the experiences of women, members of the LGBTQIA2S+ community, Indigenous authors and people of colour. It's not rare to find an episode where you'll only hear the voices of women and non-binary folks.

Playing as a jingle-like theme song at the beginning of each episode, the subtitle to *Can't Lit* is "Talking About Books and Stuff." By opening each episode with a segment called "What's Happening," the hosts ensure they remain down-to-earth by talking as much about their personal lives and recent news as they do about writing. The episode of *Can't Lit* from July 30, featuring Andrea Bennet, discusses far more "stuff" than it does "books." The three writers chat about dogs and former jobs before their conversation takes a more serious note as it turns to family, balancing work and children, and the importance of honest journalism. By contrast, the previous episode, featuring Samantha Marie Nock, a Cree / Métis writer, is an intimate and honest conversation largely focused on the process of writing. Nock shares the vulnerability and raw emotion behind some of her work, and discusses her experiences reading her poetry aloud.

The hosts and guests featured on *Can't Lit* communicate a love for writing without glossing over its demanding, challenging and emotional aspects. *Can't Lit* is illuminating, entertaining and manages to feel genuine through its entirety. Listening to it is like watching a documentary about a well-loved icon: it exposes the life behind the authors to whom readers have grown attached, and the energy and chaos behind Canadian literature. —*Katherine Chambers*

BOOKS



Maureen Medved

BLACK STAR

(Anvil Press)
April 15, 2018

Del Hanks is arrogant, entitled and self-involved. Worst of all, she's an untrustworthy narrator. There are moments when her ambition is relatable, but for the most part, she attracts more pity than admiration as a protagonist. As a result, depending on the reader's temperament, *Black Star* can be difficult to get into.

Black Star by Maureen Medved is a novel about a prickly academic on the verge of tenure, as well as on the verge of insanity. The story follows philosophy professor, Del Hanks as she carefully manages and manipulates professional and personal relationships, and slowly cracks under the pressure to publish a second book. In the first few sentences of Chapter 1, the reader is introduced to the linchpin of Hanks' insecurities: a

recently hired, younger professor with viral Internet fame. "Everything was perfect until Helene LeBec infected our university. A lesion of carcinogenic proportions capable of rotting and destroying departments and even entire institutions of higher learning."

Hanks' flare for the dramatic — or rather, Medved's dark wit — is this novel's redemption. There are times when Hanks doesn't understand what's happening to her, and the reader's understanding is obscured as a result. Yet, the story is thrust forward by interpersonal relationships and caustic interactions that are as hilarious as they are cringe-worthy. As the protagonist's grip on reality slips, *Black Star's* genre blurs into a crime-thriller, psychologically suspenseful and hard to put down.

Black Star is about an exaggerated, toxic academic environment, and how one professor's ambition unwillingly puts her at the centre of betrayal and sexual exploitation. It's like classic cautionary folklore for wannabe university professors, a story you would tell your friends and family to dissuade them from entering the dark forest of tenure-track. Little Red Riding Hood-philosopher and the Big Bad Wolf-colleagues, or vice versa.

In this sense, I imagine that *Black Star* is especially entertaining for people already established in academia and / or the literary world, those who can discern the absurdity and laugh. For those on the periphery, *Black Star* may push them further away. —*Leigh Empress*



Cristina Holman

STOP WINCING / WE'RE FINE

(Artspeak)
April 24, 2018

When was the last time you gave yourself the treat of cracking open a new book of poetry? Cristina Holman's new chapbook, *Stop Wincing / We're Fine* introduces via 17 short pieces, a talented and highly entertaining new voice in poetry or for that matter, in any style of writing coming out of Canada's West Coast. You don't need to be a poetry fan to love this, nor do you need to take yourself too seriously to appreciate it.

Stop Wincing / We're Fine is a product of the Artspeak Studio for Emerging Writers' 2017/18 session and is beautifully bound by Vancouver's Moniker Press. Holman is one of six talents shepherded by program director / poet and UBC Creative Writing lecturer, Sheryda Warrener.

The object itself is cleverly designed with a two-sided cover in bright neon orange, one side titled "Stop Wincing" and the other, "We're Fine." There is no indication of which is the front and which the back — it reminds me of the punk pop band Buzzcocks' singles, where one side is labeled Side A and the other Side One, no preference intended.

On the page, the poems appear visually rhythmic, engaging both the reader's eye and intellect. Holman's observation plays upon a cascade of ideas with seemingly effortless verbal calisthenics, at times calling to mind Lawrence Ferlinghetti's poem, "Constantly Risking Absurdity (#15)."

"my father says my brother thinks I'm smart

my mother says fog

makes her feel like a lobster

in a cosmic pot

I sip my mix of mercury and argon"

(from "Neon:Smart")

As with music, poetry is meant to be heard aloud. Not yet having had the opportunity to attend a reading by the poet, I can only imagine how hilariously some of these would go over. This is virtually poetry as stand-up material: *The Button-Down Mind of Cristina Holman*.

These lines are from her poem "On Normalcy and Snack Practices:"

"Guarded, on the subject of coffee,

a coworker confesses he has

ten-cup days but today is a twelve-cup day.

On main I meet a woman

who ends calls to her mother

with a quick "Hail Satan!" before the click."

I laughed out loud frequently while enjoying this chapbook, and yet there are moments of deep consideration of existential questions, as conveyed in the poem "Matters." Ostensibly about a sailing mishap, it explores the ultimate question: what is the meaning of existence? With the poet self-talking her way from nihilism and fear through hopeful surrender, and finally, acceptance and exaltation:

Mattering or not it is vast. I strong-arm my attention to it,
catalogue
the strangers that perplex me. And if I am vexed,
I'll turn from the slumping NOTHING, open up and yell
EVERYTHING! EVERYTHING! EVERYTHING!
as I run from it."

—Erica Leiren

!!!

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SEPT 12	THE GENTLEMEN HECKLERS PRESENT BATMAN AND ROBIN
SEPT 13 - 15	WESTWARD MUSIC FESTIVAL
SEPT 14	FRIDAY LATE NIGHT MOVIE SETH ROGEN IN PINEAPPLE EXPRESS
SEPT 17	FREE SCREENING! THE BIG LEBOWSKI #LOGLIVETHERIO
SEPT 19	THE FICTIONALS COMEDY CO. PRESENTS IMPROV AGAINST HUMANITY RUSH WEEK REVELRY!
SEPT 21 - 23	DAN SAVAGE'S HUMP! FILM FESTIVAL
SEPT 21	FRIDAY LATE NIGHT MOVIE WES CRAVEN'S THE HILLS HAVE EYES
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Andrea Warner

Befriending Buffy Sainte-Marie

words by Joshua Azizi

photo by Emmanuel Etti

illustrations by Cian Hogan



"POP CULTURE, FEMINISM, AND ART MAKE ME HAPPY," reads the mantra on Andrea Warner's website. Although many people find enjoyment

in these fields, few have dived into them as deep as Warner has. In her time as one of Canada's most prominent music journalists, she has explored popular culture with a love for its works, and an equally passionate critical eye.

In her work as both a freelance journalist and a staff writer at CBC Music, Warner has profiled the careers of Tegan and Sara, interviewed Inuk throat singer, Tanya Tagaq, parsed the love life of Leonard Cohen and examined the prevalence of sexual assault at music festivals. In 2015, *Eternal Cavalier* published Warner's first book, *We Oughta Know: How Four Women Ruled the '90s and Changed Canadian Music*, an exploration of how popular culture at large reduced the music legacies of Alanis Morissette, Sarah McLachlan, Shania Twain and Celine Dion into sexist, one-dimensional stereotypes. Shortly after its release, Warner started *Pop This!* podcast with CBC *On the Coast* reporter, Lisa Christiansen, on which the two chat about and analyze everything from cheesy romantic comedies to rockstar memoirs.

September 2018 is the release date for Warner's most ambitious project yet: a biography of Cree folk legend and Indigenous rights activist, Buffy Sainte-Marie. Considered an "unsung hero" by Warner, Sainte-Marie first garnered international acclaim in 1964 with *It's My Way!*, an album that established her among like-minded artists like Joan Baez,

"I've focused as much as humanly possible on making space for women artists and non-binary and trans artists in the coverage that I get to choose."

Carole King, Neil Young, Bob Dylan and Joni Mitchell (who wrote the forward for Warner's book). Warner realized early in her career that the music industry could be sexist and discriminatory, and that white men were more likely to be canonized than artists of other genders and cultural backgrounds. Through *Buffy Sainte-Marie: The Authorized Biography*, Warner continues to disrupt the patriarchal canon and give the spotlight to a more diverse array of artists.

"I get Bob Dylan's popularity, I'm not stupid," Warner says. "He's a great talent, but there are, like, 70 books about Bob Dylan, and there was one about Buffy. And I thought that was incredibly unjust."

Warner studied journalism for two years at Langara College, during which she moved to New York for one summer and fulfilled one of her childhood dreams: interning at *Soap Opera Weekly*. The years since have seen her write for publications and media organizations such as *The Georgia*



Straight, Westender, Exclaim!, Pitchfork, The Globe and Mail and CBC Music.

Warner is no stranger to the topic of gender in music journalism. Not only has the field been male-dominated, but it hasn't always taken women musicians seriously either. She explains, "The idea [proliferated] that they weren't as important as their male counterparts, which I find really frustrating, and obviously just wrong and sexist and utter bullshit. So, in the last eight years, I've focused as much as humanly possible on making space for women artists and non-binary and trans artists in the coverage that I get to choose."

Warner put this gendered treatment of women under the microscope in *We Oughta*

Know. Even though Morissette, McLachlan, Twain and Dion are four of Canada's best-selling musicians, Warner says they were treated like jokes and mocked incessantly in the media. In the book, she turns the lens around and examines her own opinions of these artists when she was younger — though she loved McLachlan and Morissette, her teenage hatred of Dion and Twain was fuelled by an internalized misogyny she hadn't realized.

"The world and the media had shaped a lot of my ideas of how a woman should be, and a lot of those were shaped by misogynistic dudes writing about these women," Warner says. "We need to like spend some time figuring out why we tear down women in ways that we do not tear down men."

For her biography of Sainte-Marie, Warner conducted over 60 hours of interviews to get a detailed understanding of the different periods of her life. Though she hasn't always been a household name, Sainte-Marie has been ever-present from the '60s to now, and not just through music. She worked in tandem with the National Indian Youth Council and supported their efforts, and spent time in the 1960s Greenwich Village counterculture scene. In the 1980s, Sainte-Marie began developing the Cradleboard Teaching Project, a curriculum for Indigenous children to learn about their history. She earned a reputation for her pacifist politics and participation in protest movements such as the American Indian Movement (AIM) — as a result, the Johnson and Nixon administrations blacklisted her from American radio.

"She's so special, I love her so much," says Warner. "I didn't fully understand how adjacent she has been to so many cool, interesting pivotal moments in our culture."

Warner then begins listing a number of Sainte-Marie's public appearances over the second half of the twentieth century, which include performing a benefit at the AIM's 1969 Occupation of Alcatraz and paying for their clean water, starring in *Sesame Street* from 1976-81, and surviving a shooting attempt during a protest at Gresham, Wisconsin in 1974.

And then there is Sainte-Marie's discography, which stretches from the plaintive folk musings of *It's My Way!* to the warped, electronics-infused hymnals of 1969's *Illuminations* to the powwow electronic rock of 2015's *Power in the Blood*. Warner considers Sainte-Marie to be one of the "Big Four" in Canadian popular music — alongside Joni Mitchell, Leonard Cohen and Neil Young — even if many critics haven't given her the recognition she deserves.

"The fact that people don't know how varied her discography is, and how deep and intensely inventive it is is a fault of music journalism."

But the world might finally be waking up to Sainte-Marie: *Power in the Blood* won Canada's prestigious Polaris Music Prize, and in 2017, *Pitchfork* placed *Illuminations* at #66 on their list of the best albums from the 1960s.

Although Warner has a number of other book proposals in mind, for the moment, she's just overwhelmed with gratitude to have had the opportunity to write about Sainte-Marie.

"It's such a privilege to be able to write a book like this one — like, write a book with Buffy and be so immersed," she says. "She's such a part of me now and that's never going to go away. I'm such a better human for that."



Buffy Sainte-Marie: The Authorized Biography will be published on Greystone Books this month. It is launching with a free party at the Fox Cabaret on September 24. On October 21, Andrea Warner and Buffy Sainte-Marie will be in conversation at the closing event for Vancouver Writers Fest. You can follow Andrea Warner on Twitter @AndreaWarner.



"Andrea Warner"

KATIE DUCK & BEN BROWN

DOING THE WORK

words by Brit Bachmann // illustrations by Tifanie Lamie // photo by Alistair Henning

"I do not have a *career* in 2018. I have a *rumour* that the internet, by the '90s, made more accessible."

THIS IS KATIE DUCK, an improvisational dancer, choreographer and teacher based in Amsterdam. Her *rumour*, as she puts it, spans 40 years. Though originally from the Los Angeles area, Katie "realized that [she] was never going to be a successful capitalist" and moved to Europe in 1974. Since then, she has travelled extensively to host workshops and perform alongside established and emerging musicians. This month, Katie's in town.

What brings Katie to Vancouver is Ben Brown.

"Katie lives her art. She is. There is no separation between her practice and who she is. As soon as you start talking to Katie, you know her politics. At no point is she going to teach a dance class. She's going to teach Katie, including all her capacities as an artist."



Ben Brown is a locally-based percussionist wearing many hats. An improvisational musician, formally trained in jazz and classical, his accomplishments include an extensive discography comprising many bands; invitations to residencies, workshops, collaborations and private studies; and performances at venues ranging from concert halls to living rooms. From 2013-16, Ben hosted Music and Movement Mondays (MAMM), a regular series that saw musicians and dancers come together for improvisation sessions. Ben has had an ongoing mentorship with U.K.-based percussionist, Dame Evelyn Glennie since 2015. In 2014-15, Ben travelled to Amsterdam to work one-on-one with Katie for the first time.

"She's constantly working. Her whole thing is do the practice, do the work, all the time. When I go to work with her, there's no formal structure, I just enter into her life. And her life is work," explains Ben. "There's a really integral community of improvised musicians and dancers [in Amsterdam], always together, music and dance."

When asked why she chose to mentor Ben, Katie begins with praise: "Ben is an open visionary artist. His enthusiasm to move his work towards a music theater platform was

infectious. He brings a child-like curiosity to anything you toss at him. He is an outstanding improvisation drummer. That he has a wish to collaborate with dance, text and performance art shows a potential for how he is going to create work."

That said, the decision wasn't necessarily a conscious one. "I don't know if I ever agreed to mentor Ben," she explains, "I started to share the work."

Katie's approach to mentorship, as with all aspects of her practice, means the stripping away of convention. As an artist who is constantly travelling and assuming the role of teacher, the relationship of mentor-mentee is more about the discovery of likeminds around the world.

"That stage of being mentored disintegrates to colleague, eventually. With some of these relationships, there is a period of abandon, where the artists need to kill the mentor. In other cases, there is a smooth transition from mentor to colleague. The aim is to be a colleague, to leave the hierarchical leadership roles behind and get to the work. [...] I like being this age as an artist and teacher and mentor."

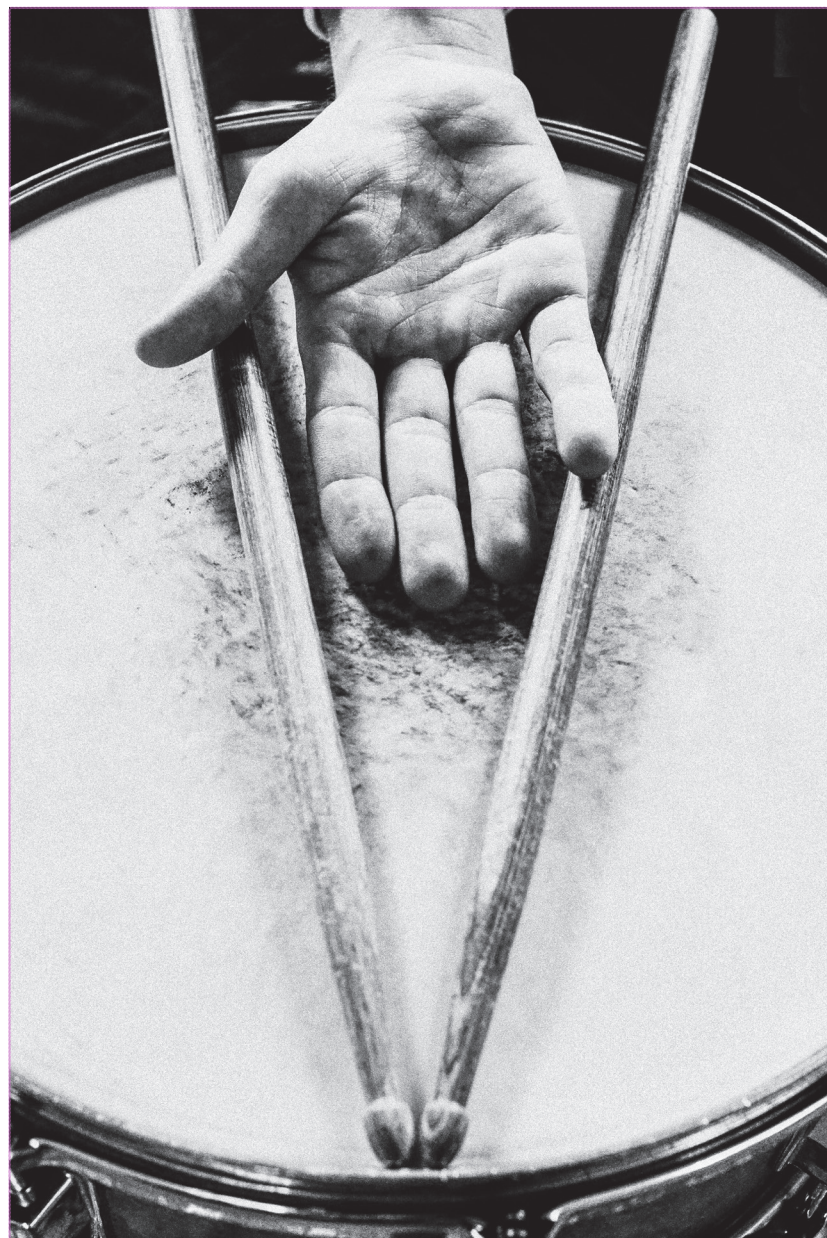
Reflecting on their time together, Ben reinforces the notion of mentorship as camaraderie: "With Katie, a mentorship means that I go over to her house and drink wine and we make a really nice soup together. She talks and I listen. And sometimes I talk a bit, too. We could be doing anything because I learn from her no matter the activity — rehearsals, workshops, performances or talking."

On September 28, Katie will be performing CAGE with Ben and fellow improvisational musicians Roxanne Nesbitt and James Meger at the Scotiabank Dance Theatre. Written in 2014, CAGE is a score that Katie performs where invited, the content evolving with each iteration and live-audience reception. It contains four texts: "The Institutionalization of Fucking Everything," "Love and the Lack of," "Death" and "The Anatomy of the Vagina." Taking its name from the avant-garde composer and theorist, John Cage, it intentionally challenges the divide between stage and audience. "[CAGE] begs the public to engage," Katie explains, "It is a hopeful moment for me as an artist, that the public [be] moved but never impressed."

The texts are used differently each time, but the tension point remains the same. "I wanted to publicly say the word, 'vagina,'" says Katie, "I wanted to say this word in different cultures, in different languages, and monitor the tension in the room in the aftermath of saying the word, 'vagina.'"

When I ask if CAGE is intended to be performed with women collaborators, its Vancouver date being an exception, Katie pushes back: "I have not intentionally eliminated men to collaborate in CAGE. [...] I suppose it is because feminism is implied in CAGE that women ask me [to collaborate] more than men." Katie's feminism is intersectional, expanding, "The vagina does not belong to woman. It is a place where we all come from in one form or another."

There is a stated irony to Katie's practice that while she rejects traditional economic structures as "distractions from



the work," grants fund this trip to Vancouver and other places. It is not ideal, says Katie: "These economic structures perpetuate a need to win awards with an unavoidable need to compete." When artists are competing for the same funding, it limits their opportunities to build community. Katie has worked to create her own sustaining economic structures through touring, taking jobs in academies and a summer course in Amsterdam. "It is wonderful to make a living with something you love. It's a shame that it is wonderful. It should be normal," explains Katie. "We should not have to battle so hard to be artists."

Though at different stages, living in different countries, Katie and Ben are similar in many ways. Speaking to what drives him, Ben says, "I do art to connect with people. [...] The beauty of doing so many different disciplines [is that] you can thread them together and find the commonality." He continues, "Katie does that so beautifully. It's always real. Always genuine and full of humility, never for the sake of being different. Or for the sake of being hard or challenging. It's always been an extremely personal exchange. That's also my goal."



On September 23, Katie Duck will be hosting a workshop with All Bodies Dance at the Roundhouse Community Centre. On September 25, she will be performing with Sawdust Collector at Gold Saucer Studios. On September 26, she will be performing with Invisible Taste at China Cloud. And on September 28, you can catch CAGE at the Scotiabank Dance Theatre. Tickets are \$30 or \$24 for students.



"Katie Duck & Ben Brown"

Commercial Drag

WHERE DRAG COLLIDES

words by Lua Presidio

illustration by Nikki Lax

photos courtesy of Chase Hansen

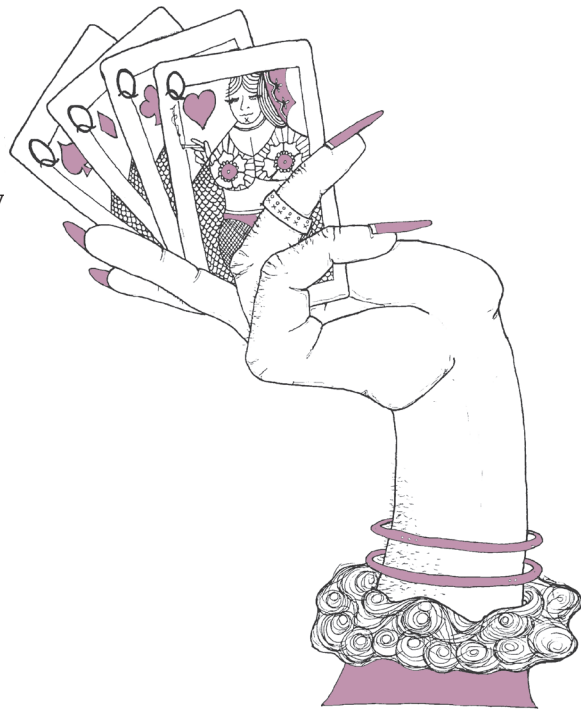
EVERYONE EXPECTS A DRAG SHOW to be at least a little “out there,” but not many people are prepared to be greeted by a very tall human figure in a bright green morphsuit with padded hips wearing a Barbie one-piece. And that is what defines *Commercial Drag*: a show for anyone and everyone, including aliens.

Commercial Drag happens every Sunday night at The London Pub in Chinatown. Each week there is a new theme, new guests, but at every show, performers are challenging the boundaries of what it means to do drag. This is a safe space where drag doesn’t conform to stereotypes and gender fluidity is a staple.

Commercial Drag started as a monthly show in Kitsilano called *Sleepy Girls*. In the words of the show’s founder and host, Dust, “it was always a place we could always be a little more vulnerable with our drag, and with the way we presented ourselves. It was an opportunity for us to be more genuine with our audience, and it evolved and became this weekly monster. And the weekly monster attracted groups of drag performers who wanted to work together.” After one year of *Sleepy Girls*, *Commercial Drag* was established in February 2018. It has featured a number of debuts, as well as long-time performers.

Arriving at the venue may seem a little strange at first, as unlike most drag shows, the audience is greeted by the performers already in drag. Dust explains that one of their goals with *Commercial Drag* is to take some of the aspects they *didn’t* enjoy about drag shows, and turn them around: “An example would be that in drag shows elsewhere, before the show, the music would be really, really loud. So, I couldn’t really talk to my friends, and what I wanted to do [at *Commercial Drag*] was to have people connect with each other. That’s why my show says dinner at 8:00 [and] show at 9:30, to give people a chance to come in early and interact with each other in a setting that has low music. And then, there’s the [portion] that is just the show.” Indeed, many audience members are not new to *Commercial Drag*, and the show is a weekly gathering of friends.

At the show on August 12, the theme was “Ugly Drag in Space,” and contrary to most nights, Dust was not the host, giving the spotlight to their drag-daughter, Anne Xiety. *Ugly Drag* is a theme done once per month that attempts to take the pressure off perfection. There is no ideal makeup, no training required. It’s an open space for drag expression in whatever form it takes. According to Dust, it is a night to have ridiculous amounts of fun. Although the atmosphere at The London Pub was light for “Ugly Drag in Space,” there was some anticipation about what was to come, and no one was disappointed.



The show started on a hilarious note with Anne Xiety attempting to take sips of her drink through the morphsuit. Throughout the night, her attempts became more and more ridiculous between sets. The first on stage was Scout Supernova doing an *Alien*-inspired cat and mouse lip-sync routine that ended with silly string sprayed everywhere. The act was followed up with breakdancing drag king, Owen. Brunch, a Brazilian drag queen with a beard who debuted at *Commercial Drag* four months prior, had a *Born This Way* meets *American Horror Story* feel to her performance, which ended with her biting into Tommi Horror’s neck and spilling fake blood all over the stage. Annita D’s performance was more subtle, with an onstage costume change and a perfect lip sync to a mash-up of music with *Star Trek* excerpts. Amazing performances followed amazing performances, however, the highlight of the night was Awesome Bitch’s *Commercial Drag* debut. She was dressed in a custom pink caped pantsuit and made it rain fake money with her face printed on it.

“Ugly Drag in Space” was Dust’s first show as an audience member. Although they had mixed feelings about not being on stage – “holding the audience,” as they put it – they plan on carrying their new perspective into future shows: “Feeling the energy of the audience and experiencing what the audience experiences is going to be so powerful for me because I’m always up on stage and I just always make the

assumption that we are all having a good time and that everything is good. But, I think that there are little things that can make the experience better for the audience and I’m excited to bring back what I observed.”

In one word, *Commercial Drag* is unique. It is a community beyond drag that brings together people from diverse backgrounds. It is the ethos of the show, Dust’s own words leave a powerful resonance:

“Our show is a place where everyone can do drag. We have non-binary people, genderqueer people, bisexuals, women identifying people, we have gay men being women, we have women being men, everything. All of drag collides, we have such a diversity at *Commercial Drag*, and that is something that I really, really push. It’s very important and dear to my heart because the world is not black and white. It is a mosaic, and that is what created our country and that is what is going to make our future. I really view *Commercial Drag* as a place that anyone can feel welcome.”

And, indeed, it’s hard not to feel welcome in a place you know you can be anything you want to be.



Commercial Drag happens every Sunday at The London Pub, just \$5 entry. Follow Sleepy Girls Productions on Facebook for updates and upcoming themes, and Instagram @commercialdrag.



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ON THE AIR

SEEKING OFFICE

interview by Sydney Ball // illustrations by Ewan Thompson
photo by Emmanuel Etti

Maybe an outsider, but working at CiTR 101.9FM, it's easy to see the tight-knit camaraderie of News Collective under the watchful eye of Alex de Boer, CiTR's Current Affairs Coordinator. As delightful as their bond is, it has been a special treat to see the work that the collective has done with their new podcast series, *Seeking Office*. I get a kick out of the interviews with politicians who aren't expecting any difficulty from student and emerging journalists, and I can tell that they have caught a few of the earlier interviewees off guard. As the summer has progressed, many candidates for Vancouver's civic election have wised up and learnt not to dismiss this plucky group of volunteers as they look for transparency from their potential political representatives. The following is an interview with Alex.

What is *Seeking Office*?

Seeking Office is a new podcast about the upcoming Vancouver civic election. It's made by CiTR's News Collective, produced by me. We have interviews with politicians, we have interviews with experts and some sort of narrative storytelling in there. It's meant to make the civic election interesting and to provide some social and historical context for where we are now, to equip people with the knowledge they need to vote and move forward actively with intention on how they want their city to be.

Were you just thinking at the end of last school term like, "I love working, I can't stand not having another thing to produce?"

Yeah, I guess so. *laughs*

I just thought, with local journalism suffering as it is, there's a notable drop in local coverage. As newsrooms shrink, the first thing to go is their City Hall reporters. We're seeing across Canada and America, less coverage of civic governments, so being that there's an election in October, [the News Collective] just saw this as an opportunity to make engaging content and get some practice at creative, non-fiction storytelling and to provide a service that's needed in Vancouver.

There's really nowhere you can go to get consistent coverage of what is happening. If you want to pay attention to the civic election you really have to be on Twitter — which a lot of people aren't!

Have there been any interviews that didn't go how you were expecting?

A recent one was with the president of a new civic party, Coalition Vancouver. His name is Peter Labrie, and he's a former board member of the NPA (Non-Partisan Association). I did an interview with him about why he left the NPA and joined Coalition Vancouver, what this party was all about and why they describe themselves as being a centrist party despite being fiscally conservative. So at the end of the interview, I said goodbye without asking a final question I had wanted to ask because I had gotten too afraid. [It was about] his Twitter page — he had a number of off-colour... *looks for the right word to characterize the tweets*

I would say they are poor-bashing.

Yeah. There are a few straight-up misogynistic tweets, as well. I want *Seeking Office* to be as objective as possible. Obviously there is no such thing as objectivity, but I do want to be approaching all our interviews and content with hard-hitting questions that are fair and are bringing to light things that the public deserves to know.

I ended up calling him back. He's the president of a new party who describe themselves as centrist — because he's saying that he's socially progressive — even though he's retweeting things that are essentially hateful and condemning of the poor and those who are drug users. So I called him back and I asked him about this tweet. I think it was



worth it and I tried to stay as neutral as I could.

Accountability interviewing is scary but it's important and can produce really rewarding information. There are so many people that feel that when we're trying to process what's going on politically, you just wish you could ask this person about that. You've got an opportunity to get at something that most people don't, and they deserve to know because these are their politicians who they might elect to represent them in office. So it's really a privilege to do this work.

*You know a lot about audio production and narrative storytelling, but you're kind of experiencing some things for the first time with *Seeking Office*. Do you*

find that you can share with the News Collective members the experience of being new to journalism and new to accountability journalism?

I have a degree in journalism from UBC, but in the past I haven't done accountability interviewing, it was mostly arts and culture writing. I think something valuable that I bring is a certain earnestness and a willingness to ask dumb questions, because I am newer to this type of journalism and I think there's not enough of that in journalism, especially radio journalism — asking clarifying questions and really pressing people if you don't understand something. So I think my weakness can be my strength.

I think the News Collective volunteers watching me is valuable. Just to say that, if you're prepared, you can call someone up and ask tough questions. You can talk to anyone. Half the job of being a reporter is just showing up. Hopefully that's a lesson that the News Collective and maybe listeners are learning.



You can hear all episodes of Seeking Office by subscribing to the podcast on iTunes or Stitcher, or hear past episodes online at citr.ca/radio/seeking-office. And make sure to vote in the municipal election on October 20.



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[CiTR
.ca/friends](http://citr.ca/friends)

for more info.)

CiTR 101.9FM PROGRAM GUIDE

"DISORDER MAGAZINE RECOMMENDS LISTENING TO CiTR EVERY DAY!"

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

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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



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

■ MONDAY

TRANSCENDANCE GHOST MIX

12AM-7AM, ELECTRONIC/DANCE

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

Contact: programming@ctir.ca

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

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

Contact: breakfastwiththebrowns@hotmail.com

ROOM TONE

11AM-12PM, TALK/MOVIES/SOUNDTRACK

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

Contact: programming@ctir.ca

SYNCHRONICITY

12PM-1PM, TALK/SPIRITUALITY

Join host Marie B in spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

Contact: spiritualshow@gmail.com

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Host Chrissariffic takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

Contact: programming@ctir.ca

120BPM

3PM-5PM, MUSIC

120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CTR's playlist.

Get at us if you want this airtime --> programming@ctir.ca

Contact: @CITRRadio@ctir.ca

THE LEO RAMIREZ SHOW

5PM-6PM, INTERNATIONAL

Veteran host Leo brings you talk, interviews and only the best mix of Latin American music.

Contact: leoramirez@canada.com

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

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

Contact: programming@ctir.ca

THE JAZZ SHOW

9PM-12AM, JAZZ

On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz. With featured albums and artists, Walker's extensive knowledge and hands-on experience as a jazz player will have you back again next week.

Contact: programming@ctir.ca

■ TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

Bluegrass, old-time music and its derivatives with Arthur and the lovely Andrea Berman.

Contact: pacificpickin@yahoo.com

QUEER FM

8AM-10AM, TALK/POLITICS

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

Contact: queerfmvancouver@gmail.com

THE MORNING AFTER SHOW

11PM-1PM, ROCK / POP / INDIE

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

Twitter | [@sonicvortex](https://twitter.com/sonicvortex)

THE COMMUNITY LIVING SHOW

1PM-2PM, TALK/ACCESSIBILITY/DISABILITY

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

contact: communitylivingradio@gmail.com

DELIBERATE NOISE

2PM-3PM, ROCK / POP / INDIE

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

contact: programming@ctir.ca

120BPM

3PM-5PM, MUSIC

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Get at us if you want this airtime --> programming@ctir.ca

Contact: @CITRRadio@ctir.ca

INTO THE WOODS

TUES 5PM-6PM, ROCK/POP/INDIE

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

Contact: programming@ctir.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

Contact: programming@ctir.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

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

Contact: dj@crimesandtreasons.com

THE SPENCER LATU SHOW

TUES 10PM-11PM, TALK/ POLITICAL COMMENTARY

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

Contact: programming@ctir.ca

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@ctir.ca

■ WEDNESDAY

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

Contact: dj@jackvelvet.net

POP DRONES

10AM-12PM, ECLECTIC

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

Contact: programming@ctir.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

Contact: programming@ctir.ca

KOREAN WAVE: ARIRANG HALLYU

1PM-2PM, TALK / POP

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

Contact: programming@ctir.ca

UNCEDD AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY

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

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

120BPM

3PM-5PM, MUSIC

120 minutes of Beginners Playing Music! This drive time block is for BRAND NEW programmers who want to find their feet, practice their chops, and rep CTR's playlist.

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Contact: @CITRRadio@ctir.ca

ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

Contact: arts@ctir.ca

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE

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

Contact: programming@ctir.ca

THE MEDICINE SHOW

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

Broadcasting Healing Energy with LIVE Music and laughter!

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

Contact: vancouvermedicineshow@gmail.com

MIX CASSETTE

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

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

Contact: programming@ctir.ca

NINTH WAVE

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

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

Contact: Facebook|NinthWaveRadio

ANDYLAND RADIO WITH ANDREW LEWIS

10PM-11PM, TALK

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

Contact: programming@ctir.ca

THUNDERBIRD LOCKER ROOM

11PM-12AM, TALK / SPORTS

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

Contact: programming@ctir.ca

■ THURSDAY

OFF THE BEAT AND PATH

7AM-8AM, TALK

Host Issa Arian introduces you to topics through his unique lens. From news, to pop culture and sports, Issa has the goods.

Contact: programming@ctir.ca

CONVICTIONS & CONTRADICTIONS

THURS, 8AM-8:30AM, TALK/COMEDY/ SOCIAL OBSERVATIONS

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

Contact: programmingctir.ca

GOODIE

8:30AM-9AM, TALK / INTERVIEW

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

Contact: programming@ctir.ca

FINDING THE FUNNY

9AM-9:30PM, TALK

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

Contact: programming@ctir.ca

ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

Contact: rocketfromrussia.tumblr.com, rocketfromrussiactir@gmail.com, @tims_12ar, [facebook.com/RocketFromRussia](https://www.facebook.com/RocketFromRussia)

U DO U RADIO

11AM-12PM, ELECTRONIC

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

Contact: programming@ctir.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

Contact: duncansdonuts.wordpress.com

K-POP CAFE

1PM-2PM, K-POP

Jayden gives listeners an introduction to music & entertainment in Asian Cultures, especially, Korean, Japanese and Chinese. Tune in for K-POP, Hip Hop, Indie, R&B, Korean Wave (aka K-Wave or Hallyu), News about Korean Entertainment Industry and Korean Society in Vancouver.

Contact: programming@ctir.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

Contact: programming@ctir.ca

120BPM

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Get at us if you want this airtime --> programming@ctir.ca

Contact: @CITRRadio@ctir.ca

DEMOCRACY WATCH

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

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

Contact: news101@ctir.ca

FLASHBACK WITH ALEC CHRISTENSEN

ALTERNATING THURS, 6PM-7:30, TALK/MUSIC/ARTS & CULTURE

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

Contact: Twitter|flashbackalec

NO DEAD AIR

ALTERNATING THURS, 6PM-7:30, JAZZ FUSION / POST ROCK

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

Contact: Facebook|NoDeadAir

C1 RADIO

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

Contact: programming@ctir.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 CTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: programming@ctir.ca

COPY/PASTE

11PM-12AM, ELECTRONIC

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

Contact: music@actsotautonomy.com

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

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

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

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

Contact: jesse@canadalandshow.com

SEEKING OFFICE

8AM-9AM, TALK/NEWS/POLITICS

On October 20th, 2018, Vancouverites will vote in a new mayor, city council, park board and school board.

This is a change election, in the midst of Vancouver's worst housing crisis. With a fractured right and a divided left, CTR's News Collective brings you unique coverage of the issues and individuals seeking office.

Seeking Office is available for download on iTunes, Stitcher or wherever you get your podcasts!

Contact: @CITRNews

MIXTAPES WITH MC AND MAC

9AM-11AM, ROCK/POP/INDIE

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

Contact: programming@ctir.ca

THE REEL WHIRLED

11AM-12PM, TALK/ FILM

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

Contact: programming@ctir.ca

DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/THEATRE

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

Contact: daveradiopodcast@gmail.com

TOO DREAMY

CiTR 101.9 FM AUGUST CHARTS


	Artist	Album	Label
1	Sigh*+ #	DEMOS	SELF-RELEASED
2	Exco Levi*	Narrative	SILLY WALKS ENT.
3	La Kasquivana	Rebeldia Radikal	SELF-RELEASED
4	Tirzah#	Devotion	DOMINO
5	Mitski#	Be The Cowboy	DEAD OCEANS
6	Spesh Pep*+	Like A Volcano	SELF-RELEASED
7	Bernice*#	Puff: In the air without a shape	ARTS & CRAFTS
8	Renee Rosnes*+ #	Beloved of the Sky	SMOKE SESSIONS
9	Sore Points*+	Demo	SELF-RELEASED
10	Human Music*	Human Music	SELF-RELEASED
11	Rachel Cribby*#	The Blue Green Red EP	SELF-RELEASED
12	lié*+ #	Hounds	MINT
13	Cursed Arrows*#	Rebirth	SELF-RELEASED
14	Wasted Breath*+	Extinction	SELF-RELEASED
15	Juice*+	Demo 2018	SELF-RELEASED
16	Wallgrin*+ #	Bird/Alien	HEAVY LARK
17	Neko Case*#	Hell-On	ANTI-
18	Fear of Drinking*+	Live in Zurich	SELF-RELEASED
19	Gentle Mind*+ #	After Earth	SELF-RELEASED
20	Fountain*#	Acid Bath From The Jaded Jungle	SELF-RELEASED
21	Lonely Parade*	The Pits	BUZZ
22	Mamarudegyal MTHC*+ #	MRG EP	SELF-RELEASED
23	Baby Cages*#	Bitter Melon	SELF-RELEASED
24	Deanne Matley*#	Because I Loved	SELF-RELEASED
25	Chances*#	Traveler	OUTLOUD
26	Les Poules à Colin*#	Morose	SELF-RELEASED
27	Random Recipe*#	Distractions	SELF-RELEASED
28	Raine Hamilton*#	Night Sky	SELF-RELEASED
29	Kele Fleming*+ #	No Static	SELF-RELEASED
30	Alex Cuba*	Lo Unico Constante	FONTANA NORTH
31	Echuta*+	Even If Long Winded Waits	AGONY KLUB
32	Echo Nebraska*+	Hold Up To The Fire	PARK SOUND STUDIOS
33	Body Lens*#	Body Lens	TERRIFIC KIDS
34	Allison Au Quartet*#	Forest Grove	SELF-RELEASED
35	Blank Banshee*	Blank Banshee	SELF-RELEASED
36	Jorja Smith#	Lost & Found	RCA
37	Gogo Penguin	A Humdrum Star	BLUE NOTE
38	David Vest*	David Vest	CORDOVA BAY
39	Witch Prophet*#	The Golden Octave	88 DAYS OF FORTUNE
40	Delta Blip*#	Delta Blip	OUT OF SOUND
41	Haley Blais*+ #	Let Yourself Go	SELF-RELEASED
42	In Mirrors*+	Escape From Berlin	ITALIANS DO IT BETTER
43	Bonjay*#	Lush Life	MYSTERIES OF TRADE
44	Kim Beggs*#	Said Little Sparrow	OUT OF A PAPERBAG
45	Ought*	Room Inside The World	ROYAL MOUNTAIN
46	Esmerine*#	Mechanics Of Dominion	CONSTELLATION
47	Fortune Killers*#	Temper Temper	SELF-RELEASED
48	Curtis Salgado & Alan Hager	Rough Cut	ALLIGATOR
49	The Oh Wells*+ #	Roll With The Punches	SELF-RELEASED
50	Essaie Pas*#	New Path	DFA

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

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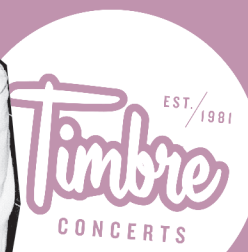
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JAPANESE
BREAKFAST

FIRST AID KIT

COURTNEY
BARNETT



UPCOMING SHOWS IN VANCOUVER!

Sept 9
ANDREW W.K.
Imperial

Sept 9
THE GROWLERS
Commodore Ballroom

Sept 10
TREVOR HALL
Imperial

Sept 12
ISLAND
Fox Cabaret

Sept 18
TOE
Imperial

Sept 19
DEVOTCHKA
Imperial

Sept 20
BIG THIEF
Imperial

Sept 21
SYLVAN LACUE
Fox Cabaret

Sept 23
THE MATTSON 2 / ASTRONAUTS, ETC.
The Wise Hall

Sept 23
JON HOPKINS
Imperial

Sept 24
PARQUET COURTS
Imperial

Sept 25
RYLEY WALKER
Wise Hall

Sept 26
JAPANESE BREAKFAST
Imperial

Sept 29
YUNGBLUD
Fox Cabaret

Sept 29
DOJA CAT
Fortune

Sept 30
ELEANOR FRIEDBERGER
Wise Hall

Oct 2
FIRST AID KIT
Queen Elizabeth Theatre

Oct 3
FLINT EASTWOOD
Fox Cabaret

Oct 4
IDLES
Rickshaw Theatre

Oct 4
SHANNON & THE CLAMS
Wise Hall

Oct 4
THE CHURCH
Fox Cabaret

Oct 5
JEAN-MICHEL BLAIS
St. James Hall

Oct 5
PROTOMEN
Rickshaw Theatre

Oct 6
KIKAGAKU MOYO
Imperial



Oct 7
TY SEGALL AND WHITE FENCE
Rickshaw Theatre

Oct 9 & 10
COURTNEY BARNETT
Vogue Theatre

Oct 9
SHAME
Wise Hall

Oct 9
JAY ROCK
Imperial

Oct 10
EARTHLESS
Rickshaw Theatre

Oct 11
NICK LOWE
Imperial

Oct 12
DEVON WELSH
Wise Hall

Oct 13
TENNIS
Biltmore

Oct 13
THE SCORE
Fox Cabaret

Oct 16
THEY MIGHT BE GIANTS
Imperial

Oct 17
MC50
Commodore

Oct 17
THE WEATHER STATION
Fox Cabaret

Oct 19
GRUFF RHYS
Fox Cabaret

Tickets & more shows at timbreconcerts.com