

Red Gate

DISCORDER MAGAZINE

FREE

vol. 35 No. 06 Issue. 401
"that 35 year old magazine from CiTR101.9FM"

LOCAL

July
21

with party host Duncan's Donuts



+ Giant Twister! And Disorder cover Photo Booth!

All
Ages

DOORS 8PM. \$10 (suggested)
but no one will be turned away!

1965
Main st.

RICKSHAW

T H E A T R E

254 EAST HASTINGS STREET 604.681.8915

UPCOMING SHOWS

JUL 6

D.O.A. FIGHT BACK FESTIVAL

D.O.A., ROOTS ROUNDUP, IN THE WHALE, SORE POINTS, CHIEF STATE, DAVID M. (NO FUN), JESSE LEBOURDAIS, FORD PIER, & MORE, FEAT. MC AARON CHAPMAN



JUL 7

COMEDY SHOCKER XVII

BRETT MARTIN, MARK HUGHES, YUMI NAGASHIMA, STUART JONES, KYLE P. FERRIS. HOSTED BY SAM TONNING

JUL 13

RICKSHAW 9 YEAR ANNIVERSARY PARTY

ART D'ECCO, SUNBATHE, THE INTELLIGENCE SERVICE, CARTOON LIZARD, FEAT. THE MAD ALCHEMY LIQUID LIGHT SHOW



JUL 14

PSYCHE & RATIONAL YOUTH

WEIRD CANDLE, IN MIRRORS, VOID MIRROR DJ NIKKI NEVVER

JUL 19

SUPERSUCKERS 30TH ANNIVERSARY 'THE BIG SHOW TOUR'

CHARLIE OVERBEY



JUL 28

PACIFIC SOUND RADIO SHOWCASE

THE LONG WAR, JASPER SLOAN YIP, OLD. SOUL. REBEL, YEAR OF THE WOLF

AUG 2

PUPPYTEETH'S DRAG CARNIVAL

LAILA MCQUEEN, RUBBER CHILD, LISA LIMBAUGH, ROSE BUTCH, VIXEN VON FLEX, EVA SCARLETT, CLEOPATRA COMPTON, CONTINENTAL BREAKFAST, DJ REGULARFANTASY

AUG 3

STEPHEN MALKMUS & THE JICKS

SOCCER MOMMY

AUG 4

FIERCE QUEEN VANCOUVER PRIDE FEAT. AJA

ARSON NICKI, BERLIN STILLER, SOUTH EAST

AUG 9

GANG OF YOUTHS

AUG 14

CKY & SLAVES

ROYAL THUNDER, AWAKEN I AM, BORT

AUG 15

YES WE MYSTIC

AUG 16

EYEHATEGOD

WAINGRO, UNROOT

AUG 21

POWERGLOVE

THE RUNAWAY FOUR, 20SIX HUNDRED

AUG 23

MIDGE URE & PAUL YOUNG

AUG 24

MARY'S GUNNS

MARRY ME, LOACHY, UNDER THE MOUNTAIN, DAMSEL

AUG 31

THE CAMBRIDGE FOOTLIGHTS: PILLOW TALK

blueprint
LIVE

UPCOMING EVENTS

Jul 07

NEUROSIS / CONVERGE

COMMODORE

Jul 19

GREAT GRANDPA DEAD SOFT

FORTUNE

Jul 21

MELVINS

VENUE

Jul 28

THE GROUCH & ELIGH

FORTUNE

Aug 16

INSANE CLOWN POSSE

VENUE

Aug 16

TURQUOISE JEEP

FORTUNE

Aug 18

YELAWOLF

COMMODORE

Aug 30

LET'S EAT GRANDMA

FORTUNE

Aug 30

HOBO JOHNSON

VENUE

Sep 03

THE EXPLOITED

FORTUNE

Sep 06

GRANDSON

VENUE

Sep 17

J. RODDY WALSTON & THE BUSINESS

VENUE

Sep 23

THE PRESETS

VENUE

Oct 06

CADENCE WEAPON

FORTUNE

Oct 15

THE GRAPES OF WRATH

VENUE

Nov 08

GALLANT ALL AGES

VOGUE

Nov 17

YOUNG FATHERS

VENUE

Additional show listings, ticket info, videos & more:

WWW.RICKSHAWTHEATRE.COM

ADVANCE TICKETS FOR ALL EVENTS AT BPLIVE.CA

TABLE of CONTENTS

SUMMER 2018

COVER: 401ST ISSUE PARTY POSTER FEATURING QUEEN DISCORDIA BY RICKY CASTANEDO-LAREDO.

Features

08 - EVAN DUCHARME

Meet the queer-Métis fashion designer turning heads

09 - CURRENT:FEMINIST ELECTRONIC ART SYMPOSIUM

In its second year, CURRENT continues to punch patriarchy in the face

17 - lié

Vancouver-based dark punk group is back with a blistering release, *Hounds*

19 - BARTHOLOMEW THE LAWN GARGOYLE

Local artists David Manuel and Jessica May share an exclusive comic with *Discorder Magazine*.

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-4342 or emailing advertising@ctr.ca. Rates available upon request.

CONTRIBUTE: To submit words to *Discorder*, please contact the editor at editor.discorder@ctr.ca. To submit images, contact the art director at artcoordinator@ctr.ca.

SUBSCRIBE: Send in a cheque for \$20 to LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC with your address, and we will mail each issue of *Discorder* right to your doorstep for one year.

DISTRIBUTE: To distribute *Discorder* in your business, email advertising@ctr.ca. We are always looking for new friends.

DONATE: We are part of CTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.ctr.ca/donate.

Columns + Other Stuff

05 - Shelf Life:

Massy Books +
Summer Reading List

06 - Homegrown Labels:

Hotham Sound

10 - Real Live Action

Music Waste, Sled Island
live music, comedy

12 - Art Project

by Shaun Mallonga

13 - Summer 2018 Calendar

14 - Under Review

Music, films, books,
podcasts

18 - No Fun Fiction:

The God Story by Mack Gordon

20 - On The Air:

Radio Pizza Party

21 - CiTR Program Schedule

22 - CiTR Program Guide

23 - June Charts

Publisher: Student Radio Society of UBC // **Station Manager:** Ana Rose Carrico // **Advertising Coordinator:** Audrey MacDonald // **Discorder Student Executive:** Fatemeh Ghayedi // **Editor-in-Chief:** Brit Bachmann // **Under Review Editor:** Sydney Ball // **Real Live Action Editor:** Jasper D. Wrinch // **Web Editor:** Zoe Power // **Art Director:** Ricky Castanedo-Laredo // **Social Media Coordinator:** Sydney Ball // **Accounts Manager:** Halla Bertrand // **Charts:** Myles Black // **Production Assistant:** Muni Gholamipour // **Writers:** Joshua Azizi, Slavko Bucifal, Jake Clark, Esmée Colbourne, Fatemeh Ghayedi, Mack Gordon, Matthew Horrigan, Aly Laube, Jong Lee, Steffanie Ling, Lucas Lund, Lexi Mellish-Mingo, Andrei Mihailiuk, Keagan Perlette, Nathan Pike, El Rosch, Amy Shandro, Judah Schulte, Melanie Woods | Special thank you to Massy Books for reading recommendations, including Elizabeth Holliday, Patricia Massy, Michael Young // **Photographers & Illustrators:** Shane Burnzynski, Alistair Henning, Madeleine Keen, Rachel Lau, Alicia Lawrence, Nicolette Lax, Andi Icaza Largaespada, Kalena Mackiewicz, Jessica May, Mundane Cartoons, Geraldine Pinzon, Emily Valente, Akhila Varghese, Juliana Vieira, Melanie Woods // **Proofreaders:** Joshua Azizi, Brit Bachmann, Sydney Ball, Ricky Castanedo-Laredo, Fatemeh Ghayedi, Zoe Power, Jasper D. Wrinch.

©Discorder 2018 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. *Discorder* is published almost monthly by CTR, located on the lower level of the UBC Nest, situated on the traditional unceded territory of the hən̓q̓əmin̓əŋ speaking Musqueam peoples. CTR can be heard at 101.9 FM, online at ctr.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CTR DJ line at (604) 822-2487, CTR's office at (604) 822 1242, email CTR at stationmanager@ctr.ca, or pick up a pen and write LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC, Canada.

We've Done Good, But There's Still Work To Do

EDITOR'S NOTE

Call me sentimental, call me carb-obsessed, but I've been imagining those St. Viateur sesame bagels all week. Around this time last year, I was in Montréal for a vacation-turned-research trip on call-outs, social justice and processes of accountability, and I lived off bagels. Does Vancouver have an equivalent, cheap comfort food? I could have really used it over the last 11 months.

Circulating on social media right now, there's a comic illustration with altered dialogue. It shows people grooving out to a band and two people approaching the dance floor. One of them asks, "Isn't that dude a known abuser?" looking in the direction of a man dancing. The other responds, "He deleted Facebook and moved. Nothing more can be done." The meme, if you can call it that, is uncredited at the time of this note's publication.

After so many call-outs, town hall meetings, public statements and policy updates, I wish that image wasn't still so relevant. When talking with people in Montréal who had already confronted the abusers in their community, I couldn't have imagined the amount of emotional labour that my own community would spend addressing sexual assault allegations. I saw their exhaustion last summer and now I feel it for myself. We've done good, but there's still work to do.

As the major media cycle moves on from #MeToo, I am reminded that this issue isn't over at the call-out, town hall meeting, public statement or policy update. And it sure as hell isn't over when abusers delete their social media accounts, move cities and try to reinvent their public image. Accountability is a process of reckoning, not just with the individuals who hurt us, but with the structures of oppression that enable and even encourage gender violence. It is as much about looking inward and questioning our own actions as it is about dismantling the patriarchal and colonial violence that exists outside of ourselves. If I sound like a broken record, it's because this message is important to hear.

Discorder has prioritized articles about accountability, harm reduction, consent and toxic masculinity to interrupt the apathy around these topics. This Summer Issue is no different, with features on punk antagonists, lié; the radical CURRENT: Feminist Electronic Art Symposium; the work of queer-Métis fashion designer, Evan Ducharme; and an op-ed on sexual assault in CanLit written by UBC Creative Writing alumna, Keagan Perlette.

There is also an exclusive *Bartholomew* comic, a short fiction piece by Mack Gordon, reports from Music Waste and Sled Island, and reviews of music, podcasts, film and more.



Discorder is 35-years old — 35 years of free, independent, badassery — and we're celebrating with an all-ages 401st Issue Party at Red Gate on Saturday, July 21. There will be performances by BB, Francesca Belcourt, Mourning Coup and The New Rituals, a photo booth, giant Twister and more, \$10 at the door. We hope to see you there!

A+

BB

PS. I started a summer radio show called *BB's Disco Party* that airs every Tuesday from 3-4pm on CTR 101.9FM in Vancouver and online at ctr.ca. Tune in to hear music, etc. from the pages of *Discorder Magazine*.

CiTR 101.9FM+DISCORDER

SHINDIG

2018-2019

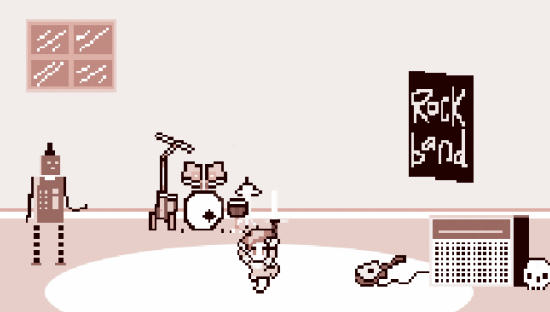
SUBMISSIONS ARE OPEN NOW

TO APPLY SEND US A DEMO OF ORIGINAL MATERIAL CONTAINING A MINIMUM OF 3 SONGS AND YOUR CONTACT INFORMATION INCLUDING E-MAIL AND PHONE NUMBER TO:

SHINDIG.SUBMISSIONS@GMAIL.COM
>>>> ALL ARE WELCOME <<<<
(SERIOUSLY, ANY GENRE)

DEADLINE FOR SUBMISSIONS:
SEPTEMBER 8

PRIZES INCLUDE STUDIO TIME, MASTERED TRACKS, A FEATURE IN DISCORDER MAGAZINE, AND OF COURSE, THE GLORY THAT CAN ONLY COME FROM A BATTLE THIS EPIC.



FEMINIST ELECTRONIC ART SYMPOSIUM
FEMINIST ELECTRONIC ART SYMPOSIUM
FEMINIST ELECTRONIC ART SYMPOSIUM
FEMINIST ELECTRONIC ART SYMPOSIUM

CURRENT

OF A NEW
FUTURE

STUD1NT

DISCWOMAN, #KUNQ, NYC

MARIA CHAVEZ

SWAN MEAT

PERMALNK/BALA CLUB/DOOM TRIP, DE/US

REVEREND DOLLARS

DARQNESS/TUF, SEATTLE

GOO . VENETTA B2B ZAM ZAM . LILIO P

ART

JAMILAH MALIKA . SOLEDAD MUÑOZ . CONTRAST
COLLECTIVE . KYINSKIES . EMMA TOMIC .
ZANDI DANDIZETTE

WORKSHOPS/ENGAGEMENT

CEASE WYSS . CAROLINE PARK . ALANNA HO
JEN SUNGSHINE . ANA ROSE CARRICO .
KIRAN BHUMBER . VANESSA TAM
INTERSESSIONS . KARLA CRUZ

FILM : CURATED BY GENA

MILENA SALAZAR . KARA HORN LAND .
DIANE OBOMSAWIN . SARA WYLIE . ELLE MAIJA
TAILFEATHERS + CHANDRA MELTING TALLOW .
KARA BLAKE . MICHELLE LATIMER

MORE ARTISTS TBA...

JULY 25TH - 29TH

WWW.CURRENTSYMPOSIUM.COM



creativeBC

FACTOR
THE FOUNDATION ASSISTING CANADIAN TALENT ON RECORDINGS
WITH SUPPORT FROM CANADA'S PRIVATE RADIO BROADCASTERS



This project has been made possible in part by the Government of Canada.
Ce projet a été rendu possible en partie grâce au gouvernement du Canada.

Canada



SHELF LIFE

MASSY BOOKS

words by Esmée Colbourne
illustrations by Emily Valente
photos by Geraldine Pinzon

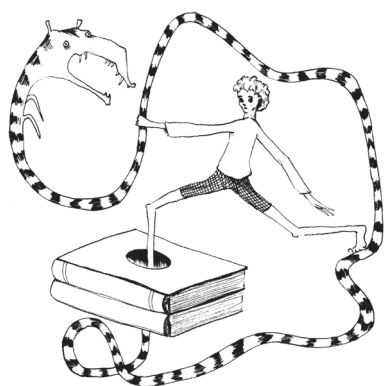
Massy Books is an independent bookstore located in Chinatown on East Georgia Street, owned and run by its namesake, Patricia Massy. Massy's bookstore is a labour of love. Open for almost a year now, Massy has used the space not just to sell books, but also host readings and build community.

The entrance is easy to miss. This, in combination with its clubhouse-meets-library feel makes for a cool and welcoming oasis from the hot summer. There's no trace of that musty odour normally associated with secondhand books, yet the main space is laden, floor to ceiling, with stocked shelves.

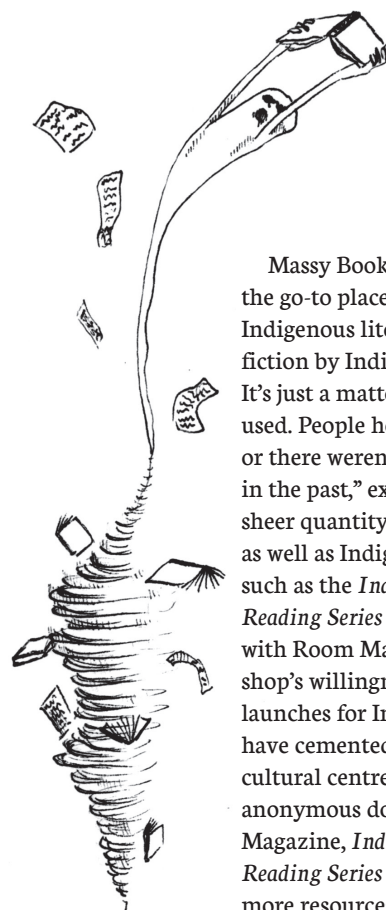
Massy and her staff are approachable and knowledgeable. While watching her talk to the people coming and going, it was easy to see the pleasure she gains from small exchanges with new faces and her dedication to finding niche books for customers. Her personal love of books stems from the learning that can be gleaned from them, for example "a sensical kind of rabbit hole that books can take you down and lead to other books and other histories and other works." She also enjoys dense or complex novels because they enable her to emotionally connect with and learn about characters' lives: "It's like travelling without going

anywhere. Sometimes when a book is challenging I literally feel my brain working hard [...] It feels good, kind of like weightlifting, but with words and ideas."

Owning a business and living in Vancouver comes with issues of affordability and



precarity. Luckily, the building that houses Massy is relatively new and there's co-op housing above the store, decreasing the likelihood that redevelopment will affect them during their current five-year lease. Massy believes that the lack of affordability is what makes Vancouver so unwelcoming to small businesses and residents. "[Vancouver] really caters to developers. I was asked by the City [...] to sit on a panel on how to support the promotion of Indigenous culture and I didn't go. [...] I basically said, 'We should be talking about how to make spaces more affordable so [Indigenous-oriented] events and cultural things can exist.'"

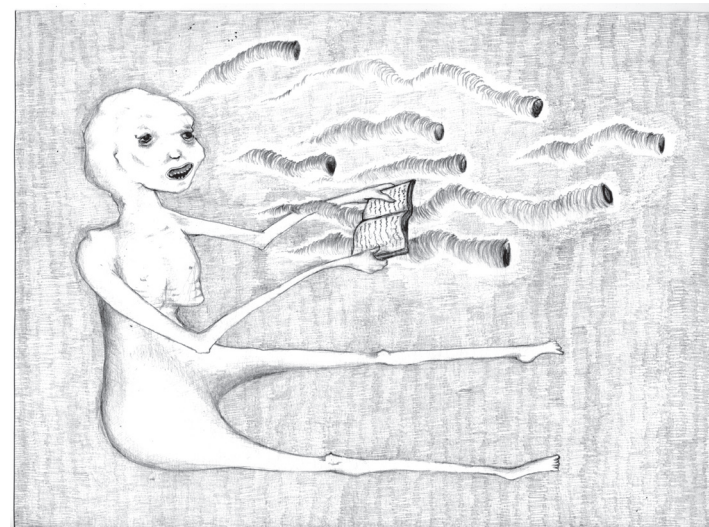


Massy Books is fast becoming the go-to place for discovering Indigenous literature. "A lot of great fiction by Indigenous people exists. It's just a matter of finding them used. People hold onto their books or there weren't enough printed in the past," explained Massy. The sheer quantity of Indigenous books as well as Indigenous-focused events, such as the *Indigenous Brilliance Reading Series* in partnership with Room Magazine, or the shop's willingness to host book launches for Indigenous authors, have cemented Massy Books as a cultural centre. In fact, thanks to an anonymous donor through Room Magazine, *Indigenous Brilliance Reading Series* will continue with more resources. "Now we can pay the readers for their work. So often Indigenous people are asked to work for nothing, so it is really great to be able to offer an honorarium," explained Massy.

Massy's support for the community extends to the artists shown in the bookstore's upstairs gallery. "We are always looking for artists. [...] We have a link on our website, a call for artists [...] and a call for Indigenous artists. It would be great if people started applying to utilize the space. [...] It's for established artists and emerging artists that have never had a show before." Currently, photography by Laura Noonan and Tara Paget of *Meet Me at the Lamppost (MMATLP)* is on display until mid-July. For the entire month of September, there will be a showcase of different Indigenous art forms featuring Northwest Coast Indigenous Women/2SQ artists.

Massy Books is a quiet haven for Vancouver book lovers. Patricia Massy's commitment to stocking enriching books and her engagement with customers and artists is what makes Massy Books such a lovely place to be in. The shop is a joy to wander through and a prime example of what a good independent bookstore should be: community and identity driven, supportive of artists and welcoming to visitors.

Massy Books is located at 222 East Georgia Street. You can follow them on social media or visit their website for news and upcoming events: massybooks.com.



MASSY BOOKS

SUMMER READING LIST

EVERYTHING IS AWFUL AND YOU'RE A TERRIBLE PERSON BY DANIEL ZOMPARELLI (2017)

This collection of short fiction is tender, strange, dark and hilarious. These sometimes-overlapping stories explore love, connection, intimacy and anxiety amongst gay men in a uniquely 21st Century way. —Recommended by Elizabeth Holliday

MRS. GOLIGHTLY AND OTHER STORIES BY ETHEL WILSON (1961)

Wilson was Vancouver's most modest Modernist. These stories, set between the 1930s and '50s, are flung throughout Vancouver and environs, and filled with humour, compassion and the quiet struggle to make sense and do what's right. —Recommended by Michael Young

FATALE BY JEAN-PATRICK MANCHETTE (1977)

So different from Wilson, Manchette's novel is terse, tense, dark. French '70s noir. A protagonist worthy of Chandler or Ellory, except female and delivering a horrible reckoning on smalltown, bourgeois morality. —Recommended by Michael Young

MY CONVERSATIONS WITH CANADIANS BY LEE MARACLE (2017)

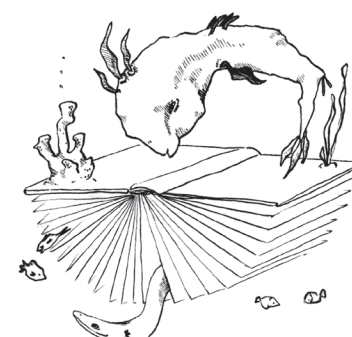
In her newest collection of essays, Maracle challenges readers to think deeply and seriously about colonialism, appropriation and reconciliation in Canada, and she emphasizes the power of art to heal and improve relationships between all Canadians. —Recommended by Patricia Massy

THE DISPOSSESSED BY URSULA LE GUIN (1994)

The Dispossessed is a perfect introduction to Le Guin's legendary science fiction. It is a beautifully-drawn and engrossing tale that provides a fascinating exploration of functional anarchism. —Recommended by Elizabeth Holliday

THERE THERE BY TOMMY ORANGE (2018)

A web of complex characters spanning multiple generations make their way to a fateful powwow in Oakland. This novel is poignant, powerful and funny. It is a contemporary Indigenous story about identity, family and what it means to be Indigenous in an urban landscape. —Recommended by Patricia Massy



HOMEGROWN LABELS

HOTHAM SOUND

words by Judah Schulte

photos edited by Duncan Cairns-Brenner

// illustrations by Alicia Lawrence

On the website for Hotham Sound, the geographic place after which the label is named is described before the label itself. Hotham Sound is a sidewater of the Jervis Inlet, located on the South Coast of British Columbia. This prioritizing of information says a lot about Hotham Sound's focus and inspiration.

Hotham Sound releases the work of experimental electronic artists from the Cascadia region. Their catalogue is atmospheric, textured and cinematic, boasting nine releases from the likes of Mount Maxwell (a project by label founder, Jamie Tolagson), Khyex, KR75 and others. Although each release has its own personality, they make the listener feel that they are suspended in dark waters or laying in an evergreen forest at dusk, grainy synthwork and eerie samples painting sonic pictures of the Pacific Northwest.

When Jamie started the label in 2015, he didn't expect it to flourish as it has. This year alone, he has released four cassettes with another one on the way. This success is, in part, due to the coincidental conception

of Hotham Sound. Jamie met friend and fellow artist Kristen Roos (one half of KR75) bonding over music. Within one week of meeting, they were talking about how to release their sounds. "[The growth was] exponential because every new person that gets involved brings with them this whole little community," says Jamie. And so, like the seedlings of one tree planting several others, that one connection has spawned a rich discography in less than three years.

It might seem enigmatic to emulate nature with electronic music, but Jamie thinks otherwise. "To me, electronic music has more of a connection to nature than acoustic music," says Jamie, "It's all sinewaves, all processes. It reminds me of natural processes. That seems to be a big mental block for some people; electronic music is [associated with] clubs and nature is [associated with] guys with acoustic guitars."

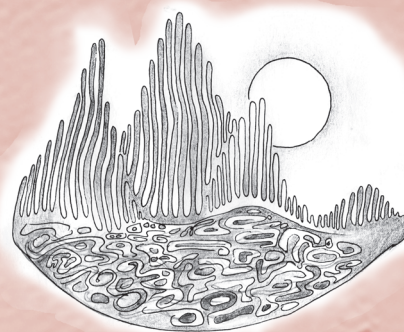
The label is run with an unwavering vision: "I want it to feel like a place." Jamie continues, "I've had a lot of submissions that I really liked, but they were more suited to a dark, cavernous space in Berlin, overtly synthetic. I have no problem with that, it's just not what I'm looking for."

This attention to detail extends beyond the music itself; Hotham Sound's aesthetic is also neatly maintained. The website is

sleek and minimal, featuring no photos of the artists themselves, and Jamie works at length with the artists to design the graphics for their releases. It's not only the music that's experimental, but also the operations.

Jamie works on a contractless system, splitting the cassette releases 50/50 with the artists, with all digital sales going directly to the artists.

Another unusual aspect of the operation is that Hotham Sound offers its musicians exposure but not publicity. Jamie wants the listeners to share in the same experience of discovery that inspires the music. "I let the artists know that it's not the kind of label that will be marketing them. It's almost a hidden thing, something I want people to stumble upon at 2AM and say, 'What is this?'"



One of the more unorthodox projects in Hotham Sound's repertoire is the *MMR Broadcasts*, four hour-long sound collages. Each ambient soundscape is composed by a group of artists and decorated with radio static and dialogue samples from old films. Another is *The Mondrians*, a sound compilation based on the works of Dutch artist and theoretician, Piet Mondrian. The project seeks to re-imagine Mondrian's abstract, geometrical grid paintings as graphic scores.

Scientists know more about the surface of the moon than the bottom of the ocean. Jamie Tolagson is no scientist but Hotham Sound is a sort of laboratory, and the artists on the label are its crew. Where the average, big-time label seeks out stars, Hotham Sound and its roster are much more interested in the depths, what's underneath the surface of music. Together they pose the question, "What better way to learn than to experiment?"

The Mondrians is set to release in October 2018, and is still accepting submissions. For more details and to listen to Hotham Sound sounds, visit hotham-sound.squarespace.com.

LIE

Hotham Sound

RED VINYL LP/CS/DIG
OUT JULY 6

ALBUM RELEASE PARTY
WITH BODY BREAK, MINIMAL VIOLENCE
& J.S AURELIUS
SAT JULY 7 @ 333

DUMB — SEEING GREEN — LP/CASSETTE/CD/DIGITAL — OUT NOW!

CANLIT,
GET YOUR SHIT TOGETHER

made by Morgan Foundation
 (Reproduction by Morgan Foundation)

IN MY FIRST SEMESTER IN CREATIVE WRITING at the University of British Columbia, during the fall of 2004, my poetry instructor got our class into the library buffet just one evening after a Vancouver Writers Festival event. I was attended by many local poets, including several from our faculty. We spent most of the evening in a booth filling ourselves and talking down the colored potato salad. From our perch, I watched and commented excitedly on the various poets and authors in attendance. From halfway behind a group of professors of the three-day table, and my classmate next to me said, "That's halfway, we'll stick out for him 'cause he's really crazy."

This is the code we use for most multi-chapter, 1-part/1 season films we have in line - it is going to beat our expectations. I never will achieve with *Yellowjackets*. I never went out my way to spend in *Yellowjackets* - despite legislation in the industry, despite my network, despite my involvement in nothing, nothing with well-known writers - because I know him to be dangerous.

I am sick and tired of the attention that is being given to the plight of Callaway's wife, non-Catholic Phyllis, who has insisted that we not discuss anything so basic as the fact that he is a homosexual, pending the resolution of some "serious allegations." There was no mention in my mind what those allegations are, I know he had assumed one of us, but's part of the joke, his understanding of demanding women and artistic dogma are most often accompanied, initially, by David Holmes. The constant re-coverage of Callaway's struggling and the event resulting of it in 1999 is damaging is appalling because a key role is completely disappeared from these discs. That of MC (Male Companion), before Harvey and then My Cinema, or how Harvey's is built before.

Keywords: *workplace spirituality, organizational commitment, organizational citizenship behaviors, turnover intentions, organizational trust*

that has been so-disappointing for myself and many of my peers. It was difficult to watch as writers I admired, who are truly icons of Canadian Literature, my own mentors, rushed to protect Galloway without first addressing the harm he was accused of. What I understood when I read the CBC's accountable letter and Margaret Atwood's apologetic for *The Wicked*, was this: the values of emerging women writers – writers without power and authority – don't matter to this community. The national focus on Galloway's reputation left all writers, including those disproportionately affected who identify as queer or trans as well as writers of colour, that we should be ashamed of ourselves for putting someone's career in jeopardy. In speaking out, in advocating for ourselves. Finally, it's the readers who should be awarded damages for having to put up with sexual harassment and then forced to watch a good portion of the Canadian community walk behind their abuser.

A lthough, it doesn't matter whether the allegations are true or false. What has been revealed is that still, after all of these years and all of the marches and policy changes and cultural shifts, supposedly enlightened members of the willing community are still bent on creating that there is justice for the "killed reputation" of a white man with considerable power, while the experiences and concerns of women are relegated to the status of shames and gossip. The UNC administrators better should have focused on how the university neglected to follow due process in protecting and treating its employees. I hoped that some of the signatories felt that it would be double-duty without addressing the possible legitimacy of the allegations. Subsequent news coverage should have singled away from using language that was inflammatory and divisive rather than calm and instead focused on

The bulk of support offered to UBC, Kootenay and Creston by our department, UBC and the community.

I'll say it: the department was right to suspend Callaway immediately and then, for him, unlike other departmental EPC, Caroline Phillips is suspended on the south floor of the top-of-Piedmont II, a hallway that's only about 90 metres long. There's no crossing path, whose office has the hallway on either side. There's no parking anyone, really. It was palpably less dangerous that we all had to navigate between each other and, more importantly, with our professors, as the administration tried to stand firm in their position on the issue while their side slowly disintegrated inside the offices. I can't imagine how that atmosphere would have caused that Callaway continued to sit at his desk.

I want to look at the administration of Chaffery as an act of protection, though most of Canada saw it as a simple filing of a long-time employee. Even the institution knows — on a practical, if not an emotional level — that a married perpetrator can't going to make future students feel safe to apply to the program, and it's not going to keep current students around either. Chaffery's actions isolated many mentor-mentee relationships in the program, relationships which used to be emotionally open and supportive, even intimate, over-all around a table and share our vulnerability, instant ideas with one another. The revelation that a mentor took advantage of a mentee under these circumstances certainly affected my ability to feel comfortable asking for extra advice on class or seeking out any kind of assistance from my teachers in lowering my credit U.S. It changed the way some of the profs saw us as female willing to go off and respect our own positions. There was open uncertainty about people who had signed the USC. Accountability

letter, intelligent (including short story writer and novelist) Vladimir Tikhov, who was at the time a student in one of my classes in the program and I agreed. They stopped looking for us and we stopped looking them.

UNC, Kewey and Collins exercised their right to speak about their experiences. I believe that if the university had handled the situation with more respect for their voices, the conflicting and dramatic footage of news articles and updates would never have happened. At the centre of this is a disregard for UNC's vulnerability and for her right to be heard. The investigation should have put MC UNC, aimed to provide her with closure and justice UNC. Instead, the University of British Columbia scrambled to make sure it didn't look bad and, subsequently, the spotlight of the news turned back on Kewey in his sliding ship and to the UNC community in a different, expunging conversation about the process for their past. We do not need a better policy for dealing with allegations of sexual assault in an institutional context, we need a better system in which people like Kewey learn their place and understand that they will always be held accountable for their decisions. UNC will never and above.

The emerging writers of Card 20 demand to be seen, to demand to be heard, and we will no longer put up with being treated like dirt by our institutions and the literary community we exist within.

Karen Perle is a writer working on the second edition of *The Merganser, Sparrow, and Tule Wren* and *First Nations*. She is the Poetry and Prose Editor for *AMQ* Mag. She holds a BA in English Literature and Creative Writing from the University of British Columbia.



"Creative Writing Workshops: Group, Group!"

EVAN DUCHARME

Redesigning Colonial Dialogue

words by Lexi Mellish-Mingo
illustrations by Rachel Lau
photos by Geraldine Pinzon



"I'M A RELATIVELY WHITE-PASSING, QUEER-MÉTIS BOY WHO GREW UP IN THE COUNTRY, entrenched in culture, surrounded by family, feminine strength, masculine strength and just strength in general, and that's what I talk about in my work," expresses designer, Evan Ducharme. Mid-day sun streaks into his studio, an artfully infused room in a East Vancouver heritage home. His work is draped all around us; there are sketches on the walls, orders in bags, and a proud mannequin wearing a culturally informed wedding dress that Evan is designing for his cousin.

2015, *Saudade* challenged Evan to reconsider the perception of sexuality in colonial and ancestral contexts. The following two collections, *Origin* and *Atavism* were more politically informed. Evan explains that *Origin* (2016) "was really about me reclaiming traditionally male roles that I wasn't a part of as a kid and thinking about the barriers of queer folk in traditional communities."

Before anything, Evan expresses the importance of honouring his Métis ancestors. "Our relation to our ancestors does not end when that person is no longer in their body. This person still contributes to your life in very meaningful ways, and [you] really have this strong sense of relationality to them, and that's never not going to be present in my work," he says. But as Evan explains, this ancestral influence "might not be there in visual ways. They might be more in the research and in the ethical methodologies that I use within my company." He continues, "There's always going to be what some would consider a very strict code of ethics for what we do, and how I interpret my own culture

what was thrown at us," Evan explains.

With a consciousness of the pervading nature of colonialism, Evan stresses that "decolonization is a process, not a destination." Being educated within the Western fashion system, he admits that his own training has been infiltrated by colonial impressions, particularly around body image. "I've spoken to a lot of people who don't fit into the visuals that I put out into my company and it's really been unsettling to me that I've been perpetuating this fashion industry standard. [...] Those sets of ideas about what is beautiful is something I'm actively working on right now. Within the next season, there will be a lot more visual representation of different bodies," says Evan.

Evan's new collection aims to conceptualize the joy of being Métis. "Just lately, I've been thinking about this notion that Indigenous artists in general have to lay bare their struggle and their trauma to validate their work," explains Evan. Although he admits these experiences need to be shared, he believes in holding space for the celebration of diverse First Nations, Métis and Inuit identities.

"My culture has been alive and thriving, multiplying and changing."

"I was extremely lucky to grow up where I did. I was very entrenched in my culture, entrenched in that sense in family," explains Evan. "I don't think that folks are used to seeing a very confident self-assured Native person. It's almost [as if they're] like, 'You should know your place.' I know my place. My people suffered immensely for me to be able to stand here confident and speak, for them to speak through me."



From Vancouver Indigenous Fashion Week to Indigenous Fashion Week Toronto to a feature in *Vogue*, Evan's stunning designs and confronting patterns are forward-thinking and intricately dialogical. Evan may identify as a Vancouver-based queer-Métis fashion designer, but his work is much more complex than any label could imply. We use these descriptors to address people who deviate from the "norm," but it must be acknowledged that these labels come with colonial connotations. The very ethics of Evan's brand work to destabilize stereotypes of Indigeneity, sexuality and fashion, which have been defined under colonialism.

Since Evan graduated from design school in 2012, his career has had a constant trajectory. In 2014, Evan gained greater public attention with collections, *Halcyon* and *Iconoclast*. In

for a customer that might not be Indigenous."

Evan's most recent collection, *Atavism* (2017) opened a platform for discussion with the use of a fabric patterned with a census print from 1916. It replicates a document where Evan's grandfather's name is listed, followed by his racial identity which was initially classified "French," but was scratched out and re-labelled "Indian." Evan says, "This was my first collection where I spoke explicitly about my Métis identity."

Evan explains that *Atavism* was "really all about survival and thriving in the midst of hardship." The term comes from a Western scientific root describing biological traits inherited from ancestors that re-emerge after lying dormant. "My culture has been alive and thriving, multiplying and changing. [...] That's just the nature of Indigenous culture. We were forced to adapt to

It's clear that Evan's experience is not independent of his ancestors, but that their presence in his life is not only inherent but vital: "I always think back to this Maya Angelou poem where she says: 'I enter as one, but I stand as 10,000.'" Enlightened by his ancestors, Evan redesigns what it means to be queer and Métis in the contemporary world.

Evan will be a guest speaker at Ancestral Inheritance, an event taking place on August 12 as part of the Vancouver Queer Film Festival. To see his designs, visit evanducharme.com and follow him on Instagram @evanducharmestudio.

CURRENT

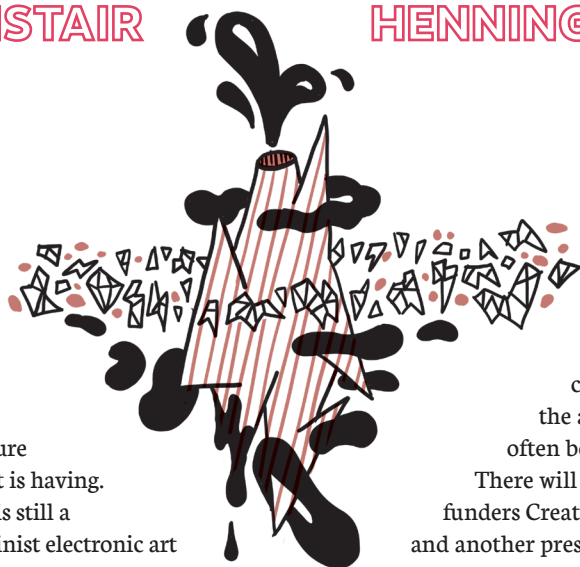
FEMINIST ELECTRONIC ART SYMPOSIUM

/ / W O R D S
BY FATEMEH GHAYEDI
/ / I L L U S T R A T I O N S
BY KALENA MACKIEWICZ
/ / P H O T O
BY ALISTAIR HENNING

AFTER THE SUCCESS OF LAST YEAR'S FESTIVAL, the organizers of CURRENT: Feminist Electronic Art Symposium are more certain than ever of their role as culture creators, and the resonating impact it is having. The mission is the same; CURRENT is still a multidisciplinary intersectional feminist electronic art symposium that seeks to provide more visibility for women and non-binary artists. Over this past year, they have been expanding on the symposium, and their expectations along with it. With the theme *Dream of a New Future*, this year's installment will host larger discussions about the involvement of women and non-binary people in the electronic music scene, and the struggles that come with it through an intersectional lens that considers issues of accessibility and affordability. The biggest hope is to move beyond talking, and to figure out what Vancouver can do to make tangible changes and support a more open and accountable scene.

In addition to extending the event, the organizers of CURRENT have made many changes for this year. "The program is a lot more blown up and we're not limiting ourselves to music and visual art. There's a lot more," says Alexandra Chen of New Forms Media Society, who was recruited onto the organizing committee since last year's symposium. The collective has been broadening their understanding of 'electronic art' to other media including film, spoken word and different genres of sound. This diversity is in order to break down barriers between the various scenes and to create room for interdisciplinary art forms, knowledge-sharing and collaborations in a city that is otherwise "cliquey and very rigid," as Alexandra puts it. They are also expanding their geographical reach by inviting more artists from the Canada's East Coast and the United States, whereas last year was centred around the Pacific Northwest. Speaking to this, organizer Ashlee Lúk says, "I'm really looking forward to seeing the community here and how it responds to that, and to program events without any type of fear of needing to play to a certain audience. We're doing it for something we want to see in the future, a community we want to cultivate."

This year, CURRENT is making an increased effort to

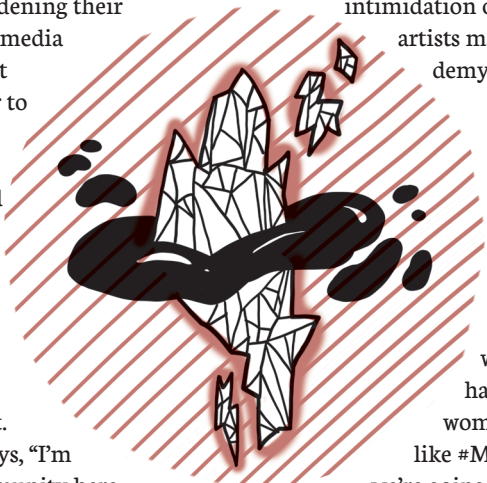


address financial barriers and other obstacles faced by artists engaged or wanting to engage in the music community, acknowledging that the attempt to secure funding can often be discouraging or oppressive.

There will be a panel with their own project funders Creative BC, Music BC and FACTOR, and another presentation on pitching projects to the NFB Interactive Studio. "With more partners [for this year's CURRENT] came

more funding, and we want to be able to show people how to get this funding for themselves," explains Nancy Lee.

She continues, "We're trying to increase visibility for underrepresented people to the funding bodies, including women, non-binary, BIPOC, newcomers and queer people. We want to be able to build a bridge between culture creators and people that make art with these funders that are actively trying to support more diverse artists, because that's been an issue. [Financial support] is not distributed in a way that compensates underrepresented people." By introducing workshops and panels through which women and non-binary artists can learn about sources of funding, CURRENT wants to reduce the intimidation or resentment that underrepresented artists may feel towards institutions, and to demystify the application processes.



Another focus of discussion for *Dream of a New Future* is the abuse of power in media, and how to support and aid survivors of gender-based violence and abuse. Although this was a focus of last year's symposium as well, the organizers admit that a lot has changed in one year. "We've had women doing things around the world, like #MeToo, and we can't be deaf to that, so we're going to confront it," says Soledad Muñoz.

CURRENT allows for women and non-binary people to share knowledge and information, whereas traditionally decision-making and discussions around the status of the music scene have been dictated by white men. "I think it's really important that women of colour and non-binary people



are in power because sometimes the dialogue gets taken up otherwise and is used to perpetrate the patriarchy and misogyny," she explains.

"This year we have a specific grant in order to give a platform for more of an engaged participation as cultural creators, because that is something that really interests us. That it's not just a symposium, but it's actually *changing* culture. We have the City of Vancouver Host Your Own

Engagement Grant and [the grant] is looking to create or recommend policies so we can bridge that gap between cultural creators and the city. Sometimes it's hard to communicate with the city and actually make cultural change," Soledad shares. CURRENT is holding three different panels to encourage conversations about topics such as creating a space and facilitating culture that is accountable to its people. Through these panels, the organizers and participants will identify areas of concern and begin to formulate substantial policies

based around them.

This element of cultural change and exchange is something that comes up a lot during discussions with the organizers of CURRENT and it's evident that they're not interested in being just another festival that comes and goes without effect. The organizers want to bring about legitimate change to the culture of Vancouver music scenes, especially within the electronic arts, which have been male-dominant and haven't always allowed for the participation of marginalized groups. Time after time, we have seen festival lineups book their token "underrepresented performer" without any real conviction towards making a difference; they're booked to fulfill a diversity quota. Not only does CURRENT want women and non-binary artists to achieve visibility for the strength of their work, but also to have access to safe spaces to produce and perform their art. Through panels and performances, CURRENT is a testament to the talent and resilience of this community.

CURRENT: Feminist Electronic Art Symposium's *Dream of a New Future* takes place July 25-29, spread across several Vancouver locations. More information, including schedule and lineups at currentsymposium.com.

JUNE 2018

MUSIC WASTE PT. 1 W/ PALE RED / JOCK TEARS / WALLGRIN / MAMARUDEGYAL / BE AFRIAD / SHITLORD FUCKERMAN / HAILEY BLAIS / MOSFETT / TIMING X / HOPE / CLUB SOFA / HUSH PUP

JUNE 7 / FORTUNE SOUND CLUB

Music Waste is always a scramble of a weekend, desperately dashing between venues, leaving sets early and arriving moments too late to see all the shows you had hoped to catch. Of course, that's part of the fun. With over 70 of the city's best bands, not to mention the comedy, art shows, drag performances, poetry readings and dance parties, it's easy to be overwhelmed by all the excitement that you will undoubtedly *not* be able to see.

All that made the opening night at Fortune an absolutely perfect way to launch the wild weekend. Twelve bands, three stages, all in the same venue, with set times spread out just enough to be able to comfortably see it all — which is just what I did.

Kicking off the night on the Electronic Stage, Hush Pup's vibe-heavy pop music filled the small room, while the bassist's solid grooves pushed out into the main room of the venue and drew the early-comers in. Simultaneously, club sofa started up the Art Room Stage downstairs. The surf punk four-piece cruised effortlessly through their quick and catchy set, sounding like a more uplifting Speedy Ortiz and setting the bar high for the rest of the bands to come.

As the opening two sets came to a close, Hope took to the Main Stage. His bass-heavy beats infiltrated every inch of the venue, while his incredible wordplay and flow captured the attention of the ever-growing crowd. Mamarudegyal, who had been DJing throughout the set, stepped out to sing for the last song, just hinting at what would come later in the night.

At this point, the venue really started to fill up, with the crowds migrating between the three stages almost in unison. With the Electronic Room and Art Room sets happening concurrently, the crowd was split between the two, converging every hour for the Main Stage set.

Mosfett's set made the Art Room almost unbearably loud, with their outstandingly heavy and distorted guitar tones pushing the limits of a healthy concert-going experience. At the same time upstairs, Timing X's brutally fast dungeon synth set pumped pure energy into the Electronic Room. Sounding like they were fast-forwarding through *Zelda: Ocarina of Time*, they crammed what seemed like 30 songs into their 30-minute set.

On the Main Stage, Haley Blais played to a now-full Fortune. Her soft voice and ukulele would've felt small amidst the big room if not for her solid backing band, hitting all the marks of a successful if not safe set of indie pop tunes. Standing out among the rest, Blais' "Small Foreign Faction" showcased her vocal chops while serving as an emotional crescendo to the set.

Packed in as tight as physically possible, the audience overflowed the Electronic Room for shitlord fuckerman. Clearly a crowd favourite, shitlord fuckerman's earnest and hilarious onslaught of 8-bit wonder proved that they are truly one of the most entertaining acts in Vancouver.

Downstairs, Be Afraid's loud and messy alt rock perfectly evoked that fusion of grunge and pop done best by Built To Spill. Despite tearing through a snare drum halfway into their set, Be Afraid kept the increasingly steamy Art Room transfixed.

With a hint of déjà vu coursing through the venue, Mamarudegyal and Hope emerged onto the Main Stage again, but this time the focus was clearly on Mamarudegyal. Despite a slow, R&B infused start to the set, the

momentum gradually built, with every person in the room grooving hard to her voracious flow and hard-hitting beats.

A marked change of mood came over the Electronic Room with Wallgrin's set. With the volume set low enough to allow for their vocal and violin layers to loop cleanly, the set was the most solemn of the night. Among the quiet moments, the intensity and grandiosity of songs like "River Valley" hit even harder, with a choir-like wall of vocals smashing through the middle of the otherwise gentle song.

Down below, Jock Tears' unbridled power pop energy nearly burst out of the Art Room. Every member of the four-piece constantly bounded around the small stage, infecting the tightly packed room with pep.

With some of the audience trickling out, Pale Red closed the night on the Main Stage. Smashing together over-the-top fuzziness, beautiful vocal harmonies, punk thrashing and in-the-pocket grooviness, Pale Red were amazing, as usual. Like the entire festival crammed into one band, their spastic, catchy and undefinable sound was the perfect way to end Music Waste 2018's opening party. —*Lucas Lund*

MUSIC WASTE PT. 2 W/ BOOTY EP / THE TROLLS / LAVERNE / FINE / MY WIFE

JUNE 8-9 / VARIOUS VENUES

After the tightly packed and singularly located opened night, Music Waste 2018 spread out with 18 separate showcases over the following three days. Bands overlapped left, right and centre, so I formulated my very own particular schedule to guide my movements to and from the sets that I truly could not miss. While I would love to go into detail on my rigorously planned weekend, that doesn't make for a riveting review. Instead, here are a few highlights.

Shouldering my way up the stairs of the Avant Garden, the off-kilter pop sounds of My Wife filled the over-crowded room. While I didn't manage to get far enough into the venue to catch a glimpse of the band, their sound and the voracious applause that followed were ample proof that My Wife is a group to watch out for.

After a slight shuffle amidst the crowd, I snuck along the side wall to a vantage point with a clear view just in time for Fine. Far from just fine, the four-piece's complex song structures, paired with their laid-back and truly warm stage presence made for an incredible set — moments like the drummer apologizing out loud that he messed up his one and only drum fill, and promising to make up for it during the song, endearing the crowd to them all the more.

Later at the Remington Gallery, set in front of the white-backdrop of the photo studio, Laverne smashed through the austere atmosphere of the room with a truly energetic set. The trio, with *Discorder's* former Under Review Editor, Max

Anderson-Baier on the guitar and vocals, brought the energy with their movements seemingly losing control during their punk injected garage rock set. Even at their most tender moments, like during "The Seagull," Laverne's set was engrossing.

Venturing into the new incarnation of Red Gate Arts Society was a highlight unto itself — seeing the same furniture, PA equipment and art piece gracing the walls of its new Main Street location was like stepping into an only-slightly alternate universe. Everyone there seemed to be both exploring the new space and settling in once again to the already familiar venue. Fitting that I managed to catch The Trolls' performance there. Made up of members of countless other local bands — Only A Visitor, Jock Tears, Birdo, Big Evil, and probably many, many more — The Trolls' familiar set of faces dealt out a short-but-sweet set of weird and wild rock songs.

Walking down the alleyway behind East 2nd Avenue was an adventure unto itself. What is usually a largely vacant strip of commercial loading bays and unmarked back doors was transformed into a bustling metropolis during Music Waste. Housing both Stylus Records and MW Venue #23, the crowds spilled out onto the pavement. Squeezing into Stylus for the final set of Saturday evening, I found a spot with an only slightly impeded view of Booty EP. Their smooth, R&B infused synth-pop sound caused the whole room to bounce along. Featuring songs from their latest EP *What, what and the who now?*, plus a very tasteful cover of SZA's "Child's Play," Booty EP was excellent — especially drummer Kai Basanta, whose quick fills and incredible groove held my attention throughout.

After three nights filled to the brim with the city's finest underground and independent music — not to mention the art, comedy, drag and much much more — I couldn't manage to get out to the afternoon and early evening

shows on Sunday. More than satisfied with the barrage of music that I did manage to catch, Music Waste 2018 was yet another success. And for those bands that I didn't manage to catch, I've got quite a list to check off now, until next year's festival starts it all over again. —*Lucas Lund*

UNCLE JANES: CRYSTAL QUEER COMEDY

JUNE 15 / LITTLE MOUNTAIN GALLERY

Uncle Janes: Crystal Queer Comedy is a brand-new improv show co-produced by Jill Lockley with Blind Tiger Comedy, featuring a fully queer-identifying ensemble of improvisers, including Jordan Wesley, Michael Sousa, Bradley Bergeron, Chris Reed, Cassidy Anhorn, Charlie Cook, Koby Braidek, Briana Rayner, Chloe Willes-Speakman and Jill Lockley, with guest monologist Continental Breakfast. Tucked behind a convenience store, the small and cozy Little Mountain Gallery felt like a fun secret.

In this constantly under construction, bunker-like room, the ensemble began the first half of show with some fun improv games, like innuendo, a game in which they compared their ideal partner to an object. Immediately, the game was more polite than I've seen it done prior, with "I like my partner" being the most common way to start. Some spectacular lines came from this, like "I like my men like I like my coffee, I don't" or "I like my women like I like the moon, going through a phase."

Next, they played a scene where the performers had to end it by saying the most heartfelt "I love you" that they could. At my suggestion, the scene took place in my dad's basement, where two men slowly unravelled and expressed their love for each other, which had grown during the decades they spent lounging and writing bad novellas. Refreshingly, the scene never played the idea of two men falling in love as the joke, instead making their weird backstory the centre piece.

They finished up the first act with a classic game of freeze, tapping each other in and out of scenes. They played through multiple wild locations, from a liberal arts prison to Jill's womb, with a recurring theme of having arms that are just *made* for fishing.

The second half was a long-form set, with scenes by guest monologist Continental Breakfast, who stole this half of the show wearing a full gold-sequined gown that they had made themselves. They divulged multiple stories from their lives from high school to last weekend, messy details included. They monologued about a high school trip in Austria where they got roofied and then made-out with their physics teacher, then about their employee / long-term hookup that they discovered was homeless, and finally about their sexcapade in a Reno airport bathroom, 12 minutes before their flight left. The improvisers did well making scenes with the stories given, although I don't envy the effort they had to make to avoid acting out the raunchier details of the stories (which were most details).

Overall, the whole show was fun, funny, and joyful. The relationship between the audience and performers felt close — the audience wanted to see them succeed, and succeed they did. The laughter that filled the room was enthusiastic and well-earned. Clearly it was a successful premier show, as it will be a recurring show at Little Mountain Gallery. If you come to the next show, you'll definitely be seeing me there. —*Amy Shandro*

SAM TUDOR / DEVOURS / MY SISTER MARIA

JUNE 15 / RED GATE REVUE STAGE

Sam Tudor and band came home to a rapt audience. The final show of their *Quotidian Dream* tour demonstrated vanloads of professional talent that folk-pop fans across the country ought to keep their ears on.

Red Gate Revue Stage is an awkward venue. Despite theatrical amenities like a thrust stage and enclosed tech booth, the house feels like a cross between a dive bar and an ice rink, with a sterile, fluorescently-lit lobby that resists all efforts to make it look clean or, indeed, like part of the building, which itself sits uneasily at the periphery of Granville Island's bourgeois glitter. But Red Gate's new venue has a redeeming feature: its sound system. And on Friday night, the tech team did a classy job, lighting the instruments before the show in a way that fomented mystery and anticipation, and then, once in the thick of things, bringing out the performers' voices with a clarity rare even on the fanciest stages around. The audience was able to transcend its location. Phones were put away without anyone asking. The venue choice was vindicated.

First up, singer-songwriter My Sister Maria delivered a set marked by both extraordinary potential and questionable judgement. At the guitar, My Sister Maria is a competent performer with an amazingly smooth voice. (Alas, the guitar half of her set suffered because its songs, by MSM's own admission, had been written just days prior to the set.) At the keyboard, though, My Sister Maria is a brilliant musician whose idiosyncratic time feel—which manages to combine a jazz drummer's deliberate consistency

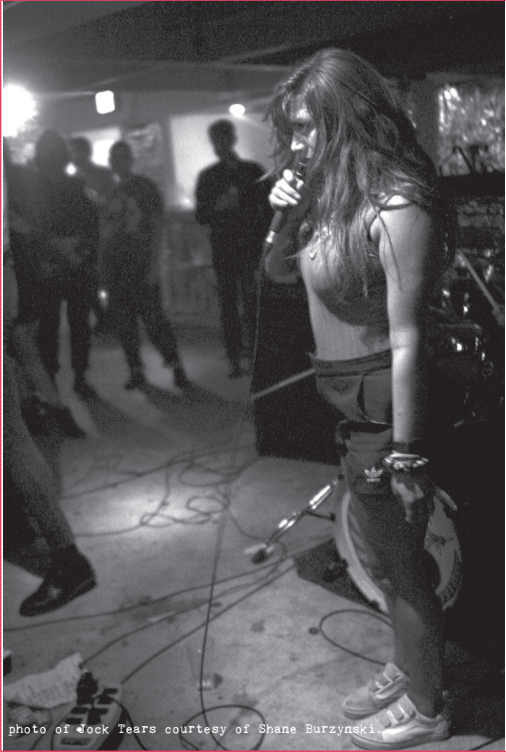


photo of Jock Tears courtesy of Shane Burzynski

with a fin-de-siècle salon pianist’s affinity for rubato—is the product of genius, and whose voice and presence befit any size of stage. If she focuses her act around her strengths, I think My Sister Maria will reach a very large audience.

The middle act was Devours, an affable, sparkly-costumed performer with an outstanding ability to integrate keyboards with DJ material. Devours makes synth-wave pop, whose grooviness clashed with Revue’s lack of standing area, although some audience members (including yours truly) danced in the wings anyway. The strongest part of the act was the song “Friday Night Fur,” a rant about Tinder culture, whose lyrics leapt from the boring (“Have fun / Swing by your house / Because I need the release”) to the startlingly on-point (“Can you imagine a life without this tragedy? / Follow the script, read back your lines to me / If we get hurt it was the only way”).

In contrast to the bittersweet catharsis Devours offered, Sam Tudor’s performance initially kept its tension coiled. Drummer Harry Tudor was rock-solid if never relaxed, guitarist Craig Aalders was precise but quiet, and bassist Jasper Wrinch was understatedly tasteful. Violinist and backing vocalist Tegan Wahlgren is a virtuoso in her own right, sounding at times like a more aggressive Garnet Rogers circa 1982, but her solos never cashed out more than a fraction of the foreboding twisted up in the band’s arrangements.

The programmed set was eminently respectable. But Tudor’s encore, a solo version of “Joseph’s in the Bathroom,” burned its way into my memory like no performance has for a long time. Tudor used the microphone only for the banter and the first verse, then stepped away, realizing that his clear, bright voice was enough to fill the venue on its own and that its unamplified tone complemented the song’s subject matter.

I think Tudor’s lyrics are sometimes imprisoned by their quotidianness — in stories about songwriting, for example, or of being depressed in one’s room — which produces a tendency to string metaphors together until they don’t add up. Things change when Tudor steps outside of himself, applying his introspective exactitude to another person’s point of view. “Joseph in the Bathroom” is the account of his experience as a bystander observing the bullied among his high school peers. The song reveals a depth of consideration so devastatingly on-the-head that it feels exhausting to consider at length. When Tudor sang of wanting to “pull out all the circus pegs” about the absurdity that was his high school, the sentiment impacted the audience not because it is positive or pretty, but because it is *true*—and, as Tudor knows, all the more haunting given that it can be expressed only now, so far removed from the time, place and people who needed it most.

Although the main set didn’t get a standing ovation, the encore sure as hell did. —*Matthew Horrigan*

SLED ISLAND: MINT RECORDS SHOWCASE W/ LIÉ / DUMB / PEACH KELLI POP / FAITH HEALER / SUPERMOON / BRIDAL PARTY

JUNE 22 / COMMONWEALTH (CALGARY, AB)

You know a show is certainly going to be something when you start the afternoon holding your camera bag under a bathroom hairdryer in the basement of a nightclub in the middle of the afternoon. And that is where I found myself to kick off Sled Island’s Mint Records showcase. Calgary felt a little more like Vancouver thanks a torrential downpour that kicked off early in the day and did not let up. It also felt a little like Vancouver due to the stacked lineup Mint brought to showcase. The Mint Records showcase is a great annual cleanser at Sled Island. Coming at the midpoint of the festival, it’s a free, all-ages event that highlights a broad spectrum of bands all signed to the Mint label. And running for almost five hours, the showcase offers up plenty of time to step in and out of the party. Bridal Party kicked things off with a high-energy set. Vocalists Suzannah Raudaschl and Joseph Leroux weaved breezily in between jangling guitars and easy beats. Supermoon followed up with their signature brand of sugary sweet pop — perfect afternoon music. Things really started to get going as the rain let up a little leading up to Faith Healer’s set. The trio filled Commonwealth’s cavernous space with their light and breezy energy. It was easy to listen to the music while also navigating the room, running into friends the whole time. I ended up spending a good section of the set lounging on one of the couches, bobbing my head along to the tunes. By the time Peach Kelli Pop took the stage though, the crowd had

coalesced around the front to absorb the band’s saccharine energy. The California-based band is a fresh addition to Mint’s line-up in the past few months, and has spent the past few weeks touring across Canada and the United States. For the Mint showcase, they brought a high-energy set filled with classic tracks — “Hello Kitty Knife” is always a favourite — as well as songs from newer releases. Speaking of new releases, Vancouver favourites Dumb held their unofficial album launch party as part of the showcase. Playing the day your album drops brings a special spark to the performance and it was easy to see the joy on each of the band members’ faces as they brought those new songs to a new crowd. It was fast, it was joyous and it was a delight to take in.



The mood shifted slightly with final act Lié, who took the airy pop of earlier and sunk it down, down, down into a chilling and resonante heaviness. Sporting leather bondage attire, the group brought pounding guitars and vocals to the stage. As if by sheer force of will, they seemed to clear away the rain. After they concluded, I emerged from the venue bleary-eyed at the sudden sun — it felt like a Sled Island miracle. —*Melanie Woods*

SPECIAL: THREE SLED ISLAND DISCOVERIES W/ CARTEL MADRAS / MYST MILANO / GLAUX

JUNE 22-25 / VARIOUS VENUES (CALGARY, AB)

Sled Island is a time of discovery. Over the years, I’ve found that the best experiences at the annual music and arts festival in Calgary are often the ones I least expect. With over 200 bands and overlapping show schedules, I’ve wandered into shows I did not anticipate going to and come out with a new favourite band. Last year, my pleasant takeaway was Feed Dogs — an Edmonton-based garage rock group playing upstairs at the Legion on the Saturday night. I wandered up to escape the crowds of Shonen Knife downstairs and left delighted, my head spinning with jangly guitars and smiles. This year was no different. Here are my three picks of the best new (to me) shows from Sled Island 2018. **CARTEL MADRAS (CALGARY):** Pleasant surprises came fast and early in the form of Calgary rap group Cartel Madras, who headlined Sled Island’s Tuesday night kick-off show at Commonwealth Bar and Stage. Cartel Madras is a relatively new entity — while sisters Eboshi and Contra have rapped together in their basement for years, they only really started performing within the past year. With two scheduled shows and a slate of guest appearances with other acts, Sled Island was Cartel Madras’s debut to the world. At Commonwealth, the two rappers burst out onto stage with a bundle of energy, Eboshi sporting a huge fur coat that seemed to consume her small frame. Within moments the crowd was bouncing along to the beat, hands in the air. The two are not only great rappers, but transcendental performers. At one point Eboshi produced a bottle of vodka, passing it around the front row and encouraging them to “slurp up!” Later on, the crowd chanting along to lines like “All them boys got whiskey dick / So Imma keep fucking chicks.” And alongside the incredible hype, there was also lyricism, as the group’s verses address feminism, queerness and South Indian heritage. So often at festivals like this, bands come and go without taking time to revel in the music around them. But I ran in Cartel Madras several times

throughout the week, always at the front of the crowd, giving every ounce of support to the artists on stage. Besides the opening night set, Cartel Madras made several other on-stage appearances throughout the festival. Notably, the hopped up for a few tracks with Vancouver’s own Snotty Nose Rez Kids (nominated for the 2018 Polaris Music Prize), who were opening for 2017 Polaris Music Prize-winner Lido Pimienta. Later they revealed that Pimienta had invited them to Toronto to spend time with her. When Lido says you’re good, you’re good. Stay tuned for their three-part mixtape dropping this summer and get ready to join the cartel.

MYST MILANO (TORONTO):

Opening for Thundercat is no easy task. The acclaimed music mastermind has worked alongside everyone from Kendrick Lamar to Childish Gambino *and* he can rip a cool 45 minutes straight on his electric bass like it’s nothing. Pair that with the Palace Theatre — by far Sled’s most unforgiving and largest venue — and you have a mountain to climb as a new and emerging artist. And when a friend told me I had to make sure I caught the opener for the highly anticipated Thundercat show, I was skeptical at first. What kind of person can live up to that hype? Well, if anyone was up to the task, it’s Toronto-based rapper and producer Myst Milano. She brought the house down with a fast-paced, personal and fun set that had the whole crowd dancing. Milano produces and mixes all of her own tracks, and there’s a calculated ease in how she approaches the computer and drum machine that accompany her on stage. She layers her vocals over a variety of drum and electronic beats, weaving the components together to create a vivid musical experience. The highlight of the set came when Milano pulled an

audience member on stage with her to dance to “Perfect.” While at most shows this will result in the audience member uncomfortably bobbing along to the track, that was not the case here — this guy came to play. Through a combination of voguing, twerking and other body undulations, he surprised and delighted not only the crowd, but Milano herself. Watching her try to rap while containing the pure glee was a show in and of itself. Milano’s set was the perfect segue to what became one Sled’s funkiest night. I can’t wait to see her headline her own show.

GLAUX (CALGARY):

One of the best-curated shows of this year’s festival came on its final night with the *Femme Wave* showcase at Dickens Pub. Featuring a headlining turn by power pop punk superteam Cherry Glazerr, as well as support from sweet-as-heck Peach Kelli Pop and Vancouver pals BB, the sold-out show did not disappoint. But it was opener Glaux that came as my pleasant surprise of the evening. Pronounced “glow,” the trio brought a comfortable vibe to the dark Dickens basement. Playing through persistent sound issues is never easy, but Glaux did not let it sway them. As vocals cut in and out, the group powered on, making the best of what they could with what they had. Looking like they just stepped out of their mom’s garage — but in, like, a good way — they brought a breezy ease to the stage. Their tunes were simple, but catchy and a great way to ease into what would be a long, heavy show. Glaux provided the perfect backdrop to getting a few beers and pizza at the bar, settling down at a pool table and mentally preparing for the night ahead. That’s best you can hope for in an opener to a four-act show, and they performed admirably. If you’re looking for pleasant tunes for a house party with friends, Glaux has got you covered. —*Melanie Woods*

!!!

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.



කුඹදාය	අගුඳය	අර්ධය	සතරය	අර්ධය	සතරය																						
<div>1</div> <div><ul style="list-style-type: none">• Mind Game (screening) @ The Cinematheque• Tini, Nancy Dru, Kasey Riot @ The Imperial• The Talking Heads' Stop Making Sense (screening) @ Rio Theatre• Babes on Babes @ Fortune Sound</div>	<div>2</div> <div><ul style="list-style-type: none">• QueerProv Monday: Bill's 50th @ XYVVR• The Princess Bride (screening) @ Second Beach (free)• Latin American Film Night (screening, music) @ VIFF Vancity Theatre</div>	<div>3</div> <div><ul style="list-style-type: none">• Scott Siskind, Reagan Mutt, Collin Orchyk @ The Heatley• The Princess Bride (screening) @ Second Beach (free)• Latin American Film Night (screening, music) @ VIFF Vancity Theatre</div>	<div>4</div> <div><ul style="list-style-type: none">• Hey Trudeau: No Pipeline! No Bailout! @ City Hall• Weedeater, Zeke, Sierra @ Astoria• Werewolf (screening) @ The Cinematheque (free)• Women's Voices in the Americas (talk) @ UBC Robson Square</div>	<div>5</div> <div><ul style="list-style-type: none">• Wallgrin (album release), Ian William Craig @ Fox Cabaret• Spike and Mike's Festival of Animation Save the Rio Fundraiser @ The Rio• Autonomous Education Study Group @ 221A/Pollyanna Library• Indian Summer Festival Opening Party @ Roundhouse Community Centre• Slum Village @ Fortune Sound• Mandy-Lyn: Wild Life (exhibition) @ The Playground</div>	<div>6</div> <div><ul style="list-style-type: none">• D.O.A. FIGHT BACK FESTIVAL @ RICKSHAW THEATRE• Tim the Mute (album release), Necking, Dadweed, Babe Corner @ Red Gate• Real Ponchos, Craig Alders @ Lanalou's• Quiet City #48 - Elevin Electum @ VIVO• Expain, Assimilation, Apollyon, W.M.D., Omnipotence @ Astoria• Burnt Coast Night @ WISE Hall• Laura Cortese and the Dance Cards @ St. James Hall</div>	<div>7</div> <div><ul style="list-style-type: none">• KHATSAHLANO STREET PARTY @ WEST 4TH AVE• lie (album release), Body Break, miniavolence, J.S Aurelius @ 333• Sunset Terrace Fundraiser + Silent Auction @ Sunset Terrace (2028 Clark Drive)• Neurosis, Converge, Amenra @ Commodore Ballroom• Carnaval del Sol @ Concord Pacific Place• STORC, Autogram, Rime Dream @ Pub 340• Indian Summer Festival: Confluence @ The Imperial• We Are Scientists, Beverly @ Fox Cabaret• Blue Cabin Speaker Series: Krista Lomax @ grunt gallery• Comedy Shocker XVI @ Rickshaw Theatre</div>	<div>8</div> <div><ul style="list-style-type: none">• Woondle @ Woodland Patio Series• FREE VSO Symphony @ Deer Lake Park• Alice Bag Band, Tranzmitors, Corner Boys, Necking @ SBC• Hot Flash Summer Dirty Jazz• Swing Dance Party @ WISE Hall• Locals Only Cypher @ Avant Garden</div>	<div>9</div> <div><ul style="list-style-type: none">• Pretty Much - An Improv Show @ Little Mountain Gallery• Indian Summer Festival: Living Legends @ Chan Centre• A Quiet Place (screening) @ The Rio• The StepCrew @ St. James Hall</div>	<div>10</div> <div><ul style="list-style-type: none">• Stand By Me (screening) @ Second Beach• Tutma (reading group) @ Arts Assembly PLOT at Access Gallery• Matt Costa, Katie Toupin @ Biltmore Cabaret</div>	<div>11</div> <div><ul style="list-style-type: none">• Jo Passed, Versing, Birdo @ Redgate• Tutma (reading group) @ Arts Assembly PLOT at Access Gallery• Matt Costa, Katie Toupin @ Biltmore Cabaret</div>	<div>12</div> <div><ul style="list-style-type: none">• Jeneen Frei Njootli, Channa Horwitz, Andi Icaza-Largaspada (opening) @ CAG• Organizing for Student Power @ 221A/Pollyanna Library• Blue Cabin Speaker Series: The Foreshore @ grunt gallery• Wet Garbage: A Comedy and Video Art Show @ Toast Collective• The Castagnes, Gun Control, Monsoon Moon, Chris-a-Riffic! @ Stylus Records• Quantum Inkblot: Evening of Physics, Psychology, Art, Astronomy @ MacMillan Space Centre</div>	<div>13</div> <div><ul style="list-style-type: none">• ANGRY & AFRAID @ LITTLE MOUNTAIN GALLERY• RICKSHAW'S 9TH ANNIVERSARY PARTY w/ ART D'ECCO & LIGHTS BY MAD ALCHEMY @ RICKSHAW THEATRE• Crock Pot Hotdog VIVO Fundraiser @ VIVO• Ray Volpe @ Celebrities• Chuck Ragan @ Biltmore Cabaret• Korean Film Festival: The Classified File (screening) @ VIFF Vancity Theatre• No Bollocks: Wett Stiletto's, The Judges, Insertion, Functor @ Hastings Mill Brewery (Pat's Pub)</div>	<div>14</div> <div><ul style="list-style-type: none">• VANCOUVER FOLK MUSIC FESTIVAL @ JERICHO BEACH PARK• Wye Oak, Madeline Kenney @ Biltmore Cabaret• SAD Mag Wasteland: Trash Issue Launch Party w/ Kim Gray, Garbage Dreams @ SBC• The State of Alaska, Leave @ Merge• Himalayan Bear, Sur Une Plage @ The Lido• Art, Bike, Beer! Eastside Culture Crawl @ 1000 Parker Street• Mark Farina @ The Imperial• Lost All Night: The Drifter @ Open Studios• Eastside Flea @ Ellis Building• Psyche + Rational Youth @ Rickshaw Theatre• S. Carey @ Fox Cabaret</div>	<div>15</div> <div><ul style="list-style-type: none">• ETHIOPIAN SUMMER FESTIVAL @ WESBURN PARK• VANCOUVER FOLK MUSIC FESTIVAL @ JERICHO BEACH PARK• Yawn @ Woodland Patio Series• Eastside Flea @ Ellis Building</div>	<div>16</div> <div><ul style="list-style-type: none">• Judy Tonic w/ Bachinsky, Bird, Brown & Ritland @ The Heatley• Suicidal Tendencies, Havok @ Vogue Theatre• Kina Grannis, Imaginary Future @ Commodore Ballroom</div>	<div>17</div> <div><ul style="list-style-type: none">• Oh What a Beautiful Morning! @ Russian Hall• Seaway, Living With Lions, Bearings & Chief State @ Biltmore Cabaret• Rio By Night, Stevie's Revenge, Good Goodness @ The Roxy</div>	<div>18</div> <div><ul style="list-style-type: none">• Too Many Zooz @ Vogue Theatre• Great Grandpa, Dead Soft, Special Explosion, Jock Tears @ Fortune Sound• Blue Cabin Speaker Series: Blue Cabin Project @ grunt gallery• Supersuckers @ Rickshaw Theatre</div>	<div>19</div> <div><ul style="list-style-type: none">• Emma Citrine (album release), Porteau, Future Star, Salmon Friends @ Beaumont Studios• Knife Party @ Commodore Ballroom• Us the Duo @ Vogue Theatre• Outdoor Movie Night: Clueless w/ Dame @ 550 Malkin Avenue (Bring Your Own Blankets)• Blind Pilot @ The Imperial• Opia @ Fortune Sound• Blind Pilot @ Imperial</div>	<div>20</div> <div><ul style="list-style-type: none">• Emma Citrine (album release), Porteau, Future Star, Salmon Friends @ Beaumont Studios• Knife Party @ Commodore Ballroom• Us the Duo @ Vogue Theatre• Outdoor Movie Night: Clueless w/ Dame @ 550 Malkin Avenue (Bring Your Own Blankets)• Blind Pilot @ The Imperial• Opia @ Fortune Sound• Blind Pilot @ Imperial</div>	<div>21</div> <div><ul style="list-style-type: none">• Disorder's 400+ Issue Party• BB, FRANCESCA BELCOURT, MOURNING COUP, THE NEW RITUALS @ RED GATE (1965 MAIN ST)• Farmland First: No Site C Dam w/ Shari Ulrich, Luke Wallace, Corrina Keeling @ UBC Farm• Highland Eyeway, Did You Die, Girlfriends & Boyfriends, The This @ SEC• Melvins @ Venue• Comethazine @ Fortune Sound</div>	<div>22</div> <div><ul style="list-style-type: none">• Dane, Daydreams, Regularfantasy, DJ D.De, Florist @ 390 Industrial Ave (daytime)• Creed Bratton, Aaron Read, Katie-Ellen Humphries, Soo Jeong @ Fortune Sound• The Cartoony Concerto (screening) @ VIFF Vancity Theatre</div>	<div>23</div> <div><ul style="list-style-type: none">• Hooded Fang @ Biltmore Cabaret• Mean Girls (screening) @ Second Beach</div>	<div>24</div> <div><ul style="list-style-type: none">• Spice World (with live drag shadowcast) @ The Rio Theatre• Mean Girls (screening) @ Second Beach</div>	<div>25</div> <div><ul style="list-style-type: none">• CURRENT: FEMINIST ELECTRONIC ART SYMPOSIUM @ VARIOUS• Media Jeweller, Young Jesus, Champion Lamnower, Freak Dream @ New Bread Plate</div>	<div>26</div> <div><ul style="list-style-type: none">• CURRENT @ VARIOUS• CURRENT: Jamilah Malika, Soledad Fatima Munoz, Contrast Collective, Moniker Press, VABF @ Field Contemporary• Project Pablo @ Fortune Sound• Wax Mannequin (album release), Ford Pier, Corwin Fox @ WISE Hall• 4x4: Babe Corner, Lady Mystics, Rong, Dadweed @ Fox Cabaret</div>	<div>27</div> <div><ul style="list-style-type: none">• CURRENT: FEMINIST ELECTRONIC ART SYMPOSIUM @ VARIOUS• Pacific Sound Radio: The Long War, Jasper Sloan Yip @ Rickshaw Theatre• Vacationer, SEGO @ Biltmore Cabaret• The Psychedelic Furs @ Commodore Ballroom• Non-Stop Disco Party @ Fox Cabaret</div>	<div>28</div> <div><ul style="list-style-type: none">• CURRENT: FEMINIST ELECTRONIC ART SYMPOSIUM @ VARIOUS• Pacific Sound Radio: The Long War, Jasper Sloan Yip @ Rickshaw Theatre• Vacationer, SEGO @ Biltmore Cabaret• The Psychedelic Furs @ Commodore Ballroom• Non-Stop Disco Party @ Fox Cabaret</div>
<div>29</div> <div><ul style="list-style-type: none">• CURRENT: FEMINIST ELECTRONIC ART SYMPOSIUM @ VARIOUS (JULY 25-29)<div><div>Get it right:</div><ul style="list-style-type: none">• - Happening around town• - CTR/DISORDER• SPONSORED EVENT• - Happening at CTR @ UBC• - Can't Miss This!</div></div>						<div>30</div> <div><ul style="list-style-type: none">• AN EVENING IN DAMASCUS @ ROUNDHOUSE COMMUNITY CENTRE• Spice World (screening) @ Second Beach (free)</div>						<div>31</div> <div><div>AUGUST!</div><ul style="list-style-type: none">• 17 - Eastside Flea: Ellis Building Farewell Shop n' Bop @ Ellis Building• 24 - Hexistential Festival: MaJeure, Kamikaze Nurse, Kellarissa, Thelema Banana, Charlot Containing Life, i.O, Body Break @ Red Gate Revue• 25 - Hexistential Festival: Consumer Electronics, Nadjé, The Nausea, Shitlord Fuckerman, Scant Intone, V Vecker Ensemble, Devours, Holzhopf and Botfly, Midden @ Red Gate Revue</div>															

Under Review

MUSIC



JO PASSED

Their Prime

(Sub Pop / Royal Mountain Records)

May 25, 2018

“We gave you everything, what’s left?” pleads the titular Jo on the opening track of Jo Passed’s debut LP *Their Prime*. It’s one of those questions that makes for a lot of sleepless nights, and sure enough restlessness permeates every one of the album’s 43 minutes. Like literally every other millennial keeping up with the news cycle, main songwriter Jo Hirabayashi is knee-deep in existential woes, and the music won’t let you forget it: grooves are mangled, whammy bars throttled, fretboards set ablaze. This band’s got chops, and thank goodness those chops are in service of some strongly crafted pop-rock.

Back-to-back singles “MDM” and “Glass” showcase Jo Passed’s skill in rocking out while freaking out. The former pairs strangled-cat-like guitar leads over a chord progression that would make the Pixies blush. The latter finds Hirabayashi processing his alienation from his Vancouver birthplace over a deconstructed boogie. “What’s a home?” he asks, halfway between sincere and sardonic, “Is it for grabs?” All the while, the band stops and starts on a dime, interlocking guitars hold everything steady and the bass ambles up and down the fretboard. The subject matter may be a bummer, but its delivery is thrilling.

Throughout the album there is a tension between the unconventional, sometimes abrasive song structures and Hirabayashi’s austere vocals. These prog-ish sensibilities place their sound somewhere between Tera Melos and Grizzly Bear. Short and sweet track “Facetook” wears the latter’s influence especially well, giving it a lo-fi twist. “R.I.P.” is less flattering, meandering awkwardly for its first half and not really earning its heavy, barnburner outro.

Of course, taking rock apart like this is tricky business, but when it works, oh boy, it works! Album highlight “Sold” is arguably a frontrunner for Catchiest Song in 13 / 8. The repeating bass and drum pattern that anchors the song cuts like a knife, while guitars alternate between in-your-face and coy, supporting a simple, perfect vocal line. And, contrary to “R.I.P.,” this one earns its ending, driving that angular bassline into the motorik stratosphere with a rising set of chords.

Those looking to do some close reading of the lyrics may be disappointed: Hirabayashi’s voice is so heavily processed that it’s often useless to parse the syllables through the haze. For an album that’s low-key trying to address urban living under late capitalism (the cover art is a black-and-white photo of Rize’s much-maligned condo tower in Mount Pleasant, a neat hole burnt in the centre) this is kind of a drag.

But this may be missing the point. *Their Prime* seeks to capture that impulse of looking for meaning in a confusing and messed-up world. They’re serious, but also seriously fun. And while their full-chops-blazing approach can be exhausting — listeners will be especially grateful for ambient comedown “Another Nowhere” — on the whole, Jo Passed succeed in bridging the gap between dense and accessible. — *Andrei Mihailiuk*



SCUM LAUDE

Scum Laude

(Self-Released)

May 25, 2018

Experimental downer rock has come to define Scum Laude, a three-piece that have been gigging in Vancouver since 2017. Their newest, self titled full-length, *Scum Laude*, was recorded in a basement but mixed to sound like a fuzzy bedroom tape. If you’re in the mood to settle into a comfortable kind of sadness, you’ll float through the 12 tracks easily. Stylistically, it’s a low-maintenance listen that feels like you’re

commiserating with an old friend rather than admiring the art of a stranger. I had been hearing about Scum Laude and seeing them play live for months before I listened to their music online. It wasn’t quite what I was expecting — their live set is considerably more raw and energetic than this album. Instead of in-your-face, carefree punk, *Scum Laude*’s tracks present folk elements wrapped in lo-fi production.

From the very first track on *Scum Laude*, I hear Girlpool. It’s not just because of the female vocals, but the down-on-your-luck lyrical vulnerability and the minimalism in every aspect of their sound. The drums are low in the mix and about as simple as possible, with minor chords and jangly guitar riffs leading the songs forward. The second track is the sweet and dreamy “Desolate,” recalls “Sarah” by Alex G, a bonus song on the record *Trick*. I hear The Submissives — and their many influences, among them The Shaggs — easily throughout. The inspiration is clear in *Scum Laude*, but their brand of indie is just different enough to be its own beast.

You can pretty well daydream your way through the album. This can be inviting, but also borderline dull. In a very real way, their style is escapist. Both the lyrics and instrumentation are accessible enough that you’d never have to think yourself into liking it. It’s not technical, it’s not bold, and it’s not fluffy or overly laboured.

But if you’re hoping for a collection of unique songs rather than 40 minutes of straight downer rock, you’ll be disappointed. After listening to it front to back, I struggled to remember any one song in particular, but I knew that I wanted to hear it again. —*Aly Laube*



ALANIS OBOMSAWIN

Bush Lady

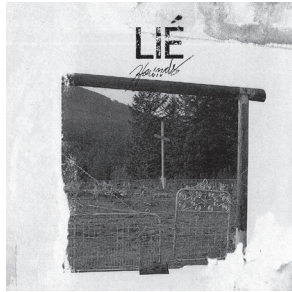
(Constellation)

June 15, 2018

Alanis Obomsawin, from the Abenaki Nation, is best known as a storied filmmaker whose documentaries serve to shed light on struggles for Indigenous rights. Beginning as an artist in the ‘60s, she finally recorded her lone full-length album after 20+ years of live performances and social activism. *Bush Lady*, originally released in 1985 as a CBC recording and later remastered by Obomaswin in 1988, came at a time when assimilation was just being phased out of official government legislation and the violent history of Indigenous peoples experiences as a result of colonization was not a prevalent topic of national discussion. *Bush Lady* gets its third reissue at a pivotal moment in Canadian and Indigenous history as the Truth and Reconciliation Commission attempts to educate and acknowledge the oppression of the past. The record is a sonic testament to Obomsawin’s unrelenting fight for Indigenous peoples located within the borders of Canada. The dialogue on the record is a powerful reminder about the impact colonization has on Indigenous women and culture.

The two-part title track is the story of a woman cast out by the settlers and her own community after the birth of her blond child to a white man. The prose is spoken from the perspective of a number of different narrators including the colonial invaders who treat the woman like an object in passing, casting her out after her pregnancy is revealed: “Go back home to your people / Go home now, you hear?” The dialogue is broken only by Obomsawin’s chants. In the second part the titular Bush Lady, who has had to abandoned her child to the settlers, is rescued by her Nokum, her grandmother in spirit form, who beckons her to follow to a place of no pain, away from the earthly existence of homelessness and despair. While “Bush Lady” is the story of an individual’s pain and demise, “Theo,” also split in two parts and beautifully sung in French, tells the story of a village pushed towards assimilation. Obamsowin’s chants become noticeably angry as the Christian names are forced upon the villagers towards the end of the second part of the song.

Set amidst a beautiful musical score composed of a traditional, animal skin drum and classical woodwind and string instruments, *Bush Lady* provides a stunning narrative on the experience of Indigenous people living under a colonial state. —Slavko Bucifal



LIÉ

Hounds

(Mint Records)

July 6, 2018

Hounds is an appropriate title for the Vancouver based dark punk, three-piece Lié’s second LP, most viscerally because of its dogged energy. While Lié have always been far from sedate (see their first album, *Consent*, reissued on Mint Records earlier this year) this record rages forward with heavier instrumentation and a relentless pace that feels very much like being pursued by a pack of ravenous hounds.

Lié continue the thematic approach they began on *Consent*, focusing their lyrics on power, relationships, sex and coercion, yet the vocals are more an instrument in their own right than a vehicle for lyrics. They soar among the other instruments expansively, recalling classic goth voices in their full-bodied tone. The guitar is so grungy that it becomes paradoxically ethereal, washing over careening drums and rumbling bass to create a sound that vibrates with frantic energy.

The first track, “Better Sex,” opens with a ringing riff and a jarring screech before rolling right into the kind of aggressive rhythm that drives the rest of the album. It also opens the album with the recurring theme of unhealthy relationship dynamics. The refrain “He’s handsome / You’re desired / Why wait for something?” calls out with resigned dissatisfaction, and the abrupt, unresolved ending mirrors the frustration underlying the song.

The band’s concern with toxic relationship dynamics continues in the eighth track, “It’s Really Nice,” which narrates the self-denial necessary for day-to-day survival when you are trapped in an abusive relationship. The contrast between the strangely catchy, slinky bass line and the squealing breakthrough moments of guitar intensifies the disorienting stress conveyed by the lyrics. These lyrics are brutally clear. With lines like, “Controls you with / Hardened fists / Gives you gifts / And every day’s a test,” there’s no mistaking the agonizing precarity of abuse. Repetitions of “It’s really nice / You make a sacrifice” and “On your knees, please” build into a raw, exhausting crescendo of part religious, part sexual imagery. Fast, hostile and viciously honest, “It’s Really Nice” is a highlight on *Hounds*.

Calling *Hounds* a pleasure to listen to would do it a disservice, because it’s not a pleasurable album and it doesn’t want to be. Instead, it’s a catharsis — a roiling build-up of dark emotion that refuses to rest even once in its nine tracks. Lié has built on their previous work and on their classic goth and punk influences, but they have also transcended those things to create an album that feels violently new. — *El Rosch*

FILM



Casey Wei

MURKY COLORS

The Cinematheque

Screened on May 22, 2018

The first time I ever watched Casey Wei’s *Murky Colors* (2013) was while I was looking at a sculpture by Patrick Cruz at Centre A. There were three small and obsolete monitors installed on a low platform addled with glitter and post-consumer offerings, wholly covered by Cruz’s maximalist paint treatment. (1) The monitors each showed a work by Dada Docot, Jac Phillippe V. Carpio or Casey Wei. I had gone to the exhibition with the intention to review it but I spent the majority of my time squatting in front of this sculpture watching Wei’s film. Cruz’s exhibition was very flashy and timely, a zealous display of the aestheticized debris of globalization and accelerated capitalism. Facilitating an ideal viewing experience was low on priority. In spite of the chaos, shitty headphones and sleepy limbs, Wei’s film remained with me long after I wrote the review and the exhibition closed.

The film, *Murky Colors*, is based on a made-for-hollywood spy novel by Menjin Wei, Wei’s father. It is not, by any measure, a conventional adaptation, however, it begins to chart the poetics of one. Wei’s editing approaches the arrangement of images with a writerly consideration by

!!!

To submit music, podcasts, books or films for review consideration, please email Under Review Editor Maximilian Anderson-Baier at ur.discorder@citr.ca.

To media that applies, please send a physical copy to Discorder Under Review at **CITR 101.9FM, LL500 6133 University Blvd., Vancouver, BC, V6T1Z1**.

incorporating elements of the film essay and collage in her participatory documentary.

All characters in the recreation of Menjin Wei's novel are played by Wei. Throughout the film, the action scenes are intercut with Wei interviewing her father, him reading from his manuscript, gonzo footage of their family trip to China, and Hollywood and Hong Kong action films. Her editing and post-production techniques amplify the tropes of spy movies and pulp novels. Scenes where Casey negotiates a drop (with herself), interrogates a suspect (herself), are done without an iota of irony and are convincing enough to make all the different characters and their contrasting moral agendas distinct. At times the Hollywood footage is edited in such a way that it fulfills the action that couldn't be logistically shot with a one-woman cast.

Her post-production techniques with green screen and special effects purposefully expose the seams of film editing. The willful and genuine facture Wei advances by splicing a hotel scene from *Murky Colors* with footage of Daniel Craig's Bond moving through their respective hotel rooms demonstrates an internalized spatial fluency with the movement through that space, that story. Genre films follow a formula we've been exposed to so many times, we could reproduce it like the lyrics of a Backstreet Boys song. We've seen this spy movie before — but not quite like this. There are moments of light agitprop, such as the political address layered over a CNN segment, or footage of a march against the Chinese Communist Party in Vancouver, narrated by Menjin Wei's explanation of how corruption in China is parcel to emergent economic power. But Wei's goal is not caricature or to dish up an underhanded, artful critique. The film's plethora of crafted sequences with interludes of personal footage and popular media provoke us to reconsider how we might visualize the narratives we're familiar with, and that they might still be legible, or illuminated when abutted to other forms of fiction or formal experimentation.

Bringing her father's novel / unrealized spy movie into proximity with its past aspirations demonstrates something that I think all artists have the capacity to do with their work, yet so few rarely do. It recuperates a possibility that was lost in one context. In this case, the adaptation of *Murky Colors*, is revitalized in its own lifetime, and it pulls the rest of us into the chronology of an artwork. It's not a grand statement, but universal in feeling. Menjin Wei narrates over footage of the dramatization of his novel, directed by and starring his daughter who intercuts the story with footage of car chases and a family trip. Is this the adaptation he thought he would get? I think it's astronomically better. —Steffanie Ling

Murky Colors screened with her second film *Vater und Sohn/Father and Son/ (2014)*. This screening was programmed as part of the exhibition, sum of the parts at 221A, curated by Jenn Jackson.

1. *Bulaklak ng Paraiso (Birds of Paradise)* at Centre A in 2016. Curated by Makiko Hara

PODCASTS



Produced by Alicia Tobin
and Kevin Lee
YOUNG AND SICK
April 2018 - Present

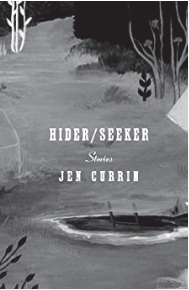
I remember sitting on my couch nearly two years ago, staring at the floor, feeling helpless, as one of my closest friends told me that he has been diagnosed with a chronic condition. I remember wanting something — a pamphlet, book, counsellor or whatever — to explain to me what he was going to go through and how to best support him. Transporting myself back to that moment, it would have been incredibly helpful to have the recently launched *Young and Sick Podcast*.

Prominent Vancouver comedians Alicia Tobin and Kevin Lee co-host this monthly podcast in which their conversation weaves around all of the burdens and absurdities of living with chronic health conditions, the former with Hashimoto's Thyroid Disease and the latter with atrial fibrillation. Both hosts live with conditions that could act up at any moment to cause pain, or in the worst cases, a rush to the emergency room. As threatening as their conditions may seem — Tobin's immune system is attacking her own thyroid gland, whilst Lee's heart could beat out of rhythm as the result of the most mundane triggers like drinking cold beverages — throughout the first episode that the two co-hosts dip into a humorous tone from time to time whilst talking about their conditions. They do not make jokes just to keep the audience engaged; the humour is part of a larger process of unburdening themselves and resisting the notion that people with chronic conditions should always be on edge and stressed. For example, Lee emphasizes how

important it is, "to enjoy our lives and to try to alleviate the anxiety, because otherwise all your doing with being so intense about everything and trying to be perfect" is trying to "erase [the] condition, which is impossible." The co-hosts don't overpopulate *Young and Sick* with jokes, nor do their jokes diminish the seriousness of living with chronic conditions. Tobin and Lee often find humour when talking about situations that would be otherwise insufferably frustrating. Often times, these instances have much to do with the medical system and treatment rather than the conditions themselves. For example, Tobin recalls discussing her severe hair loss with a doctor whose prescription was, "You should just try Pantene!" Likewise, the first time a syringe was plunged into him to calm his heart, Lee remembers the nurse saying, "Fun fact, this was the drug that killed Michael Jackson," and left without another word.

Tobin and Lee do an admirable job of empowering their listeners. Their honest and intimate accounts of struggling through their chronic conditions could be relieving for anyone who has to constantly deal with the health care system. As Tobin says, it's nice to, "hear that other people have similar days." Lee mentions near the end of the first episode that young people generally don't think about mortality until it hits close to home. For me, it was on a grubby couch while my friend told me how his illness had disrupted his work and travel plans. I didn't know how to support him well back then, and it will still be some time before I get the hang of it. For listeners with chronic illnesses as well as those who seek to support them, the first episode of *Young and Sick Podcast* ought to be an insightful 40-minute experience and I look forward to hearing more from these two thoughtful and funny hosts. — Jong Lee

BOOKS



Jen Currin
HIDER / SEEKER
(Anvil Press)
April 30, 2018

Hiding from the people who project onto us, finding freedom in the people who enlighten us. We are a broken people, some more than others. Some hide, some seek, some find.

In this debut collection of fiction penned by Vancouver author Jen Currin, the reader is taken through a rapid-fire series of lives coming together and unraveling, relationships budding and breaking, self awareness developing, and the hard realities met along the way.

There is a thread of yearning that binds these stories together. Between tales of deceit and weakness are pillars of strength and meditative silence. As often as the characters in *Hider / Seeker* are searching for peace and spiritual meaning, others are simply looking to numb their pain through substance or relationship addiction. Take for instance Mikio in "Up the Mountain," who is on their way to a meditation retreat. Somewhat frozen in fear and with unease in their heart they embark on this journey into silence, met with distractions and annoyances along the way, but it isn't until a ghostly visit from a long lost parent that the fear starts to melt away.

There is a satisfying sense of closure within most of these stories, whether it be the two ex-partners attempting a second go and realizing it just won't work, the trials of substance abuse, the peace found amidst distraction, and even the morbid tale of three sisters finding their way through years of abuse. This collection of stories shows us how we hide and seek our way through life.

Currin's wordplay is beautiful and clever, drawing the reader in with an easy and relatable grace. Her largely LGBTQ2S+ characters are as strong willed as they are fragile as they flirt with death and each other, the mystery of spirit, the need for spiritual retreat, and the facing of harsh reality.

We are, after all, a wounded people in search of our personal answers and though these stories are works of fiction, they speak with a very real voice. — Nathan Pike



ANNIVERSARY SALE

SAT. JULY 21ST & SUN. JULY 22ND

20% off New and 40% off Used

Choose from an absolutely massive selection
of new and used records and CD's

2016 COMMERCIAL DRIVE
VANCOUVER, BC V5N 4A9
PHONE 604-253-7453
WWW.AUDIOPILE.CA

An Evening In Damascus

Experience traditional Syrian food, dance and song while meeting the Syrian newcomers to Canada and their sponsors, and supporting a noble cause.

Roundhouse Community Arts & Recreation Centre

Tuesday, July 31, 7pm - 10pm
cash bar



Media Sponsor

Tickets available at eveningindamascus.com



PRESENTED BY
CITR 101.9FM/DISORDER MAGAZINE & PANOSPRIA

AUGUST 24/25

WOLF EYES NADJA
MAJEURE

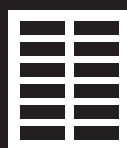
THE NAUSEA KELLARISSA DEVOURS
V VECKER ENSEMBLE SHITLORD FUCKERMAN
HOLZKOPF/BOTFLY PSYCHIC POLLUTION
SCANT INTONE W.FRANÇOIS HOULE MIDDEN
KAMIKAZE NURSE CHARIOT CONTAINING LIFE
I.O BODY BREAK PSYCHEDELIC ATTACK

Witht visuals by **Erica Lapadat-Janzen**

RED GATE REVUE STAGE
1601 JOHNSTON STREET, VANCOUVER BC
MORE INFO AT HEXISTENTIALFESTIVAL.COM

TICKETS AVAILABLE AT
RED CAT HASTINGS, EVENSI
& HEXISTENTIALFESTIVAL.BANDCAMP.COM

Proceeds from this event will be donated to the Kettle Society



The Kettle Society
Strength through mental health

IN THE MUSIC VIDEO FOR LIÉ'S "CAN'T GET ENOUGH, "THREE SHABBILY-DRESSED PUNK ROCK BROS ARE LYING IN SEPARATE BEDS, fully clothed, before rising in unison and ambling towards a smoke-filled lié show. Each band member singles out one of the men and lures them to the stage, completely enthralled and zombie-fied. A moment later, they're tied up in chains as the members of lié stand overhead, laughing mercilessly and even chucking a beer can at one of them.

It's a bizarre, almost surreal video and even the band isn't too sure what's going on, since the video's director, Katayoon Yousefbigloo, came up with its concept. But it's also a wickedly funny clip, thanks to its campy aesthetic and vintage VHS-camcorder quality. The band starts laughing when I bring it up.

"We just wanted to do something that was a little more lighthearted, because a lot of our content and our past videos have been heavy material," explains Brittany West, one of lié's vocalists and bassist.

What it *does* have in common with the rest of lié's oeuvre is its exploration into power dynamics, which have long been a point of focus for this dark punk band. As they explained in an interview with *Disorder* in 2014, lié approach themes of power, violence and oppression not through preaching about what's good or bad, but by laying out fragments of grotesque situations for listeners to judge accordingly. The world they create is a cold one — threats are uttered, deception is lauded and violence is depicted — but there are no clear morals or narratives for a listener to fall back on.

"I like for people to be able to interpret things their own way and get what they need out of it," says West. For Ashlee Lúk, lié's co-vocalist and guitarist, this form of songwriting often involves taking the perspective of oppressors.

"Writing from that perspective can sometimes be therapeutic. [It] can allow you to work through things from a different angle, and also to challenge the existing power structures from not such an obvious point of view," they say. "If [people] are [listening] from the viewpoint of the oppressor, [they can] see how ridiculous it is from that angle."

It's a technique lié employ throughout their new record, *Hounds*, which is co-released by Mint Records and Monofonus Press on July 7. Recorded in the sweltering heat of Austin, Texas, it's a blistering record that sees the band moving away from

the jagged post-punk of their previous releases into a sound that's louder, faster and grimmer. Highlights include the aforementioned "Can't Get Enough" and "Ethics," a 300-BPM romp that features some of their tightest musicianship and catchiest melodies yet.

After signing to Mint earlier this year, lié reissued their 2014 album, *Consent*, which dived deep into themes of violence and power. As its title would suggest, sexual assault is explicitly explored — on "Sorry," the band confronts an abuser and coldly echo his defences as guitars screech in the background. In lieu of cultural events such as #MeToo that have pushed sexual assault to the cultural forefront, Lúk says that they have been thinking back to *Consent*.

"At the time that album came out, it wasn't in the conversation," they say. "And now it's being addressed: people are being taken seriously, and as a community we're working towards trying to create safer environments. [But] that doesn't necessarily mean it's anything more than talk."

"And now we just talk about it, doesn't mean that much has changed," chimed in Kati J, lié's drummer.

West expressed a similar frustration: "[*Consent*] is just a compilation of women's experiences and things that have always gone on, and it's frustrating that it takes this long [for others to listen]."

In the years since *Consent*, lié released another album, *Truth and Consequences* (2016), and toured "pretty much every 'Ask A Punk' venue across North America," as their press release puts it. The band loves touring, despite its discomforts.

"You don't get much sleep, you're crammed in a car and you're eating shit and you're drinking every night and you're sleeping on floors and you get sick," West says. "But it's great because you're working in community with these amazing, talented people and everyone's very hospitable. You're seeing what's going on in every city and you get to

experience a city in a different way, where you're connecting right at the roots immediately."

Swimming also takes up a chunk of lié's schedule. They try to sneak in a swim every day on tour, and they capped off the recording sessions for *Hounds* in a nearby Austin river, where the water was brown and bathwater hot. "There are tires floating by, everyone's catfishing in their clothes, drinking beer [and] there are bugs everywhere," explains West. "It was an authentic Texan experience."

Six years and four albums since the band formed in 2012, the creative spirit that drives lié's seething punk snowstorms shows no signs of slowing down: this summer, they're planning to embark on an East Coast tour, film another music video and write another record.

"Get the arms nice and buff, Kati, 'cause we're going two times faster," says West.

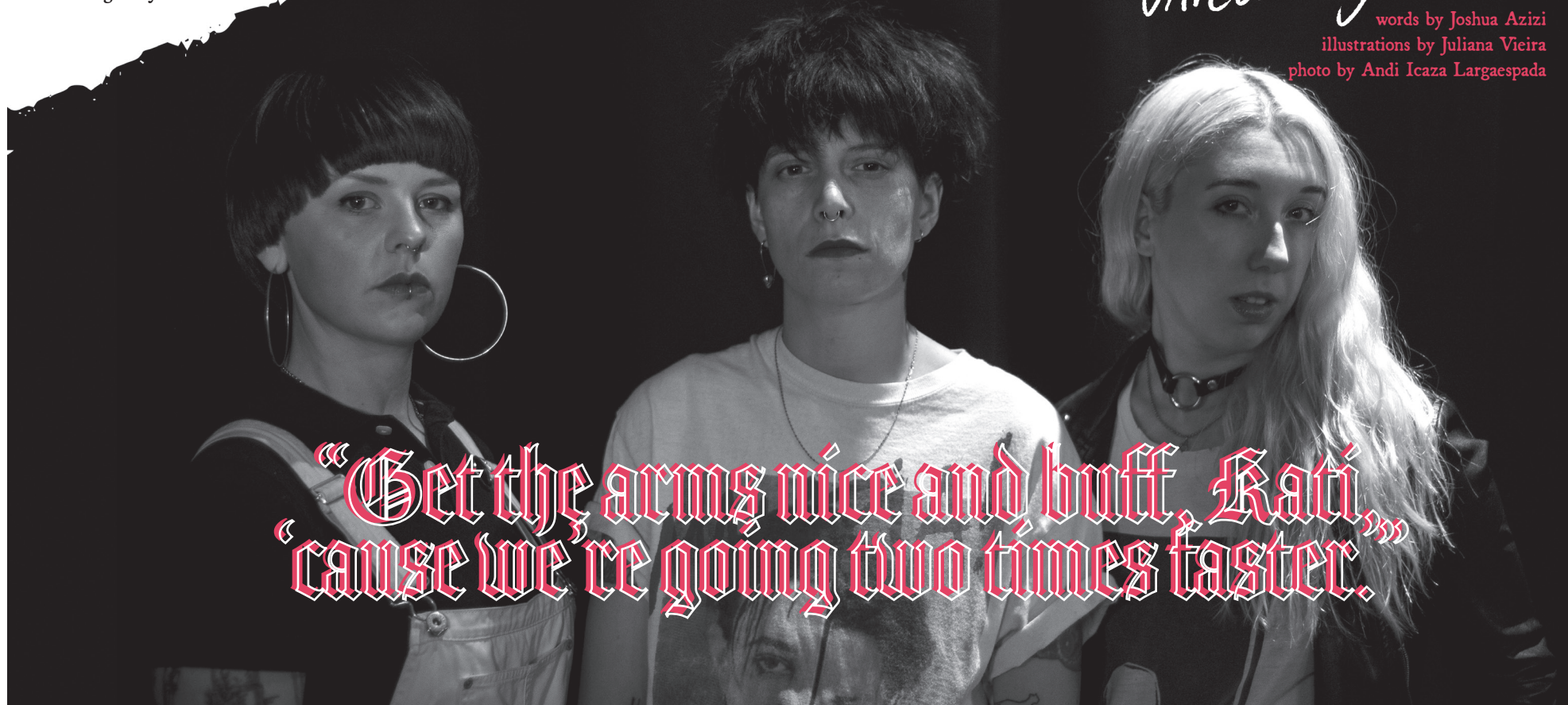


lié is playing an album release party in Vancouver with Body Break, minimalviolence and J.S. Aurelius on July 7 at 333. *Hounds* is available for stream and purchase at lievancouver.bandcamp.com.



lié
"Unleashing Hounds"

words by Joshua Azizi
illustrations by Juliana Vieira
photo by Andi Icaza Largaespada



"Get the arms nice and buff, Kati, 'cause we're going two times faster."

NO FUN FICTION

THE GOD STORY

words by Mack Gordon // illustrations by Mundane Cartoons

"FROM THE TIME I WAS ABOUT FIVE YEARS OLD

I went to Sunday school everyday.
Grandma Kelly taught Sunday school.
It was mandatory.
I don't know for how long. But it was a long time I thought.

"From the time I was about five years old
Grandpa Bob always had a fly rod and a sleeping bag in the back of his car.
And his hunting knife. His old hunting knife. I wish I knew where it was.

"He would come early in the morning and get me out of bed.
She knew it was happening. Sometimes she'd come along and stuff a sandwich in my pocket.
Otherwise we would just go. And we might be gone for two or three days.

"All we had was a sleeping bag and a fishing rod and his hunting knife.
Sometimes he would have a can of beans or a can of spaghetti.
He had mars bars in the glove box that he would eat like crazy because he was a diabetic.
When I was 12, I remember having my first beer with him.
Lucky Lager which is what I thought that you guys were drinking.

"Driving down the road drinking my one first beer and I remember how good it tasted.
He'd drive down these roads and we'd get to where a creek would cross.
We'd walk down the creek eight, ten hours, and you'd fish all along the way,
catching the brook trout.

"Then we'd camp someplace up in the creek. In the arch wilderness.
Camp, spend the night, and in the morning walk, fishing the holes all the way back.
I can remember going up the creeks -
I've got all my stories mixed up here but I can remember the ties.

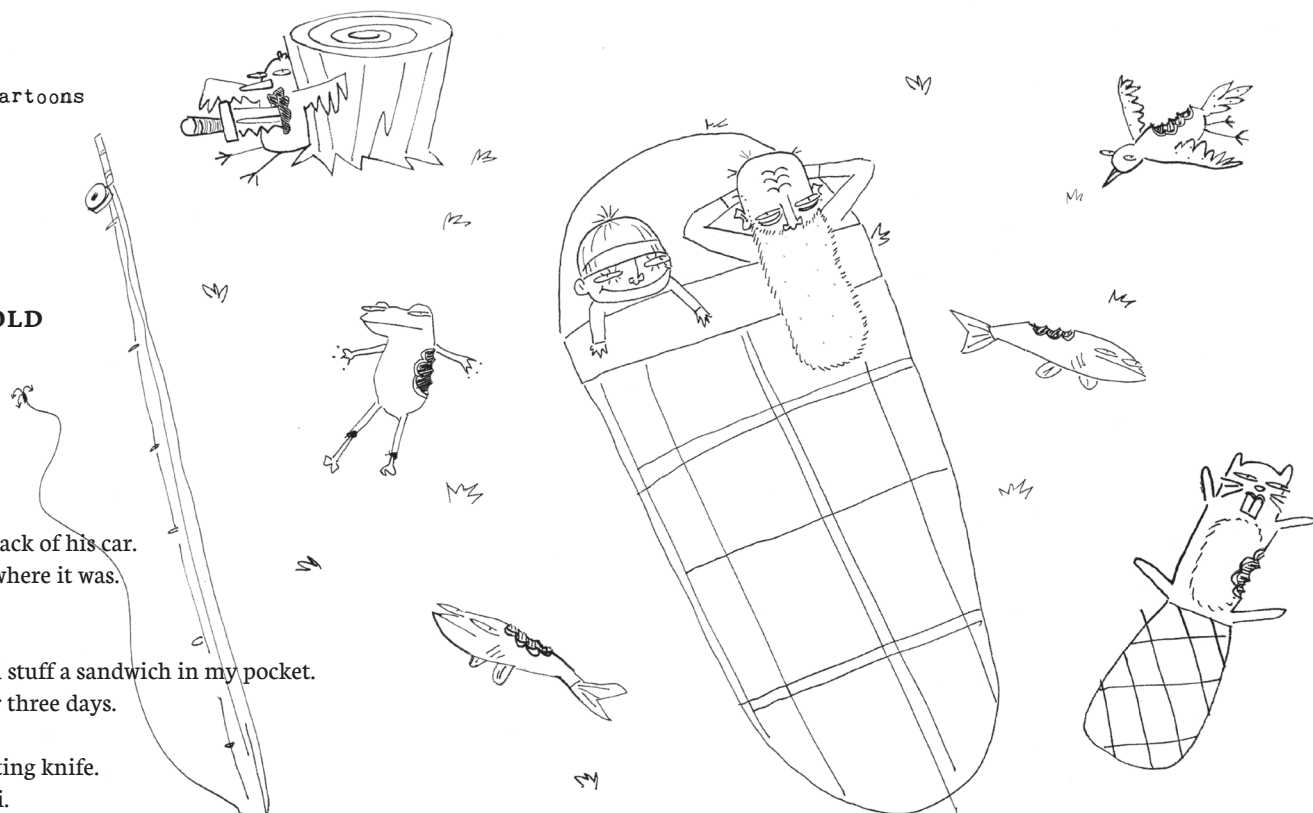
"We would live off the land.
Grandpa was really good at that.
He'd make stinging-nettle salads.
I've eaten fresh water clams. I ate frog's legs once.
We found this acre, it was huge, a pond. It was black with tadpoles.
Just some of the most exciting stuff I've ever seen. Just fascinating stuff.

"He knew where all the game trails were and what the animals were that were on them.
Grandpa Jack had taught Dad. He was a very very accomplished wilderness man.
There were old pictures of Dad and him out hunting deer on horseback.

"But anyway, when we were babies, my dad always suffered from hemorrhoids.
They were living up in North Vancouver, up in Dollarton actually, on the peninsula, and
they didn't have any money.
He always blamed his hemorrhoids on the fact that he'd come home from work and have to go
out in the row boat and fish for cod for dinner that night. That was when Colleen was born.
He'd always blame sitting on that hard wooden bench, out in the cold, as the cause of his
hemorrhoids.

"But anyway, we would eat so many things.
He would make traps to catch birds.
I was with him once when he threw his old hunting knife at a grouse and it went right
through its breast and stuck to a tree.
Cook the frogs on sticks.
Of course we always had trout.
And there was always something green to go with it. God only knows what I ate.
I've got tons of stories of being with him.

"Did you ever hear the story about the first time I asked my dad about God?
The first time I can ever remember having a conversation about God I was five years old.
Lying on the banks of the Similkameen River near Cherryville.
It was absolute wilderness. Remind me and I'll tell you another story about that wilderness.
We were there and we were sleeping and I was in a sleeping bag and I was five years old.
And I would sleep with him in the sleeping bag, he would just hold me.
We'd sleep under the stars.



Or else he was great at cutting cedar fronds or fir branches and making beds and making
lean-tos and stuff like that.

But anyways, there we were on the banks. I remember asking, "Dad, what's God?"
And I remember clear as day him saying:

'You know I used to ask your grandmother that all the time
and Granny told me that God was everything.
God was our dog Queenie. God was the clothesline. God was the tree outside.
God was the flowers and God was the cactus plant on the window sill.'
Granny always had a cactus plant on the window sill.

"And my dad went on, 'You know it's funny, because I'll tell you what happened,
she said God was the cactus plant so I started to celebrate God as the Cactus plant.
Pray to the cactus plant. Speak to the Cactus plant. Because I thought it was God.
And one day the Cactus plant died and my God was gone.'

"And it's funny because I went to Sunday school for ten years
and in all that time I can't remember a single story told by a preacher.
But I remember that like it was yesterday."



Mack Gordon is a Canadian writer and performer. His plays have been produced across Canada.
Published work includes, "Whistle Like the Wind" (carte blanche magazine), *The Only
Difference Between Me and Peter Bogdanovich* (Speakeasy Theatre Press) and *Six Fine Lines*
(Level-Headed Friends). He also runs a Family Feud Night at the Biltmore Cabaret that you can
catch on July 19. You can learn even more at medium.com/@mackgord and mackgordontheatre.com.



Bartholomew, the lawn-gargoyle

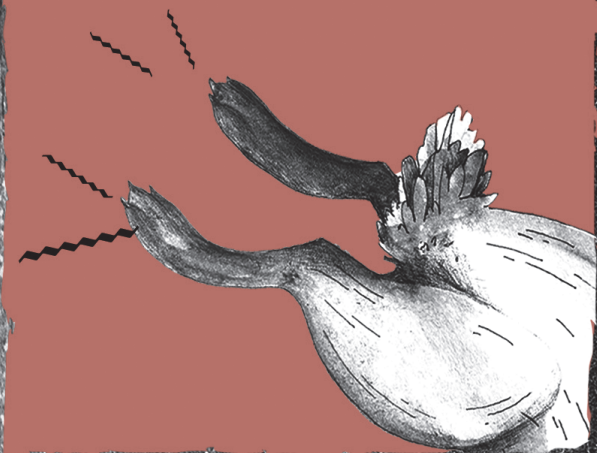
There are some beings who just don't know when to stop talking.

Take Bethelda, the bunny rabbit.

I know, you hear bunny and you think cute.

Well let me tell you, she was not.

I mean visually, perhaps - she had the furry little tail and whatnot.



ON THE AIR

RADIO PIZZA PARTY

words by Jake Clark // photo by Madeleine Kleen //
illustrations by Ahkila Varghese



“We’re always on, always wheeling and dealing,” says Tristan Wheeler. Beside him, his co-host, Jack Lamming, points out the relevance of the name ‘Wheeler’ in this light. In unison, they give out with a sardonic “aaahhh” of revelation. Although this interview takes place in a cramped Kitsilano kitchenette rather than CiTR’s soundproofed booth, they easily convey the chummy chemistry of their Friday evening show, *Radio Pizza Party*.

Since March 2017, Lamming and Wheeler have been putting out weekly installments of semi-improvised character comedy, with topics ranging from styles of radio voices to musings on the province of Ontario. In-character, Wheeler remarks, “We like hearing the sound of our own voices and we like it when other people hear that too.” With a chuckle, Lamming adds, “Basically, we just like talking and bullshitting.”

The two met as first-year roommates at the University of Victoria and transferred to UBC-Vancouver after one year, arriving at CiTR in September 2017. (“We just didn’t like the island,” says Lamming.) They had experimented with pitches for the show, although its presentation and tone would change significantly before its on-air debut seven months later. The show’s title, *Radio Pizza Party*, is a misnomer, considering CiTR’s no-food-in-the-studio rule.

Originally, the show’s topic was to be chosen from a hat and discussed with in-studio guests, but Lamming and Wheeler quickly realized that the discussion tended to meander into personal anecdotes. While these diversions were an issue for a talk show format, they recognized the potential for comedy: “A lot of the time it would just be free-associated conversation, which was just

not that fun to listen to. There’s enough of that out there,” says Lamming, adding, “We decided to go with [the personae of] college radio DJs who are really bad at their jobs, and just come up with dumb ideas every week.”

However, for two full-time students — Lamming in History, Wheeler in English — coming up with the sort of slyly silly prompts for *Radio Pizza Party* is more demanding than it sounds. The show’s format has grown



to emphasize improvisation and bringing in a new topic every week was challenging at the outset, with the first few months putting strain on Lamming and Wheeler to keep the improv material cogent.

“As the show has evolved, we’ve been able to find a format that is really malleable and one that we can adapt to nearly any topic quite easily,” says Lamming. Wheeler adds, “Sometimes we’d go for weeks where we wouldn’t have really planned that much and the show would suffer for that reason.”

Radio Pizza Party’s cheerful absurdity hinges on the self-aware awkwardness of



improv comedy, with many featuring an idiosyncratic ‘guest,’ usually portrayed by friends Nick Morgan or Ben Flynn.

Segments are usually introduced with brief and surreal theme songs, described by Lamming as “15 seconds of a *Flight of the Conchords* song” created by Wheeler and Morgan on Audacity, open-source audio software. Wheeler jovially remarks that “a lot of segments exist just to do the theme song for them.” Another running gag is their news segment, where the two bandy around a headline in a parody of self-important commentators.

Wheeler, who credits the podcasts, *Comedy Bang! Bang!* and *R U Talkin’ R.E.M. RE: ME?* as influences for the tone of *Radio Pizza Party*, describes the humour as “post-juvenile.” A fitting example is their self-described strangest prompt, “That’s Gross.” The theme for the segment combined the sound of mac n’ cheese being stirred with a Harrison Ford soundbite from *Star Wars: The Force Awakens* — at that point the highest-grossing movie in history — as a preface to a series of riffs on various unsettling things.

Future ambitions for the show are modest, with both hosts expressing an interest in a reporter-on-the-street segment, although for two undergraduates on the verge of their fourth year of university, the time it would take to record and edit this segment has left the project still unrealized.

Over the next year, at least, they will continue their Beckettian bonhomie on the airwaves, welcoming the weekend with Friday evenings full of twisty, erratic and sonically surprising humour.

You can tune into *Radio Pizza Party* every Friday from 6-7:30pm on CiTR 101.9FM in Vancouver or online at citr.ca. Visit past episodes at citr.ca/radio/radio-pizza-party.

FRIENDS

OF

CiTR 101.9 FM + DISORDER MAGAZINE

You get discounts at these FRIENDS OF CiTR + DISORDER locations.

MAIN

ANTISOCIAL SKATEBOARD SHOP

*10% off

THE BILTMORE CABARET

*10% off at the bar

DANDELION RECORDS & EMPORIUM

*10% off used Records

EAST VAN GRAPHICS

*10% off

EAST VANITY PARLOUR

*10% off any service

F AS IN FRANK

*15% off

LUCKY'S BOOKS & COMICS

*10% off

NEPTOON RECORDS

*10% off

RAG MACHINE

*10% off

RED CAT RECORDS

*10% off

THE REGIONAL ASSEMBLY OF TEXT

*A free DIY button with any purchase over \$5.
The Regional

TRUE VALUE VINTAGE & I FOUND GALLERY

*10% off

WOO VINTAGE CLOTHING

*10% off

THE WALLFLOWER MODERN DINER

*10% off

COMMERCIAL

AUDIOPILE RECORDS

*10% off

BOMBER BREWING

*10% off

BONERATTLE MUSIC

*10% off of accessories

THE CANNIBAL CAFE

*10% off non-alcoholic items

HIGHLIFE RECORDS

*10% off

JQ CLOTHING LTD.

*10% off

MINTAGE

*10% off

PEOPLE'S CO-OP BOOKSTORE

*10% off

THE RIO THEATRE

*\$2 off regular Rio Theatre movies / select events

STORM CROW TAVERN

*10% off

OTHER

BOOK WAREHOUSE

*10% off

BAND MERCH CANADA

*15% off

PANDORA'S BOX REHEARSAL STUDIOS

*10% off Hourly Studio Rentals

DOWNTOWN

BEAT STREET RECORDS

*10% off used Records

THE CINEMATHEQUE

*One small bag of popcorn per person per evening.

DEVIL MAY WEAR

*10% off

LITTLE SISTER'S BOOK & ART EMPORIUM

*10% off

THE PINT PUBLIC HOUSE

*20% discount to guests on food bill

SIKORA'S CLASSIC RECORDS LTD.

*10% off of Merchandise

VINYL RECORDS

*10% of New and Used

WESTSIDE

AUSTRALIAN BOOT COMPANY

*15% off Blundstone and R.M. Williams Boots

THE BIKE KITCHEN

*10% off new parts & accessories

BANYEN BOOKS & SOUND

*10% off

FRESH IS BEST ON BROADWAY

*15% off

GRANVILLE ISLAND BREWING

*10% off food / 10% on merchandise (not beer)

KOERNER'S PUB

*10% off food

ON THE FRINGE HAIR DESIGN

*10% off

RUFUS GUITAR SHOP

*10% new instruments and accessories.
*male items will be excluded.

STORM CROW ALEHOUSE

*10% off

TAPESTRY MUSIC

*10% off in-stock music books

UBC BOOKSTORE

*10% off general merchandise (clothing, giftware, stationery, general books) *exceptions apply.

(VISIT:

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

TRANCE DANCE 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 Chrissarific 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

VANCOUVER PODSHOW

3PM-4PM, TALK

Tune in every week to hear new local podcasts showcased.

Contact: programming@ctir.ca

GOODIE

4PM-4:30PM, 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

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

• FINDING THE FUNNY

6PM-6:30PM, TALK

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

Contact: programming@ctir.ca

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

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

BB'S DISCO PARTY

TUES 3PM-4PM, MULTIGENRE / SALT / SNARK

Guaranteed, you've never been to a disco like this before. Disorder Magazine's Editor-In-Chief, Brit Bachmann plays a hot selection of music featured in the current issue, representing every genre from hip hop to experimental. Some of it you'll love, some of it you'll love to hate. To paraphrase Donna Summer, "God had to create [Disorder] so [BB] could be born and be successful." This is the show you've been waiting your whole lives to listen to. | Art by Ricky Castanedo-Laredo and theme music by The Misc.

Contact: [@DisorderMag](https://twitter.com/DisorderMag)

• DEMOCRACY WATCH

TUES 4PM-5PM, TALK / LOCAL NEWS

Tune in for a rebroadcast of last week's episode of Democracy Watch.

Contact: [@CITRNews](https://twitter.com/CITRNews)

• 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 Relys, LuckyRich, horsepowar & Issa.

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

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

Contact: programming@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

• UNCEDED AIRWAVES

2PM-3PM, TALK/CULTURAL COMMENTARY

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

Contact: programming@ctir.ca,
[Follow us @uncededairwaves & facebook.com/uncededairwaves](https://www.facebook.com/uncededairwaves)

KEW IT UP

3PM-4PM, EXPERIMENTAL/TALK

Radio essays and travesties: Sonic Cate(s)chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

Contact: programming@ctir.ca

ALL ACCESS PASS

4PM-5PM, TALK/ ACCESSIBILITY POLITICS

CITR Accessibility Collective's new radio show. We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events and awesome dialogue.

Contact: accessibilitycollective@ctir.ca

• ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

Contact: arts@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

10PM-11PM, 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

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

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 Starts, Black Holes, Big Bang, Red Giants, the Milky Way, G-Bands, Pulsars, Super Stars and the Solar System.

Contact: programming@ctir.ca

THE SPENCER LATU SHOW

3PM-4PM, 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

SHOES ON A WIRE

4PM-5PM, ROCK/POP/INDIE

Reworked as a music show with the occasional sprinkle of commentary, Shoes On A Wire is back. As always, stories, interviews, and hot takes will make an appearance, but mostly you'll hear sweet tunes.

Contact: [@shoesonawirepod](https://twitter.com/shoesonawirepod)
[@Staunchjitters](https://www.instagram.com/Staunchjitters)

• DEMOCRACY WATCH

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

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

Contact: news101@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: [@flashbackalec](https://twitter.com/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 CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

Contact: programming@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@actsofautonomy.com

■ FRIDAY

AURAL TENTACLES

12AM-6AM, EXPERIMENTAL

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

Contact: auraltentacles@hotmail.com

CANADALAND (SYNDICATED)

87AM-8AM, TALK/POLITICS

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

Contact: jesse@canadalandshow.com

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 'll 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: daveradioodcast@gmail.com

TOO DREAMY

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

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

Contact: Facebook | @TooDreamyRadio

BEPI CRESPIAN PRESENTS

2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC

CiTR 101.9FM JUNE CHARTS

	Artist	Album	Label
1	Dumb	Seeing Green	MINT
2	Jo Passed*+ #	Their Prime	ROYAL MOUNTAIN
3	Kellarissa*+ #	Ocean Electro	MINT
4	Dusted*	Blackout Summer	POLYVINYL
5	Swim Team*+ #	CiTR Pop Alliance Vol 5	MINT
6	Parlour Panther*+ #	Hot Magic	SELF-RELEASED
7	Lindi Ortega*#	Liberty	SHADOWBOX
8	The Submissives*#	Pining for a Boy	EGG PAPER FACTORY
9	The Huaraches*	Curl Up With The Huaraches	SELF-RELEASED
10	Scum Laude*+ #	Scum Laude	SELF-RELEASED
11	Christina Vantzou*#	No. 4	KRANKY
12	Champion Lawnmower*+ #	Babies	SELF-RELEASED
13	Adrian Teacher and The Subs*+ #	Anxious Love	SELF-RELEASED
14	High Plains*+	CiTR Pop Alliance Vol 5	MINT
15	shitlord fuckerman*+	Hot Blood & A House For A Head	SELF-RELEASED
16	Nice Apple/Cruel Sport*+ #	Cruel Apple Nice Sport	SELF-RELEASED
17	lié*+	Hounds	MINT
18	Teak Physique*+	Living. Space	RESURRECTION
19	Volunteers*+	I Wish I Was As Happy As John Denver	SELF-RELEASED
20	Peach Kelli Pop#	Gentle Leader	MINT
21	Hello Blue Roses*#	Trade Winds	JAZ
22	Chris-A-Riffic*+	Post-Season	SELF-RELEASED
23	Carlo*#	Carlo	SELF-RELEASED
24	Pale Red*+ #	Heavy Petting	SELF-RELEASED
25	Partner*#	In Search Of Lost Time	YOU'VE CHANGED
26	Jackie Mittoo	Striker Showcase	VP RECORDS
27	Necking*+ #	Meditation Tape	SELF-RELEASED
28	The Trolls*+ #	Treasure Mountain EP	SELF-RELEASED
29	hazy*+ #	4 Letter Word	AGONY KLUB
30	Judy Brown*#	Say It	SELF-RELEASED
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	Mamarudegyal*+ #	MRG EP	SELF-RELEASED
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 on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy to the station addressed to 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 for consideration to music@cittr.ca. You can follow up with the Music Director 1-2 weeks after submitting by email or by calling 604.822.8733.



Sign the petition now for
REAL RENT CONTROL
in B.C.

what is real rent control? It's called vacancy control, and it means NO raising the rent between tenants or landlords.

Real Security for Tenants | Real Affordability
Real Action on Poverty | Real Simple Solution

Head to
vancouvertenantsunion.ca/realrentcontrol
to take action



SUBSCRIBE
to
DISCORDER



I WOULD LIKE AN
ANNUAL SUBSCRIPTION

(that's \$20cnd For Canada, \$25cnd for U.S.A.)

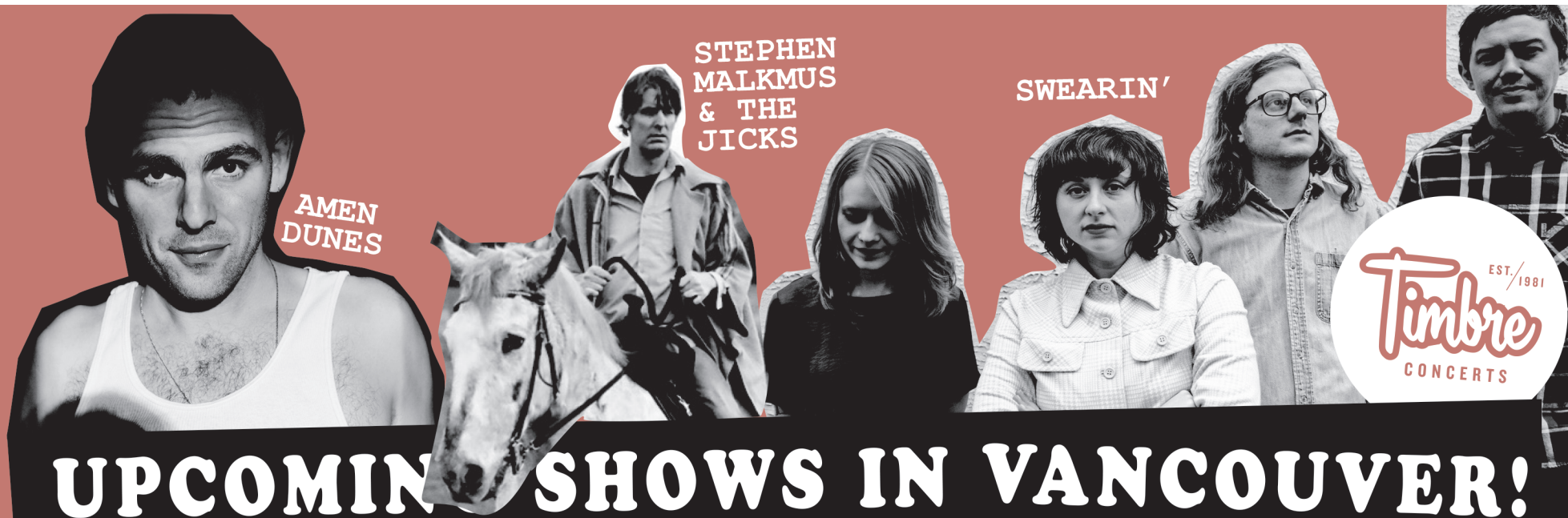
I WOULD LIKE TO
SUPPORT DISCORDER
WITH A DONATION

(hey, thanks!)



TOTAL: \$

SEND THIS FORM WITH SOME COLD HARD CASH OR A CHEQUE TO:
DISCORDER MAGAZINE, LL500- 6133 UNIVERSITY BLVD. VANCOUVER, B.C. V6T 1Z1



UPCOMING SHOWS IN VANCOUVER!

July 7 WE ARE SCIENTISTS Fox Cabaret	July 14 S. CAREY Fox Cabaret	July 20 BLIND PILOT Imperial	July 28 VACATIONER Biltmore
---	---	---	--

August 3 STEPHEN MALKMUS & THE JICKS Rickshaw Theatre	August 6 SWEARIN' Fox Cabaret	August 8 THIS IS THE KIT Fox Cabaret
--	--	---



August 9 GANG OF YOUTHS Rickshaw Theatre	August 11 DEAFHEAVEN Imperial	August 14 AMEN DUNES Imperial	August 14 BODEGA Fox Cabaret
---	--	--	---

August 31 ROLLING BLACKOUTS COASTAL FEVER Fox Cabaret	August 31 SUPERORGANISM Imperial	Sept 1 GOLDROOM <small>BOAT TOUR</small> Abitibi Boat
--	---	--



Sept 9 ANDREW W.K. Imperial	Sept 9 THE GROWLERS Commodore Ballroom	Sept 10 TREVOR HALL Imperial	Sept 12 ISLAND Fox Cabaret	Sept 20 BIG THIEF Imperial
--	---	---	---	---

Sept 23 JON HOPKINS Imperial	Sept 24 PARQUET COURTS Imperial	Sept 25 RYLEY WALKER Wise Hall	Sept 27 & 28 CHVRCHES Commodore Ballroom
---	--	---	---

Sept 29 YUNGBLUD Fox Cabaret	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 AND THE CLAMS Wise Hall
---	---	--

Oct 4 THE CHURCH Fox Cabaret	Oct 7 TY SEGALL AND WHITE FENCE Rickshaw Theatre	Oct 9 & 10 COURTNEY BARNETT Vogue Theatre
---	---	--

Tickets & more shows at timbreconcerts.com

