

# DISCORDIA

JUNE/JULY  
2021

m a g a z i n e

"THAT (REFERRING TO THE WEATHER) MAG FROM CTR 101.9 FM"  
Vol. 38 No. 03 Issue 149

Local + Free





# That (REFERRING TO THE WEATHER) Magazine from CiTR 101.9 FM

June-july 2021// Vol.38 // No.3 // Issue #149

cover illustration by Bryce Aspinall

# DISCORDER

m a g a z i n e

## EDITOR'S NOTE

*"We are reminded, once again, that there are people both in front of and behind that camera,"*

Isaac You reflects in their review of *The Gig Is Up*, "that even this documentary relies on the active participation of humans." The column I am talking about is one of four DOXA reviews in this issue — *The Gig Is Up*, *Koto: The Last Service, You Are Not A Soldier* and *Kimmapiiyipitssini: The Meaning of Empathy*. I tell you this not as aimless revelation, but because it gestures to what these reviews epitomize so effectively — even in the strictest of narratives, a documentary, there is room for nuance. A whole nervous system of it in fact.

We interpret what we see — in the sorry stuff of 2021 — as stories to help us live. The sinister inertia of narrative-forming tends to suggest everything can be frozen and identified immediately. That safety lies in generalization. I worry that, because of the need to impose an intelligible narrative line within all things, we forget the "people both in front of, and behind that camera." That even the most steroidal infographic, or the most reliable image, can also contain multitudes of contradiction. *Discorder* is home to so many voices, so many tangential stories and thoughts, and if art has any liberating magic beyond serving as a tax-dodging investment vehicle, it will be in its ability to close the wounds created by a world fed on the binary rhetoric. Stories — a lot of them, with a lot of room.

So with that, I would like to welcome the new words of Fabio Schneider, in review of *Kimmapiiyipitssini: The Meaning of Empathy* — a film built on compassion and acceptance. Maheep Chawla, in conversation with Osman Bari of *Chutney Mag*. Frankie Tanafranca, exploring the again & again in Rydel Cerezo's exhibition, *New Ending*, and finally, the return of writer Rachel Lau, with a generously unfettered piece on musician Miguel Maravilla (tune-in to CiTR on 06/23/2021 at 7PM to see what I mean.)

*Riding the tension between  
rebellion/obligation,  
love/atrocities,  
~T*

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# THANK GOD IT'S **TORATO** SEASON

## or contributor bios of june/july 2021



### Katherine Gear Chambers

Katherine has been writing (obsessively) for *Discorder* for nearly three years. As the outgoing President of CiTR, she is so grateful for the mag, the station, and all the incredible people behind them. After graduating from UBC in June, Katherine will be moving to Toronto to begin her MA in Canadian Literature. Her undergrad thesis explores language as a site of resistance in poetry.

### Allison Eng

Allison Eng is an illustrator

### Erika Enjo

Erika is a student writer only writing for *Discorder* (for now, wish her luck for more explorations). Art works can be found on Instagram, if it can be defined as a proper platform.

### Juliana Kaufmanis

The pen is one of my best friends.

### Alistair Henning

Alistair Henning is a portrait and event photographer based in downtown Vancouver. For a full portfolio and list of exhibitions & awards, visit [www.AlistairHenning.com](http://www.AlistairHenning.com)

### R. Hester

A temporal anomaly that spits out drawings from the return bin of an abandoned Blockbuster. Reach them at [intheouterdarkness@gmail.com](mailto:intheouterdarkness@gmail.com)

### Peyton Murphy

Peyton Murphy is a staff writer at *The Ubysey*. You can find her on Twitter [@peymurph](https://twitter.com/peymurph) and on Instagram [@\\_peytonmurphy](https://www.instagram.com/_peytonmurphy).

### Maya Preshyon

Maya Preshyon (she/they) is a second year Social Work & Indigenous Studies student at UBC, VP of the Student Executive at CiTR & *Discorder*. She is a maker of long Spotify playlists, big fan of trees, baking cakes & skateboarding (poorly). You can reach her at [mpreshyon@gmail.com](mailto:mpreshyon@gmail.com) xx

### Todd McCluskie

Todd McCluskie is a vinyl enthusiast, music lover, member of the punk band social outcasts (vancouver) and can be heard weekly on CJSF's The Blurred Crusade (the best in punk & post-punk).

### Fabio Peres Schneider

Fabio loves writing, music and philosophy on good days. Probably having an existential crisis rn

### Rachel Lau

Rachel Lau is a multidisciplinary artist, writer, and radio producer based in what's colonially known as "Vancouver." They have lots of feelings and they make things.

### Alec Christensen

Alec Christensen is an MA Cinema and Media Studies student at the University of British Columbia researching Hollywood representations of the Global South.

### Frankie Tanafranca

Frankie (she/her) is a queer Filipina settler on the stolen, ancestral, and traditional homelands of the xʷməθkʷəy̓əm, Skwxwú7mesh, and Selilwitulh Nations. All her best work can be found in her Notes app.

### Atira Naik

Atira Naik likes all things pop culture, and spends her free time watching Bojack Horseman and crying.

### Maheep Chawla

Maheep is an undergrad student at UBC. She is studying Psychology and loves writing about humanistic aspects of art and more!

### Christina Young

Korean Canadian Visual Artist and Graphic Designer. For more digital artworks and fine art paintings, my instagram [@christinakimart](https://www.instagram.com/christinakimart).

### Cole Bazin

Cole Bazin is a stinky lizard [@whizazaps](https://www.instagram.com/whizazaps)

### Marylise Habiyambere

Marylise Habiyambere is a queer Rwandan Canadian poet, activist, Loran Scholar, and psychology student at UBC. You can read more of her work on Instagram [@marylisewrites](https://www.instagram.com/marylisewrites)

### Luke Johnson

He/him. PhD student in biomedical engineering, who likes to play at being an artist every other month or so.

### Bakhtiar Yaqub

Bakhtiar Yaqub aspires to create content that reminds him of the Faerieland from Neopets. If he was a photograph, he would be an overexposed Polaroid picture bedazzled with scented stickers.

### Hope Saprunov

Hey! My name is Hope and I'm an editorial photographer and set designer. Planning, styling, and shooting is what I live for. Photography is basically my only source of serotonin so I hope everyone enjoys these photos as much as I enjoyed taking them.

### Bryce Aspinall

Bryce Aspinall is an artist and illustrator living in Montreal, Quebec. Besides drawing, Bryce also enjoys skateboarding, playing with his cats, swimming in the ocean, procrastinating and winning Monopoly against his roommates.

**C O N T**

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or [editor@citr.ca](mailto:editor@citr.ca)

**B U T E**



# emma lee toyoda



**E**mma Lee Toyoda is no stranger to vulnerability. For proof, look no further than their 2016 debut album *sewn me anew*, which is as rich in profound lyricism as it is in lush instrumentals. It only takes one listen to understand Toyoda's talent for translating the intensity of their feelings onto paper — and on their latest EP, *i don't wanna play ur show*, they're taking this intensity to new heights. Backed by a simple trio of guitar, bass,

and drums, Toyoda's distinct, husky vocals dominate the project. As they touch on sensitive topics such as gender identity and mental health, they seem entirely uninhibited, allowing each growl

This pushback is most evident in the EP's titular track, in which Toyoda rejects expectations of obedience and being a 'model minority' with biting sarcasm: "But I keep trying to act professionally

that as progressive movements gain speed, organizations are quick to adjust optics but slow to effect real change.

"I was feeling like all of these emails I was getting [from bookers] were just trying to get me to do things to make them look good, without actually having care for me as a person. There's this idea that we should just be thankful for the opportunities, but when those opportunities aren't actually safe for my well-being, then what's the point? Then I'm just put in a position to serve you."

It's not that Toyoda doesn't see value in representation — in fact, they describe being "stoked" by the

opportunity to encourage Asian kids to pursue their interests in music. What they're opposed to is being a spokesperson for their race or gender, and the impossible expectations that come with such a task.

"I want someone to see the full me," they say, their tone both urgent and sincere.

*"This EP is definitely a lot of pushback against things I've internalized over the years as a young AFAB Japanese-Korean kid"*

and scream to meander through the complex maze of their frustrations. Toyoda often describes their music as "sad soft punk," and while this may hold true for their previous releases, I think *i don't wanna play ur show* is a bit different. Coexisting with sadness and softness is a powerful sense of defiance. Defiance hasn't always come easily to Toyoda. As we speak over Zoom, they open up about the ways in which silence has been expected of them throughout their life.

"This EP is definitely a lot of pushback against things I've internalized over the years as a young AFAB Japanese-Korean kid — [There's a standard of] obedience that comes with that. You're seen but not heard."

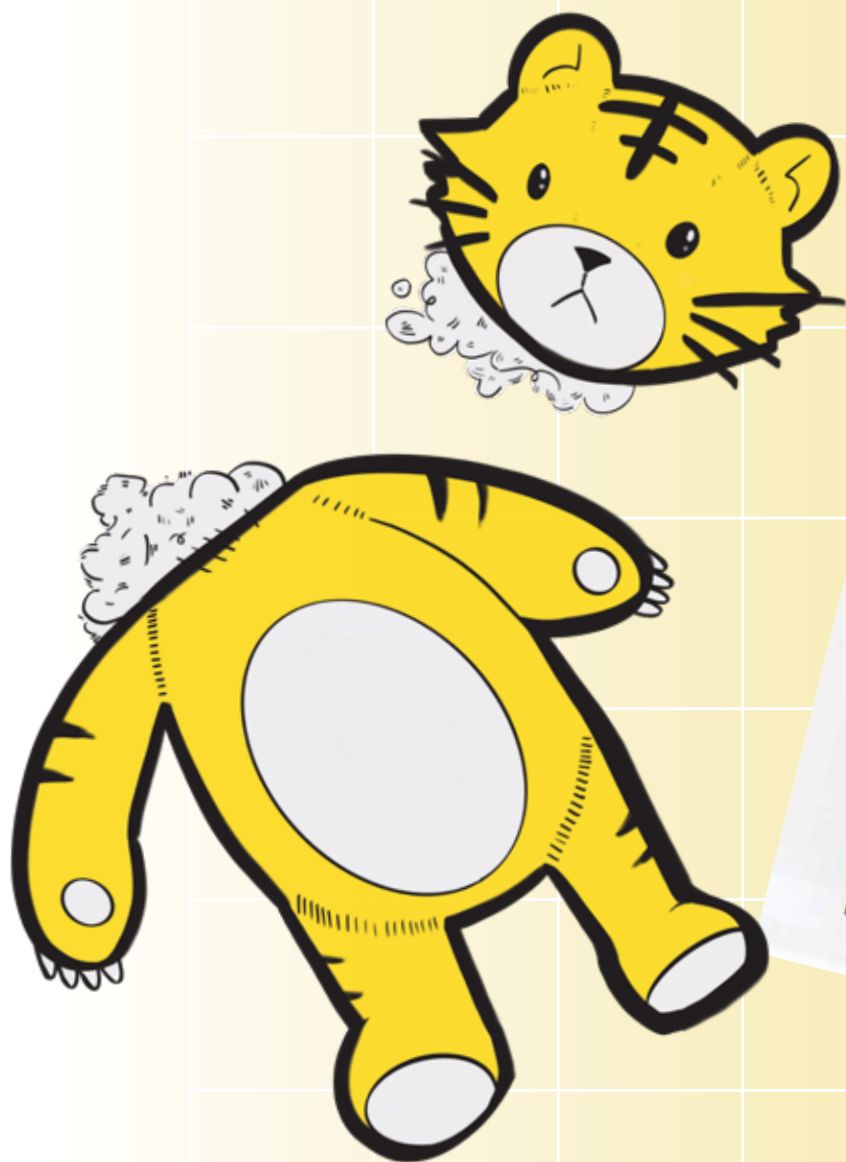
/ While I keep saying 'no' and you hear 'yes please' / Oh jeez, you must know better than me / Silly me."

Although music has been an outlet for these frustrations, it's also been a source of them. Much of *i don't wanna play ur show* is inspired by interactions Toyoda has had with "'progressive' and 'liberal' organizations" that claim to be interested in supporting diverse voices, but instead end up exploiting them. It's clear to Toyoda



photo by Melissa Kagerer





Words by: Peyton Murphy  
Illustrations by: Beau Todorova  
Layout by: Shannon Elmitt  
polaroids courtesy of: Emma Lee  
Toyoda and friends



photos by Sorana Nance

So, who is the *full* Emma Lee Toyoda? Unfortunately, I don't think our brief chat over Zoom makes me qualified to provide an exhaustive answer. But what I can say with certainty is that Toyoda is a person who cares deeply for others. When I ask how the absence of live music has impacted them over the past year, they provide a brief answer, before switching gears to what is clearly of greater importance to them; the people they love. Toyoda's family own a Japanese restaurant, where they've been working for the entirety of the pandemic. When they're not at Toyoda Sushi, Emma drives around delivering food for local mutual aid groups. Although it's clear the prolonged absence of normality hasn't been easy on them, Toyoda speaks to the vitality of supporting others without hesitation.

I think mutual aid is much more of a priority right now than music for me." While taking care of others may be their top priority, that doesn't mean Toyoda has neglected taking care of themselves. They're open about their struggles with mental health, and the steps they've had to take in order to cope — steps that go beyond the realm of "self-care" infographics on Instagram. "[I have] real mental health issues, where I can't just do yoga and have them go away," they say with a laugh. Instead, they've relied on therapy, medication, and other coping mechanisms to help them through this time in which isolation has become the norm. For Toyoda, there's no end-goal when it comes to mental health. They tell me

*I miss [live music], for sure, but I think mutual aid is much more of a priority right now than music for me.*

"Making music right now hasn't really been a priority. [My priorities are] making sure my family is safe, my friends are safe, and my community is safe and cared for. I miss [live music], for sure, but

that "figuring out [their] self-worth is a lifelong endeavor," and one that they're prepared to navigate no matter how intrusive their obsessive thoughts and self-doubt proves to be. Even though

Toyoda sees no end to this endeavour of growth anytime soon, their music clearly demonstrates how far they've come already. "Throughout this EP, I'm getting in touch with the things that make me feel small and powerless. However, by doing things that question and confront my old sources of self-worth — instead of hiding from and denying them — that's what grows my power." Toyoda intends to continue this journey on their upcoming album, *I Know I'm Worth Something*. The simple affirmation makes for a beautiful title, however, it wasn't chosen without hesitancy. Despite embracing the development of self-worth as an ongoing project, Toyoda still questioned if they should release an album with a title

they don't yet fully believe. Although this concern of inauthenticity could've been remedied by a title change, Toyoda instead chose to redefine what the title means— more specifically, what "something" means. "[The title has] become one of my mantras," they explain, "because I don't have to know what that 'something' is to know that it's *something*. Even if it's just that I'm worth a nice text, or a hug — I'm worth being cared for, and I'm worth being loved."





# Haleluya Hailu *is* The New Teenage Dream

Words by MAYA PRESBYON Illustration by NATALIE

HANNA photos by HOPE SAPRUNOV Layout by ENYA HO

*I think more people need  
more petty teenage drama  
to focus on while the  
world is on fire*



Haleluya Hailu's very first EP entitled *Greetings and Salutations* is described as "a story of astrology and partying and regretting things, inspired by the sounds of the 80's but also nothing like it." It's a clash of emotions, a whirlwind of petty recollections and an ode to Teenage Dreams 2.0, the overlooked and underrepped narratives from outside of the traditional — frankly, washed-up — cool girl club. Although almost entirely DIY'd by Hailu herself, this EP is unquestionably full and whole. It feels like adolescent euphoria. It feels like the purple rage of an angry teenage girl. It feels like a best friend, ripping out entries of her diary and screaming every word of those torn lined pages. Hailu is a 17-year-old singer-songwriter, producer and performer "inspired by teen angst and bruised egos," bred from culture-rich roots, molded by sprinting races to catch the startline, and much bigger than any box Vancouver's arts community (or any institution) could compress her in. So much so, that she — along with her collaborators in The Sunny Side Live — are forging a brighter alternative to the cubic confines of our local scene. Haleluya Hailu as a bold, singular force is known for waging war against her school district for their repeated instances of anti-Black racism. Her activism story was plucked by media outlets, and after the movement's momentum diminished, Hailu was bombarded with microaggressions within the institution — more than ever before. But Hailu is more



than a story of protest. She, even while only in high school, cemented herself into the art's community as a radio host, a widely networked collaborator, an artist and an organizer. While years younger than so many surrounding her in the industry, she could beat them all in a contest of promise and potential. Haleluya Hailu is a beaming superstar. A Leo, aware of how incredibly talented she is, and miraculously humble all the while. Her aptly titled debut EP is exactly as it declares, a greeting and salutation. We are incredibly fortunate to make her esteemed acquaintance.

*Maya: This is your first EP, essentially an introduction! So let's get into who you are. How did you begin making music? And if your cultural background had a part to play in it, tell me about that too.*

*Haleluya: If you ask my mom, the first song I ever wrote was when I was like six — on one of those keyboards that have little presets — that was my first time toplining I guess. But the first instrument I really taught myself was the ukulele. Later on I learned sax through band, and I was like, "this stuff is kind of cool." By ninth grade, I'd already been writing songs casually, but I started taking it a little bit more seriously. Next thing you know, I won my school district talent show with two songs I wrote. From there I found myself connecting to the local music community. I was in a really great music production school program which was so great because the teacher running it put a lot of his own time and energy into it. From that, I started learning production and really working on being a better songwriter. My parents are both Ethiopian. I was born in Israel, a lot of people are surprised that there's a huge East African diaspora in Israel.*

So, my parents are really cultured people. They kept me connected to my culture my entire life. I speak Amharic, and growing up I was constantly listening to Ethiopian music. My parents used music to learn English when they first moved here, so I had a pretty good collection of North American music as well. One of my earlier memories was my dad's heavy Queen phase. Same with Nirvana. Looking back — how could anybody learn English from Nirvana? My parents are amazing folks who spend a lot of time exposing me to new cultures and ideas. And I think that's what makes my storytelling and art interesting.

*Greetings and Salutations is a gift to listeners. It's a dose of bright and nostalgic escapism — hugely appreciated in these times. Has the gift gone both ways? What has making and putting out this EP done for you? Mentally, emotionally, spiritually, what are the feelsssss?*

Well, the writing started during the summer. The weird COVID summer. It really hit me that I was not going to get the grade twelve year I thought I was going to get. It also hit me that



I did not like a lot of the people I went to school with. It's no tea, no shade! But realizing, "alright, a lot of these kids don't give a single crap about me" is a thing you have to kind of come to terms with as you finish high school. I watch all of these classic high school movies, and I think about how I didn't get "that experience," didn't get to be a cool 'Regina George', or I didn't get to have a movie sunset ending. So why not go and create that idealized kind of thing myself? The title comes from the first scene of "The Heathers" where the protagonists Veronica and JD meet each other and JD goes, "Greetings and salutations. Are you a Heather?" And she responds with "No, I'm a Veronica." That's the kind of teenage girl I love. [But] the EP has a little bit of what happened in my personal life. Just petty teenagedrama. I think more people need more petty teenage drama to focus on while the world is on fire.



people involved with CJSE, we formed our artist collective.

*So, going off this 'sense of community,' and also just being a Black artist (and activist) in Vancouver, did the BLM movement impact your relationship with your creative community or your process of making music at the time?*

Yeah, I had a conversation with a friend of mine a couple weeks ago and I kept trying to put into words this thing that I had felt since August. When I first started to become involved in community radio, and an artist collective, the goal in my head was that I wanted to be a part of the Vancouver creative community. But I was aiming to be a part of the white Vancouver creative community. Like, look around! If I ask somebody who's involved in the community, "Hey, name three bands really quickly that are from Vancouver," they're going to name bands that are basically all white, and mostly all men. I'll sit down, interview somebody and I'll be like, "So, how'd you get into music?" The response will be "so my brother/uncle/cousin's parents set up studio time for me. And my friend's an engineer, and my best friend is the head of Capitol Records." It's always this kind of thing where they already have a bucket-load of privilege and it sucks. On top of that, I find a lot of these people aren't as willing to support BIPOC artists. I don't know if it's intentional or not, but when you grow up around mostly people that look like you, I think — even if it's not intentional — you're a little bit startled when people who don't look like you ask for help or advice. To live in Vancouver, and be able to afford a car to drive all your stuff down to a house show, and have all of that equipment in the first place, is too much for a lot of people. Although the community is built on asking and borrowing, it's asking and borrowing from people that you already know. I

remember in August, I looked around me and I thought, I don't know if I want to be a part of this very closed off "I have to be friends with somebody to feel included" type of community. It can be surprising because Vancouver is not like super white, there's huge diversity. It's just all about access, access, access. And I'm lucky that I've gotten access to stuff that not many people do have here.

*Oh, for sure. White folks in Vancouver's art community seem to have their peer's backs intrinsically. Lately, we've seen controversies and callouts surrounding that come bubbling up.*

Yeah, yeah, yeah. And I realized exactly this while interviewing for Vibecheck. I feel I've become friends with a lot of the people who have come on, and I keep up with lots of people, but I've noticed that between some of the white artists and the people of color, [I have a] much truer connection with the people of color. I feel like with a lot of the white indie acts that I've interviewed, there's always an arm's length distance established.

*Absolutely. Also, I need to know where you found an alternative to the white indie scene because I'm still trapped in this shit!*

I haven't found it! That's what this artist collective is supposed to be. [My friends and I] haven't necessarily felt embraced by the creative community so we're trying to make something out of that.

*I really liked what you said in your interview with Rhythm Changes, where you referenced what Tyler the Creator said about not wanting to be shoved into a stereotype-charged genre box. Being Black in the arts scene in Vancouver is both a huge and significant reality, while at the same time an overlooked and dismissed reality. What would you say has been your highlights and lowlights of being an artist despite these ingrained challenges?*

A highlight is putting people that've pissed me off on blast sometimes. As a Leo, I'm a little bit petty, but I'm not confrontational. So I'll just go home and I'll write a very angry poem about you. Yeah, I think that's my favorite part about being an artist, being able to document my life in a very cool, poetic way. A thing I love is talking to other artists genuinely. I love listening to other artists talk about things they love. Music is so amazing and I'm just so happy to understand how it works. My parents weren't the parents that put me in piano lessons when I was five,

learning about music production is something that I thought was so out of reach. Again, I was not born into a musical family. I was born to a music-loving family, though. I have all of this stuff I want to learn, so I'm constantly playing a game of catch-up. There's two types of people in the world: jealous and envious people. Everybody gets jealous because it's a natural human emotion. You can either get jealous, and move on with your life, or become envious and just hate people for being better at a particular thing than you. I've always been able to say "OK, I'm a little bit jealous that you have all of this experience, so I'll obsessively practice or study because I want to be that good." It's tough to play ten years of catch-up, so I think that's the hardest thing that I have to deal with.

*You're a freaking pop star dude! Something about the perfect euphoric teenage nostalgia that is packed into this EP is so addictive. Given the fact that you're an ~unstoppable talent~ any big upcoming plans? Or distant small ones? Down to hear any and all.*

There is new music coming up at the end of the year! There is new visual content coming soon too, because I'm shooting it next week! You can keep an eye out for other projects from and in collaboration with Sunny Side Live in the future! ♥

*To see what else Haleluya is up to, her instagram is @haleluyahailu. You can also see what she's working on with the collective at @sunnyside.live and keep an eye on her radio show at @vibecheck.show which airs on 90.1FM CJSE Tuesdays at 3pm. Finally — Hailu would like to extend a loving shoutout to Aster Aga and Berihun Hailu for being the coolest parents who raised the coolest kid.*





**I**N A CONVERSATION WITH OSMAN BARI, FOUNDER AND EDITOR OF CHUTNEY MAGAZINE, WE UNPACKED THE MAGAZINE AND ITS DIVERSE CONTENTS. CHUTNEY MAG IS A TORONTO-BASED 3 SECTION MAGAZINE ACTING AS A PLATFORM FOR SOUTH ASIAN COMMUNITIES. IT IS STRUCTURED AFTER ITS NAMESAKE IN 3 DIFFERENT SECTIONS — ‘CHOP, MIX, AND PRESERVE’ WHICH MIRROR THE STEPS TO MAKING ACTUAL CHUTNEY, AND INCLUDES CAREFULLY CURATED ART TO ACCOMPANY EACH PIECE. AN ARCHITECTURE MAJOR AT THE UNIVERSITY OF WATERLOO, OSMAN FOUND HIS CALLING IN GRAPHIC DESIGN. HE TOOK A SEMESTER OFF FROM HIS CORPORATE OFFICE JOB AND TOOK TO WORKING ON CHUTNEY MAGAZINE. EDITING, ILLUSTRATING AND PUBLISHING THE MAGAZINE BY HIMSELF, OSMAN SAYS THAT THE FIRST ISSUE OF CHUTNEY MAGAZINE WAS A SUCCESS WITH ALL 75 COPIES SELLING OUT. THE SECOND ISSUE IS SET TO HIT THE MARKET IN JUNE 2021.



WORDS BY MAHEEP CHAWLA // ILLUSTRATION BY CHRISTINA YOUNG // PHOTOS AND SPREADS COURTESY OF OSMAN BARI

**Maheep:** Can you tell me a bit about yourself?

**Osman:** My name is Osman Bari. I was born in Pakistan, and I grew up in the Middle East. I moved to Canada with my family about 11 years ago. I went to the University of Waterloo where I studied architecture. I just graduated last year. I'm currently working as a freelance graphic designer and a writer.

**So what is Chutney Magazine?**

*Chutney* is a magazine that I started back in 2019. The magazine is structured around 3 different sections ‘chop, mix, and preserve’ which mirror the steps to making actual chutney. The first section is ‘chop’ which consists of stories by our volunteers that challenge conventions and stereotypes. The second section is ‘mix’ which includes stories about cultures influencing each other and blending intersectionality. The final section is ‘preserve’ which is about preserving old stories while incorporating the evolution of history with new traditions. In the first issue, each section had 3 stories but I am grateful for the increase in the number of contributors who are making it possible for the second issue to have 5 stories in each section.

**What inspired you to start working on this magazine?**

The aim of the magazine is to provide a platform for people from marginalized backgrounds to share their personal narratives and stories on their own terms. I started the magazine out of frustration with mainstream media and how they were depicting various marginalized communities. I was affected by this personally as a Muslim. On a global scale, the Muslim community is either vilified or portrayed as these agents of terror and we are just totally misrepresented. It was actually the Christchurch mosque attacks in 2019 that really prompted me to start the magazine. I needed a medium to invest my energy and my frustration into productively. I also knew other people around me felt the same way so I thought it would be an interesting way to get people together and contribute to this publication.

I'm glad you found yourself a constructive platform and thanks for sharing what inspired you. The name of your magazine is very interesting, and I have heard that phrase a lot in my own south asian family, so I can relate! What's the story there?

It was inspired by a phrase that my mother always says to me in Urdu, “meri dimaag ki chutney mat

banao,” which translates to “do not make chutney with my brain.” Obviously she would say that when I was annoying her, but I was inspired by the fact that chutney, being food from South Asia, holds a place in our language and culture. It's not just a food item to eat with samosa — it has a definite presence, it represents something on a larger scale. I was also inspired by how it became a colonized food. [When] the British colonized India and took to many cultural components, and now chutney is eaten by people across the world, yet it is still a distinctive food item associated with South Asia. I thought that was a nice name to represent the vibe and the stories that I wanted to share in the magazine. It is also a fun name to keep the theme of the magazine light even if the stories in it get a little heavy at times.

**What I interpreted when I read the name was that it binds all the South Asian countries together as well. India, Pakistan, Sri Lanka, Bangladesh, all have common cultural aspects, especially with food, that tend to overlap.**

Yeah, definitely. It represents the entire community and not just one of the countries.







So you're responsible for the art and the design? I loved the retro vibe you went for — what was your inspiration?

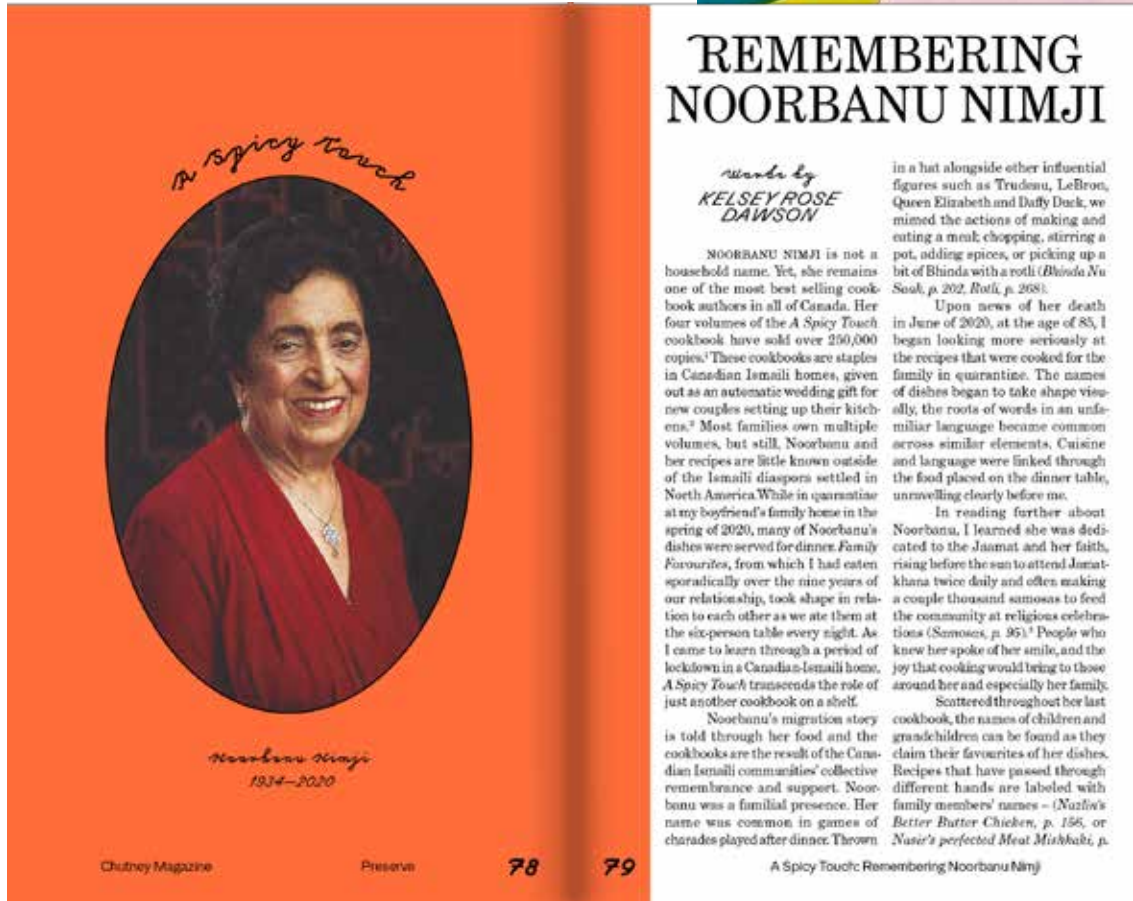
The retro look comes from the printing process — the magazine is risograph printed. Risograph is a process which involves a maximum of two ink drums being printed at the same time. The process entails soy-based inks being overlaid on top of one-another. When the final image comes together, you do get this retro vibe because the inks are slightly misaligned and the resolution is not extremely sharp. It prints the images in very fine dots — that's where the retro vibe came from — but it also happens to be a personal preference. I wanted to package the whole magazine in that colourful aesthetic.

That's awesome! What do you envision the future for your magazine to be?

I think it would just be great if it could reach more people. I would love it if more people from marginalized communities would like to get involved and contribute stories. Of course I get many contributions from South Asian immigrants but I think I want to see the magazine capture stories from minority groups across the world. That is more important to me than having an established and

“proper” magazine. If the magazine resonated with more people, I would be very happy about that.

If you wish to get your hands on this publication, keep an eye out on the magazine's website for the drop of issue 2. While it is Toronto-based, Chutney Mag can be shipped anywhere. Osman added that he is always open to feedback, including readers' responses to the work, how they feel the magazine can be improved, and of course, any stories that particularly resonate with you.



Contribute to Chutney Mag at [chutneymag.com/submissions](http://chutneymag.com/submissions)





# Tawahum Bige

Tawahum Bige [he/they] is, in their words, “the whole gamut”: poet, performer, land defender, rapper, musician, writer, as well as an uncle and little brother.



Bige, a Two-Spirit, nonbinary utsel K'e Dene and Plains Cree writer, began their poetry career while studying at Kwantlen University. They remember being struck by the power of imagery while hearing spoken word poet Hannah Johnson perform at Slamming the Binary: “They had this work about mermaids and their experience with gender, and pushing against it, but what I remember most was just being pulled into this underwater world they were creating [...] I was enamoured. I’m just in this world [now] and I want to know more about how to do that myself. That was my biggest question coming out of it, was not just ‘that was amazing’ but ‘how would I do something like that?’”

When Bige started taking creative writing classes a year later, they found that the classes helped them engage in a process of healing, and that the tools they learned in their poetry classes helped them “honour [their] story better.” After working with professors such as Aislinn Hunter, Nicola Harwood, Billeh Nickerson, Jen Currin and Kathy Stonehouse, Bige had the opportunity in 2017 to put together a spoken word theatre piece with the Urban Native Youth Association and the Talking Stick Festival. The Talking Stick Festival opened countless opportunities for Bige, who has since facilitated the Telling It Bent mentorship with Frank Theatre, was the poet-in-residence at Burnsvew Secondary, and has facilitated workshops and worked one-on-one to mentor poets just entering the competitive scene.

In their own work, Bige is grateful for the support of members of the community, including Kimmortal, Jillian Christmas, Sho Wiley, Mitcholos Touchie and Janet Rogers, and has been influenced by internationally known poets such as Saul Williams, Kate Tempest and Julian Randall. Their work has also been shaped by the lyrics of Zack de la Rocha: “Nothing’s ever not an image,” Bige says of Delarocka’s lyrics, “it’s revolutionary and full of resistance.”

Resistance, for Bige, is at the heart of poetry. “I’m very critical of contemporary CanLit and even just the poetic movements that have come out of Europe [...] I feel like they are disconnected from a lot of resistance and speaking truth to power, and that is one of the biggest roles of the poet” Bige explains. “It’s one of the biggest reasons that [poetry is] not the most affluent venture to get involved with, because we do speak truth to power, and that’s scary for governments and that’s scary for any power structure, really.”

Bige understands that one cannot separate their lived experience from the lens through which they view the world. As someone involved with land protection work, Bige’s activism and their role in political movements naturally fits into their poetry. “All poetry is political,” they affirm, “but we come to art from whatever realm it’s in; our lived experience, that place we are in, and so for me it is tightly tied to [politics].” Bige understands the intersections of identity, perspective and art.

“For Indigenous poets [...] we have been speaking poetry since time immemorial,” Bige explains, “We’ve done this funny thing in colonial society of separating arts from everything else, and even separating the arts from each other, but our poetics have been tightly tied to storytelling for so, so long.”

Photos by Alistair Henning

Illustrations by Meghan Lok

Words by Katherine Gear Chambers

Layout By Sheri Turner





“To be a poet is to be a great many things,” Bige continues, “In ancient senses — both a lawmaker or a critic of law, or a lawyer — is to be a poet. To be somebody who is telling the stories that guide the next generation, is to be a poet. To be somebody who is at the front of a war band, inspiring folks to continue marching, is a poet.” Every part of Bige’s life and identity is met and held in their own role as a poet.

♦♦ **I** love speaking not just to an audience, but to what I feel like is my audience,” they share, “When it’s folks who are involved in land protection work, specifically Indigenous land defenders, when I get to talk to us, when I get to speak with us, it feels like a conversation.” The relationship between Bige and their audience is alive; as each performance changes slightly, and each audience changes, there is an immediate, real and intimate relationship between the poet and the community. Their understanding of the relationship between poet and audience has been shaped by Sam McKegney’s article “Writer-Reader Reciprocity and the Pursuit of Alliance in Indigenous Poetry” and its exploration of the fluid contexts of an audience and writer. Whether on the slam stage, in a classroom, at a university or on the frontlines, Bige’s poetry is constantly fluid. The way a story is told through poetry, and the lives of every person present, to watch its unfolding becomes part of the performance itself: “Disruptions? There are none,” Bige says, “Truly, in a show, it all becomes part of the performance anyway.” Bige comments that students are not exposed to contemporary poetry in high school and traditional curriculums, but that there is an incomparable value of reading and learning from works that are being

created in our current world, works that reflect back to us. “The beauty of contemporary poetry is that we speak to this world that’s immediately around us,” Bige notes. “And if I’m speaking to the world that’s immediately around me, then I’m re-speaking that into the microphone when we’re outside the gates of Trans Mountain, or we’re out marching and protesting, these elements are right there.” The world is changed by the poetry that is spoken about it, and to it, just as words shift and transform depending on their context and their audience. Bige recalls recently performing at a court support, and being able to interact directly with the environment around them: “There was a powwow drum there and I was talking about drummers, there was a sacred fire there and I was talking about stoking

**I love providing moments of refuge and respite. If I can do that in my poetry, that’s often the place that I want to locate myself.**

a sacred fire — these elements were right there and I could point them — they were part of the work as it was already created.”

“I love critiquing the cops in front of the cops,” they add. Bige finds rage to be an effective writing tool, reflecting that part of envisioning alternative futures for the world is “speaking truth to what’s wrong without needing to know what the solution is.” Reflecting on the experience of performing to hostile audiences, Bige explains that they cannot expect others to change their behaviour if they are unwilling to admit their own complicity in harmful systems. “Nonetheless, I’m not interested in making

sure I never alienate my audience,” they add, “There are people who are against us, and they are going to be against us, and I have no interest in making them feel good in that space.” Bige explains that people need to be confronted by reality, discomfort and their own complicity wherever they walk, “and if we can do that in our art? Beautiful.”

Bige orients their work, energy and poetry towards those who “are looking to drink of it.” It is them, Bige says, who deserve the attention. As they work to confront their audience, Bige is intentional about the spaces they are creating: “If we can create a space where other folks feel at least a little bit safer, even if that isn’t the case — that we are safe — I love providing moments of refuge and respite. If I can do that in my poetry, that’s often the place that I want to locate myself.”

“It’s ceremony,” Bige says of spoken word poetry. “You go into a real deep place of ceremony very quickly with the arts, and with poetry, with performance, in three minutes — or less if it’s a slam stage — I’m able to tell you some deep shit about my life story, and that is nothing if not ceremony [....] Ceremony is all about maintaining relationships, if not building them. And we have that ceremony accessible to us at any time.”

Bige and Kimmortal recently did an online performance that will be released shortly with the Evergreen Cultural Center. They have an upcoming a pre-recorded show with fellow performers such as Julian Christmas and Tin Lorica. Their first book, with Nightwood editions, is coming out in 2022, and they are already concluding edits for their second book. An EP is being recorded, and is likely to be released by the end of the year.



*You can find Bige on Instagram at @tawahum.*





WORDS BY ATIRA NAIK. PHOTOS BY BAKHTIAR YAQUB.  
ILLUSTRATIONS BY JULIANA KAUFMANIS. LAYOUT BY OLIVIA COX.

## OPENING

*The scene opens inside a studio. Jack and Cam sit at the mixing table, murmuring enthusiastically. Zach and Avery are on the sofa, and Ethan is practicing his guitar in the recording room.*

[Audience cheers]

JACK (excitedly): I think we got it folks. It took a solid two days, but I think it's our best one yet.

*"Without You Around" starts playing. The drums start it off, and the synth melody soon joins in. Finally, Jack's mellow, slightly nasal voice overlays the music with the song's cathartic, empowering lyrics. The band listens as the final notes fade out.*

*Zach is the first to break the silence.*

ZACH: I can honestly say the bass was the best part.

[Audience laughs]

AVERY (rolling her eyes): Yeah, because I worked on it.

[Audience ooohs]

CAM: Ok, ok, settle down. I can't believe it's finally done though!!

ETHAN: Yeah, we need to think about the music video now. We need to make sure it's spect-ah-cular.

*A long silence ensues. Everyone looks puzzled.*

[Audience laughs]

JACK: Uh...Do you mean spectacular?

ETHAN: Yeah, that's what I said. Spect-ah-cular.

[Audience goes wild]

*Jack, Avery, Zach and Cam burst into an argument. Ethan looks stubborn.*

CAM: Okay, I give up. We gotta think ahead. When do we record the video?

AVERY (opening up her laptop): I can call Raunie and brainstorm ideas. I think she said something about freestyling dancers?

*The scene closes on all the band members laughing and working. The audience cheers and the next scene begins.*





*There's a certain charm about Bookclub I couldn't quite put my finger on until a few hours after my interview with them. I realized it's the same charm that made Seinfeld, or Friends, or any other 90's sitcom with its indulgent laugh track and cheesy-yet-ultimately-wholesome philosophy so popular. Bookclub, as a band, reminds you of a sitcom. It's filled with likeable, funny people, sharing likeable, funny moments. They seem to have misunderstandings, and they seem to have heartbreak, but there is always an underlying sense of camaraderie. A sense of optimism. You know that at the end of the day, they're going to be just fine.*

**B**ookclub channels this 90's-sitcom energy into their music as well. Their music has a dewy, nostalgic feel to them. Jack Williams, the songwriter of the group, credits this to his generous use of synth-pop beats as a consistent undertone. "Bookclub," their self-titled debut song, is very nostalgic, perhaps sad, presenting an almost passive rumination of life, of being dissatisfied but not knowing why. With jangly guitar riffs courtesy of Jack Williams and Cameron Blake, the song may sound upbeat, but also indicates discontent.

"Daylight Savings," the duet by Cameron Blake and former bandmate, Siobhan Lawson, has similar lines to that in Bookclub, but seems to be more escapist. One can close their eyes and this song will take them to a similar memory of their own. The song, as Cam and Jack describe it, was written to release anger and frustration, and a certain sense of that release seeps into the music. What's charming about the song, though, is that Cameron was high while writing it — which is maybe why he calls it "psychedelic" synth pop.

"Without You Around" is their most recently released song, and it is clear that this is the song they are most proud of. One can understand why. It almost sounds like a sadder, more reminiscent version of "Blinding Lights" by The Weeknd. The synth melody recalls disco, and the lyrics are telling of a newfound sense of direction. With this song, Bookclub establishes that they are more than capable of delivering while keeping the lyrics authentic and true to themselves.

**T**heir music videos are genius as well, completely in keeping with the vibe they want to portray. Shot purposely low resolution, with mockumentary-style camera-panning and captures of expressions, the videos fit the music perfectly, while also

catering to a larger idea, a higher level of creative self-expression. The band was effusive with their praise to director Raunie Mae Baker, and bassist Zach Wismer explained to me that she was their first legitimate connection in Vancouver's bustling music scene.

I was curious about their exceedingly comfortable dynamic. The simple reason being: they've had practice. Originating from their school's rock band club, they're all used to being part of a band — even Avery Johnson, the keyboard player, has integrated herself into the group easily, despite having a separate origin story. They're constantly cracking jokes and making fun of each other, and I am included in these jokes, a surprising but welcome change of pace for me. All of them are head-strong, decisive musicians. For people so young, they seem to be impressively sure of what they want to do in life. And this is the second reason they work so well together — each of them is committed, and it seems like they know the ramifications of the life they've chosen. I asked them when they knew that this is what they wanted to do as a career, and what made them sure that it would support their lifestyle, and the only answer they could provide me with was hysterical laughter.

If you enjoy bands like Wallows, Mild High Club, and MGMT, there's a pretty good chance you'll love Bookclub. They're indie pop with a twist — alternative with a side of whimsy. The simple melodies, coupled with the synth-pop beats and nostalgic lyrics to match, creates a masterpiece even Mac DeMarco would be proud of. They've said they have new songs in the works, and are going to be releasing them in the next few months. I'm excited to see what they come up with next.

This is what is unique about Bookclub: their music offers you a comfort not always available in real life. It offers you true, raw friendship. The kind that will be with you to pop open a bottle of champagne for your smallest victory. The kind that will get mad at you because they miss you. The kind that — perhaps rarest of all —refuses to get buried under misunderstanding. It's the type of companionship Corey and Shawn shared on *Boy Meets World*, and I think most people will agree when I say that was one of the most pure relationships ever portrayed on television.



Bookclub's music certainly speaks to deeper themes of nihilism and depression. This can largely be credited to their melancholic - or at the very least - reflective lyrics, and of course, their interaction with their audience. Of course, Bookclub is not a neatly packaged sitcom, where all their conflicts can be resolved in twenty-two minutes. But in the shitshow that life can be, it's nice to imagine them as a talented bunch of artists going through zany misadventures, with music to match. ♥





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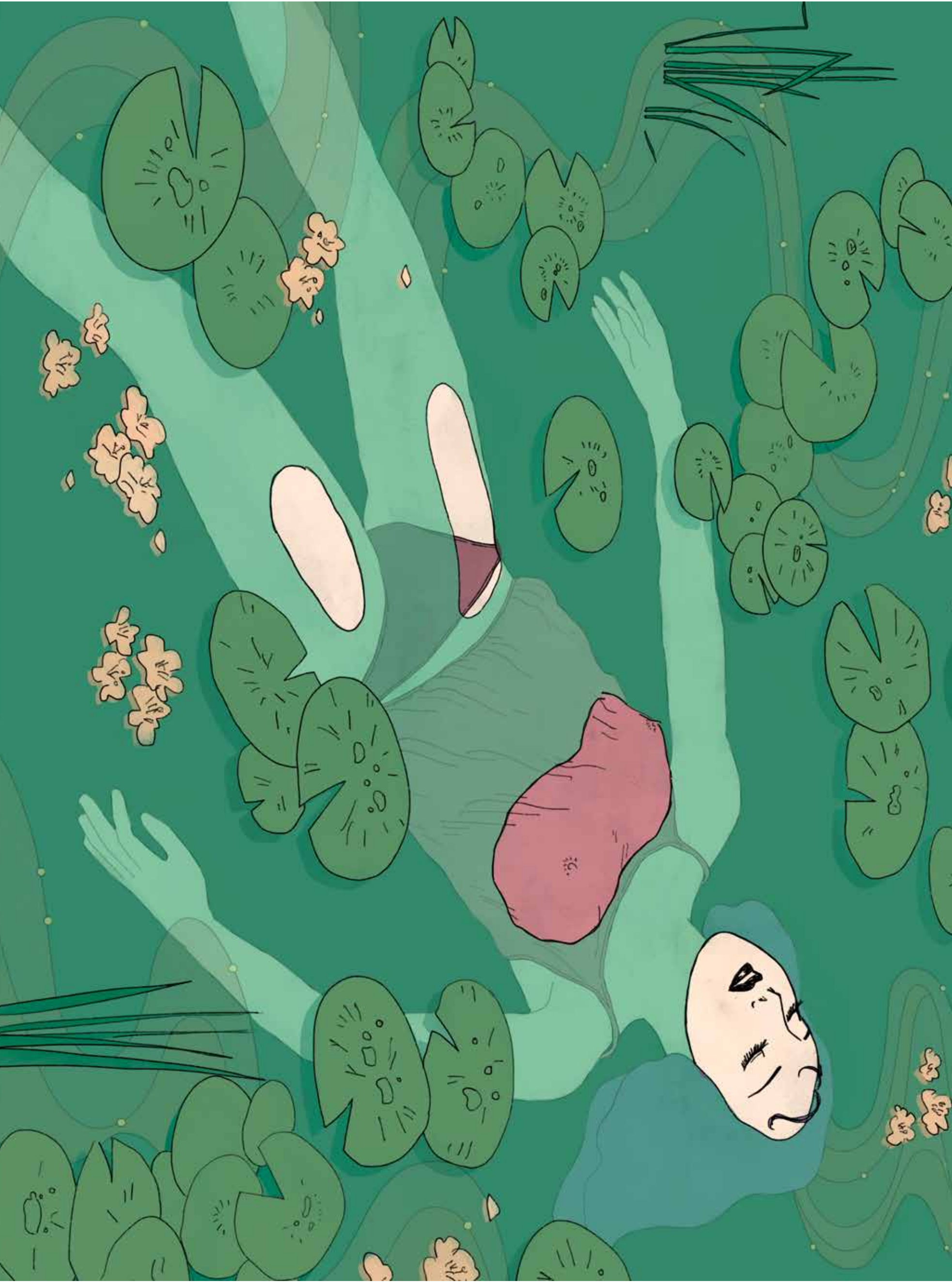
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A vertical strip of 48 small, stylized icons representing various human figures in different poses. The icons are arranged in a single column and are rendered in a simple, black-and-white, pixelated style. The poses vary significantly, including standing with arms raised, standing with arms down, standing with arms outstretched, and some with legs bent or arms in different positions. The icons are spaced evenly along the vertical axis.

ART PROJECT BY  
ALLISON ENG





## DISCOTHRASH

#2

"Intruder"

Marylise Habiyambere

*illustration by Cole Bazin*



I remember all the wrong things  
I mean to say  
I often forget where I am going  
But I remember to close the door before I leave  
I mean to say  
My body is foreign to me  
My body tells me all the wrong things  
My body recoils  
But I want to be gentle with you  
To make room for all that is good  
And loving  
To hold space for you



# THE UNFINISHED WORLD OF MIGUEL MARAVILLA

Words by Rachel Lau  
Illustrations by Bryce Aspinall  
Layout by Oliver Gadoury  
photos by Zuleyma Prado

“You don’t have to consider it chronological, because you can learn so much from the past, and you can learn so much from the future”



The end is the beginning. The present is the past and the future. Yet, we are often presented with the concept of time as linear. This article will have a beginning, middle, and end. A song will start and finish. But for as long as time has been understood as chronological, there have been thinkers and artists who have challenged the linearity of time. Miguel Maravilla is one of those people.

“I don’t like chronology,” chuckles Maravilla. In the past four years he’s been making music, the Vancouver-based singer-songwriter has released work that is unfinished. He describes his EP *TYPHOON* as “an incomplete, unfinished collection of ever-evolving ideas that have since been lost to (my) time.” For those who have listened to his work, Maravilla’s music is best described as a time-soup of 60 second snippets capturing nostalgia, love, and grief. These pure and quotidian feelings, which are laced throughout his discography, can also be found in one song alone. In “believe (2017)”, he sings “i love you / and all the time that we spend / when together we are forever more / you are the one who exists out of the frameworks of time / and we spend our whole lives in the blink of an eye.” There is something about his music that stirs up the desire to live by every old adage you’ve ever learned from rom-com movies like, “Don’t cry because it’s over. Smile because it happened.” Perhaps his music feels universal the same way clichés

do because there is some element of truth to them, no matter how effusive.

When you talk to Maravilla, you can’t help but smile. It’s difficult to pinpoint whether it’s his vibrant blue and orange tracksuit, his cutesy sticker-covered instruments, or his easygoing demeanour that makes everything about him feel warm. True to form, his fuzzy bedroom pop ballads paradoxically exist between the worlds of romance and heartbreak. Somehow he finds a way to package these human experiences into sounds that capture the warmth and angst that is often associated with youth. Maravilla calls this the “yellowness” of everything. “Yellow thought. Yellow heart. Yellow smile. Yellow skin. Yellow song,” is how he describes himself in his Instagram bio. Whether you call it confirmation bias, or a regular synesthetic encounter, yellow is precisely how it feels to enter Maravilla’s world of sounds — incandescent and inviting, yet fleeting. “For me [yellow] embodies a lot of how I felt and how I continue to feel. If I envision sound as colour, the most resonant one would be yellow... everything is yellow,” he tells me. Upon my request, Maravilla plays the colour yellow for us. He stares off into the distance with a slight smile, strumming familiar chords on his guitar, pressing buttons on what he calls a “beep-boop”, searching his busy mind for the sound of yellow. Playful and magical noises made with his ad-hoc set up linger in the air like old friends joining our conversation. Maravilla associates yellow with many things, including his

Filipino ethnicity, the brightness and mellowness of the sun, and cowardice.

“I think in the beginning, and a lot of the times when I’m making music, it’s very insular. There is an ease in running to the abstract... so to rely on, or to escape to the music is kind of where that cowardice comes from,” explains Maravilla. For someone who boldly rejects the chronology of time and sings freely about loving, I was surprised to learn that he considers himself yellow-bellied. Intrigued by this new insight, I ask Maravilla what he is running from. “I think there’s a lot to hide behind when it comes to making music or being creative... I think there’s a lot of avoiding confrontation. A lot of trying to run away from things, trying to hide,” he confesses. To the keen ear, it may be possible to hear this element of cowardice in his music. “My songs usually sound like they’re running. Running away, running to somewhere.” For Maravilla, developing as a musician is not only about mastering his craft. While there is ease in using music to escape, he chooses to ground himself in shared experiences with others in order to flourish as an artist. “[T]he most growth I find in music is everything outside of the music, where my interactions with people help me to grow... and I think, going back to experiences with people informing my work, it’s outward,” Maravilla shares with me. As he answers one of my questions, his eyes tell me he has already moved onto the next idea. Despite his tendency to get lost in his insular world of thoughts about time, finality, and yellowness, he is far from conceited.

Maravilla and his music can only be described as generous. He cares about how he can break down barriers to making music, how his work can contribute to political resistance in his community, and how he can share his profound feelings about life and time with the world. Inspired by the work of revolutionary Filipino activists, Maravilla strives to create music for the people. “Part of what’s been so educational and informative for me is learning from Filipino activists — especially in the Philippines. A lot of them have really defined and committed their idea of art-making, of building culture, purely as a vehicle for the masses,” he explains. In this moment, Maravilla’s guitar playing slows to a pause and there is a seriousness in his voice that is pregnant with determination. “I’m hoping that what I make now is almost like a megaphone for the voices of so many people. Where that just projects the desire, the longing, the dreams and ideas that so many people have. I think that is the most confrontational approach I can have to music. It’s as real and tangible as it can be.”

Though Maravilla talks about his goal of creating music for the people as something he hopes to achieve in the distant future, he is already producing this work. His most recent piece “Panawagan” is a superlative example. Created for the Media Arts Committee Sonic Memories residency, “Panawagan” is a sonic collage of archival clips documenting the history of colonization in the Philippines and the people’s revolutionary resistance to it. “I





“Having that sample of someone saying that in the 1970s is one thing, but to reactivate it and use it again, I’m interacting with it today in 2021 [...] these voices still have so much to inform about the present.”

feel like the primary point I was trying to drive home was, when interacting with archival work, it’s so easy to fall into the trap that you’re interacting with [what is now] history. People usually think it’s something that’s already passed. It’s something that isn’t present anymore. It exists backwards in time. When in reality, this music and the voices of the past haunt the collective memories of Filipino people today,” he contemplates. To Maravilla, the relevance of Filipino activists’ voices from 50 years ago to the current political situation in the Philippines today is a sign of its urgency. “The voices that I sample, these are very real voices from real people whose conditions were very real...they call out for liberation, for justice, for freedom from a very oppressive system,” he continues. Through sound, Maravilla bends time to fuse the past and present into a weapon of resistance. “Having that sample of someone saying that in the 1970s is one thing, but to reactivate it and use it again, I’m interacting with it today in 2021. The reason I’m doing that is because it’s still relevant, and these voices still have so much to inform about the present.”

Time is Maravilla’s teacher and muse. “I have so many overwhelming emotions when it comes to thinking about time. You don’t have to consider it chronological,

because you can learn so much from the past, and you can learn so much from the future in the sense that there’s so much to yearn for, there’s so much to lose. And all of those things will inevitably happen,” he tells me with enthusiasm. Some of Maravilla’s favourite books of all-time are literally all about time, including *Slaughterhouse-Five*, *House of Leaves*, and *Extremely Loud and Incredibly Close*. Without skipping a beat, he tells me why he loves *Slaughterhouse-Five* so dearly: “[T]here are these aliens who see time happening all at once. Rather than time being a chronological sequence of events, they see everything at the exact same time. Moments are just crystalized and you can kind of pick apart each moment as its own thing. I find that so beautiful.” In fact, he has a soon-to-be-released song titled after the alien planet in Vonnegut’s novel: “Tralfamadore.”

Maravilla loves to create unfinished things. “I think that’s the best thing about making anything, really, is that it’s never finished...so all my work is unfinished.” In protest of the need for finished things, he embraces the idea of intertextuality. “[E]verything is just a continuation of everything else. Or, I guess, things can be continuations. So I feel like everything that I make already exists — I’m just adding onto it,” says

Maravilla. “Sometimes the best thing I could think of saying was already said by someone else, so why not just repeat that. Or find a way to reiterate that, because it was already, you know, such a precious idea,” he continues. “Tralfamadore” is a true embrace of intertextuality. The song begins with an effervescent and energetic intro that resembles the unmistakable opening of “Fireflies” by Owl City. Carried by a bubbly beat, Maravilla sings as if he were an alien from *Slaughterhouse-Five*: “we see time in three dimensions / and when we feel the need to / we resort to its suspension.” Surprisingly, he tells me that “Tralfamadore” is probably the first song he’s ever finished. What makes this song finished amidst his body of unfinished work? “I think the thing that makes it finished is that moment where I admitted that it will never be finished,” he explains. With a few taps on his MIDI controller, echoey electric keys undulate through the air while Maravilla continues to ponder. “That’s when I know it’s done. When it can really live its own life and really exist beyond my control. I can’t dictate how I think it will be anymore, and it’s up to whoever else receives it and continues that text. It’s up to them to decide how finished it is or whatever. And then it can just be.”



Maravilla left me questioning whether our conversation was finished. But if there’s anything I’ve learned from him, it is that something is finished when we accept that it will always be unfinished. Our conversation ended the way it began: a moment in time with some semblance of finality, ready to be revisited, continued, and reiterated.



*While this published transcription is great, we invite you to tune in to CiTR 101.9 FM on June 23 and June 30 at 7 pm to hear the conversation between Maravilla and Lau in all it’s multimedia and musical glory.*

“ Miguel Maravilla ”



# NEW ENDING

Exhibition Review @ BAF Gallery

words by Frankie Tanafranca

illustrations by Luke Johnson

photos by Tamara Chang

*Pre-reading: The Context of a Filipino Home that is not in the Philippines (based entirely off my own experience)*

You are greeted with warm smells of fresh rice cooking, canola oil heating, or the distinct smell of a pamunas (cleaning cloth) wiping up post-meal. Before walking into the home, you must put on a pair of tsinelas — slippers or flip flops worn inside the house. There is a selection of colours, sizes, and quality at the door — you can tell some are obvious favourites based on how they are worn out. A pair is completed when accompanied with the distinct clicking noise of heel-meeting-tsinela. Above the door is a krusipiho (crucifix), above the table is *The Last Supper*, and around the table are voices saying grace. A reminder that this is a home of Catholics, and a sign that colonialism digs deep into culture. Sounds of TFC (The Filipino Channel) ring loudly from the living room, maybe a telesarye, Filipino television dramas, a game show, or the news. This smells like home. This looks like home. This sounds like home. An attempt to reconcile the distance from the Philippines, a desire to be connected, even among the disconnection that layers of colonization has put among your people.

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C

oming-of-age stories often capture teenagers with their arms in the air, a fight in breaking away from a piece of childhood, and a six-minute indie song. In the exhibit, *New Endings*, Rydel Cerezo pierces through the tropes of coming-of-age and reintroduces viewers into the idea that coming-of-age isn't a door, but rather a cyclical journey we are continually entering. Demonstrating that coming-of-age involves failure and unbelonging, and through those experiences which we will continually have, we come to terms with what is possible for ourselves. Viewers are invited to reimagine what coming-of-age can look like when it is no longer reserved for teenagers.

As a queer, Filipino photographer, Cerezo explores the various aspects of his own identity and how they all come together in moments of coming-of-age.

Catholicism, queerness, and Filipino culture all tangle in the series of six photos in this exhibition. The red walls that hold the photos immediately greet the viewer into feelings of drama, sacredness, and intensity hinting to feelings drawn from *telesarye's*, the Catholic church, and coming-of-age. Cerezo's exploration of his own identity, involving layers of sexuality, culture, religion, and colonial mentality, demonstrates that coming-of-age often doesn't play out the way the tropes do when these aspects are involved. These layers add complications that return us to these coming-of-age moments, over and over and over again.

Among intersections of religion, queerness, and culture, these aspects of identity exist in relation to the other. Cerezo captures the overlap of his own experience

with Filipino culture, Catholicism, and queerness, all showing up in one of the pieces which captures a single red tsinelas being pierced (or crucified) with red nails — one in the center and the other in the heel. The shoe itself holds significance to the Filipino culture, but seeing it damaged, therefore unusable, depicts deviance. The unbelonging and failure that Cerezo suggests is what coming-of-age is all about. The image of the piercing nail is a striking symbol pointing to crucifixion — a major characteristic in Catholicism. One so deeply recognizable that it returns in Catholic texts, images, and spaces over and over again. The brutality of this image coincides with the brutality of coming-of-age — and how we can recognize this over and over again. The nails reshape the tsinelas into a high heel, displaying an image of queerness. Stepping away from traditional



ideas of masculinity and femininity, and re-imagining ourselves outside of the heteronormative and colonial systems so deeply engrained. The image depicts pain, discomfort, and reimagining — the coming-of-age story Cerezo explores and shares with viewers.

The collection of photos in this exhibition bring together themes of Catholicism, queerness, and Filipino culture in a recognizable yet contemporary way. Cerezo presents symbols within these themes and reimagines them in new forms, demonstrating an attempt to reconcile with aspects of identity while still making it feel personal. There are symbols within





Filipino culture that connect so deeply to home, but when your full identity does not exist within your culture, you have to re-imagine it. Viewers witness Cerezo's exploration of his own flows of belonging, and unbelonging, and discovery of failure and possibility. Through his own vulnerability viewers can make sense of their own coming-of-age stories; the discomfort, the failure, the moments of unbelonging, the reimagining, the possibilities — and how they occur over and over and over again.





## Kímmapiiyipitssini

Fabio Schneider

When you watch *Kímmapiiyipitssini* it is impossible not to constantly be aware of contrast. The idyllic mountains around the Kainai First Nation, and the grit of Vancouver's Downtown Eastside. The warm yellow light inside the Healing Lodge, and the harsh white glare of streetlights illuminating darkened alleys, and most of all, the strength and resilience demonstrated by the Kainai people and the systemic oppression they continue to face. In her documentary *Kímmapiiyipitssini: The Meaning of Empathy*, director Elle-Máijá Tailfeathers discusses the impacts of substance abuse, and a current drug-poisoning epidemic within the Kainai Reserve, located on what the Canadian government considers Southern Alberta. Through direct interviews with medical professionals, people in recovery, and various community leaders the film uses personal stories to highlight how the people of Kainai have been working to support some of their most vulnerable individuals.

The documentary centers on how a harm reduction approach to recovery from substance abuse can be combined with the titular concept of Kímmapiiyipitssini — a Blackfoot word which directly translates to “giving kindness to each other.” In the film Dr. Esther Tailfeathers, a doctor on the front-line of the reserve's opioid epidemic, describes the meaning of Kímmapiiyipitssini and how it influences the nation's response to addiction in two powerful monologues — one soon after the documentary begins and one soon before it ends. She describes Kímmapiiyipitssini as, “compassion [and] caring; it means feeling for others that do not have the same health and happiness that you have. (...) [it means] taking care of your fellow man and woman.” Harm reduction, a relatively novel approach to recovery from addiction, goes hand-in-hand with many of the values espoused by Kímmapiiyipitssini. In contrast to traditional abstinence-based treatment, harm reduction is built on compassion and acceptance, allowing patients to treat their addictions in an individualized way — directly acknowledging their ability to grow and change. One of the film's greatest strengths is in calling attention to how the Kainai First Nation is responding to their current crisis by combining their traditional beliefs with new approaches to harm reduction to create a form of treatment that best serves their community. As Dr. Tailfeathers says “This is our harm reduction: Kímmapiiyipitssini.”

*Kímmapiiyipitssini's* focus on intimate personal stories is one of its greatest strengths — and it means that the film can tackle broad and difficult topics

like addiction, harm reduction, and colonial violence in a meaningful way. One of these stories is told through a series of interviews with George, an indigenous man living in Kainai, and they contain some of the film's most powerful moments. When the interviews were taken, George was unhoused and suffered from a dependency on alcohol which he was seeking treatment for. Due to a variety of factors, including a lack of funding for treatment centers and lack of public transit, George was faced with months-long wait times and difficulty in reaching any treatment centers. The documentary shows how George remains hopeful and seeks to better himself despite living in a system which seems to be actively making it more difficult for him to get the help he needs. At no point are the systemic issues facing the Blackfoot people, and the colonial violence that strengthens them, clearer than when George describes his childhood and the origin of his dependency; like thousands of Indigenous children, George was forcibly separated from his family and placed in the residential school system. In conversation with Dr. Tailfeathers, he describes how he uses alcohol as a coping mechanism to deal with the trauma that this violent institution caused. By honouring George's story the film is able to show the harsh reality that many Indigenous people face, where a state built on settler colonialism that has already caused unimaginable harm continues to make it more difficult for Indigenous communities to provide help to people that need it.

While *Kímmapiiyipitssini* calls attention to many of the issues the Kainai First Nation is facing, it also stresses the positive work that so many members of the community have been doing and overall carries a powerful message of hope, love, and resilience. The film concludes by covering the opening of Bringing the Spirit Home Detox, a new state-of-the-art treatment center in the Kainai First Nation which uses harm reduction to help patients detox from the substance they use in preparation to enter long-term treatment. This is framed as a turning point in the community's struggle against substance abuse and it points to a future where all members of the community can access the care they need. Elle-din Máijá Tailfeathers uses her film to give a platform to a variety of groups and individuals actively making their community better, and by amplifying their work she shows the incredible

empathy that the people of Kainai have demonstrated in the care they have for people struggling with addiction.♥

## You Are Not A Soldier

Alec Christensen

Being a spectator of calamities taking place in another country is a quintessential modern experience, the cumulative offering by more than a century and a half's worth of those professional, specialized tourists known as journalists,” writes Susan Sontag in *Regarding the Pain of Others*, her tome on war photography. “Wars are now also living-room sights and sounds.” Thanks to the coverage of the Gulf War by ABC, NBC, CBS, and the then-nascent 24-hour CNN, images of war became widely available, no longer something one had to seek out. Far-off wars entered viewers' homes in an unprecedented way, albeit with a television screen as a border protecting them from any real danger. Social media dramatically increased this phenomenon, allowing journalists, citizen reporters and activists to share photos and videos of conflict zones in real time.

Maria Carolina Telles' *You Are Not a Soldier* follows one of these “specialized tourists” — photojournalist André Liohn — almost exclusively through his own footage and photographs from the Libyan Civil War and the Battle of Mosul. Liohn's footage of these conflict zones is unparalleled, largely due to its quasi-first-person point-of-view (we are essentially seeing what Liohn sees, or at least what he points his camera at, as we move through these zones with him.) Much of it is intense, but some is surprisingly funny — one scene features a group of soldiers kicking around a soccer ball while their allies shoot at unspecified targets out of frame, revealing humour and mundanity amongst chaos and violence.

Some extended sequences take place in Rome, where Liohn's two young children live. Both loathe his work and fail to understand what draws him to continually leave them to risk his life. In a particularly memorable exchange, his son tells him he has a “shitty job.” Liohn takes this quite personally and speaks about it at length while shooting video during a night walk. He seems unable to understand why his children — despite their youth — would express disdain for his work.

One of the film's more interesting formal choices is Telles' own narration, which appears only a handful of times. She reflects on the recent death of her own father, who regretted not serving in World War II. Telles asks, “Why weren't you thankful [you never had to fight]?” providing the profile of Liohn a unique context, and indirectly reflects his children's concern. At times, these children almost act as audience

surrogates, as Liohn's dedication to his work does seem obsessive, quixotic, and even suicidal.

I remain unclear as to whether the film's subject is Liohn, his work, or war photography more broadly. At times, Telles moves away from his footage and experiences to document photojournalists who have been killed while on assignment, such as Marie Colvin and James Foley. To some extent, these choices seem more intended to further convince viewers of the dangers Liohn faces, rather than to explore how both sides of conflict exploit journalists for their own purposes. Embedded journalists live and travel with soldiers, and the murder of these journalists are always provocative and horrific.

In one sequence in Mosul, Liohn and the soldiers he is embedded with must traverse a destroyed building full of human corpses, unable to step around them all. This is perhaps the film's most difficult scene. It also is the one that most explicitly captures the tragedy that is war. That said, I am uneasy with how Telles employs this sequence. For Liohn to film this sight is one thing — his job is to document the horrors of war, after all. However, including this footage in a film that does seem to privilege Liohn's biography over broader commentary on war journalism, to better inform Liohn's character, is a gross appropriation of an unfathomable tragedy. While the footage itself is uniquely sobering and dispels any myths about nobility and war, the film seems disinterested in engaging with the ethical implications of shooting and viewing such horrors.

Characterizing Liohn as uniquely courageous, talented, and again, quixotic, strikes me as a fair portrayal, yet this focus on him alone means that *You Are Not a Soldier* ignores the fact that almost anyone has the ability to document and report on violence and injustice today, especially given how little consideration we seem to have given documenting violence in an era where cellphone footage of George Floyd's murder (re)ignited unprecedented protests against racist police violence around the world. As I write this, my social media timelines are flooded with images and videos of atrocities and colonial violence committed by the Israeli military against Palestinians. Though this violence has been ongoing, social media has allowed journalists, activists, and everyday Palestinians to document and disseminate the horrors they are witnessing and experiencing in real time, defying the American, British, and Israeli narratives that have dominated discourses and excused or suppressed the violence. There are countless examples from the last decade of victims and bystanders of racist, gender-based, and colonial violence using video footage as a means of defense — documentation of violence itself, yes, but also the threat of documentation that can effortlessly



be shared with innumerable viewers. With that dissemination comes not only a greater chance of consequences and justice, but also broader political change. Sontag notes that these images make “‘real’ (or ‘more real’) matters that the privileged and the merely safe might prefer to ignore.” Through these images, distant wars are made close, uncomfortable truths revealed, and forgotten or suppressed crimes and tragedies remembered. *You Are Not a Soldier* trades a broader consideration of the crucial and extremely urgent ethical and political dimensions of capturing, distributing, and viewing images of violence for a safer and fairly straightforward profile in courage. Its most difficult (and richest) questions remain peripheral, not that it owes viewers any clear answers given the complexity of the topic. Unfortunately, however, the film leaves us how it found us, unsure how to best navigate a world that constantly exposes us to representations of violence while further subjecting us to them. ♥

### **Koto: The Last Service** Erika Enjo

**K**oto: *The Last Service*, is a documentary about the closure of Koto, the Japanese sushi restaurant in Campbell River. It was owned by the Maeda family, founded nearly 40 years ago by owner Kazue Maeda and her late husband Takeo (Tony) Maeda. Directed by Joella Cabalu and Kazue’s son Kenji Maeda, the film premiered at this year’s DOXA Documentary Film Festival and focused on the people in the restaurant, and depicted the community surrounding Koto. The film expressed that the restaurant was not merely a place to eat or serve at, but a representation of the Maeda family’s hard work and memories, and it became a place of belonging for many people in Campbell River. The movie ends with Kenji’s words: “This business existed for communities, and it wasn’t just about coming in and selling stuff. That’s never been the case. With my dad and mom, those values are around sharing, and we wanted to continue that until the very end.”

After the first few minutes of *Koto: The Last Service*, my face was already destroyed by my tears and runny nose. Yet, the film had a warm cinematography. Its orang-ish lighting, with a very subtle vignette, envelops the whole movie and captures a Japanese traditional interior. The soothing soundscapes consist of people’s laughter, tiny sounds of dishes clashing, and its gentle music perfectly matches with the wabi-sabi space. Everything about this movie is too tender for a story about a permanent closure. Not only because of the cinematic effect, but because of the people in the restaurant Koto; the customers who invite staff to their baby showers, who

have their childhood heights recorded on the wall of the restaurant, the workers who talk to each other in casual Japanese like one big family, who take every order with a smile. Every bit of the restaurant Koto somehow reminded me of home in Japan — more than any other Japanese restaurants in Canada has.

It began with Tony’s desire to bring Japanese sushi to people of Campbell River. At the time, there was a small Japanese community with little prevalence of Japanese food — but a culture of eating raw fish. His patient efforts successfully turned the restaurant into a popular spot for Campbell River locals. A customer remarks in an interview, “A LOT of good memories here. A LOT of times sitting at the sushi bar, talking to Tony. A LOT of good memories watching the boys grow up.” The wandering camera work builds up so much emotion in this film. From a general view of the store, the camera finds the customer’s genuine laughter at the sushi bar, and smoothly transitions into old clips of Tony making sushi, and lastly, it lets us peek into the camaraderie between the customer and Kazue, capturing intimate scenes of interactions. One interview ends with a customer clearly stating to the camera that “[It’s] very sad to see it ending, and I will miss it.” The interviews are sentimental to watch — just as it must have been for the regulars to film. Another memorable interview is from one of the servers. Reflecting back on her memories during the interview, she tears up and says, “I am so lucky to be the one to see people’s happy faces all the time.” Her words are very convincing, especially after a scene where she receives a cake from some regulars.

“We started Koto — but finish [it] with us. I don’t want somebody to take over this name. We started, we finish.” Kazue gazes strongly at the camera. The closure of such a loved place is always bittersweet, almost too much for some to accept. But the closure for the Maeda family is a philosophy of dignity. “Things will be different now... so much different. But it’s good. Change. Change is good,” a regular tells Kazue, who responds, “I have to think like that.” The end of Koto is a reminder to us that everything has to come and go as the time goes on — even people and the communities made of them. At least it is a reminder for me, who sucks at letting good things go. The final chapter of Koto overlaps with my own memories of my grandparents, and the tight community of neighbors around them. The neighbors I remember that had left, that my grandmother had to pause her own handcraft shop due to illness, the moving on of that community of customers and family. Even now, not being able to go back home for so long due to the pandemic — I could not help but feel like they have just moved on, and left me alone in sorrow. *Koto: The*

*Last Service* taught me, in the gentlest way, that I need strength to accept change, and make the best of my new life for my sake, and for the sake of others in my life who have chosen to move on. That it doesn’t always end with cold hearts, that it hurts them too.

One of the best qualities of the movie is that it evokes this sense of loss, whether you are Japanese or not, because change is inevitable for everyone. It is proven by the fact that the Campbell River locals, who barely had knowledge of Japanese culture, miss Koto and the Maeda family all the same. Moreover, it must be relatable for everyone, as Covid-19 has obviously changed the shape of society and their lifestyles, and we all have had to face the change in some ways. ♥



### **The Gig is Up** Isaac You

**T**he Gig is Up is the second film I’ve seen by Shannon Walsh, and like the first one, this is a perfectly competent documentary. The gig economy is very topical — the production value is high and the stories are compelling. I quite like the cinematography and colour palette, and I love the parodic use of social media notifications to present new information to the viewers. Although these visual cues may not immediately be tied to the gig economy, they probe at a larger problem within the public consciousness — the internet has changed the way we live, love and work way beyond what anyone could have predicted.

The tagline is “a very human tech doc” and the film delivers with it’s interesting and engaging main characters. Through the camera, we are given access to the inner lives of the people who work behind the scenes to offer us services such as Uber or Doordash. The film makes a case for these workers, who are overlooked in our pursuit of technological convenience, and presents them as human beings who cry and curse and work just as hard as anyone else. TGIS introduces us to “The Mechanical Turk”, as an allegory for life under platform capitalism. It is both an illusion wherein a human

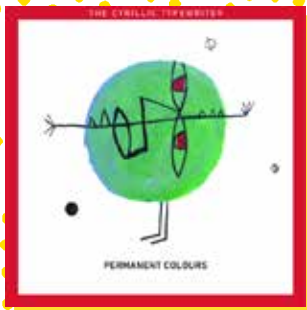
plays chess under the guise of being an automaton and also, ironically, the namesake of the crowdsourcing platform owned by Amazon (MTurk). MTurk, the platform, allows businesses to hire remote workers to complete surveys and other tasks which computers can’t do. In one scene, a white Floridian Amazon MTurk employee games the system by claiming to be an African American Republican — a demographic which companies don’t have a lot of data on — when answering surveys, and through this we realize just how fallable the system can be. Time and time again the fantasy of a well oiled and sophisticated machine is broken. Even acknowledging the camera — breaking the fourth wall — serves to reinforce this point. When one of the cast says, “Mom you’re ruining it, they’re filming me right now” after his mother wanders into the scene, we are reminded once again that there are people both in front of, and behind that camera. That even this documentary relies on the active participation of humans. The documentary goes on to address inadequate work-life boundaries, and the alienation of labour — a natural result in a world where humans are ever connected through the internet, yet at the same time, more alone than ever.

Even though TGIU touches upon such a wide breadth of issues, I wish there was instead a stronger focus on the social and human aspect. I would have loved a deeper look into the emotional and mental stresses of working in these jobs. Because the cast was so large, and the duration of the documentary relatively short by comparison, the legitimization of the film with interviews from professionals, like researchers and professors, detracted from the gig economy workers themselves. Another concern is that most of the promotional materials (that I’ve seen) are of the Chinese delivery workers, yet not a single Chinese delivery worker is interviewed, if I remember correctly. There is a scene in which groups of delivery workers stand single-file, and practice how to say “enjoy your meal,” among other phrases, in Manadarin. A sharp contrast to the individual interviews the other cast members receive. Essentially — the workers are not afforded the same amount of voice and humanity. I don’t think it’s intentional malice on the part of the filmmaking team, maybe they couldn’t get anyone to talk to them, but all the same, it takes away from the film’s mission to create “a very human tech doc.”

In the year 2021, TGIU certainly has a place. It’s important. It’s a thought-provoking film and even though it’s not particularly revolutionary, as in, it positions itself more as a Platform Capitalism 101 syllabus, and fails to center gig workers, it does still remind us of the responsibility we have towards each other. ♥



# Under Review



## The Cyrillic Typewriter

**Permanent Colours**

(Jaz Records)

October 14, 2020

**P**ermanent Colours by The Cyrillic Typewriter is a timbral palette of dense drones, oscillations, and sonic layers for one's ears to pick through. Released in October 2020 on the notable Jaz Records, it features Jason Zumpano playing synthesizers, rhodes piano, electric guitar, bass, piano, and percussion; and features Terri Upton on the double bass. Vancouver electronic/ambient artist, Loscil also has a hand in the colour arranging with processing on tracks "New Noise" and "Naive Rhythm." The cover art spotlighting an animate green orb was done by Canadian artist, Jason McLean, who is based in Brooklyn.

The opening track, "Torn Pocket," features a low dense, pulsating, drone that Zumpano gradually introduces splashes of piano, synth, and guitar to ornament it. These intermittent sounds are gentle and feel like they are in dialogue with each other. The track really opens up with more rhythmic motivic development over the halfway mark, with pianos, a trembling synth, guitar, and introduction of the double bass. The drone eventually becomes slightly more bitter tonally and balances the track's overall sweetness. There are many bits of sound to get curious about on this track.

A contrasting track, "Naive Rhythm," starts with a strong percussive drone that consists of a drum hit and an almost complete stringed chord soaked in a cathedral-like reverb. A dissonant sliding melodic line is brought into the texture that is utilized as a motif. More layers of delicate and dramatic synths enter around the pulsating rhythmic ostinato. The initial percussive hit in the track gradually fades away as if disappearing into the space from which it emerged — leaving the listener haunted by the ghost of the first sound heard.

"New Noise" starts with a grainy synth that is light and shiny. The introduction of Upton's prominent double bass playing on this track with drones and bowed bass harmonics are skillfully executed and give the drone forward momentum and harmonic glimmer.

The album is worth a careful listen if one wants to explore some spectral drones and colourful sonic spaces. The record is never static and its nebulous shape is pleasurable to aurally witness unfold. —*Faur Tuenty*



## Dead Soft

**Baby Blue**

(Arts & Crafts)

October 19, 2020

**T**here are peculiar abandoned slices of time, when a certain tone, tune or track washes over you, like a lush, deep turquoise musical wave, and appears to capture the precise moment you happen to be floating through. Such is the case for my new discovery: Vancouver's Dead Soft and their summer-friendly six-song EP release, *Baby Blue*. The project, begun as a DIY inspired "doodle," is self-recorded, and essentially reimagined versions of tunes from their last album, *Big Blue*. Released on the Arts & Crafts label, the offering is syrupy thick, sprinkled with power pop sensibilities. The band describes their west coast sound as "grunge-punk for the people" and this release as "a fun living-room rock project."

The group is originally out of Prince Rupert, B.C. on Kaien Island. Nathaniel Epp (vocals, guitar) and Keeley Rochon (bass, vocals) began jamming as teenagers, influenced by Canadian '90s indie rock and American artists like Elliott Smith and The Replacements. After the duo relocated south to Victoria, Dead Soft was officially born in 2011. The

following year they added drummer Graeme McDonald and were calling Vancouver home. Their discography to date includes: a self-titled EP and 2012 cassette release, a self-titled LP in 2014, 2018's *New Emotion* EP, the full length album *Big Blue* in 2019 and their most recent release 2020's EP *Baby Blue*.

This dreamy and melodic record opens strong with the ambient, atmospheric harmonies of "The Wind," originally released as a single in 2016. A seamless transition into the pure pop ditty "I Believe You" and onto what, for me, is the strongest track on the record: "Problems" (FYI not a Sex Pistols cover). "Problems" is complete with a deliciously catchy hook, and rich Beach-Boys reminiscent layered harmonies that keep this dirty guitar pop gem spinning on my turntable. "Now I see her in my dreams / And I've learned to accept defeat / And now my problems are gone / Since I quit carrying on / I have nothing to say / And it's better this way" are relatable sentiments to everyone who has loved and lost. Then the record seamlessly drifts into another couple of crisp melodies with the songs "Step Out" and "Trimmer." To round out *Baby Blue*, the tasty track "Kill Me" completes the thoroughly worthwhile EP with a killer, hypnotic, free flowing guitar arpeggio that could only be described as sonically sweet and soft, Dead Soft. —*Todd McCluskie*



## The Shilohs

**Tender Regions**

(Light Organ Records)

October 24, 2020

**I**t's very comforting to listen to *Tender Regions*. There is a sense of happy reassurance that the lyrics and music create. Things are never perfect and sometimes they change or end, like when "The march of the spring, flowers / And honey, it's been fun, but nothing lasts forever." But sometimes they don't change: "How in the world has nothing ever changed about you? / Oh how I love the beautiful and strange about you."

These songs, off The Shiloh's latest record, are a reminder that sometimes it's ok to let things happen, and that everyone can have their own reasons for that. This comfort and reassurance is wise and substantial and there is an awareness of what's going on. It's also subtle, not preachy, and never the naïve or pushy kind of comfort that can do more harm than good.

This is The Shiloh's third album after *So Wild* and their self-titled. On *Tender Regions*, the band has a fresh but warm sound that is well-developed and mature. All the instruments sound fantastic and cohesive, as the album blends elements of pop, rock, and folk while paying homage to sounds from the '60s and '70s while maintaining its originality and distinctiveness.

"Miracle Mile" captures how everything goes so well together on the album. The drums create a rhythm that is layered with the wonderful bass, and coolly infected with the lead guitar. The vocals seamlessly combine with all these sounds. Album highlight "Coaster" is melodic and catchy. Changes in the intensity of sound accentuate the pleasure of the song, like when the vocals sing "You think tomorrow you can run, but then tomorrow never comes and then tomorrow's gone / But you love that feeling, it's the one that keeps you... turned on." "Mercy" is another standout from the album with a fantastic intro and drum and guitar interludes that allow the vocals to shine.

While this is supposed to be The Shiloh's final album, they leave us with a wonderful one — every listen gives you a new story to follow or a new lyric to sing along. —*Shebli Khoury*





## Oatmeal Queen

### Martian

(self-released)

November 27, 2020

Oatmeal Queen's debut EP, *Martian*, is a collection of heartfelt ballads that confront the feeling of alienation in a time when we are more technologically connected, yet more socially isolated than ever before.

I was taken in immediately with the title track "Martian," which fitting to its name, wrestles with the frustration in relating to others. The track introduces the listener to celestial synths that underlay Paloma Pendharker's breathy, crystal clear vocals. I immediately felt a wave wash over me and thought "this is the sound that we need this year." After over a year of rotating lockdowns and social distancing, when Pendharker sings "Separate from other folks / [...] / When I need loving the most," I felt a deep connection. Pendharker's fluid vocals balance out the more mechanical layering of synths, coming together like a meeting of the technological with the human warmth of her colourful vocal harmonies.

The album takes a tonal shift with "Cold," the third track, and progresses towards a more playful mood contrary to its title. The layering of vocal harmonies are tied in between moments of rest in the phrasing that give more power to her vocal strength. When the bassline cuts, her voice emerges from those restful moments in a cool, ethereal tone that sounds refreshing.

The second to last of the EP is my personal favourite: "Giving In." Pendharker sings about how "Only one year ago / We were so intertwined," speaking to both personal loneliness, and global realities. I really felt the emotion of Pendharker's voice as it swells into the chorus and reveals a hopefulness that comes after periods of introspection as she sings, "Been spending time with myself, defining myself, I'm fine with myself." The track felt like the perfect release into the EP's closer, "Martian in the Light." The final track strips away feelings of shame that often accompany being alone, and instead celebrates solitude. With a beat that makes you want to get up and dance, "Martian in the Light" encourages us to have faith in carving out our own path and to bear our differences in the light.

—Ashley Wood



## Mother Sun

### Five Leaves : Fish & Chips

(Earth Libraries)

Feb 26, 2021

For a relatively young band, Mother Sun has been in overdrive lately — recording as much as possible, playing virtual shows, and generally staying afloat during these strange times. Perhaps it's the extra time COVID allows us, perhaps they're just that inspired. Regardless, we all reap the reward from their hard work.

Based in Kamloops, Mother Sun is a group that requires no introduction in their hometown. Members Jared Doherty, Emilio Pagnotta, Alex Ward and Jared Wilman are involved in a wide span of indie projects bursting from the interior B.C. It's no surprise these guys would find each other and produce the funky psychedelia that is Mother Sun.

Back in February, they released two singles as follow up to their full length 2020 album, *Sips*. If there's one thing we can all agree on, it's exciting when an artist consistently releases new content, which these guys have been doing since 2018. They have been busy.

The first track of the two-song release is "Five Leaves." While still cohesive, it's full of instrumental surprises. After starting off with a surf rock bass line, a dreamy, psychedelic melody kicks in, accompanied by Doherty's soothing vocals. As the song goes on, the combination of trumpet, saxophone and flugelhorn create a different kind of depth that's not typically found on a psych track. It acts as a great bridge for the distorted guitar interlude, which is arguably the best part of the song.

The second track is a great match to the first. It's clear Mother Sun knows how to curate their releases. "Fish & Chips" is upbeat and has an "everything is going to be ok" feeling to it. Written from the viewpoint of a shipwrecked sailor cooking fish and drinking on the beach, the lyrics take a stressful situation and paint it as fun (because why not get drunk and hallucinate while you wait for the search brigade?) The microkorg makes

an appearance, giving this song a '70s vibe, but still remains relevant in modern indie. Each member recorded their part of the song separately, as we do these days, but you would never know it. As a bonus, there's an adorable DIY video that accompanies "Fish & Chips," which only further adds to the carefree nature of this track. —Shayna Bursey



## Doohickey Cubicle

### Don't Fix Anything ;)

(self-released)

March 12, 2021

This long awaited album has been on my radar for awhile. After seeing this dream pop duo play Khatsahlano Festival in 2018, it's been a slow release of singles, while we all patiently waited for a full length album to drop. The name change (formerly Booty EP) almost gave me the slip, so it's a relief this release didn't accidentally fall to the wayside. The album is definitely a more refined sound than their previous releases, and the musical maturity of Doohickey Cubicle shines through. There's a give and take between Alli and Francis — you can feel a vocal passing-of-the-baton as each verse goes by, eventually coming together for choruses. The album contains an eclectic assortment of musical support with bass, drums, and even saxophone, giving each song a different feel. Still, the album remains united. You can listen to this body of work and think 'this really jives together,' but also realize the start and end take you to completely different places.

The album is a rolling hill of different tempos and sounds. Songs like "Hotel Beds" and "Thinking" are both a slow build with soft melodies and meaningful lyrics. "Forever" provides that mid-album pick me up that will have you swaying whether you realize it or not. It's reminiscent of early Broken Social Scene or Washed Out, but a gentle keyboard replaces the pieces a guitar or synthesizer would typically handle.

When you reach the end, who should appear? None other than iconic Canadian duo Blue Hawaii, adding their remix of single "Airbag." After spending this album feeling like you've been lying in a tranquil field under the warm spring sun, you're suddenly dancing in your seat. You come away feeling energized and ready to start the entire thing all over again. It's a quick album, only spanning around 25 minutes, but it's nice that way. This is the perfect album to set the stage for summer time, whether we're going to spend it together or together at a distance. —Shayna Bursey



## kai bravewood

### The Honey Tape

(self released)

April 16, 2021

After five more spins around the sun, kai bravewood follows their 2017 album *Waterfront Kids* with a third (even sweeter) full-length release, *The Honey Tape*. This record is a handful of glimmering, hot, sticky, sentimental feels. A heap of emotions to graciously keep your company.

kai bravewood's *The Honey Tape* is the last raging tangerine-to-violet light beams of a sunset. It's the catharsis of screaming tears bleeding into laughter. It's the ache of smiling so big your face hurts. It's the weightlessness of sinking into a tight hug. *The Honey Tape* hits you with highly concentrated, ultra sweet, 36-minutes of euphoria and the biggest and brightest of big, bright feelings — though, the album does document instances of dark moments as well.

The saturated crashes and peaks are truly "about losing identity and gaining autonomy" — in the words of the duo themselves. They go on to add "it's about giving up an obsession with control and allowing yourself to ask for help. It's about accepting mistakes and being more comfortable in your body and person. It's about forgiving yourself and moving forward."

The juxtaposition of my vapid and lush connotations against kai bravewood's genuine in-depth explanation of meaning displays that within this album's crystalized candy shell, there is vulnerability fixed to every track.

Some songs, such as "Breeze" and "Self Validation" delve into harsh moments of hurt, and what could even be described as destructive



coping mechanisms. kai bravewood divulges these recollections, not to romanticize them, but to demonstrate their reality and seriousness. As I read the lyrics for the first time, trying to give this album the context-filled review it deserves, tears fell onto my phone screen. The songs on this album flood to the corners of your heart that ordinarily feel all alone — granting companionship. Heartache takes infinite nuanced forms, yet every single iteration can lend comfort to another. This is an instance of that.

The album flows from themes of running and anger, to passion and reflection. Every one of those sections envelopes impassioned moments inside of cushiony soft velvet auditory encasing.

It's the cutest lil art-pop record you could ever wish for and, by knowing even the littlest bit about the duo that is kai bravewood, it's no question how they spawned such a beautiful project. These two angels sprinkled a pinch of ethereal goodness in with some synth sounds, at-times horny yet always endearing lyrics, a spoonful of tenderness and SOPHIE-esque spice and there you have it — that's the recipe. In all honesty, I lack the music production knowledge to aptly encapsulate how incredibly well conceived this project is, but I *do* know that it is a sparkling jewel. The duo (along with Hamb Sun, who makes a lovely feature on fan fave track "Nectar") stuffed every bit of this album with vibrance. It is a sweet, passionate, honest, tender masterpiece and a crystal clear reflection of those who created it. —*Maya Preshyon*



## Olivia's World

**Tuff 2B Tender**

(Lost Sound Tapes)

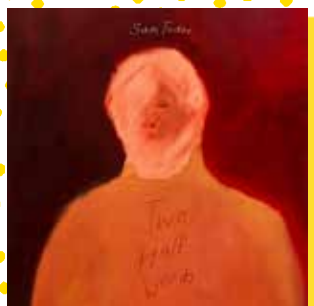
April 23, 2021

**T**uff 2B Tender is an album that prevails in our current age. The tender and gentle songs bring back nostalgic and blissful feelings through their authentic instrumentals, while the musical compositions are accompanied by joyful tears, laughs, and bright melodies. Frontperson Alice Rezende encapsulates the sense of true acceptance of her innermost feelings through these original sounds.

The album reminds me of a soft cyberpunk vibe that offers a comfortable place to listen to music of pure nostalgia and embrace of oneself, bringing compassion and originality. It calls the listener to action to reach for their dreams while remaining humble and soft.

The first track, "Debutant" has dreamy piano chords and electric guitar that soothes the soul and brings euphoric feelings of being human. The next lyrical piece is another soft punk rock tune that attributes big news and big laughs that feel like being "Hellbent." This indie pop escapism brings an entourage of warm sentiments to brighter days. Rezende's meditative and soothing track, "Little Sage," incorporates peaceful instrumental tones, her guitar mixing seamlessly into the song and her pleasant voice a satisfying refresher on a hot summer's day. This song turned out to be my most favorite piece after "Debutante" because of its upbeat, trance-like tempo and calming spoken lyrics.

The sounds of *Tuff 2B Tender* are an incorporation of reality and the fantasy of imagination. This album is worth the listen as it resonates with the soul of heartfelt babes that want to make the best out of their worlds. Rezende's music ultimately inspires others to follow their expressive creativity. She writes music to express her individuality and outlook on the world, humming along and soothing the soul with powerful vibrations and the hypnotic focus of a lullaby. Overall, Olivia's World's sound is unique, authentic, and mesmerizing, and embodies the power of the divine feminine, where being soft, nurturing, and caring is attributed to strength, courage, and powerful energy. —*Christina Young*



## Sam Tudor

**Two Half Words**

(Gavin Lake Recordings)

May 7, 2021

**L**istening to *Two Half Words*, I couldn't settle on a word to best describe it. However, after multiple listens, I think the word that seems the most accurate to me is 'captivating.' Made up of nine tracks, Sam Tudor's latest album mesmerises you from the first to the last. Each

track is a beautiful blend of heavenly vocals and full, rich instrumentals.

Although Sam Tudor is the leading vocalist and songwriter, this project brings together musicians from across Canada, which is why there are so many different voices and instrumental styles throughout — each one complimenting the others perfectly.

There are beautiful solos spanning multiple tones and timbres, on tracks like "Everybody's Keeping Their Word" or "Two Half Words," and different musical styles are represented throughout. There is definitely a strong jazz influence in the music, but the hints of indie, folk and experimental all peak through too.

Because of the varying elements — be it instruments, genres, or voices — that are brought together in each track, each song brings you into a new world.

It seems that Tudor was intentional in the world-building aspect of his sound, as it was mirrored in his album's release. On Sam Tudor's website, there is an interactive space in which you can navigate different rooms (think first-person shooter games without any guns) to see pictures from the musician's life, while listening to each song — something that really brings alive that other-worldliness. Not only are the sounds of this album beautiful, the lyrics and visuals are too.

It is rare that I listen to an album and like every single song, yet here I am, loving each track on this one. This album is absolutely brilliant. —*Valie*

be a **role model**

**friend advocate**

**burger expert**

**mentor**

Our volunteer mentors help youth recognize their many strengths and work towards their goals.



To learn how you can become a mentor, visit:

[unya.bc.ca/mentorship](http://unya.bc.ca/mentorship)



## QUARANTINE QAPSULE

ASIAN CANADIAN DIGITAL ART ARCHIVE

UNVEILING ONLINE JUNE 25TH 2021

VISIT: <https://ecuad.arcabc.ca/quarantine-qapsule>





for more Q's email us!  
[quarantineqapsule@gmail.com](mailto:quarantineqapsule@gmail.com)





# CiTR 101.9FM PROGRAM GUIDE

"Discorder recommends listening to CiTR every day." - Discorder

	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday		Sunday		
6 AM					CiTR GHOST MIX		OFF THE BEAT AND PATH		CiTR GHOST MIX						6 AM
7 AM	CiTR GHOST MIX		PACIFIC PICKIN'		CANADALAND				CRACKDOWN		CiTR GHOST MIX		CiTR GHOST MIX		7 AM
8 AM							BREAKFAST WITH THE BROWNS								8 AM
9 AM	BREAKFAST WITH THE BROWNS		QUEER FM		SUBURBAN JUNGLE				QUEER FM				PACIFIC PICKIN'		9 AM
10 AM			CiTR GHOST MIX	INTER-SECTIONS			ROCKET FROM RUSSIA		CiTR GHOST MIX	THE REEL WHIRLED	THE SATURDAY EDGE				10 AM
11 AM					MUSIC IS GOOD		CiTR GHOST MIX		MUSE-ISH				SHOOKSHOOKTA		11 AM
12 PM	FILIPINO FRIDAYS		CiTR GHOST MIX		THE SHAKESPEARE SHOW		DUNCAN'S DONUTS		DAVE RADIO WITH RADIO DAVE		VIVAPORÚ: THE OINTMENT FOR THE SOUL	ART HEALS			12 PM
1 PM			DUNCAN'S DONUTS		LA BONNE HEURE w. VALIE		CUSHY RADIO		TOO DREAMY				THE ROCKERS SHOW		1 PM
2 PM	PARTS UNKNOWN		CiTR GHOST MIX		ALL ACCESS PASS		ASTROTALK		BEPI CRESPIAN PRESENTS		POWER CHORD				2 PM
3 PM	CiTR GHOST MIX		C-POP CONNECTION		THUNDERBIRD EYE		CiTR GHOST MIX								3 PM
4 PM	CUSHY RADIO		TEACHABLE MOMENTS		CiTR GHOST MIX		LISTENING PARTY		NARDWUAR PRESENTS		CODE BLUE		BLOOD ON THE SADDLE	CiTR GHOST MIX	4 PM
5 PM	DELIBERATE NOISE		INTO THE WOODS		ARTS REPORT		DEAD SUCCULENT HAUNT		PHONE BILL		MANTRA	CiTR GHOST MIX	LA FIESTA		5 PM
6 PM	CiTR GHOST MIX	BLUE & GOLDCAST				CiTR GHOST MIX	K-POP CAFE	2010 RADIO			NASHA VOLNA				6 PM
7 PM			FLEX YOUR HEAD			CiTR GHOST MIX	THE BLUE HOUR				CiTR NEWS: ON THE POINT		CiTR GHOST MIX		7 PM
8 PM	EXPLODING HEAD MOVIES				I COME FROM THE MOUNTAIN		AFRICAN RHYTHMS		CANADA POST ROCK		CiTR GHOST MIX		RHYTHMS INDIA	TECHNO PROGRESSIVO	8 PM
9 PM			CRIMES & TREASONS		NINTH WAVE		LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL		SYNAPTIC SANDWICH		TRANCENDANCE		9 PM
10 PM	THE JAZZ SHOW		SEASONS OF LIFE		CiTR GHOST MIX										10 PM
11 PM			STRANDED	PLANET PHLOSTON	LATE NIGHT WITH THE SAVAGES		COPY/PASTE				RANDOPHONIC		THE AFTN SOCCER SHOW		11 PM
12 AM									RADIO ART OVERNIGHT						12 AM
1 AM	CiTR GHOST MIX		CiTR GHOST MIX		CiTR GHOST MIX		CiTR GHOST MIX				CiTR GHOST MIX		CiTR GHOST MIX		1 AM
2 AM					CiTR GHOST MIX						THE ABSOLUTE VALUE OF INSOMNIA				2 AM
LATE NIGHT															LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?  
EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CiTR.CA TO LEARN HOW



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



## monday

### BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

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

• [breakfastwiththebrowns@hotmail.com](mailto:breakfastwiththebrowns@hotmail.com)

### FILIPINO FRIDAYS

11AM-1PM, SPOKEN WORD

Filipino Fridays is a podcast for the modern Filipinx millennial.

• [programming@citir.ca](mailto:programming@citir.ca)

### PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

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

• [programming@citir.ca](mailto:programming@citir.ca)

### CUSHY RADIO

4PM-5PM, ROCK/POP/INDIE

Cushy Radio is a weekly show hosted by Aly Laube, the co-owner of Cushy Entertainment. The purpose of Cushy is to uplift and amplify the voices of marginalized artists through event production and promotion — a mission dear to Aly's heart as well as her business partner's, Mati Cormier. They're both queer women who grew up in the local music scene, and together they try to throw the most inclusive, accessible, and fun parties possible.

• [programming@citir.ca](mailto:programming@citir.ca)

### BLUE & GOLDCAST

6PM-7PM, SPOKEN WORD

The Blue and Goldcast is a monthly podcast hosted by UBC President & Vice-Chancellor Santa J. Ono.

• [programming@citir.ca](mailto:programming@citir.ca)

### • DELIBERATE NOISE

5PM-6PM, ROCK / POP / INDIE

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

• [ninapanini1234@gmail.com](mailto:ninapanini1234@gmail.com)

### EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

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

• [programming@citir.ca](mailto:programming@citir.ca)

### THE JAZZ SHOW

9PM-12AM, JAZZ

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

• [programming@citir.ca](mailto:programming@citir.ca)

## TUESDAY

### PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

• [pacificpickin@yahoo.com](mailto:pacificpickin@yahoo.com)

### • INTERSECTIONS

10AM-11AM (MONTHLY), SPOKEN WORD

Tune in monthly for conversations about gender, race and social justice brought to you by CITR's Gender Empowerment Collective!

• [genderempowerment@citir.ca](mailto:genderempowerment@citir.ca)

### DUNCAN'S DONUTS

1PM-2PM, ROCK/POP/INDIE

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

• [duncansdonuts.wordpress.com](https://duncansdonuts.wordpress.com)

### C-POP CONNECTION

3PM-4PM, C-POP/INTERNATIONAL

C-POP Connection brings you some of the most popular songs in the Chinese music industry! The show also talks about Chinese culture to connect you to the Chinese society. Tune in with your host DJ Sab to get updated on the hottest singles, album, and news in C-POP!

• [programming@citir.ca](mailto:programming@citir.ca)

### TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• [programming@citir.ca](mailto:programming@citir.ca)

### • INTO THE WOODS

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

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

• [programming@citir.ca](mailto:programming@citir.ca)

### FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

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

• [programming@citir.ca](mailto:programming@citir.ca)

### CRIMES & TREASONS

8PM-10PM, HIP HOP

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

• [dj@crimesandtreasons.com](mailto:dj@crimesandtreasons.com)  
• [crimesandtreasons.com](mailto:crimesandtreasons.com)

### SEASONS OF LIFE

10PM-11PM, TALK / MUSIC

Seasons of Life attempts to understand the crossroads between distinct phases in our guests' lives and the music that came with them. Host Sean Roufosse interviews a wide array of guests with diverse stories and musical influences to help add context to why people love/loved the songs they do.

• [programming@citir.ca](mailto:programming@citir.ca)

### STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

• [programming@citir.ca](mailto:programming@citir.ca)

### PLANET FHLOSTON

11PM-12AM, IMPROVISED MUSIC

A late night exploration into the depths of the unknown...

• [programming@citir.ca](mailto:programming@citir.ca)

## WEDNESDAY

### CANADALAND

7AM-8AM, NEWS/SPOKEN WORD

CANADALAND is a news site and podcast network funded by its audience. Their primary focus is on Canadian media, news, current affairs, and politics.

• [programming@citir.ca](mailto:programming@citir.ca)

### SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

• [dj@jackvelvet.net](mailto:dj@jackvelvet.net)

### MUSIC IS GOOD

10AM-12PM, TALK/MUSIC

Hey! Welcome to Music is Good, the podcast where we pick a random album every week and discuss it, with your hosts Devalin, Annie and Tseval.

• [programming@citir.ca](mailto:programming@citir.ca)

### THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

• [programming@citir.ca](mailto:programming@citir.ca)

### • LA BONNE HEURE WITH VALIE

1PM-2PM

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

• [programming@citir.ca](mailto:programming@citir.ca)

### • ALL ACCESS PASS

ALTERNATING WED 2PM-3PM, TALK/ACCESSIBILITY POLITICS/ DISABILITY

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

• [Twitter: @access\\_citr](https://twitter.com/access_citr)

### • THUNDERBIRD EYE

3PM-4PM, SPORTS/SPOKEN WORD

• [programming@citir.ca](mailto:programming@citir.ca)

### • ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

• [arts@citir.ca](mailto:arts@citir.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.

• [programming@citir.ca](mailto:programming@citir.ca)

### I COME FROM THE MOUNTAIN

8PM-9PM, ECLECTIC

The show that doesn't happen on a physical mountain, but it does happen in the mountains of your mind. Bittersweet.

• [artcoordinator@citir.ca](mailto:artcoordinator@citir.ca)

### NINTH WAVE

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

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

• [Facebook: NinthWaveRadio](https://Facebook.com/NinthWaveRadio)

### LATE NIGHT WITH THE SAVAGES

11PM-1PM, INDIGENOUS MUSIC

Late Night With Savages features indigenous programming covering traditional and contemporary artists, musical releases, and current cultural affairs.

• [programming@citir.ca](mailto:programming@citir.ca)

## THURSDAY

### OFF THE BEAT AND PATH

6AM-7AM, TALK

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

• [programming@citir.ca](mailto:programming@citir.ca)

### BREAKFAST WITH THE BROWNS

7AM-10AM, ECLECTIC

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

• [breakfastwiththebrowns@hotmail.com](mailto:breakfastwiththebrowns@hotmail.com)

### • ROCKET FROM RUSSIA

10AM-11AM, PUNK

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

• [rocketfromrussia.tumblr.com](https://rocketfromrussia.tumblr.com)  
• [rocketfromrussiactir@gmail.com](mailto:rocketfromrussiactir@gmail.com)  
• [@tima\\_tzar](https://t.me/tzar)

Facebook: RocketFromRussia

### DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

• [duncansdonuts.wordpress.com](https://duncansdonuts.wordpress.com)

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4PM-5PM, ROCK/POP/INDIE

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• [programming@citir.ca](mailto:programming@citir.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.

• [programming@citir.ca](mailto:programming@citir.ca)

### • LISTENING PARTY

4PM-5PM, MUSIC

The best new music curated by the CITR Music Department.

• [jaspersloanyip@gmail.com](mailto:jaspersloanyip@gmail.com)

### • DEAD SUCCULENT HAUNT

5PM-6PM, ROCK/POP/INDIE

A plant- and nature-based alternative music show for everyone from the experts to the over-waterers.

• [programming@citir.ca](mailto:programming@citir.ca)

### K-POP CAFE

ALTERNATING THURS 6PM-7PM, K-POP/ECLECTIC/NEWS

Jayden focuses on Korean Culture, News, Music, Movies, and TV Shows as well as Korean Society here in Vancouver through Korean Food, Guests and Korean Language Lessons.

• [programming@citir.ca](mailto:programming@citir.ca)

### 2010 RADIO

ALTERNATING THURS 6PM-7PM, INDIE/ELECTRONIC

2010 Radio is hosted by 2010 Records' founder Charlie D. The show focuses primarily on indie-electronic music; music that is electronic in nature but usually includes a vocal element. Expect to hear the latest and greatest from mainly Canadian artists in this genre and the occasional interview with said artists!

• [programming@citir.ca](mailto:programming@citir.ca)

### THE BLUE HOUR

7PM-8PM, SPOKEN WORD

The Blue Hour is a conversation — a dialogue about life, literature, science, philosophy and everything in between.

• [programming@citir.ca](mailto:programming@citir.ca)

### AFRICAN RHYTHMS

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

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

• [programming@citir.ca](mailto:programming@citir.ca)

### LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

• [programming@citir.ca](mailto:programming@citir.ca)

### COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

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

• [programming@citir.ca](mailto:programming@citir.ca)

## FRIDAY

### CRACKDOWN

7AM-8AM, TALK/NEWS/POLITICS

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

• [@crackdownpod](mailto:@crackdownpod)

### QUEER FM

8AM-10AM, TALK/POLITICS

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

• [queerfmvancouver@gmail.com](mailto:queerfmvancouver@gmail.com)

### • THE REEL WHIRLED

ALTERNATING FRI 10AM-11PM, FILM / TALK

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

Whether it's contemporary, classic, local, or global, we talk about film with passion, mastery, and a lil dash of silly. With a mix of good chats and our favorite tunes, we'll focus up your Friday mornings from blurred to super sharp.

• [programming@citir.ca](mailto:programming@citir.ca)

### • MUSE-ISH

12PM-1PM, EXPERIMENTAL / IMPROV

Using found sounds, new music, and an eclectic vinyl library join me, chronfused, as I mish mash everything that inspires me (and

anything you send in) into new improvised tunes.

• [programming@citir.ca](mailto:programming@citir.ca)

### DAVE RADIO WITH RADIO DAVE

12PM-1PM, TALK/ THEATRE

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

• [daveradiopodcast@gmail.com](mailto:daveradiopodcast@gmail.com)

### TOO DREAMY

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

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

• [Facebook: @TooDreamyRadio](https://Facebook.com/@TooDreamyRadio)

### BEPI CRESPIAN PRESENTS

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

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

• [Twitter: @bepicrespan](https://Twitter.com/@bepicrespan)

### NARDUWAR PRESENTS

3:30PM-5PM, MUSIC/INTERVIEWS

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

• [narduur.com/rad/contact/](mailto:narduur.com/rad/contact/)

### • PHONE BILL

5PM-6PM, ECLECTIC

Hey there you've reached Phone Bill on CITR 101.9FM. So sorry we can't take you're call right now, but please tune on Fridays at 5pm for the freshest guest-curated playlists from across the country!

• [programming@citir.ca](mailto:programming@citir.ca)

### • FRIDAY NIGHT FEVER

6PM - 7:30PM, DISCO/R&B

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

• [programming@citir.ca](mailto:programming@citir.ca)

### CANADA POST ROCK

7:30PM-9PM, ROCK/POP/INDIE

Formerly on CKXU, Canada Post Rock remains committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of. Stay up, tune in, zone out.

• [programming@citir.ca](mailto:programming@citir.ca)  
• [Twitter: @pbone](https://Twitter.com/@pbone)

### SKALD'S HALL

9PM-10PM, TALK/RADIO DRAMA

Skald's Hall focuses on entertainment through the art of Radio Drama. Story readings, poetry recitals, drama scenes, storytellers, join host Brian MacDonald. Have an interest in performing? Guest artists are always welcome, contact us!

• [Twitter: @Skalds\\_Hall](https://Twitter.com/@Skalds_Hall)



# CiTR 101.9 FM CHARTS

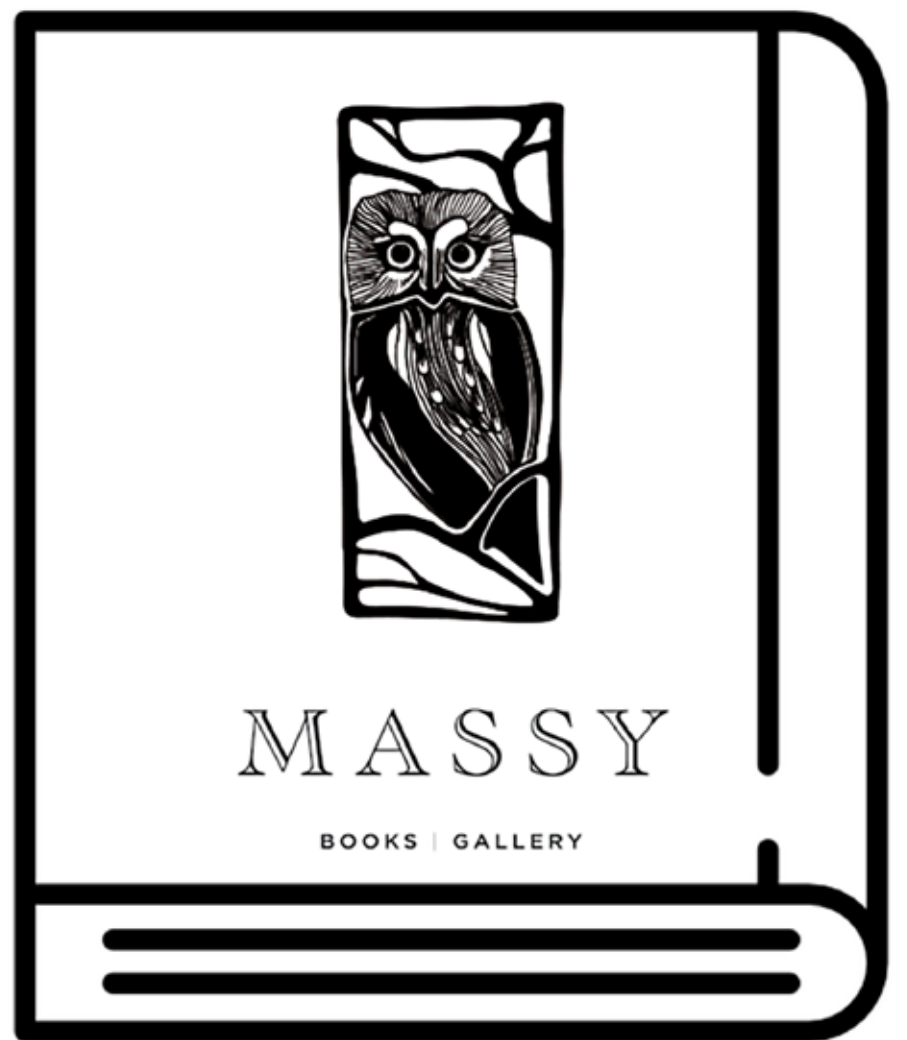
APRIL — MAY 2021

	Artist	Album	Label
1	Fake Fruit	<i>Fake Fruit</i>	ROCKS IN YOUR HEAD
2	Little Sprout*+	<i>Fake Cake</i>	SELF-RELEASED
3	Century Egg*	<i>Little Piece of Hair</i>	FORWARD MUSIC GROUP
4	Masahiro Takahashi*	<i>Flowering Tree, Distant Moon</i>	NOT NOT FUN RECORDS
5	Sook-Yin Lee, Adam Litovitz*	<i>jooj two</i>	MINT RECORDS
6	Olivia's World+	<i>Tuff 2B Tender</i>	SELF-RELEASED
7	Dry Cleaning	<i>New Long Leg</i>	4AD
8	DJ Shub*+	<i>War Club</i>	SHUB MUSIC
9	Bapari	<i>Daybreak EP</i>	SELF-RELEASED
10	Doohickey Cubicle*+	<i>Don't Fix Anything ;)</i>	SELF-RELEASED
11	Dijah SB*	<i>Head Above the Waters</i>	SELF-RELEASED
12	Eve Parker Finley*	<i>Chrysalia</i>	COAX RECORDS
13	Euro Visa Visa*+	<i>We Love Robin Williams</i>	BORNALLDAY
14	Rochelle Jordan*	<i>PLAY WITH THE CHANGES</i>	ROYAL MOUNTAIN RECORDS
15	COLD CALCULI*+	<i>Irregardless</i>	SELF-RELEASED
16	Clear Mortifee	<i>Fairies</i>	SELF-RELEASED
17	Petal Supply*	<i>Hey - EP</i>	SONG MUSIC
18	TJ Felix*+	<i>BIGPOETRYASS</i>	SELF-RELEASED
19	Lava La Rue	<i>BUTTER-FLY</i>	MARATHON ARTISTS
20	Robert Cotter	<i>Missing You</i>	WE WANT SOUNDS
21	Meemo Comma	<i>Neon Genesis: Soul Into Matter<sup>2</sup></i>	PLANET MU
22	Rec Centre*	<i>Pep Talk</i>	SELF-RELEASED
23	Bell Orchestre*	<i>House Music</i>	ERASED TAPES
24	Annabelle Chvostek*	<i>String Of Pearls</i>	MQGV
25	Bachelor	<i>Domin' Sun</i>	POLYVINYL RECORDS
26	Fiver*	<i>Fiver with the Atlantic School Of Spontaneous Composition</i>	YOU'VE CHANGED RECORDS
27	Maria Muldaur, Tuba Skinny	<i>Let's Get Happy Together</i>	STONY PLAIN RECORDS
28	Godspeed You! Black Emperor*	<i>G_d's Pee at State's End!</i>	CONSTELLATION RECORDS
29	Lost Girls	<i>Menneskekollektivet</i>	SMALLTOWN SUPERSOUND
30	Pom Poko	<i>Cheater</i>	BELLA UNION
31	Smirk	<i>ST LP</i>	DRUNKEN SAILOR
32	Anne Sulikowski*	<i>I have been to the bottom of the ocean</i>	SELF-RELEASED
33	Nivram AKAsublime*+	<i>good days and bad days EP</i>	SELF-RELEASED
34	DISHPIT*	<i>DIPSHIT</i>	SELF-RELEASED
35	Luna Li*	<i>jams EP</i>	SELF-RELEASED
36	INDUSTRIAL PRIEST OVERCOATS*+	<i>I Used To Pick Berries</i>	SELF-RELEASED
37	Doss	<i>4 New Hit Songs</i>	LUCKYME
38	Būmarang*	<i>Echo Land</i>	FALLEN TREE RECORDS
39	Chad VanGalen*	<i>World's Most Stressed Out Gardener</i>	FLEMISH EYE
40	James McNulty*+	<i>Firecracker Day</i>	SELF-RELEASED
41	AIKO TOMI*	<i>For the Love</i>	TOMINAGA MUSIC
42	Cecile Believe*	<i>Plucking a Cherry From the Void</i>	SELF-RELEASED
43	Devours*+	<i>Escape from Planet Devours</i>	STG RECORDS
44	Craig Mckerron*+	<i>cabin fever</i>	SELF-RELEASED
45	Dorothea Paas*	<i>Anything Can't Happen</i>	TELEPHONE EXPLOSION
46	drea the vibe dealer	<i>priestess of vibrations, pt 3</i>	ROSEBUD ALLDAY
47	JayWood*	<i>Some Days EP</i>	CAPTURED TRACKS
48	Sam Tudor*+	<i>Two Half Words</i>	SELF-RELEASED
49	Enumclaw	<i>Jimbo Demo</i>	YOUTH RIOT RECORDS
50	Future Star*+	<i>When Will the DJ of Luv Grant Me My 1 Request?</i>	KINGFISHER BLUEZ

*"standing in line at the liquor store when "Take My Breath Away" comes on"*

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

# INDIGENOUS OWNED INDEPENDENT



# BOOKSTORE & GALLERY

[www.massybooks.com](http://www.massybooks.com)





THURSDAY, JUNE 17

**Music Waste**  
MUSICWASTE.CA

6pm - 8pm

Big Rig  
Tonk  
Kylie V  
Yawn  
Max Boonch  
Peach Pyramid

**Art Waste**  
SLICE OF LIFE

11am - 3pm

Hell Smells  
Better,  
Lok Him Fung

**NEXT DOOR**

11am - 6pm

Art Waste mini  
show ft. Felipe  
Rimas, Rebecca  
Geist, & TBA

FRIDAY, JUNE 18

**Music Waste**

MUSICWASTE.CA

w/ host Amy Grindhouse

7pm - 9pm

Little Sprout  
The This  
Obломov  
Funny Death+radish  
Adewolf

9pm - 10pm

bird boy  
Lil\_Babeee\_4EVA  
schnüdlbug  
(ft. Meatless Deluxe)

**Art Waste**

**SLICE OF LIFE**

11am - 3pm

Hell Smells  
Better,  
Lok Him Fung

**NEXT DOOR**

7pm - 10pm

Live  
painting ft.  
Eddie Greif

SUNDAY, JUNE 20

**Music Waste**

**ZOOM**

3pm - 4pm

Nivram live  
set

MUSICWASTE.CA

4pm - 5pm

Soft Fossil  
redress  
Funny Death  
Dim Wit

**Art Waste**

**SLICE OF LIFE**

11am - 6pm

Hell Smells  
Better,  
Lok Him Fung

\$\$\$

FREE

\$\$\$

**\$15 PASS** for the memories

Music Waste Festival is organized and hosted on the  
unceded and shared territories of the xʷməθkʷəy̓əm,  
Skwxwú7mesh, and səlilwətał nations in "Vancouver"

SATURDAY, JUNE 19

**Art Waste**

**NEXT DOOR**

7pm - 10pm

Live painting  
ft. Eddie Greif

**SLICE OF LIFE**

11am - 6pm

Hell Smells  
Better,  
Lok Him Fung

**Music Waste**

MUSICWASTE.CA

4pm - 5pm

Francis Baptiste  
Kylie V  
Small Orbit

5pm - 8pm

w/ host Amy Grindhouse  
Future Star  
Rainbows End  
Emma Lee Toyoda  
Transistor Riot  
Nivram  
Devours

**ZOOM**

8pm - 12am

bien agiter after hours  
motherFigure  
DJ Showerboy  
Fag of Colour  
Leandrul  
Drop Shadow Darling