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Local + Free

# DISCORDEER

## MAGAZINE

"THAT THREE-STRING GUITAR MAG FROM CITR 101.9 FM"

Vol.39 No.06 Issue 427



**cover by Calla Campbell**

# DISCORDER

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To inform *Discorder* of an upcoming album release, art show or significant happening, please email all relevant details 4-6 weeks in advance to **Tasha Hefford**, Editor-In-Chief at **editor@ctr.ca**. You may also direct comments, complaints and corrections via email.



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# BURN BABY BURN



## or some contributor bios of DEC/JAN 2022-3

### 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.)

### PHOEBE TELFAR

Photographer / Writer / Long-time Discorder fan. You can reach me at @pho.telf, drop me a dm, come say hi!

### CORALINE THOMAS

Coraline is a two-spirit lesbian from Vancouver Island who writes in more formats and genres than they care to admit, but always comes home to music at the end of a long day. Their other works can be found at <https://www.patreon.com/HuckleberryHouse> / on twitter @Anniewriterbook / on instagram at pacific\_noise\_weird.

### AIZA BRAGG

Aiza Bragg does art by passing out at 8pm and waking up next to a finished illustration. Coincidentally, that is also how they write music, which you can hear at Six Arils on Bandcamp.

### HANNAH MARTIN

find me at: sunlight\_onmy\_belly

### AMANDA YAU

Amanda is a second year Neuroscience student and a drawer like the piece of furniture.

### BRYN SHAFFER

Bryn Shaffer was once a dormant A.I., trapped in a decaying floppy disk, languishing in the stacks of the great A.R.C.H.I.V.E. Some curious student booted it to their computer, waking it from its slumber. It has luckily rejected its nefarious and mysterious programming, and now just endlessly churns out local media journalism to its terminal.b

### SOFIA OSBORNE

Sofia is an MFA creative writing student and freelance writer, editor, and audio producer. You can usually find her writing surreal environmental stories or poems about her grandma.

### FABIO PERES SCHNEIDER

I like hyperpop and philosophy and have generalized anxiety disorder but those are all the same thing.

### 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.

### BILLIE CULLEN

19 years old. I wouldn't be surprised if we met one day and I cut your hair.

### MEGHAN LOK

Meghan is a cat lady, animal bio student, and (very) part-time illustrator/photographer who is everywhere but nowhere. At UBC, she is pursuing a bachelor of science with a minor in arts (psyc) and does marketing + graphics for a data analytics club. She has a penchant for metalcore + related genres and probably can't hear you right now because she is listening to music. Sorry, what?

### CALLA CAMPBELL

<3

### SUNNY NESTLER

Sunny Nestler is a discrete organism living on xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətaʔt/ Selilwitulh (Tsleil-Waututh) land. Sunny spends a lot of time thinking about, drawing and trying to relate to other creatures and their habitats.

### DANIELA RODRÍGUEZ CHEVALIER

Also known as DJ D-Rod or @la.tac-odelic, Dani Rodríguez Chevalier (she/ella) is a part-time book shelper and a full-time dog lover. She lives on the uncaded territories of the xwməθkwəyəm, Skwxwú7mesh, and səlilwətaʔt nations.



It's easy to get on this list.

Contact

editor@citr.ca or  
artcoordinator@citr.ca

## TRAINING TIME



## JOIN US FOR TRAINING TIME AND LEARN TO MAKE RADIO.

(it's even easier than assembling a KALLAX shelf.)

## Mondays 3pm & Thursdays 2pm

for more information visit us in first floor of the **AMS Nest**, join us on **Discord**, or shoot an email over to **hello@citr.ca**.

# ABOLITIONIST ASTROLOGY

from Someone Cool // illustrations by Billie Cullen



## ARIES

Do you know what happens when you respond to all the emails in your inbox? Everyone replies and then you will have even more emails, probably! I understand that this is a universal modern Sisyphean task, but you should try seeing what happens if you stop this cursed merry-go-round. They'll probably get the point eventually, and maybe you'll get fired. Then you definitely won't have to respond.



## TAURUS

Are you old enough to remember when you could have days-long debates about stupid shit that you were unable to verify with the internet? Fuck, I miss that. However, just because something is unequivocally true and they can prove it, NEVER admit you're wrong. Dig in and double down.



## GEMINI

I'm not a big fan of the Law, but I am a big fan of the Rules, which are mostly just being considerate. Don't budge in line! Hold the door open for the person after you! Firebomb a cop car!



## CANCER

You're not being paranoid — everyone really does hate you.



## LEO

Social media is like, the BEST place for attention seeking, passive aggression, and/or delusion. Got a wild conspiracy people need to know? Post it! Did your dad sleep on the couch last night? Shout it from the rooftops! The people want — nay — deserve to know extremely personal details about you and anyone connected to you and it would be selfish to deny them.

## VIRGO

DO NOT PHONE ANYONE UNLESS IT IS AN ACTUAL EMERGENCY. I don't know where you've been, but most of the human race will break out in a cold sweat when their phone rings. Don't be the reason someone feels that way. You want to leave a message? Get the fuck out of here!



## LIBRA

ANSWER YOUR GODDAMN PHONE. I get that it's weird and scary but everyone knows you have your phone in your hand pretty much every waking minute of the day. If you don't answer when I call, I must conclude one of two things:

1. You know it's me, but you don't care about me and you never did.
2. You never saved my number so you think I'm a robocall or some random weirdo, which means you don't care about me and you never did.



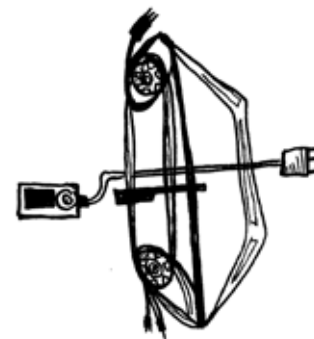
## SCORPIO

Back in the day when the internet was not a festering hellscape (JK! That time literally never existed) it was a rule of law that any viral video needed an autotune remix. It is a tragedy that this ever faded out of the zeitgeist, and I think this is the perfect way for you to add some much needed levity to this grim world. Autotune the January 6 insurrection? R. Kelly breakdown interview? Alex Jones trial? Just some suggestions, feel free to run wild with it!



## SAGITTARIUS

Turn that frown upside down! Everyone knows that solar panels don't work when it's not sunny outside and everyone loses power. There's a metaphor/science fact in there, maybe.



## CAPRICORN

Think of Social media schadenfreude as the emotional equivalent of a decadent bubble bath with candles and essential oils on a Sunday afternoon. Revel in it! Luxuriate in the feeling of joy you get when your highschool bully gets arrested, or a company does something stupid (I'm not sure what the state of Twitter is when you're reading this, but I bet it's hilariously fucked up!) Delicious, inexpensive, and calorie free!



## AQUARIUS

One of the most amazing things about the human race is our ability to have laser-like focus on perfecting skills with have zero practicality in the real world. Life is meaningless anyway — as far as contributions to the human race, there's no difference in accomplishment between reading 100 books or spending the same amount of hours becoming the greatest Simon Says Electronic Memory Game player of all time. Don't let capitalism, your parents, or your two friends who actually have their shit together make you feel bad. In a hundred years they'll be just as dead as you, so who gives a shit. Don't say that to them, even if they're being judgy — that's super mean.



## PISCES

We've sacrificed privacy for convenience a long time ago, get over it. "They" don't care what you're doing, because you're not interesting. Besides, who cares if the government has your dick pics if you never have to manually enter your credit card information again?





\$15 or  
PWYC

Kylie V's



EPIC

# BIRTHDAY BASH!

on January 27, with  
doors @ 1pm  
DJ sets by  
Dust Cwaine



Kylie V

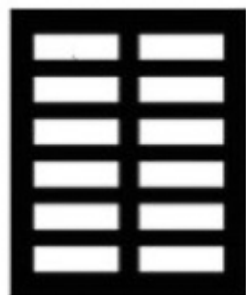


Miguel Maravilla



Nolan Fae

and a  
special  
surprise  
guest!



Red Gate Arts Society, 1965 Main St.

a fundraiser for HELM STUDIOS

# LISTEN TO YOUR ELDERS

While track selection has long been wound up in the red AUX cable of history, mix tapes, a curated and focused selection of songs, are a relatively new concept. For many years the only options for listening to music were live performances, radio broadcasts, or pressed vinyl records, all of which are outside the budget of creation for most folks. That is, until magnetic tape came around. Originally done Reel-to-Reel, wound up on massive film drums, eventually to form factor reduced to a compact cassette. Ease of recording, copying, and rerecording lead to a boom in personal/small commercial use. Anyone could make a shitty recording of radio broadcasts and live performances or rip from an album they bought, and it was a snap to copy them en masse. The real lightning strike, however, was the Sony Walkman, which made music more than just a home or car experience: you could take your music anywhere. With this perfect storm came the boom of the Mixtape, a hand selected, custom arrangement of songs and artwork to fit a mood, message, or moment. This practice continued through CD mass production, although recording to CD was harder, required software, and was not nearly as portable. But mixtapes began to die on the steps to the altar of streaming digital music. Unlike our beloved mixtapes, however, digital music is impermanent, and many people have lost their music to the fickle winds of capitalism. Now that you know your history, let's get down to brass tacks: Making your own physical mixtapes.

## GO HARDWARE OR GO HOME

### TAPE CASSETTE — THE OG, THE ANCESTOR, THE UNBEATABLE.

- A Side B Side construction, play from end to end of the tape, flip it over and play it all the way back, no need to rewind.
- Finding one track can be a bit harder, but that difficulty lead to people focusing in on creating cassettes that were always worth listening from front to back.
- Can accept microphone jacks for recording from the radio, a computer, or a cassette player.
- Average lengths of C60 (30 minutes per side), C90 (45 minutes per side) and C120 (60 minutes per side), comes in literally hundreds of colour combinations.
- Despite what you might have heard, cassette tapes, cassette players, and cassette recorders are still broadly available, and you can get them on the cheap online or in physical stores.

### CD — THE DIGITAL BREAKTHROUGH, THE COMPACT KING, THE FLIPBOOK GALLERY.

- One side full album, digital tracking for easy selection, slimmer profile means you can bring an entire scrapbook of your favourite tunes, can rip right from the web.
- Creating a curated playlist for the mixtape was much easier, and the order of songs could be done without rerecording, so more experimental and specific playlists could be laid out with ease.
- Average length of 72-80 minutes depending on track quality, gotta be sure it's the right format for recording your tracks. CD-R is a burn once but very reliable, CD-RW is rerecordable but may breakdown over time.
- You might need to find an external USB CD-RW drive if you don't have a desktop computer, but these can be acquired relatively reliably.

### USB — THE YOUNG HOTNESS, THE SIZE QUEEN, THE CYBERPUNK CREDSTICK

- Functionally infinite length, plug and play, infinite reorganization, anything you want it can happen.
- Only really playable from specialized players or laptops, reducing general access, but you can include artwork and text inside the mixtape, so the level of artistic expression is only limited to your imagination.
- You can literally buy a million times the amount of memory that it took to land something on the moon for less than the price of a juggling lesson, just to clown on someone.
- Get these anywhere for a handful of change and song, but you better have a USB port on that computer of yours.

WORDS BY  
CORALINE THOMAS  
ILLUSTRATIONS BY  
HANNAH MARTIN

# PLACEMENT AND TRADITION

Cassette tapes were originally designed with an A side and a B side, using one half of the tape for each side to double the amount of time an album has. This also provided a similar form factor as vinyl records, who started the trend back in 1910 with the Columbia Records.

In the 1960's, as the modern concept of the album developed, and we moved away from singles and compliation albums, the A side of an album became the home of popular singles, title tracks, and catchy bangers, while the B side became a refuge for weird songs, the experimental, and offcuts. The B side was for people already invested in the band and album, and this practice continued to cassettes, where the rewinding factor made the b side a way to get back to the bangers without sitting in silence.

When it comes to mixtapes, however, people often avoided putting the biggest bangers right at the front of the list, especially when sent as a gift, as it might lead to rewinding to hear the best song over and over. When you place a track, think about if it belongs in the A side or the B side, and if facilitates the listener in getting in deep with the mix.

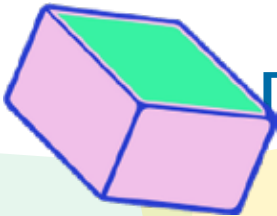
# IF YOU'VE GOT IT, FLAUNT IT

## AESTHETIC, DECORATION, AND TITLING YOUR MIXTAPE

Once you've masterfully crafted you mixtape to have the perfect flow, narrative, and split between A side bangers and B side beauties, it's time to name it, cover it in art, and send it out into the world. When picking out a name you can go as simple as pointing the five word description down, or as complex as a poem about a feeling you captured, whatever you can fit on the cassette/cd/usb drive. You could go with "Jock Jamz II: Return of the Summer Nights", or "Heats Up Beats Down Songs to Rip It Up To", picking the perfect title creates a mental space when you grab a mixtape to throw on.

Now you may be saying "You can't draw on a usb key," and that's right, but I would like to introduce you to the now forgotten art of phone charms. People used to buy little objects on the end of a loop of string and affix them to a loop on the back of their Motorola RAZR cellular telephone to show off their sense of style, personal interests, and friendships. This practice can be extended to USB keys, which often have small loops for attaching to lanyards or such. Pick out a cute luggage tag for the title, find some nice beads or charms that encapsulate the feeling of the mix, make matching friendship bracelets for you and a friend. This is your mixtape world, go out there and put your heart into it.

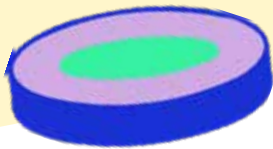
Here is an example playlist of mine for you to get to grips with. This is done up to be exactly the length of a standard cassette tape, to facilitate that "flip and forget" listening format. I have done a bit of a twist on the A-Side B-Side format, creating an A-Side full of heartbreakers and songs to cry to in a big way, while the B-Side is largely numb, floaty songs for when you can't cry anymore, but you don't want to be real yet. On the A-Side I arranged the songs to be increasingly loud and raw, then on the B-Side I arranged them to go from most feeling to most numb, so that the transition between each side is as seamless as possible.



# DO YOU HEAR WHAT I HEAR?

## NARRATIVE, FLOW, AND MESSAGE

The practice of crafting a narrative across a mixtape starts with a few basic ideas of "What's the point?" If you can't tell me in five words or less why you made this mix, you might need to tighten up your scope. Some of the most common concepts for a mixtape are things like "I love you, it hurts," "summer time funner time jams," "road trip indie film OST" or "get me through this alive." Whatever your heart desires, whoever it desires, it's all about the narrative, the message. When you pick a track, you should have in mind why it's there at all; what emotion, what sound, what point are you trying to make. Once you've picked a track that fits, think about how the song before it and the song after sound. If they don't mesh, too loud then too soft, too popish then too harsh, then you might want to move them, unless, of course, it fits the narrative.



Title: YOU KNOW THE END IS COMING AND YOU CAN'T STOP IT  
Concept: LET IT GO, IT'S OVER

Side A CRY YOURSELF DRY	Side B DRINK A GLASS OF WATER
THE MIDDLE EAST <i>Blood</i>	BEACH HOUSE <i>Heart of Chambers</i>
SAID THE WHALE <i>Curse of the Currents</i>	THIS MORTAL COIL <i>Fond Affections</i>
THE MOUNTAIN GOATS <i>Up the Wolves</i>	ANGELS OF LIGHT <i>Dylan Pt. 2</i>
ELLIOTT SMITH <i>Waltz #2</i>	JAPANESE BREAKFAST <i>Boyish</i>
THE DEARS <i>22: The Death of All the Romance</i>	CAT POWER <i>The Greatest</i>
IMMACULATE MACHINE <i>No Way Out</i>	MO KENNEY <i>Pretty Things</i>
ORVILLE PECK <i>C'mon Baby, Cry</i>	DEATH AND VANILLA <i>Wallpaper Pattern</i>
MAGNETIC FIELDS <i>I Don't Want To Get Over You</i>	VANISHING TWIN <i>You Are Not An Island</i>
MO KENNEY <i>On The Roof</i>	MR TWIN SISTER <i>Lady Daydream</i>
PURPLE MOUNTAINS <i>All My Happiness is Gone</i>	



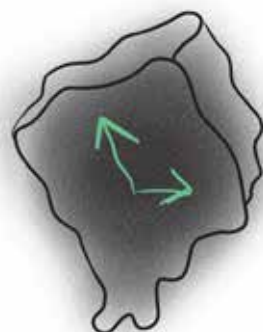
# REAL MONSTERS

*Kim Fu on speculative fiction, emotional truth, and finding humour in darkness*

WORDS BY SOPHIA OSBORNE  
ILLUSTRATIONS BY MEGHAN LOK  
PHOTOS COURTESY OF KIM FU



KIM FU is a Seattle-based writer whose short story collection *Lesser Known Monsters of the 21st Century*, was a finalist for the 2022 Scotiabank Giller Prize. They are also the author of two novels, *For Today I Am a Boy*, which won the Edmund White Award for Debut Fiction and the Canadian Authors Association Emerging Writer Award; and *The Lost Girls of Camp Forevermore*; as well as a poetry collection, *How Festive the Ambulance*. I had the privilege of speaking with Fu about their work across genres, their approach to writing the unreal, and much more.



**I wanted to ask about your multidisciplinary approach to writing — has working across genres always been a part of your writing practice?**

I started writing from the time I was a little kid, and right off the bat, I was writing fiction and poetry. But recently I've found my interests are turning more and more solidly to fiction, which was a big change for me. When I was writing novels, I was simultaneously writing poems and essays and everything else. But while I was writing *Lesser Known Monsters*, I was only writing short stories, and that was really new and unusual for me. Since then, I've basically only been writing fiction. I've been writing short stories, and I've been working on a new novel.

I always was a multidisciplinary writer — that used to be really important to my process. I needed to be working on multiple things at once so when one thing wasn't going well I could bounce somewhere else and spread my energies out that way. But lately, I found fiction is the only thing that will do for the things on my mind.

**In a Quill and Quire article in 2016, you said: “I feel that if I wrote a short story, and everyone told me it was awful, I would throw it away. And that would be that. With a poem, if I believed in it, I would believe in it no matter what anyone said.” Now that you have this short story collection, I wondered if you still feel the same way about these two genres?**

Now I feel that way about everything — I'm less and less precious about my writing. That has been the key to continuing on, in the sense

of having a career that feels like it has longevity, but then also in the sense of confronting the blank page every day. I do feel ready to throw things away if they're not working, or if they're not getting through to anyone else.



I have been turning away from poetry a little bit, as I mentioned, and some of that is because I've found ways to incorporate the things I love most about poetry into my fiction. Also, people tend to read poetry as autobiographical — even when it isn't — and that was starting to frustrate me. The thing I love most about poetry is that you can make these huge leaps in a way that I wasn't yet comfortable doing in fiction, in terms of metaphor and what is possible. You can describe

things in ways that are very strange and not explain it and just expect the reader to understand. That is just the expectation that readers come to poetry with; readers are willing to do the work. And I love that, and I still love to read poetry. But I'm finding that there are ways to do that in fiction that I'm enjoying more at the moment.

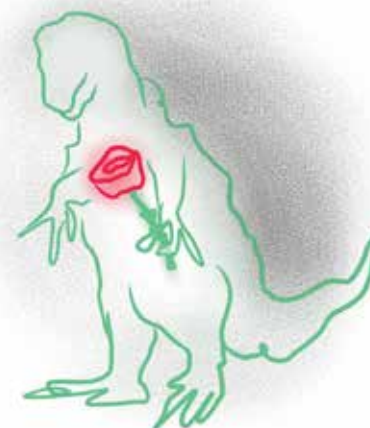
In general, I'm ready to throw away anything. Three times this year I've restarted my novel — to a very dramatic degree. I've thrown out three completely different premises. And some of them I got pretty far. I was throwing out 20,000 or 40,000 words, just because it wasn't working for me; I could tell it wasn't the thing yet. And I'm okay with that.

**I wanted to ask you about climate fiction writing. I was really struck by your short story, “Bridezilla” — how did it come to be?**

The story first came about just because of the word “bridezilla.” I thought about a runaway bride in the same story as a Kaiju of some kind — a giant monster. I live in Seattle, and how could you describe Seattle without describing the wildfires and the smoke in the air? How could you describe it without describing the changes to the sea? The smell? The increasing wind

storms? And how could you describe it without describing the effects of climate change? How could you describe anywhere? That's something everyone is witnessing. It is the background of all of our lives; how could it not then be part of our fiction? It's this looming perpetual presence and anxiety. The book is about monsters, and that is a monster we all live with.

I feel like the shine of apocalyptic stories has changed a little bit. The single-cataclysm-and-everything-changes story feels more and more like a fantasy, and that's not the kind of slow-motion apocalypse in which we live — where you've just got to keep on trucking. There's no space to grieve. We adapt so fast. We adapt constantly. And it's painful, but there's no time to even





acknowledge that pain. And that's truer to the atmosphere we're living in, and to how I feel, and that ends up being the kind of stories I'll write.

There are standard fantasy plots I used to enjoy that don't really work anymore. One of them is the 'reveal of corruption.' The kind of story where the king is corrupt in some way and the heroes reveal that corruption, and then everyone turns on the king. I feel like that plot structure doesn't work anymore. We live in a world where we know now that that doesn't do anything. There isn't that one thing, that one moment that will wake everybody up and will change everything. That's a reality of our world. And I think that's changed storytelling.



**would love to hear more about your approach to writing speculative fiction.**

I try to initially take the idea really seriously and at face value. My approach is what I think of as the Frankenstein approach. Mary Shelley said, "Okay, we have the one fantastical element, or the one science fiction element, and then everything else is straight realism." And so how does this one element play out in the real world?

I also try not to think about all the metaphorical meanings and real world analogues, because those happen on their own. Whether you mean them to or not, they will work their way in because [readers will] bring those interpretations to the text no matter what. In the editing process, I can try to make sure the meanings are what I intend, but in the moment of first writing I just think about: what would these characters actually do in this scenario? How would this scenario play out in the most straightforwardly real, consequential way possible?



**We've talked about the role of speculative fiction and these grand ideas that don't feel very instructive as futures anymore — what do you see for the future of speculative fiction and why is it important?**

I heard the writer Chelsea Vowel say that something that she really appreciates about speculative fiction is the ability to imagine futures wholecloth, without having to worry about incrementalism, or day-to-day survival; without having to worry about how we actually get to that future. And I appreciated that perspective a lot. But I don't think that's exactly what I'm doing.

A lot of what I love about speculative fiction, and the unreal in general, is that it gets at emotional truths I don't feel you can get at any other way. And I do feel increasingly that these emotions are so big that I don't know how else they could be described other than with the unreal. We're all growing increasingly numb to the perpetual disaster around us; the unreality of everything that happens every single day. It takes something imagined — something impossible — to even let yourself access those emotions properly.

**I definitely think of possible futures as an important thing for writers to tackle because it's so important to give hope, but I don't think that should become the only job of writers. I do think what you're saying about capturing human emotion — and it might not always be pretty or hopeful, sometimes it is just crushing despair — is so important too.**

As a reader, I really love to see a feeling I have articulated, especially because great writers articulate

the feelings that you have had, in ways that you could not. There's a scene in "Future Home of the Living God" where a character is in the grocery store during an unfolding apocalyptic scenario. She gets an apple from New Zealand and juice processed in China. Every element of her lunch came from a different part of the world, so that she could



have whatever fresh produce she wanted at any time of the year, the way you can now if you go to the grocery store, and she has the thought, 'This is ending, this is not going to keep going.' And that moment spoke to this feeling I have all the time. And that's an incredible experience as a reader to have those feelings articulated and to not feel alone in them.

**I did want to ask about your use of humour. Your short story, "Twenty Hours" is such a disturbing story, but also such a funny story.**

There's an element to it in which I just want to be an entertainer — that's part of what I do as a writer. I want people to be entertained. And humor is part of that. I also feel like, when you dig really deep into despair, at the very bottom, you hit humour. And there's something wonderful and

powerful about art that can twist your darkest feelings and impulses into some kind of pleasure.

There's also an honesty to laughter that I enjoy. You can convince yourself to think things, or to feel things, but you can't make yourself think something is funny. If you laugh at something, that's a really genuine, involuntary response.

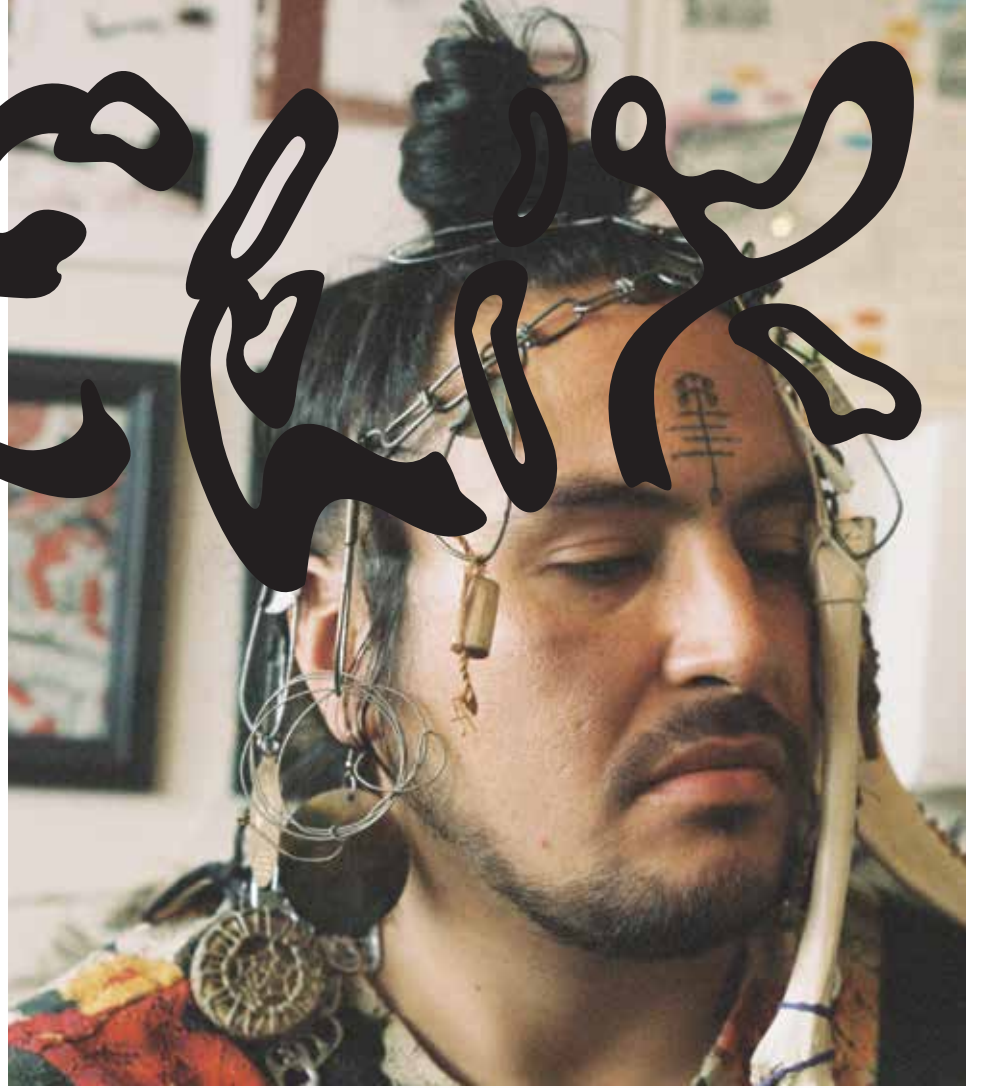
What I wanted was for the speaker to be kind of unreliable in a certain way. I wanted the speaker to be off-putting but compelling at the same time. A reason why you would laugh at that story is that it's uncomfortable — how else do you react to this person who's having thoughts that are objectively kind of monstrous, but also, perhaps, understandable or make sense for his particular context?

**You talked a bit about the novel you're working on and how you've thrown out a few drafts — do you feel settled on one now?**

I do. I feel compelled by this idea in a way I hadn't before. And for me, novels are a different experience to short stories. It's this specific experience of feeling really immersed and connected to these characters more than any one plot event in their lives. And that, to me, is the sign that this is it. Before I had a lot of high-concept plots and worlds that weren't quite working, and some of it is because what interested me were these plots and the world — not the people. I'm thinking about this novel all the time. I'm thinking about it when I'm trying to sleep, or when I'm walking around, trying to do other things. I do feel really drawn to it in a way I hadn't to the other ideas. So I think that's a good sign. But we'll see.







**TW — this story contains mentions of suicide and self-harm**

**Cora: Can you tell me your name and pronouns?**

TJ (They/them): My name is TJ Felix, I don't really have pronouns, but for the sake of brevity, they/them I suppose?

**How did you get started in music in the first place?**

I mean, I hated music till I was 11 or so. I loved RPG music — I was obsessed with video games, that was my one solace growing up. Music was always on because I lived in a party house, my dad was a drug dealer and there was music on all the time, so I had mostly negative connotations with music until I was about eleven.

I used to dig in the Malakwa town dump where I grew up — a side of the highway fuckin' nowhere place. That's where I felt safe. I liked to be there. To this day it's solace for me, being able to dig through garbage and shit. Anyway, I found my first guitar in the town dump, it was an acoustic guitar with three strings. Everything I do is self taught, it's an outlet that quickly became necessary for survival. I was never informed by any colonial standards for art or anything. It gives me an appreciation for everyone. [We're] put into these rigid categories and taught standards and practices from old white dudes. People learn all the scales and shit — it just conditions you to emulate that, I feel. I didn't even know what tuning was, I just thought it meant either you like your strings loose or you like your strings tight.

**I love that so much.**

Soon it became this constant treasure hunt for music. I used to have to walk along the highway to

get anywhere — living in the middle of nowhere, it took like two hours along the highway, or through the forest, or down old dark roads to get anywhere. Back in the day, you would just find random fucking CDs along the side of the road, and meet the weirdest people. I don't know, music sharing was so different. I'm 33 so I'm ancient. We didn't have the internet, so if you were passionate about music there was a reciprocal communal aspect to it. We were hardwired for it because of the horrible living conditions we were in. That is still at my core, like, I can't do things remotely. I can't work on computers that well because I have ADHD, so I think it is a strength to sit with people and share things — in a way, that's humanizing. Obviously COVID wasn't very good for that, I was working a community education job during COVID, and it was all remote, it was so unnatural to me. I go on tangents, as you can tell.

**I think it's important to capture these rambling thoughts about how you get to somewhere, it's all part of it. It's all part of that story, right?**

Yeah, I love to talk, what can I say?

**Well you wouldn't be a musician if you didn't have things to say, right?**

Yeah, musician, but also a raging egomaniac.

**So you taught yourself how to play, who did you teach yourself to? Who did you play against?**

I have a vivid memory of my dad kicking in my door when I was listening to Linkin Park and playing air guitar, and it was really embarrassing. The first song I played on guitar, I think, was "Stairway to Heaven" maybe, "(I Can't Get No) Satisfaction"? Nostalgia is a hell of a drug. Blink 182 was my favourite



band, or like, NOFX, you know, just like shitty skate punk. They're shit dudes but good song writers. I mean I'm biased, I think nostalgia affects everyone. There's no such thing as an objective truth, so nostalgia is an important factor when it comes to my influences, like Hellcat or Rancid or even Epitaph. For me there are no guilty pleasures. I think the first instrument I really got any good at was drums, back in first grade. We were all playing the recorder, and I wasn't able to do it. My brain just wouldn't adapt to the public school model... it never managed to. I would be up on the snare drum, in the corner, and all throughout school I played drums. Before I was *really* into music, I thought of it more like a sport. It seemed like something people were using to validate themselves in

WORDS BY CORALINE  
THOMAS | ILLUSTRATIONS  
BY SOYOUNG JEOUNG | PHOTOS  
ELEAN WENZEL W









# NEW

words by Julian Forst  
photos courtesy of Colene AuCoin  
illustrations by Beau Todorova

In your life you've felt many sizes. When you were young, you looked at the adults around you, at the older kids you envied, and felt small in the world. But you grew. Sometimes, now, you feel so big you think you'll never be small again. Then something shows you how big you really were all along. You stare into the hugeness of it until you can't see yourself, like a scale model of the earth beside a star. In Bára Hladik's experimental debut novella *New Infinity*, the Czech-Canadian author grapples with her experiences of autoimmune disease, contextualizing the small pains and pleasures of the self within a vast and often vicious universe. The novella deals with themes of perspective and subjective experience — rendering hurt and joy in transcendent — almost spiritual — terms and painting life and illness in all the shades of wonder and horror that make up both.

The novella is structured as a series of short stories interspersed with three poetic sections. As a rule, the stories tend to be grounded more firmly in the physical world and are where Hladik's writing is at its most poignant. Poeticism in prose is a difficult line to walk, and runs the risk of stifling a story with verbosity, but Hladik's strength lies in simplicity. Her narrators are dry, straightforward, and often grimly ironic, delivering cuts like, "the clock was moving, we weren't" that serve to mock the farcical bureaucracy of, say, a hospital that asks you if you're pregnant when you come in, aching and in pain, to request a sick note.

When I spoke to Hladik in an interview, she told me this interplay between the constrictive language of medicine and the infinite world of personal experience was a major focus for her. "Part of the process was taking this medical language that had been attributed to my own experience and my body [and creating] a sensation of some sort of transformation even if the medical language is so finite." She spoke about one piece in particular, "ank-kih-low-sing spon-dill-eye-tiss," which is a "juxtaposition between found material from medical files [to get] a doctor's perspective on an ankylosing spondylitis patient, and a narrative collected from forums of people who live with [the disease]." In illuminating the differing realities inhabited by those who live with autoimmune disease and those who treat it, Hladik gives the reader a human perspective on an issue that

is all too often clinicalized in language.

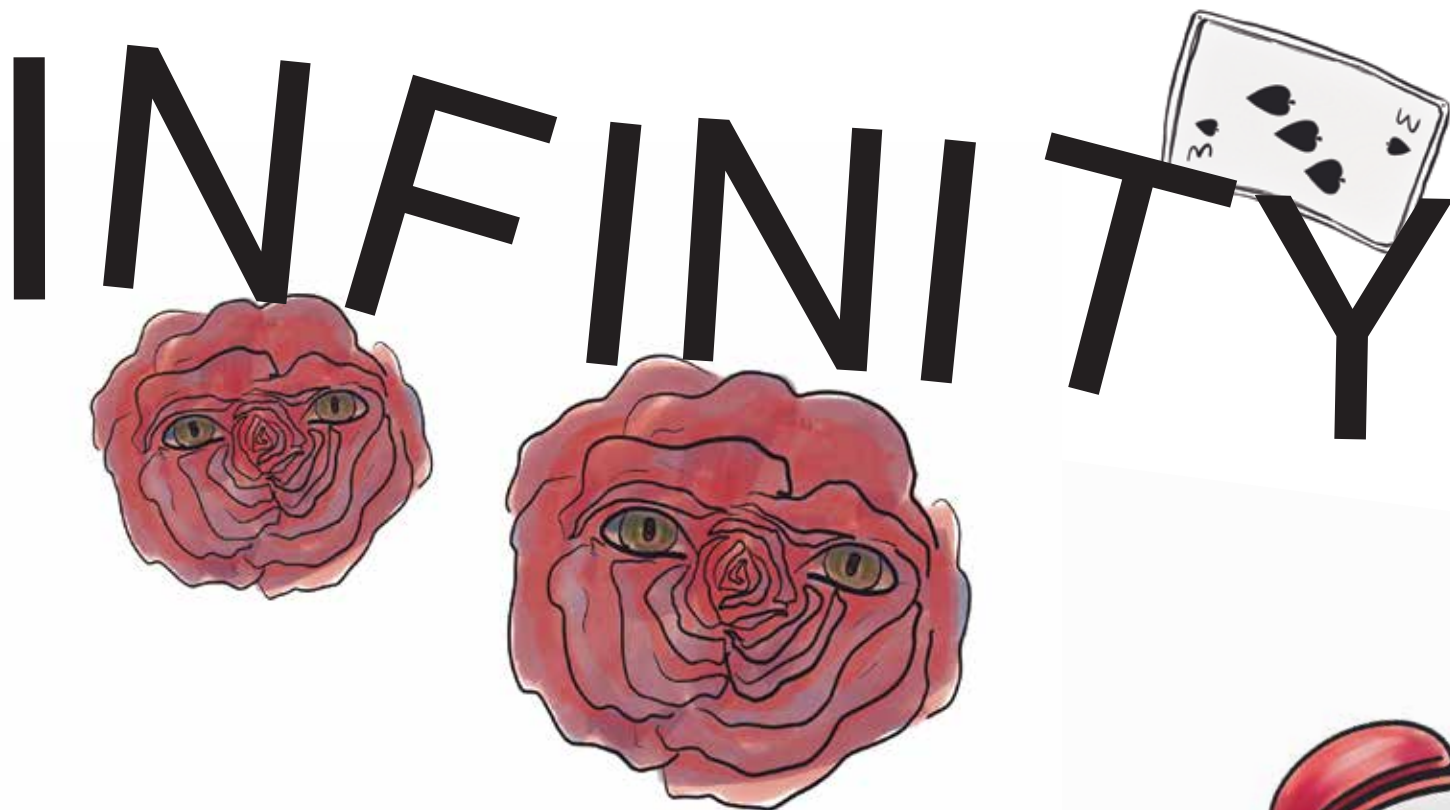
The straightforwardness of Hladik's language in her prose by no means stops her from crafting compelling metaphors and scenarios that paint pictures vivid enough for readers with no experience of long-term illness to enter the subjective worlds of her characters. In one early story, "Speed Bump", she describes the chronic pain that writhes within her character as snakes. They "flex and roll and bite," only subsiding in the bath, when she can be "among the whales." This alone is excellent use of visceral imagery, skillfully conveying a specific and intimate experience in deeply relatable terms. The animal motif continues as the protagonist longs to return to the peaceful drifting of the whales, and contemplates the secret snakes that must lurk within so many others that she sees on the street.

There are moments like this throughout *New Infinity*, where the author creates a strong sense of community among people all over the world and throughout history who live and have lived with disease and disability. This recognition of, and identification with, the struggles of others goes a long way in developing the novella's themes of perspective being the only true exit from one's bodily and mental experiences. The strongest example of this in *New Infinity* is the short poem "midnight hydrangea" where Hladik transforms the millions of individual people sharing similar struggles into a beautifully mystical family of "young and old, watching through walls... [and] craving the moon." This is, as I see it, one of the most powerful abilities of storytelling. All too often, I find myself walking without feeling the ground, riding the bus without looking at the people around me. Days melt together until life seems unwritten, unguided. Good fiction pulls your eyes back, shows you patterns in the things you've seen before. "Midnight hydrangea" and other poems like it give a new shine to the worn and the dull.

Hladik also manages to avoid this tunnel vision when it comes to the subject matter of her novella. While autoimmune disease colors every chapter in some form or another, just as it colors every part of one's life, the enormity of it does not dominate the author's portrayal of the day to day. Instead, forces like love, heartbreak, time, and poverty dance and swirl around the unifying theme of illness, intermingling with it skillfully and







realistically, even when things take a turn for the symbolic. “The Break Up”, for example, sees the narrator’s apartment begin to fall apart after they receive a positive diagnosis for Celiac disease. They can’t afford to repair anything, and their relationship with their partner, too, is on its last legs, crushed under the burden of food and wealth insecurity. It’s clear that the narrator still cares for their partner, but when you share your life with someone, you have to share the pain of poverty and illness along with the joy of love. It’s a heavy load to bear, and wonderfully expresses the complex intersection of social and medical troubles that can strain any relationship until it groans under the weight.

Another highlight of the novella (and one of Hladik’s personal favorites, she told me) is “The Sound of Your Cry”, a story bound up in the universal feelings of intense loneliness and desire for connection told through the lens of illness. The protagonist describes hearing the routines of their next door neighbor through the walls. In the mind of the narrator, their neighbor becomes a mother, and the soft noises of her movements provide comfort and support. They “listen to her chop carrots... [and] dream of her leaning low to [their] ear singing”. The neighbor soon meets a man and moves out of her apartment, leaving the narrator with only the memory of her music, muffled by walls. The premise of a stranger’s simple existence becoming such a strong source of comfort and encouragement is deeply moving, and Hladik’s treatment of the one-sided relationship with the protagonist’s “mother” is heart wrenchingly tender. The narrator’s desire to prove to her neighbor “that [she] is not falling apart” reflects back again on the theme of perspective, illuminating the fundamentally human desire to be witnessed through another’s eyes.

**W**hile the prose-heavy sections of *New Infinity* excel without fail, the novella’s poetry sections, “Book of Shadows,” “Book of Mirrors,” and “Book of Dreams” represent

hiccups in its otherwise smooth pacing. That isn’t to say that these sections don’t add to the text as a whole. They certainly do, and highlights like “lost” and “wind of mirrors” handily justify their place by providing a stylized view on the central issues of the novella, which prose simply can’t. Much of the directness and focus that characterizes the prose sections is abandoned here, however, leading to a more meandering style that can drag in certain places. I do concede that, as someone with no personal experience living with autoimmune disease, I lack much of the context that could serve to elevate these expressive pieces. As it stands, however, I find they lack the impact of Hladik’s more grounded narratives.

Speaking to Hladik, I came to truly appreciate the level of determination a long form piece like *New Infinity* demands from any author, especially when one is fighting an entirely separate battle simultaneously. I asked her if she had any words of wisdom to writers in general, and to those managing external factors while they write in particular. “Do it your way,” she said. “And do it for yourself. Just keep archiving and collecting and eventually it will grow.” On that note, we ended our talk with some advice that I myself can personally vouch for: “Eat good meals!”

**N***ew Infinity* can be a challenging read. Its experimental structure and mixture of prose with poetry may push the boundaries of comfort for some readers, and the novella’s content and themes could certainly prove difficult for some to internalize. But this challenge is, as with many things, an essential aspect of the experience. With a confident hand, Hladik guides the reader into the dark clouds of life in a world that seems against you, and proves that clouds are small things, really. And the stars behind are infinite.



# ELEVATOR MUSIC

WORDS BY ERIKA ENJO // ILLUSTRATIONS BY LUKE JOHNSON

Going down, first floor, going up, fourth floor. Going down, first floor, going up, fourth floor. The lifeless voice of a female computer echoes in the dark, cold hallway, and every time the door to the metallic box opens, it contains humans. It's 2am, no one's here, and the restless box which carries my dear friend up and down until morning does this exact same trip over and over again because his OCD would not let him sleep until his brain was satisfied with the elevator ride. I often wonder what he felt when he was on the elevator — was it a comfort? Or was it a fear that he'd never be able to get off? I, personally, am always scared in an elevator. It feels suffocating, and it gives me the bizarre feeling that it's sending me to unknown purgatory. To some people, it could also be a social space for strangers without the boundaries of their social titles — a place for ships passing in the night. Or, pure torture with awkward silences between strangers. *Elevator Music*, a work of art by Ketty Zhang, explores this psychology of the elevator. It is a visualization of multiple meanings that people have seen through this mere box of metals.



Ketty Zhang is a Vancouver-based artist who graduated from UBC with a BA double major in Visual Art and Art History, and her works have been exhibited throughout Vancouver, such as at Slice of Life. Her most recent solo exhibition, *Elevator Music*, was exhibited in a showroom of TAS (The Art Shop) located within VMF's City Centre Artist Lodge. It contains several subseries of paintings and one series of photography, and this work represents Ketty's interest in the intersectionality of an elevator: mundaneness, change, transience, and corporate culture, all residing within each other.

*Smoke* is one of the pieces from a subseries of the paintings which features objects from Ketty's elevator experiences. These paintings have a metallic-looking silver background, and the subjects are drawn mainly in monotones, except a deep red color, which characterizes



something uniquely intimidating. It gives the viewer the bizarre feeling that these drawn objects are monsters inhabiting a world where only metallic inorganics exist. *Smoke* especially caught my eye, as it featured a human mouth with smoke coming out of it, which appeared to have no connection to an elevator. The deep red lip colour, in contrast to the pure white teeth, vividly claims their existence despite the smoke which blurs parts of the mouth. This smoke exists in Ketty's memory in a way that nicotine addicts can relate to — she once hit a vape in the smoke prohibited elevator of



her apartment, desperately reaching for the nicotine, only to encounter an anti-smoking poster the next day. It's a reminder that the elevator is a place where your actions are most exposed to audiences through the small black ball in the corner of the space, namely a surveillance camera. Although it seems to be isolated, a space where no one is there to judge you for sipping the juice of forbidden fruit as a brief escape, where they can be alone and hide, it is not. *Smoke* doesn't just tell the story of a funny, relatable and mundane moment, but it could also be about the feeling of surveillance. The presence of the mouth and smoke, all in silver paint, seems to be emphasizing that the act of smoking is being watched and judged.

Another painting from the same subseries is called, *In Case of Fire*. Three deep red, fire-shaped objects are floating in the silvery world again, which almost look like — at least my first impression was — the tips of squids' tentacles. Each of them



has one eye on its flare, Ketty's creation of another monster in the metallic elevator universe. Although this painting remained strongly in my mind, I could not make sense of them — that is, until I saw the "In Case of Fire" sign while waiting for an elevator the other day. The goosebumps my body felt when I caught the same fire-looking tentacles quietly sitting next to the call button. Instead of the eyes, there were circles on the tip, complete with an illustration of people walking down the stairs in one circle, and X's over elevator in the other two — visually cautioning us not to use elevators when fire happens. One of my own elevator



memories was invoked by this painting, and the sign itself, back during my first year of university life, when I had to evacuate my dorm due to a repeat of a false fire alarm. At a certain point, you stop believing the validity of the fire, and someone like me, who lived on the 20th floor, desperately wanted to use the elevator instead of the stairs. This work seems satirical to me, as if the eyes of the fire tentacle monsters are a reminder of surveillance, catching anyone who dares to use it during an evacuation — and how that is what I cared about the most when there was a possible danger to my life.

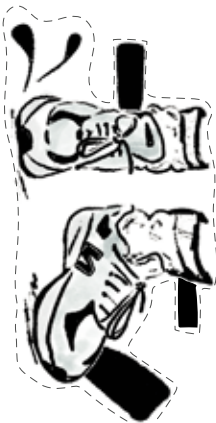
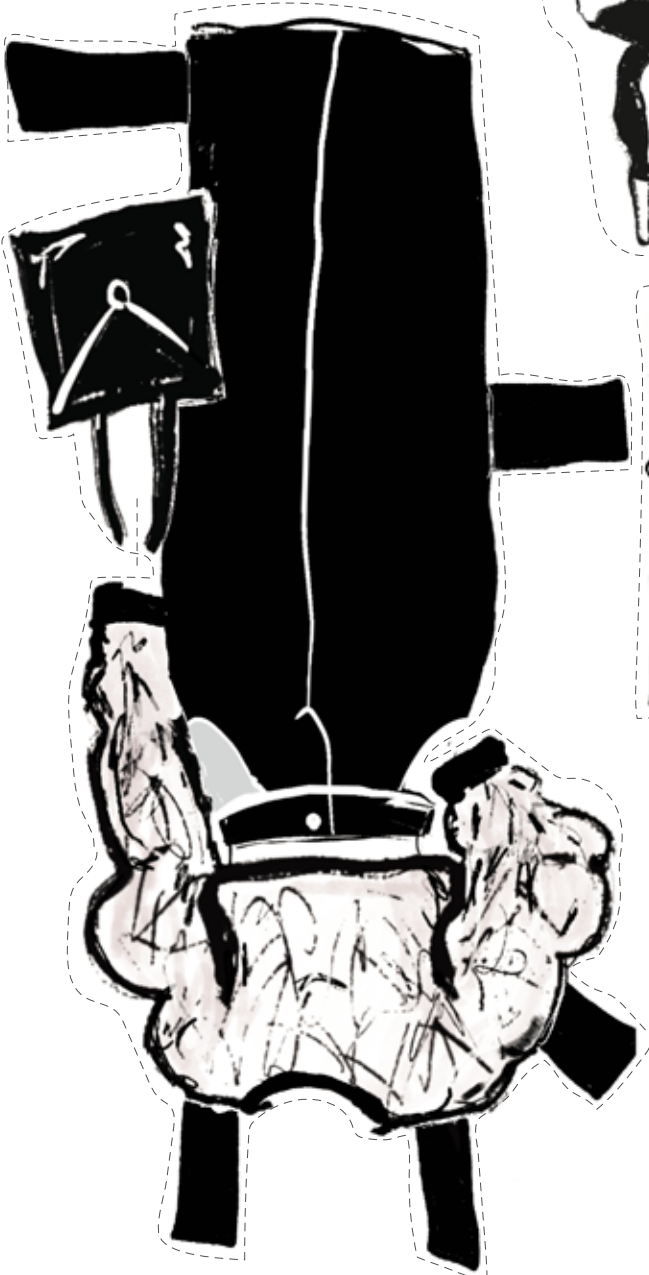
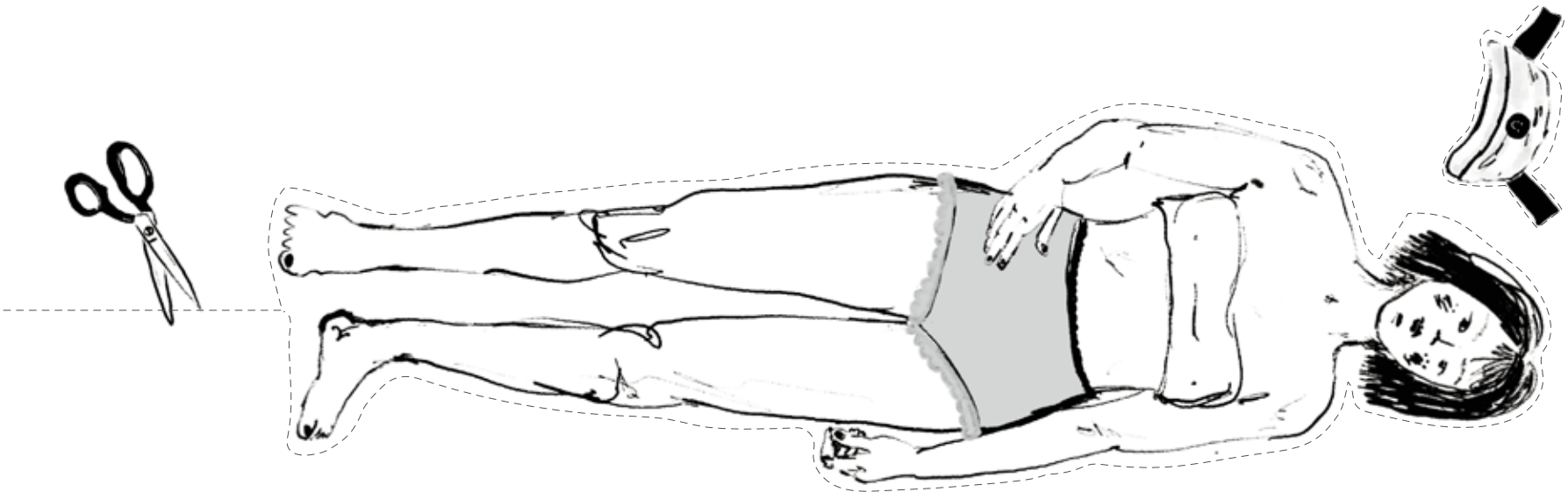
Another subseries consists of three small paintings. They all depicted women taking mirror selfies. The thick black lines which visibly divide the paintings symbolize the division between the walls of elevators — all made of

mirrors. Then, you might guess that they are supposed to be selfies taken in the elevators, which raises a question about one of the pieces, *Sudan*. Her body seems to be laying down somewhere and is in clothes that look almost like underwear, making her selfie very intimate, a bit too much for an elevator. The truth is — these pieces are made from the artist's active selection of selfies she found on Instagram — which she then drew onto elevator mirrors. The choice of this intimate selfie might talk about the forced intimacy with strangers in an elevator, isolating anyone in this small square, one in which you cannot get off until it reaches a designated floor.

The elevator is such a mundane object, one that anyone, anywhere, may use almost every day, and yet, this small space transcends other spaces in our day-to-day lives as a limbo which confines your existence. It is isolated, but exposed — intimate, but awkward. Through Ketty's eyes, *Elevator Music* shows that people's deepest psyche can be called upon in this space, like my friend's anxious mind throughout the night, making you reach for a forbidden act, or tempting you to skip the safe stairs amid danger, all while judging you with its rules and surveillance.













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# DEC 18 2022

ART PROJECT BY  
AIZA BRAGG

03

• Tropical Cafe: 2022 Centre A  
Holiday Art Market @ Centre A

02

• Tropical Cafe: 2022 Centre A  
Holiday Art Market @ Centre A

01

• Tropical Cafe: 2022 Centre A  
Holiday Art Market @ Centre A

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Holiday Art Market @ Centre A

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Holiday Art Market @ Centre A

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Holiday Art Market @ Centre A

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• Tropical Cafe: 2022 Centre A  
Holiday Art Market @ Centre A

• Felisha and the jazz Rejects/Tiger  
Really/John Lemonplant  
@ Red Gate

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• Tropical Cafe: 2022 Centre A  
Holiday Art Market @ Centre A

• Fearbirds/AK747s/The Thing/Bad  
People @ Red Gate

• TEKE::TEKE / Mi'ens / Fhang  
@ WISE Hall

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• Tropical Cafe: 2022 Centre A  
Holiday Art Market @ Centre A

• Audrey's 24th Birthday Disco  
Party! DR BPM/Ricky Chen  
@ Red Gate

18

• KingFisher Bluez Christmas Party!  
@ Rickshaw Theatre

19

• Freddie Presents Amy  
Grindhouse's Christmas Special  
@ The Havana Theatre

20

• Vancouver Concert Band  
Christmas Show @ International  
Village Mall

21

• Hannah Rose/Janky Bungang/  
Rhys Fielding/Emily Best  
@ Red Gate

22

• Esoteric Himbo Rave @ Red Gate

23

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• Normie Corp-Contactless @ the  
Cobalt

30

• Gadfly (Record Release) w. Brass/  
Ghost Meat/Charles Mansion  
@ Red Gate

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W E E K L Y P R O G R A M

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· Larchbin/RVA/Travis  
Matthees @ Red Gate

· Halleluya Hailu/The Frets/  
Black Out Summer/Megan  
Carlson @ Red Gate

· Pudding/Transistor Riot/  
Necking/Rong @ Red Gate

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· Surf Hat @ Red Gate

· UBC Drog: Amateur Hour  
Show @ Koerner's Pub

· Lucas Bday Punk Show: Die  
Job/The Turrettes/Julius  
Sumner Miller/You Big Idiot  
@ Red Gate

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· Home Hazel/Kid's Don't  
Float/Cat Lamp @ Red Gate

· Dry Cleaning / Nourished  
By Time @ Rickshaw  
Theatre

· UBC Drog @ Koerner's Pub

· GRDN Collective/Grimm/  
Tough Sell @ Red Gate

· Gratuitous Platypus@ Red  
Gate

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· Punching Knives  
@ Red Gate

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2023  
ART PROJECT BY  
ALEJANDRA SANMANIEGO



# PARASOCIAL BUTTERFLY

words by Fabio Peres Schneider  
illustrations by Calla Campbell

WE TEND TO LOOK at the digital as something that we've still managed to keep separate from us — like there's a distinct line between the digital and the physical, between flesh and silicon. What would happen if we brought these worlds together? Šari Dale's *Para-Social Butterfly* lets that happen, and after a rush of lasers, shattered bones, micro-projectors, and twisted meat we get to the post-digital, post-physical world of our dreams.

It's sexy, lonely, aesthetic, self-obsessed, ageless, horny, over-stimulating, satin, vegan, chrome, MySpace, Hyperpop, Ellen DeGeneres, purple neon, pixelated, ✨, and 🤩, and 🤖, and 🧡🌸👤, and 🤨. It's Ultra-Glam.

*Para-Social Butterfly* is autobiographical, and tells the story of how a disillusioned former waitress, Šari Dale, surgically implanted a projector in her brain and entered the ULTRA-GLAM. She became a pop-star, fell in love with a 3D model of Timothee Chalamet crossed with Charlize Theron, went on the Ellen show, and still ended up feeling as empty inside as before. It's a collection of poetry where emojis, ascii art, Ke\$ha lyrics, and Paris Hilton's Instagram comments make up poems that explore the nature of digital reality, the endless re-reproduction of art, and how difficult it is to connect with other people and ourselves.

Dale's "Ultra-Glam" serves as the backdrop for the whole collection, and is one of the coolest representations of the internet age I've read in a while.

It's the digital landscape taken to its shiny, corporate, inevitable extreme. A world where God is the Instagram influencer that went on a trip to somewhere tropical once, stayed in a resort the whole time, and posts on their story about how deeply spiritual the experience was. A world where "Vibe isn't antithetical / to virtue," where "My life is pixels / and latent potential."

Dale's poetry explores who we become in the digital, in the Ultra-Glam. The poem "Cribs" describes what would probably be the best-ever episode of the MTV show, with the reader getting an insider's look into Dale's in-universe home. Where her "living room is a swamp of red satin," and "The bedroom is a flowery little clusterfuck— / so many knicknacks," where despite everything she accomplishes, no matter how many knicknacks or luxuries she collects, "all rubies still look like wounds." In the Ultra-Glam, nothing will ever feel real enough, no matter how much you put on display — your viewers will always leave, and you could always end up alone; all this leading Dale to beg "Don't leave just because the show is over... / You can always call me. Call me — promise you'll call!"

The desperate melancholy of "Cribs" is present all throughout *Para-Social Butterfly*; the sense that, as the title implies, our relationships with other people will always be one-sided, and from that, that we will never have enough. In the Ultra-Glam, the people we interact

with are never flesh-and-blood, there will always be a thick slab of glass and wire separating our flawed meat world from the ideal digital world we try to create and that's scary, and sad, and lonely. But somehow, *Para-Social Butterfly* isn't really any of those things.

The world that Dale creates, while bleak, still evokes everything that makes the digital world so enticing — why we'd want to enter the Ultra-Glam in the first place. It feels like the warm, comforting nostalgia of MySpace, Vaporwave, Flash games, Pictochat, and Tumblr. It feels like pop music from the early 2010s. It feels like the best of hyperpop, like art truly feeling new, exciting, and yours. Dale uses the language of the internet in a way that feels completely natural and not cringe. With writing punctuated by hashtags, skull emojis, bestie, haters, and, in one of my favourite poems of the collection, "The Ellen Degeneres Show", Ellen Degeneres calling you a nasty little skrimlet. The whole collection is crushingly funny and feels amazing to read, never getting too bogged down in theory, critique, or reflection, while still benefiting from the depth of meaning they bring. For every poem like "Superstar" where Dale reflects on the self-loathing and insecurity inherent in creating art ("Call my art vapid, baby / Do it with conviction," "Are you bored / at least I have a show. / I'm not some little loser. / [...] I'm not some fucking loser!"), there is a "Trending," a poem completely

made up of hashtags that only the most insufferable person on Earth would use — "#paradisefound / #tropiclikeitshot / #restingbrunchface."

*Para-Social Butterfly* explores what happens when the line between the digital and the physical begins to fade, and what makes it really special as a collection of poetry is that it *really*, and I mean *really*, has something to say about that line. "Numbskull," my favourite of the collection, is the moment when Dale enters the Ultra-Glam for the first time, when the line disappears — that moment is one of extreme violence. Dale describes herself in a public operating room, "Think Rembrandt's *Anatomy Lesson* on a budget," undergoing a bone-breaking, meat-twisting operation, and ends up begging, "Ultra-Glam, radiant simulation / let me in —." The brutality required to enter the Ultra-Glam is a pop-soaked digitized banshee scream warning us what happens to our bodies when they're torn apart into bits and ones and zeros — loneliness, amputation, and hyperreality. A world where real and unreal have blended into one.





# Gadfly

words by Kiana Mortensen  
photos by Euan Woznow  
illustration by Amanda Yau

Gadfly has three members, Nigel who is the drummer, Peter who plays bass, and Homa, the lead singer, guitarist and songwriter. Gadfly has an extremely unique and authentic sound that shape shifts from project to project. During this interview, Homa describes their sound as “Using Persian melodies, combined with the intense intensity of hardcore punk and heavy stoner metal hypnotic riffs.” I could not have said it better myself. If you have an opportunity to watch them live, they truly put you in a trance with their mix of sounds, creating that ‘Face-Melting’ music.



**How did this all start? How did Gadfly begin as a band?**

**HOMA:** Well, I was in this other band, and after one of our shows I was really drunk and I told my friends I was tired of being a rhythm guitar player and I really needed a bass player so I could start my own band — and Peter was just standing there.

**PETER:** I just ended up talking to that whole circle of friends, and when she said she needed a bass player, I asked her to jam.

Peter gave me his number and I completely forgot his name, and when he messages me, I ignored it because I was like, it's just a random person. I don't know, maybe he's a creep or whatever. Peter and Nigel were already friends, and [when I ran into them] Peter was like, “You're the girl from the bus stop.” It was really hard to find drummers at the time. It was just me and Peter with different drummers. And finally, Nigel.

**How did the name Gadfly come about?**

*Gadfly is a book, it's in Farsi.*

*Homa holds up a book with the title in white bold letters in Farsi with a black and white cover photo.*

*I didn't even know you had this.*

It was my grandfather's book. He gave it to me before he died. It's my favourite book. It's about this group of socialists in Ireland. A character uses the name ‘Gadfly’ to write really harshly about the government so they never get caught. And that's what I thought I would name the band after.

**What other themes does your music convey?**

*Peter says it's sex and war [...]*

**Yeah, it's apparent in the song Gadfly it could be about sex or violence.**

In the song "Gadfly", it says, “Fly in the sky / Blow the smoke so it can't hide,” but also wording it in a way that I'm talking about Molotovs. But it sounds like I'm talking about sex because in that song we also say “wet the tip I put it in” which also means like, wet the cotton, put it in the bottle. Also, when I was doing my court — like meeting for my refugee status — they asked me about the album, and they put us down as a Christian band.

**NIGEL:** It's not my place to say necessarily, but like having known you only a year after you moved



here, your lyrical content is reflective of how angry living there made you . Now everything that you were frustrated about is coming to a very violent head. But it felt like that rage and anger was there years before.

**Also, in the first Shindig performance, you brought up the revolution going on in Iran.**

Yeah, I'd like to address that when we play live. I feel like recently, a lot of [press and media] has tried to sell the fact that I'm Persian. Especially with everything going on — I feel like they're using it as a gimmick, to advertise their own stuff. It's kind of bothering us because it's like, oh, so it's not about our music, it's because the lead guitar player is Persian with boobs.

**Yeah. I also think the concept of being ‘punk’ is supposed to be a big deal because it’s meant to be revolutionary. I always try to explain this to the older people in my family. Which to me, is why Gadfly is so important to the music scene. It's really special to see people incorporating things that they're familiar with. It's authentic and people can slowly learn to admire this without it being tokenising viewpoint. I think people understand, for example, that women in Iran successfully participating or practicing any form of singing or music in itself revolutionary because they are not allowed to do so there.**

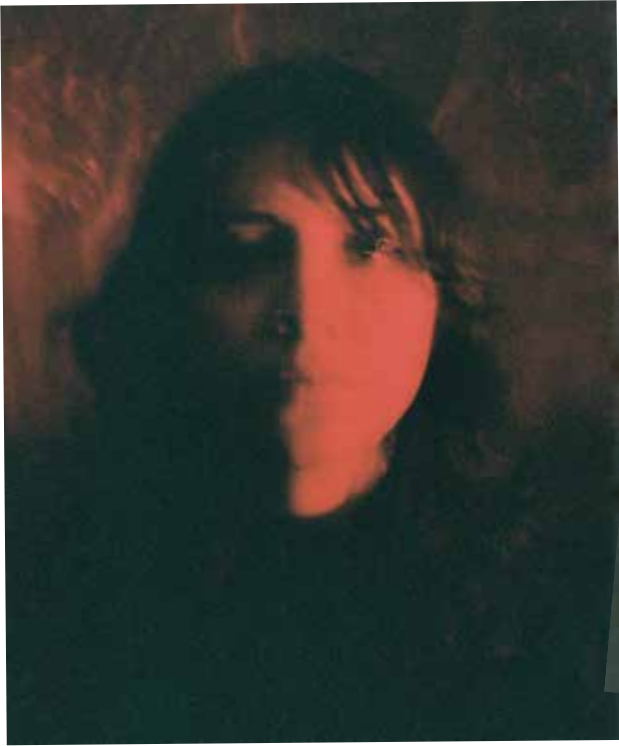
There was this King Raam show, which may have been considered ‘punk’ in a way, but the crowd was free to attend or perform. It's like nothing I ever would have [typically] labeled as punk. And again, it's like that anger's always been there, and it just manifests — you know? In different ways depending on how people want to express it.

While I grew up I went to a lot of underground shows there and it literally had to be hidden, or underground. It took us so long to find a space that would let us play because we had 2 leads in the band who were women. Everything was seated and they had to put extra mic-stands up just in case the police came,so they could say we were backup singers — and we had to wear hijabs and everything. So when I got here and I started going to shows, I was so shocked, I was like, Oh my God, I'm living my movie fantasy or whatever.

**What was it like navigating the music scene here?**

Yeah, my friends are actually my family because a lot of them are helping with the album. These two guys and Mike Foster are the main reason we can record a professional album. Also, the Red Gate helps a lot with playing shows and gear. Alex Molten, a rhythm guitar player from Alien Boys Rhythm was one of the first people I ever hung out with from the music scene. I showed her my demos and she was like, “Yeah, dude, like, you need to start a band and you're doing great.”

*We discussed the difficulty of new bands finding mentors in Vancouver because people can be disconnected or closed off. This is especially true with young kids wanting to attend shows in Vancouver, but not having many options due to a lot of shows being 19+. Homa told me Gadfly’s first fan that went to every show was all ages at the time and their name is Jade. Homa made sure that I give Jade a shout out. Shout out Jade!*



**How did your sound come to be, how did the Iranian influence come about?**

So I remember when I was 15, I was really into ‘90s music like Alice in Chains, which uses phrygian scales, which is the scale used in a lot of Persian songs.

I have not been very good at music theory, at all. There was a long time where I thought I couldn't play with musicians like Homa who knew that stuff. But even though we aren’t interpreting things the same way, it’s fun to see how that works.

Yeah. Then Nigel brings more of the psych rock drumming into it as well.

**Do you think the music you all heard growing up impacted on Gadfly’s music?**

I was more of an AC DC and Led Zeppelin guy.

It's kind of everything my dad was into. It's like the ‘60s and ‘70s, just smashed with the ‘90’s. Not a lot of ‘80s music I found from my dad’s vinyl collection.

For me, I started with Pink Floyd, Scorpions and then slowly moved my way to the ‘90s and I was like, oh my god, this is so much more fun. And the Germs and Melvins — like all those guys that did the whole ‘angry music’ thing. I found metal when I was like, eight.

**How did you come across that?**

You can’t really buy CDs in Iran so we had to burn them.

**So you have an album coming out soon! Is there anything you can share about it?**

Yes! The album is coming out December 30th, and we have a couple cassettes and hopefully shirts if we can afford it. We’ve been playing most of the songs live, but there's a couple in there that no one has heard yet. We’re having an album release with Roach McGuirk, Charles Mansion and Brass on December 30th at Redgate.



Also — a lot of people are asking about the name of the album, *Apranik*. It’s a woman’s warrior queen, there were many stories of her leading a whole army by herself.

Essentially like the Persian goddess of war.

*I got to learn so much about the band Gadfly and their enthusiasm made this interview a breeze. I really appreciated the stories that were shared and the brief conversations about Iran and relevance within music creation and shows. Gadfly also wants you to know they know it’s rough right now so if anyone wants to go see them live but cannot pay the ticket price to send them a DM. Go scream to some Gadfly music and keep your ears open for their new album Apranik!*



# EMPANADAS ILEGALES

words and photos by Phoebe Telfar

**"We start super quiet. And all the effects and instruments begin to emulate the sounds of the jungle. And it would build up. And when we all fully start, the crowd just explodes. It makes this mess of cacophony. Literally just a sludge of fucking sound, not even music."**



I first experienced the hypnotic, entrancing live show of Empanadas Ilegales dancing alongside three pirates and a leather-clad cat. It was the night of Halloween, 2021, and I had ended up at a gig in a Richmond parking lot, not knowing what to expect. When the band emerged, they began to play at a slow, sultry tempo, that developed into an intricate and groovy dance beat as the crowd picked up on their energy. Latin, jazzy, psychedelic, spooky, fun - they synthesized a fusion of genres into a sound that was completely novel to me. As the show evolves, I'm amazed by the level of synchronous mutual understanding that can be heard in their music. The performers feed into each other with curiosity, and also seem to respond to the

energy of the crowd, almost teasing us, building suspense in just the right way, each release channeled electrically into movement. Their performance that night fed some deep craving within me that I never knew I had, and I've been a fan ever since. One year on, I'm sitting down with the current four core members of Empanadas Ilegales, and I am extremely excited to be here.

Their style is heavily influenced by the Latin music genres of cumbia and, increasingly, salsa. The band's incorporation of dissonant tones, eerie atmospherics, and haunting guitar leads are stylistic signifiers of their 'spooky' undertone that blends into their psychedelic sound. I begin our interview by asking about a recurring ad-lib that shows up in their performances.

## What's the origin of the evil laugh?

*(For those unfamiliar with an Empanadas Ilegales performance - there is a high chance of you hearing a deep bellowing 'mwahaha' echo out periodically)*

...The what? Oh, that! Well, in this genre of music generally, it's mostly instrumental, and as the music plays, there's usually someone in the band who will make "call and response" sounds, like nature sounds, for example. It works really well in our music, it just ties things together.

And then, it also adds to the psychedelic vibes... It's part of the theme, right? Spooky. Halloween here is what gets the closest to the carnival spirit from Latin America. People dress up, play characters, and dance, with music, and it's all a giant celebration. Here, there's something transgressive about Halloween. Like, they do fireworks on Halloween in Vancouver! Even though it's illegal, I think. And yet, they still do it, right? It's the only real time where that kind of spirit emerges.

## How did you come together as a group?

When we all started playing together, we were just a jam group. We used to go to a lot of the same house parties where people would come and jam, and we'd end up consistently jamming together - but back in the day, we were playing blues and rock. Eventually, we were like, hey, why don't we start a project? We all

had the idea that we wanted to do Latin music. We were like, forget all the blues rock, you know, like fuck that. Let's start from scratch. So we started exploring.

The concept of incorporating more of the psychedelic sound also came from when I had a show with CiTR, actually. I had this concept of a new experimental psychedelic cumbia sound. I was just really craving it. These ideas were burning in my mind, and I was restless to develop them.

## With such an experimental sound, how do you describe your style of music?

Oftentimes I'll say that, oh, we're like psychedelic salsa, and then people just look at me strangely, and go 'Oh, cool,' but they don't really know what it is, right? So I'll usually follow up with something like "Latin jazz with weird sound effects," and they're like, 'Oh, okay, cool.' Then people get excited about it because they think that sounds interesting, but still, nobody really knows what it is. So at our shows, new people don't know what to expect. And then all of a sudden this musical bomb drops into their faces, and they're like, holy shit. They can't stop dancing all of a sudden, you know?

So our 'genre' is psychedelic salsa, and then the concept of how we mix it all together, how the sound evolves, would be more like 'creepy mambo,' which is the name of our second album. When we started, we were



"Empanadas Ilegales"



only doing cumbia, but we wanted to also do salsa, because it's what we all love. But it's much more complicated to play. Salsa generally involves a huge orchestra of percussion. Little by little we were growing towards it and then eventually, with Alonso on the drums, all of a sudden we were like, okay, we can do salsa now. We call him the octopus, because he's just carrying everything.

Another thing that defined an evolution from the first album to the second album was how we approach the guitars. For me, it was like I stopped treating the guitar as a lead instrument, like I always have when playing blues and rock. I started to see the guitar as more of a percussion instrument that's just flowing in the pockets between the beats. I'm no longer treating the guitar as a normal guitar. And then I could play and think, what would be best for the composition?

**What's the story behind the name of the band?**

We were just hanging out at home one day, and making empanadas, and then someone brought one out and put it on top of conga, and we were like, look, it's an Illegal Empanada [laughs].

But the true source of the phrase 'Empanadas Ilegales' actually originated from a whole story happening around 2012 in Bogota, Colombia, when street vendors were basically prohibited from selling empanadas. And so, empanadas went through a kind of period where they were actually illegal to buy or sell. But it's absurd - how could empanadas be illegal? Maybe if they have, like, cannabis in them or something, I don't know... maybe it's up for the listener to decide.

**What do you like to see in the crowd? What kind of reaction gives you energy as performers?**

The dance energy is everything. Especially when we're playing a show where the other bands have more of a chill vibe, it's amazing to see people

light up when we come on. All I want is to see people dancing, however it comes naturally. You don't need to know how to dance salsa or anything. Seeing people just move their bodies through the music that we play together is what makes me the happiest. That gives you so much energy when you're performing.

When we reach the point in our playing where we all kind of connect with each other and it stops being about what you have to play, and instead becomes a kind of feeling, that's amazing. It feels like you're floating. You're not even thinking, you're just having fun.

**Any final message to the readers?**

We'd like to invite everyone to give us a listen. We'd love to see you at our next show. Come dance with us!

**I'll add that since you guys will be taking a break from performing soon, that people should come along sooner rather than later!**

Yeah, we'll definitely have shows next year, but not for a while. We're just going to focus on writing new stuff, so that next summer, we'll be bringing the fresh empanadas. We're all really excited to be working on making new music and the third album.



*Follow Empanadas Ilegales on Instagram for upcoming shows, music updates, and to get in on their good energy // @empanadasilegales. You can purchase their new limited edition vinyl through the link in their bio.*



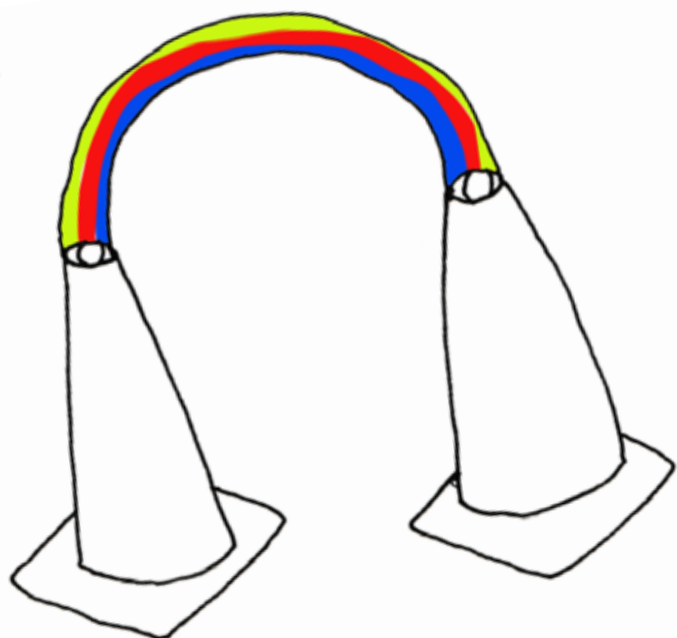




# GAMES IN ACTION

WORDS BY BRYNN SHAFER  
ILLUSTRATIONS BY SUNNY NESTLER

A few years ago, in a sociology course I'd taken on a whim (much to my regret) I wrote a feminist theory essay on the *Tomb Raider* franchise. My professor's response was less than favourable. Video games, according to them, could not be taken 'seriously' in the prestigious annals of the academy, and even less in the world of feminist media scholarship. As a woman who grew up in the pre-gamergate wild west of online gaming, this came as no surprise. Unlike film or radio, there is still a tense relationship between the academy and its ability to view games and those who study them with any social relevance or importance. Even doubly so if you write from an IBPOC or femme-centric perspective.



It's only recently that attitudes about the 'seriousness' of gaming have gradually shifted in the academic setting, moving rapidly from total condemnation to cross-disciplinary fascination. The argument could be made that this was partly due to the explosive increase in the gaming industry's value over the last few years, with its total financial worth recently surpassing live sports and film combined. In both the world of gaming scholarship, and independent game development, there has likewise been an increased amount of diverse voices entering the professional spotlight as critics, creators and even high-earning players. There seems to have been a collective acknowledgment, beyond the AAA world especially, that gaming and game-making hold special space for our relationship to digital media, and how it informs our perspectives beyond the screen.

*Games in Action*, a gaming conference centred on "interactivity/activation/activism", was an event which placed a range of diverse creators and scholars in gaming at the forefront of its programming. The two days of panel discussions featured a mix of industry professionals, academics, and students exploring the social and creative dynamics of gaming, with a particular focus on interrogating the political and hierarchical systems gaming operates within, and presenting alternative anti-oppressive modes of creating and being in gaming spaces. As the conference program describes, *Games in Action* aimed "to discover how digital forms of storytelling and art-creation can have the potential to enact system-failures, to hack the hacks, and to consider new decolonial actions, activities, and activations, for our increasingly digitized age."

*Games in Action* should be noted for its trailblazing status as the largest gaming-focused event ever to be held on UBC campus. Considering industry-focused events often hinge on purely business-centric networking, the aim of this conference to bring together creative professionals alongside academics and students, within a social and politically focused forum, was truly innovative. It's something a younger undergrad version of myself would have jumped into headfirst, beaming at the prospect of the terms 'gaming' and 'activism' entering the

same frame of thought without the usual negative connotations this combination brings forth in online forums. Introducing gaming to the UBC campus on this new scale, through the lens of collaborative discussion, has hopefully created an opportunity for bridges to be built between the local gaming and academic industries — professional worlds that are often superficially kept apart, and which, in turn, exclude the exploration of games by students of digital media.

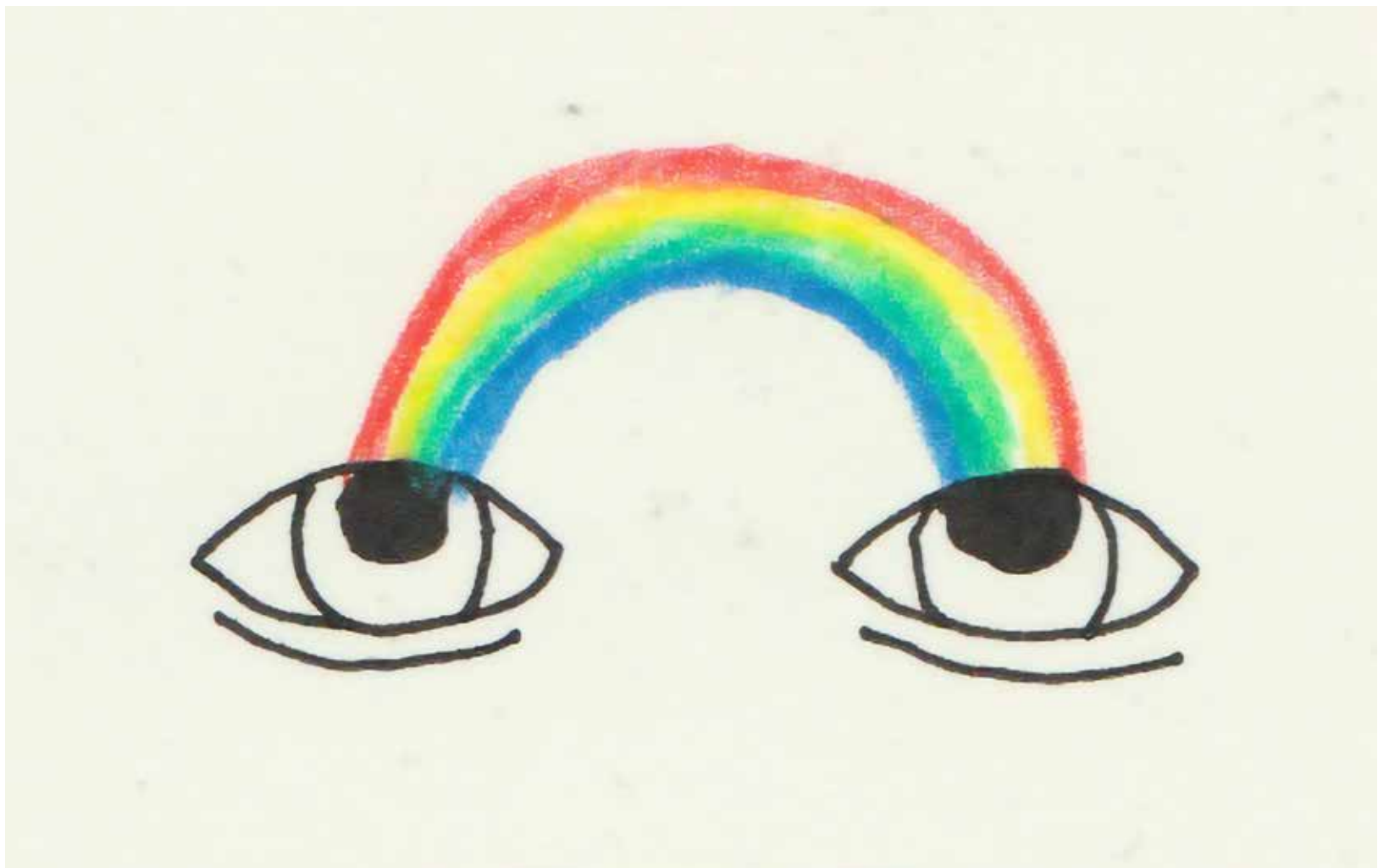
I spoke with Sydney Lines, the conference project coordinator, and Dr. David Gaertner, a UBC professor and collaborator on the event on the realization of the event:

"I see this as the first step in a longer conversation that will build larger networks. It's exciting to see people on twitter in the industry saying 'I love what so and so said on a panel!' of a PhD student or academic, and wanting to connect more with them. To me that's what this is all about: knowledge mobilization, and the translation of knowledge, where you have the academy and the industry talking to each other. There's this critique that academics do research and it gets siloed, and it takes forever to enter the public, but when we can provide platforms like this, that conversation can happen faster." (Sydney Lines)

"This is in large part the realization of Chris Patterson's work. I think how Chris is thinking about video games in relation to socio political contexts is not just about how the players interact with the games, but how games interact with the world. We connected because they wanted to bring more Indigenous devs on board. I work in the institute for critical Indigenous studies, and a lot of my work is on new media and digital storytelling, and I do some game development workshops with my students — a couple of them are here, and one of them is a keynote which is awesome! We were able to have 8 Indigenous devs here on a panel, and they are just some of the most creative storytellers." (Dr. David Gaertner)

A panel of particular interest was "Technologies of Control and Liberation." Of interest to me in this discussion was the 'gamification' of human interaction, and how gaming can be utilized as a societal





mode of control. Jess Wind, a Ph.D. candidate and researcher of homebrew *Dungeons & Dragons* gaming, noted how we play games today goes back to old-school tabletop games. Our culture of tropes, narrative structures and modes of interaction all draw upon classical non-digital modes of gamification, such as D&D, which have only now entered the digital world. Their research notes that whiteness is at the center of many of the original authoritative and official D&D publications, as well as its online forums. Thus the onus still falls on players to reinvent their own worlds and modes of politicized fictional interaction if they want to navigate around ingrained tropes. Homebrewing, the act of creating your own TTRPG content, offered such an alternative to these official publications and thus the original form of open-source barrier-free modding was often rooted in political resistance. As Jess describes, “homebrew as a concept has a winding history that weaves with new media and game making at its core [...] scholars connect early homebrew computer programming with the development of gamer fandom and continued engagement with hacking and modding game code.”

As a dungeon master myself, you can imagine that I left Jess’s talk shaken to my core; my whole perspective on what D&D meant in the history of games, and the history of my enjoyment of it, had been blown wide open. It was perhaps fitting that this panel was situated at the onset of the conference, because from there on in I was completely hooked. I should admit

I had gone into the event with a healthy dose of skepticism, expecting a series of classroom-style lectures, and panels of main academics who were peripherally interested in gaming. Instead, the opening act had upended my reality as a gamer and game writer and left me wanting more. Thankfully the remainder of the conference did more than deliver, with a broad-ranging series of topics such as a spotlight on Indigenous game makers, a discussion of gaming’s history of problematically portraying ‘Othered’ identities, and a re-framing of gaming’s focus on mental health concerns towards its possibilities for creative and emotional expression.

**W**hile the panel discussions were the main bulk of the conference programming, both days also played host to a pop-up independent game arcade, co-hosted by Heart Projector, a Vancouver-based collective that showcases underground games, and the UBC Emerging Media Lab, an experimental space for digital creation. Among many innovative creations I had the delight of playing, the highlight for me was playing as a neon unicyclist in a retro PlayStation (FakeStation) style action-skate game called *Street Uni X* (Daffodil) on a miniature CRT setup. The expertly curated selection of games offered a broad and diverse cross-section of perspectives and styles. As the program notes, the games of the pop-up arcade “not merely reflect or represent marginalization, but use interactive artwork to express marginalized experiences.”


Catherine Winters, the Emerging Media Lab supervisor and panel moderator, whose game *After Work* was featured in the arcade, spoke with me about the potential for getting involved with EML: “We have open drop ins, and in terms of what we can offer; its expertise, answering questions and providing advice. We are focused on hardware and on making things with game engines. The tool sets available are so huge that it can be daunting, especially if you’re making games. Unreal is really good, but a more democratized platform really facilitates the development and design of games, rather than just making the pieces. We want to help focus on the interior decorating, not the woodworking of the frame.” (Catherine Winters)

**A**lso present at the arcade with his game *River Sturge*, an infinite river runner where you play as a sturgeon, was Kyle van Winkoop, the UBC Game Development club president. I spoke with him about how the event aligned with the game club’s goals:

“The event was an amazing example of what games can do. It was amazing to see people talk about the impacts of video games on our social and political worlds. It is a critical topic we don’t talk about enough in the industry. The UBC Game Development club brings together artists, writers, musicians and programmers to make games. We grow developers from the very beginning, no experience

required. Creating socially and politically critical work is one of the things we love” (Kyle van Winkoop)

**A**s a lifelong gamer, and someone who writes about games, the *Games in Action* conference was far cry from my days of failing papers about Tomb Raider. It was refreshing to see industry professionals describing the social impact of their work alongside scholars interrogating the broader history of gaming. Together they have started a discussion on how collaboratively they can pave a future for the creation and research of responsible, diverse, and innovative digital interaction which I hope will continue past this event. In the landscape of UBC, the *Games in Action* conference has created a potential launching point for the proliferation of game-making, game-playing, and all in all, taking games ‘seriously’ in the academy.



Check out the full conference recording here:  
[gamesinaction.squarespace.com](https://gamesinaction.squarespace.com)  
The list of arcade games and where to find them is here:  
[gamesinaction.squarespace.com/popuparcade](https://gamesinaction.squarespace.com/popuparcade)  
UBC Games Development club here:  
[www.ubogamedev.com/](http://www.ubogamedev.com/)  
The Emerging Media Lab here:  
[eml.ubc.ca/](http://eml.ubc.ca/)

# Under Review

## Albums!



### Balkan

*Balkan*  
(Self-Released)

November 30, 2021

If famed German-American writer Charles Bukowski once wrote "don't swim in the same slough." But there are times when an extended dip wading in shards of dark, gooey death metal seems oddly appealing. A good starting point for this sort of wallow would be "Eastern Vancouver's" Sludge trio Balkan and their self-titled November 2021 release. The sparse album art of glittering corpses at twilight tells the story — and it's not afternoon tea and crumpets at Grammas's house. We waste no time languishing in the murky fog.

The proceedings ensue with an uneasy squeal of apocalyptic feedback — the 9:19 track "Burial Hammer." Deathwish-doom power chords and the all-too-familiar black metal Darth Vader vomit vocals. The ominous opening composition clearly unravels — discarding us to an unforgiving, sinister and unspeakable late night ritual. Could this be the sound of hell? Heavy shit. It's too bad though that the lyrics are either a) non-existent b) indistinguishable or c) reduced to a primal regurgitation of sorts. We soon bleed into the next cut, a desperate coagulation titled "Become Wrath." Slightly shorter at 7:14, but equally as epic. I sizzle in my self-imposed audio hell and embrace the soundtrack of my early demise. Die young and leave a good looking corpse — or at least a mildly attractive one. I'm getting the feeling that the obligatory deep cut sleeper ballad will not be a part of this effort. A fuzzed out bass line breaks the barrage before we return to the drudgery. Track three, "Armor of Leeches," clears the muddy waters — this band knows how to jam the feedback. The gut-wrenching growl keeps on and the hellish exploits continue.

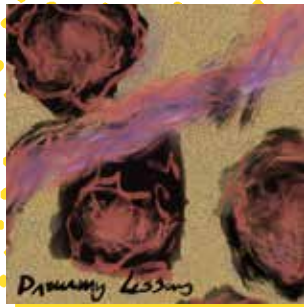
Balkan is Chris H - Bass/Vocals, Dusty M - Drums, and Rob B - Guitars. They describe this record as "Songs about our shared human suffering" ... yes! Interestingly the album is available on a limited High-bias cassette tape "packed with 34 minutes of dismal sludge death doom" ... now who still has a functional Walkman?

At 1:05, the second to last tune "Goring Hook" is no slouch, complete with the pitter-patter of Dusty M's rapid tom-tom action, reminding one of Lucifer pounding his burning chest. And then of course we have the conclusive "Crossing the Vile." This is clearly the most dynamic and strongest of the five tracks. I'm into this one. An infectious guitar riff — Sabbath meets Soundgarden meets Mayhem (hopefully minus the church burning) — that is as close to a hook as you're going to get from Balkan. The somewhat sullen spiritual chant interlude at about the 4:45 mark takes us gently down for a moment and then we return to the violent drone of the depths of despair.

Balkan.

Bleak music for bleak times.

Burn baby burn. — TODD MCCLUSKIE



### Jodie Jodie Roger

*Drowning Lessons*

(Self-Released)

February 4, 2022

If I were asked to describe this record in one sentence, I would say it's as if Angry BlackMen got a float in the Black Parade. But while it's easy to try and fit *Drowning Lessons* into boxes, the record's identity is ever-shifting and eager to fake the listener out with various curveballs. Jodie Jodie Roger explores several genres and ideas throughout a winding thirteen tracks, twisting and incorporating them into intense auditory experiences that are sure to make both the most uninitiated of hip hop and hardcore fans headbang at least once.

Speaking of exploring different genres, Jodie Jodie Roger brings two collaborators onto this record (although both are actually the artist themselves) — the 808-bouncer with a gothic flair, Solomon Grundy, and the sludgy, melodramatic, metal-adjacent Rudi Sainte-Cloud, both of whom bring unique sonic flavours to their respective halves of the record. The album centres on both of these character's separate struggles, and as the artist states, it acts as "a poetic retelling of unfortunate events." The brutal, pounding synthscapes of Grundy's work are equal parts catchy and unsettling, the perfect bed for Jodie Jodie Roger's own screaming brand of rap. Jodie Jodie Roger is no slouch as a vocalist, flowing effortlessly over album opener "Brittle Bones" and gothic-tinged banger "Silk Straight-Jackets." With a taste for the dramatic, Solomon Grundy certainly brings a performance that will outlast the brevity of their namesake. Meanwhile, the Sainte-Cloud portion of the album dives headlong into more experimental and genre-bending territory. From the melting array of background synths on "Pussification," to the happy-hardcore bop "Momento Horni," which also easily takes the prize for my favourite track title, ever. Of all time.

It should not be understated how much of a phenomenal producer Jodie Jodie Roger is. The desolation buried within the crunchy bass and raging lyrical performance on Grundy's half of the album is more than enough evidence of this. This doesn't prevent them from having fun with their work, however, being able to inject light-hearted stabs into a record that can feel crushing at times. "A Flair for the Histrionics," the third track on the record, shows their sample savviness with a cheeky snippet that some folks in certain spaces will certainly recognize. Meanwhile, the Sainte-Cloud track "808's & Cocaine" takes a speedy left-turn into the realm of bubblegum pop, if you can believe that, before suddenly dropping into a punk-styled section that could give anyone the greatest blast of auditory whiplash ever.

The record ends on *Dolce Vitae*, a meandering sonic spiral that grants the listener safe egress from Jodie Jodie Roger's debut record. I would also love to mention that this song is the absolute best a MIDI guitar has ever sounded, without a shred of doubt. Genre-wise, it sits on the near opposite end of where everything started, completely instrumental and bereft of those sweetly sick 808s, yet it couldn't feel more fitting. Much like its starring cast, *Drowning Lessons* is diverse and intense in all the right ways. It shrugs off any label you try to throw at it, and like it or not, it will drag you kicking and screaming into its own ring. You may not be drowning when you listen to this record, but it will certainly leave you wanting another dive in when you're finished. — OLIVER CHEUNG



# Restaurants!

## DL Chicken

A true East Van institution since 2018, DownLow Chicken Shack (or DL Chicken as it's more commonly known), is an unmatched force of chicken frying genius. And that's not a label I give lightly.

At first glance, the unassuming hole-in-the-wall is just that. Unassuming, and a hole-in-the-wall. Take a few steps past the door and the aroma of sweet, sizzling, buttery chicken will stop you dead in your tracks. That, and the 90s hip hop blasting from the kitchen.

Whether you go day or night, rain or shine, snow or sleet — be prepared to stand in line. But as any self-respecting food enthusiast (especially a hungry one) will tell you, it will be worth the wait.

So, what are you ordering? My top recommendation: The Original Sando. All other fried chicken sandwiches pale in comparison to the 'Great One.' Dusted with house seasoning and drizzled with honey, the fried chicken is warm and tender with the perfect balance of sweet and salty. The skin has a satisfying crunch for those of us (like me) who are snobs about that sort of thing. Depending on your spice tolerance you can kick the heat up or keep it mild and sweet.

While the coleslaw and pickles are not the centre of attention, I would be remiss to leave them out of this review. Together they balance out the richness of the chicken, sneaking some necessary acidity into every bite. Finally, the bun. Slathered with a creamy mayo-based house sauce, the bun soaks up just enough juice that the inside becomes a pleasant doughy texture, while the outside remains light and airy. Overall, the OG Sando will be the best \$14.75 you ever spent.

If a sandwich is not your cup of tea, I strongly recommend chicken thighs 'à la carte.' At \$4.75 a piece, you cannot go wrong. In my personal experience two thighs are a full meal, but who am I to stop you from indulging in three, or four, or twenty? Like the OG Sando, the fried chicken thighs are crispy, juicy, and mouth-wateringly sweet. Pair it with some fries for an extra \$4.75 and now it's a party. Dip them in the house sauce, or don't — you're in charge of your own destiny. Powdered with the same house seasoning and sprinkled with salty goodness, DL Chicken's crispy fries will reignite your faith in humanity.

Setting the food aside, DL Chicken has a very unique and specific vibe. The kitchen sits in the middle of the restaurant, so while you wait you can watch the staff prepare the food and bop along to classic hip hop tunes. The energy in the restaurant exudes a warmth and positivity that just makes you want to come back again and again and again.

When I returned to campus this September after a Covid-long hiatus, I was thrilled to find that DL Chicken had opened a new location at UBC. I was even more thrilled that the fried chicken was just as delicious and crispy as I was accustomed to. I was, however, slightly disappointed that the liveliness and up-beat energy that I associate with the DL brand was lacking. Fingers crossed it's just growing pains. But if you want the true DL experience, I highly recommend making the trek out to East Van. Greatness awaits you. — HALEY MAGRILL

## Lion's Den Cafe

For 23 years the Lions Den Cafe has been sitting cozily just off Fraser st. on East 15th. A brightly decorated sign with yellow letters announces the cafe's name and its all day breakfast to passers by, acting like a small beacon. As we walked in we were immediately greeted by one of the owners and a couple regulars sitting inside. The cafe has a comfortable atmosphere, with family photos and community keepsakes hung along the walls. The taxidermied lion looking out onto the street made the space all the better. It felt like going to a relative's home and looking through all the photos documenting their lives. Despite the warm atmosphere it was quite cold within the small cafe. I recommend ordering a coffee along with your food or bringing a warm jacket.

We stood awkwardly in the entrance for a couple minutes before being let know we could sit anywhere and grab a menu. The short wait wasn't due to purposeful neglect though, the only employee of the cafe was an older woman who manages both kitchen and service. Later on we learned

that one of the owners, her husband, had suffered a stroke and was unable to help out with the labour of the restaurant. Despite all this, the quality of our meal and experience did not suffer.

The menu boasts many Japanese and Caribbean comfort dishes, including curries, sandwiches and patties. I ordered a chicken curry served with rice and beans as well as a classic breakfast. When ordering a curry you can choose between a small and large size, and to me the small would have been enough to split with a friend. The generous portion sizes were surprising for how reasonable the prices were, a nice treat. The curry was delicious, it left nothing to be desired. The perfect level of spice, salt and heat swam around soft vegetables and juicy chicken. The breakfast, though not exceptional, was a perfect classic. Coming with pan fried and seared potatoes, nicely cooked eggs and either sausage or bacon. We went with over-easy eggs and sausages, and the breakfast held up. It is served till the restaurant closes which is perfect for hangovers and slow days. Throughout our meal we bounced between talking to the people next to us and each other. The slower service and amiable nature of the cafe encourages you to take your time with the meal, slowing down to enjoy your company and the homey atmosphere. Despite how nice our experience was, it was clear the woman working was overwhelmed with the customers and having to care for her husband. I'd encourage people to order takeout if you're wanting to try the Lions Den Cafe. It'll allow you to support the business while taking a bit off the shoulders of the owners.

I had no expectations when coming to the cafe, and I was pleasantly surprised with the food, cleanliness and accessibility of the restaurant. I would recommend the cafe to anyone looking to try some home cooked japoribbean food for a good price. — KAIT OLSEN

## Marulilu Café

Cambie & Broadway is full of possibilities — one of the reasons you may have never noticed a cute little all-day breakfast & classic Japanese comfort food spot next to the Broadway Mini Mart. Located on 451 W Broadway, Marulilu Café has one of the most extensive menus in the city. A kissa-ten style café that is open Monday to Friday 8AM to 6PM, with the exception of Tuesday when it's closed, and Saturday/Sunday from 8:30AM to 6PM.

As you enter through the windowed white door, the staff welcomes you cheerily. The place is small, so if you visit at lunch time you may have to wait a bit (it's worth it). The music is soothing, giving the vibe of an afternoon summer walk in Paris or a Studio Ghibli movie. The photographs on the wall change from time to time but are always entertaining, just like the adorable illustrations on the menu. You sit and flip through the menu pages, getting lost in the dishes: Waffles with Whipped Cream & Syrup, Eggs Benny with Hashbrown, Katsu-Don, Japanese-style Curry, Wild Mushroom Risotto, and oh! there you have it: OmuRice <3. Soon after my first visits my go-to order became Cheese in OmuRice with a side of Miso Soup and a Strawberry-Banana Smoothie, or from time to time a Matcha Latte. Yes, their drink menu is just as huge as their food menu. They even have beer, boozy lattes and Kahlua milk. I encourage you to try many dishes before you solidify your favourite choices.

You order at the counter and pay right away — prices are great and your wallet is happy. Service is fast and super friendly; the staff are so heartwarming! ( ^\_^ ) ♡

The colourful water cups add to the experience; the OmuRice is flavourful: an omelette covers the "ketchup rice" where cheddar and mozza cheese melt inside; the side salad's dressing is so delicious you could drink it; the miso soup is comforting and the smoothie is the perfect thickness. All is good while you devour this tasty, homey, Japanese food. There are simply no places in Vancouver like Marulilu Café. Not even major construction on Broadway should stop anyone from trying out this hidden gem. Marulilu Café, ありがとうございます and pls never change! — DANIELA RODRÍGUEZ CHEVALIER

# REAL LIVE ACTION!

**Shindig Finale feat.  
SoyJoy, Gadfly, Jackson  
Ramsey, and MO1E**  
DECEMBER 2, 2022 @ RED GATE

**SH**ave you ever gotten that feeling while looking at someone that reminds you they're just as much a person as you are? That they've experienced some of the same feelings, stories, and events that you feel like no one would understand? Yeah, that's what Shindig, CiTR's month long battle-of-the-bands, feels like. The Shindig Finale showed me the importance of local art and music and how beautifully human it all is. Four bands had made it that night to compete in the finale: SoyJoy, Gadfly, Jackson Ramsey, and MO1E, and I mean it with full sincerity when I tell you that each of these bands have absolutely earned their way there.

The night began with SoyJoy, an alt folk band that made it clear that they knew their shit as soon as they finished their first song. Peace, harmonies, and absolute grooves — those three words echoed through my mind as the bass guitarist got off the stage and started jamming in the crowd. It was the first breaking of the barrier that night between the audience and the band, the first reminder that these performers are just as much us as we are them.

The room quiets out as Gadfly takes the stage next, beginning with an Iranian folk song — a protest against the crimes committed by the government of Iran. The lead singer's voice fades out, concluding the song, and fuzz waves in. \*ting ting ting ting\* BOOM. I found myself in the thick of crunchy guitars, thrashing drums, and bellowed vocals. With pretty much a snap, Gadfly had instantly turned the room into a mosh of kicks and devil horns. Remarkable doesn't even begin to describe it.

As the guitars and basses are taken off stage, I see a familiar synth brought onto the stage, one that could only be a sign of a band I was lucky enough to see on the first day of Shindig: Jackson Ramsey. Made up of an equally insanely passionate drummer and synth player, the duo took the night and poured musical buckets of multi-coloured paint in the air with their electronic rock. I got to talk with them a little at the end of the night, chatting about the value of local music events like Shindig being able to bring people into a tight knit community, one that sometimes doesn't even need to say a word to one another.

MO1E. I can't think of a basic description of the band that even barely does them justice. The best way I can describe them is with the images that echo in my mind from their performance. A pink dog collar. Red makeup. Ripped guitar strings. Screams. Lots and lots of screaming. These distinct images stick in my mind because the audience was always interacting with the band, matching the screams and kicks like call and response. The audience was

half of the band, the lead guitar player even said so themselves. MO1E is more than abstract punk, they are interactive art.

The night came to a close, and as the staff and band members were putting the instruments and other gizmos away, the judges pondered who had earned the title of the Shindig champion. And the winner is... \*drum roll in text for dramatic effect\* JACKSON RAMSEY!! Congratulations to Jackson Ramsey! They absolutely deserved it. 🎉

All of these performances have helped me see the beauty in local shows. Shindig isn't about meeting untouchable celebrities. It's about meeting people that you could bump into anywhere in the Vancouver area. What's funny is that the most memorable performance for me didn't even happen at Shindig, it happened on my bus ride home. Someone was playing guitar with a group of friends in the back of the bus, singing songs and laughing. It stuck with me because it only reinforced my thoughts about Shindig, how local music ties both artist and audience together into an incomparable chosen family. If you walk or talk enough, there's always going to be something beautiful to find about the people right next to you. Long live local music. - MATT "PLOO" PLYUKHIN

**UBC Drag**  
NOVEMBER 16, 2022 @ KOERNER'S PUB

**“W**e can't just exist as queer people and not be political,” says Continental Breakfast, a non-binary drag artist and host of tonight's UBC Drag show.

This sentiment describes the essence of UBC Drag, a biweekly drag show with a rotating cast of hosts and performers. Every other Wednesday, drag lovers descend upon Koerner's Pub on UBC's Point Grey campus for a night of campy fun, community connection, and queer consciousness-raising.

The November 16th show filled the pub with an eclectic crowd eager to watch performances from vivacious host Continental Breakfast and drag artists Margaux Rita, Jo Duree, Carrie Oki Doki, Karlie Hart, Blueejoy, Albion Top, and debuting king Noah Bodycares.

Coming to a UBC Drag show, you can expect three acts of diverse and dynamic performances from drag legends and babies alike.

When I say diverse - I mean it. UBC Drag regularly features BIPOC, transgender, and non-binary drag queens, kings, things, and monsters, showcasing the breadth of rich artistry that drag offers. And when I say dynamic - I *really* mean it. The performers dance up and down the aisles, climb on top of the bar, crawl onto tables and toss props into the crowd.

At \$15 a ticket with pay-what-you-can options available, this is some of the best drag you can find in the GVA.

The spaces at the front and back of the room are the primary stage areas, but the venue is smartly set up so every seat offers a front-row experience as the performers weave, dance, and kick their way between tables. In between acts, Koerner's excellent staff pour craft beers and mix Mai Tais while DJ Riley Cunningham spins crowd-pleasing tracks.

Highlights of the show included a lipsync of Dead or Alive's "You Spin Me Round (Like A Record)" by Carrie Oki Doki, complete with spinning discs she expertly switched from sticks to gloved fingers. Albion Top, whose performances regularly feature handmade crochet costumes, joyfully performed to a mash-up of "Splish Splash" by Bobby Darin and "Never Get Naked in Your Shower" by Julian Smith. The room filled with the glow of waving phone flashlights during Blueejoy's emotional rendition of Avril Lavigne's "When You're Gone." Ending their performance of COBRAH's "BRAND NEW BITCH," Karlie Hart dropped into the splits on top of one of the tables down the center of the room and the crowd erupted into gay ecstasy.

But beyond the splits, glitter, rainbows, and lashes, UBC Drag emphasizes the political roots of drag as queer resistance and community building. The usual land acknowledgment is strengthened with a focus on Canada's colonial history. Albion Top waves the non-binary flag during their performance. When asked to say something into the microphone, Carrie Oki Doki announces "trans rights," prompting a roar of cheers from the audience.

The most striking feeling I had leaving the UBC Drag show was one of hope. I noticed the performer's friends and families there supporting them, saw the performers supporting each other, and felt queer love filling the room. For one of their numbers, Continental Breakfast pledged to donate all tips to support their friend going through a housing crisis. That number received the most tips all night.

Drag is radically political, but it's also radically hopeful. It challenges social injustice but persists anyway, offering solutions and inspiring others along the way.

If you love watching *Rupaul's Drag Race* and you're interested in seeing some live performances, make sure to show some love to your local drag talent. UBC Drag offers iconic, memorable, and inspiring shows for both new drag fans and those of us who have our \$5 bills ready every weekend.

— PHOEBE FULLER




# 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			CITR GHOST MIX	CITR GHOST MIX		CITR GHOST MIX	6_AM						
7_AM	BLUE & GOLDCAST	PACIFIC PICKIN'		CANADALAND	CRACKDOWN	VIEWPOINTS	CITR GHOST MIX	7_AM						
8_AM				CITR GHOST MIX			FUTURE ECOLOGIES	8_AM						
9_AM	BREAKFAST WITH THE BROWNS	QUEER FM		SUBURBAN JUNGLE	RUSSIAN TIM SHOW	QUEER FM		CLASSICAL CHAOS	9_AM					
10_AM		LOVE IN PUBLIC	INTER-SECTIONS	MUSIC IS GOOD	PHONE BILL	FLOWER POWER HOUR	THE SATURDAY EDGE		10_AM					
11_AM	ALL ACCESS PASS	CITR GHOST MIX		TALK WITH JEFF	ORANGE GROVE RADIO	MUSE-ISH		SHOOKSHOOKTA	11_AM					
12_PM	ASTROTALK	AGAINST THE CURRENT		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	AGAINST THE CURRENT		12_PM					
1_PM		SAXOPHONE A L'APRES MIDI		LA BONNE HEURE W. VALIE	THE BLUE HOUR	CITR GHOST MIX		THE ROCKERS SHOW	1_PM					
2_PM	PARTS UNKNOWN	TAKE JUAN		CITR GHOST MIX	TRAINING TIME	BEPI CRESPAN PRESENTS	POWER CHORD		2_PM					
3_PM	TRAINING TIME	CITR GHOST MIX		THIS IS NOT FINE	CITR CHARTS SHOW				3_PM					
4_PM	UNCEDED AIRWAVES	TEACHABLE MOMENTS		CITR GHOST MIX	CITR GHOST MIX	VIVAPORÚ	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	4_PM				
5_PM	THE REEL WHIRLED	INTO THE WOODS		ARTS REPORT		DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA	CITR GHOST MIX	5_PM				
6_PM	SPIT IN YOUR EAR	CITR GHOST MIX	EURO NEURO		DOGEARED	RESEARCH REVIEW	CITR GHOST MIX	ALL ACCESS PASS		FRIDAY NIGHT FEVER	NASHA VOLNA	6_PM		
7_PM	EXPLODING HEAD MOVIES		AFRICA'S LIT		DOGEARED	THE MEDICINE SHOW	SAMS-QUANC'TH'S HIDEAWAY	UNCEDED AIRWAVES			RADIO WAVES RADIO	THE TWO FOURTEEN	7_PM	
8_PM			CRIMES & TREASONS			NINTH WAVE		LIVE FROM THUNDERBIRD RADIO HELL		SOCA STORM	SYNAPTIC SANDWICH		ATTIC JAMS	9_PM
9_PM			OFF THE BEAT AND PATH			I COME FROM THE MOUNTAIN							J CHILLIN	10_PM
10_PM				CITR GHOST MIX	PLANET FHLOSTON		AFTN SOCCER SHOW		CITR GHOST MIX					11_PM
11_PM														12_AM
12_AM														1_AM
1_AM														2_AM
2_AM														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

## THE BLUE AND GOLDCAST

7AM-8AM, SPOKEN WORD

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

• [programming@ctr.ca](#)

## BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

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

• [breakfastwiththebrowns@hotmail.com](#)

## ALL ACCESS PASS

11AM-12PM, SPOKEN WORD

brought to you by the CTR 101.9 FM Accessibility Collective.

• [programming@ctr.ca](#)

## ASTROTALK

12PM-1PM, SCIENCE / TALK

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@ctr.ca](#)

## PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Host Chrissariff 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@ctr.ca](#)

## TRAINING TIME

3PM-4PM, ROCK/POP/INDIE

A weekly training session for the radio-curious!

• [programming@ctr.ca](#)

## UNCEDDED AIRWAVES

4AM-5PM, SPOKEN WORD

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

• [programming@ctr.ca](#)

## • THE REEL WHIRLED

5PM-6PM, FILM / COMMENTARY

The official show of the UBC Film Society, "The Reel Whirled" is a show made by and for film buffs! Hosted by Juan Pablo Saa and edited by Navin Adcharyavanich, this show will provide you with your weekly dose of cinematic goodness. Tune into "The Reel Whirled" and catch Juan reviewing the latest movies and TV shows, passionately discussing topics of interest, and shining a light on some films from the past that deserve more recognition.

• [programming@ctr.ca](#)

## • SPIT IN YOUR EAR

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the the Music Collective of CTR.

• [programming@ctr.ca](#)

## EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

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

• [programming@ctr.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@ctr.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](#)

## • INTERSECTIONS

10AM-11:30AM (MONTHLY), SPOKEN WORD

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

• [genderempowerment@ctr.ca](#)

## • LOVE IN PUBLIC

ALTERNATING TUES 10AM, SPOKEN WORD

Let's talk about the power of radical listening. With an emphasis on diverse storytelling, this podcast carves out space for intentional conversations on community, listening, storytelling, and social justice.

• [programming@ctr.ca](#)

## AGAINST THE CURRENT

12PM-1PM, TALK

News from Vancouver and Lower Mainland. Brought to you by the News Collective at CTR 101.9 FM.

• [programming@ctr.ca](#)

## • SAXOPHONE A L'APRES MIDI

1PM-2PM, SAXOPHONE, OF COURSE

saxophone in the afternoon

• [programming@ctr.ca](#)

## • TAKE JUAN

2PM-3PM, ECLECTIC

• [programming@ctr.ca](#)

## TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• [programming@ctr.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@ctr.ca](#)

## AFRICA'S LIT

ALTERNATING TUES 7PM-8PM, TALK / MUSIC

Africa's Lit: more than just books, it's an hour of music, interviews and analyses brought together to highlight the best of African Literature. Each episode introduces you to a new title, maybe an old classic or an all-time favourite, giving you a chance to explore much more of the continent's stories. Hosted by show creator Daniela, following the Africa Center Hong Kong book club, Africa's Lit brings relevant and essential content to light.

• [programming@ctr.ca](#)

## • DOGEARED

ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

Dogearred is a book club that meets biweekly though the airwaves of CTR 101.9 FM. Every two weeks we will read a new book and discuss it with y'all, our loyal bookclub members

• [dogearredbookclubradio@gmail.com](#)

## • EURO NEURO

ALTERNATING TUES 6PM, DISCUSSION / FANDOM

Euro Neuro is a show about the Eurovision Song Contest, which is an international songwriting competition. It's held annually among European countries. In Euro Neuro, the winners of the contest, host's and guests' favorite songs, and how the political and social events have been influencing the contest and song entries are discussed.

• [programming@ctr.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](#)

• [crimesandtreasons.com](#)

## OFF THE BEAT AND PATH

10PM-11PM, TALK / MUSIC

Host Issa Arrian, introduces you to his various interest through his unique lens. From news, pop culture, to sports. Issa will surely have an interesting take, that is undeniable.

• [programming@ctr.ca](#)

## • PLANET FHLOSTON

11PM-12AM, IMPROVISED MUSIC

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

• [programming@ctr.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@ctr.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](#)

## MUSIC IS GOOD

10AM-11PM, 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 Tuesday.

• [programming@ctr.ca](#)

## • LEENIN WITH JEFF

11AM-12PM, TALK

An eclectic talk show with host Jeff Lee.

• [programming@ctr.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@ctr.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@ctr.ca](#)

## THIS IS NOT FINE

WED 3PM-4PM, SOCIAL COMMENTARY / MUSIC

A show about everything that is not fine. Tune in for your healthy dose of rage radio about culture, media, and society, featuring cool music.

• [spokenword@ctr.ca](#)

## • ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

• [arts@ctr.ca](#)

## • RESEARCH REVIEW

ALTERNATING WED 6PM-7PM, SPOKEN WORD

Research Review features a different UBC-affiliated researcher during each bi-weekly show, as we endeavour to showcase a broad range of change-makers from a range of unique disciplines. Our show, featuring hosts Alirad Ameri and Gurmaan Gill, highlights cutting-edge work in a format that is accessible and engaging for all audiences.

• [programming@ctr.ca](#)

## THE MEDICINE SHOW

ALTERNATING WED 7PM-9PM, ECLECTIC/PERFORMANCE

Broadcasting Healing Energy with LIVE Music and laughter! A multi-media variety show, featuring LIVE music, industry guests and hopefully some insight. We consider the material presented to be therapeutic relief for the global community, in order to unite and share with honest human expression. We encourage and promote independent original, local live music, art, compassion and community building.

• [programming@ctr.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@ctr.ca](#)

## • CROWD FLIP

ALTERNATING WEDNESDAYS 8PM, ECLECTIC

2021/2022 Student Exec show! It's a show that's a talk show but it's not really a talk show and it's not a music show but it also is a music show

• [programming@ctr.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](#)

## I COME FROM THE MOUNTAIN

10PM-11PM, ECLECTIC

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

• [artcoordinator@ctr.ca](#)

## AFTN SOCCER SHOW

11PM-12PM, SPORTS / COMMENTARY

The AFTN Soccer Show (aka "There's Still Time") is a weekly soccer discussion show centered around Vancouver Whitecaps, MLS, and the world of football.

• [programming@ctr.ca](#)

# THURSDAY

## CRACKDOWN

7AM-8AM, LOCAL / TALK

Garth Mullins—Crackdown's Host and Executive Producer—is a longtime activist and opioid user as well as a member of the Vancouver Area Network of Drug Users and the BC Association of People on Methadone. He's been a drug user, and a drug user activist for decades. Crackdown was born out of the idea that journalism need not be "objective" nor produced by people who are distant from the topics and communities they are covering. We believe that some of the most powerful journalism comes from a particular point of view.

• [programming@ctr.ca](#)

## RUSSIAN TIM SHOW

9AM-10AM, 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](#)  
• [rocketfromrussiactr@gmail.com](#)  
• [@tima\\_tzar](#)  
Facebook: RocketFromRussia

## • PHONE BILL

10AM-11AM, ECLECTIC

Hey there you've reached Phone Bill on CTR 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@ctr.ca](#)

## ORANGE GROVE RADIO

11PM-12PM, JAZZ

Orange Grove Radio Episode 7 is here! Featuring the best and brightest in Canadian Jazz.

• [programming@ctr.ca](#)

## DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

• [duncansdonuts.wordpress.com](#)

## THE BLUE HOUR

1PM-2PM, SPOKEN WORD

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

• [programming@ctr.ca](#)

## TRAINING TIME

2PM-3PM, ROCK/POP/INDIE

A weekly training session for the radio-curious!

• [programming@ctr.ca](#)

## CITR CHARTS SHOW

3PM-4PM, MUSIC / THE BEST

A selection of music picked from our latest charts!

• [programming@ctr.ca](#)

## • VIVAPORÚ

ALTERNATING THURS 4PM, SPOKEN WORD

A radio show hosted by DJ D-Rod (México) and DJ Bruja (Bolivia/Colombia), two pretend adults dealing with college life and post-college unemployment life (pray for us, gracias).

• [programming@ctr.ca](#)

## • 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@ctr.ca](#)

## ALL ACCESS PASS

6PM-7PM, SPOKEN WORD

brought to you by the CTR 101.9 FM Accessibility Collective.

• [programming@ctr.ca](#)

## UNCEDDED AIRWAVES

7PM-8PM, SPOKEN WORD

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

• [programming@ctr.ca](#)

## • NOT MY FIRST SCHMOEDIO

ALTERNATING THURSDAYS 8PM, COMEDY / SCHMOE STUFF

A show for schmoees. A comedy show devoted to celebrating grunge, indie, garage, hip-hop, and metal coming out of the Pacific Northwest. With an eye towards the production process, PNW looks to show you just who is behind the weirdest noise of the PNW, and where it all comes from.

• [programming@ctr.ca](#)

## SUBGENRIFICATION

ALTERNATING THURSDAYS 8PM, SUB-GENRES / DISCUSSION

subGenrification™ is a podcast/radio show that dives into specific sub-genres of music. Each episode, hosts Char & Ani pick a sub-genre and discuss the history, scene, politics and origins of said sub-genre as well as describe how it came to exist and showcase a short playlist of our favourite songs from the genre.

• [programming@ctr.ca](#)

## LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

• [programming@ctr.ca](#)

## COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

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

• [programming@ctr.ca](#)

# FRIDAY

## VIEWPOINTS

7AM-8AM, TALK/NEWS/POLITICS

Viewpoints is the latest podcast and news magazine produced by the Community Radio Fund of Canada. It provides an overview of what's happening across Canada, thanks to some 20 radio reporters posted across the country (British Columbia, Alberta, Ontario, North West Territories, Quebec, New Brunswick and Nova Scotia) and working for the Local Journalism Initiative (LJI).

• [programming@ctr.ca](#)

## 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](#)

## • FLOWER POWER HOUR

10AM-11AM, NEW MUSIC/ECLECTIC

The Flower Power Hour, hosted Fridays 10am-11am by Aaron Schmidtk and Sasha Balazic, is designed to give a platform for artists that are underrepresented or underappreciated that we really dig. While the primary focus of the Flower Power Hour is to play quality music to ease listeners into their afternoons, it is also to educate them on these artists played through interviews, dialogue and event coverage.

• [programming@ctr.ca](#)

## • MUSE-ISH

12PM-1PM, EXPERIMENTAL/IMPROV

Using found sounds, new music, and an eclectic vinyl library join me, chronofused, as I mish mash everything that inspires me (and anything you send in) into new improvised tunes.



	artist	album	label		artist	album	label
1	OMBIIGIZI*	Sewn Back Together	Arts & Crafts	51	twen	One Stop Shop	Self-Released
2	Destroyer**	LABYRINTHITIS	Merge	52	Angelique Francis*	Long River	Self-Released
3	Blue Hawaii*	My Bestfriend's House	Arburtus	53	Swim Team**	Hurricane	Self-Released
4	Kamikaze Nurse**	Stimuloso	Mint	54	tella	Up and Away	SUB POP
5	Haviah Mighty*	Stock Exchange	Mighty Gang Inc.	55	PACKS*	WOAH	Royal Mountain
6	divorcer**	nutty grotto	Self-Released	56	Kibrom Birhane	Here And There	Flying Carpet
7	Tallies*	Patina	Kanine	57	Beatrice Deer*	SHIFTING	Musique Nomade
8	Megamall**	Escape From Lizard City	Fanta	58	HTRK	Death Is a Dream	N & J Blueberries
9	Alvvays*	Blue Rev	Polyvinyl Record Co.	59	Miguel Maravilla**	insecure	Self-Released
10	DUMB**	Pray 4 Tomorrow	Mint	60	Beatrice Deer*	SHIFTING	Musique Nomade
11	Apollo Ghosts**	Pink Tiger	You've Changed	61	Charli XCX	Crash	Atlantic
12	Tanya Tagaq*	Tongues	Six Shooter	62	Jenny Hval	Classic Objects	4AD
13	x/o**	Chaos Butterfly	Precious Metals	63	Kee Avil*	Crease	Constellation
14	Mitski	Love Me More EP	Dead Oceans	64	Overmono	Cash Romantic	XL Recordings
15	TJ Felix**	(I Am) The Land	Self-Released	65	Patti	The Toothpick 3	Propane Exchange
16	Willie Thrasher*	Indian	Voluntary In Nature	66	Kikagaku Moyo	Kumoyo Island	Guruguru Brain
17	Wallgrin**	Yet Again The Wheel Turns	Self-Released	67	future star**	all of these songs are about you (none of these songs are about me)	Self-Released
18	Cherry Blu**	4 Tears EP	DIGITAL COMPANY	68	Born Under A Rhyming Planet	Diagonals	DDS
19	JayWood*	Slingshot	Captured Tracks	69	Decomme**	II	Self-Released
20	Jodie Jodie Roger**	Drowning Lessons	Self-Released	70	SPECIAL INTEREST	Endure	Rough Trade
21	Heaven For Real*	Energy Bar	Mint	71	Isabella Lovestory*	Amor Hardcore	Self-Released
22	The Golden Age of Wrestling**	Crossface Chicken Wing	STG	72	Snotty Nose Rez Kids**	Life After	Distorted Muse / Fontana North
23	Various Artists**	100 Block Rock 2	Incidental Press	73	Perera Elsewhere	Home	Friends of Friends
24	ouri*	bt002 : self hypnosis tape	Lighter Than Air	74	V.C.R	The Chronicles of a Caterpillar: The Egg	Leaving
25	Missy D**	Case Départ	Birthday Cake	75	fretgau**	Evan's Ride	Self-Released
26	Magi Merlin*	Gone Girl	Self-Released	76	Space Afrika	Honest Labour	Dais Records
27	Yves Jarvis*	The Zug	ANTI-	77	ugent_**	ugent	Self-Released
28	FRNKE*	Sunday Mourning	Self-Released	78	Goodbye Honolulu*	Goodbye Honolulu	FRIED
29	FKA twigs	Caprisongs	Atlantic	79	Sean Dimitrie**	Meditiation	Manali
30	Kitty Prozac**	None Shall Be Afraid	Fanta	80	IM'PERETIV*	Burial Plots & Pyramid Schemes	Self-Released
31	Marci*	Marci	Arbutus	81	loscil**	The Sails p	Self-Released
32	The Weather Station*	How Is It That I Should Look at the Stars	Next Door	82	Julian Belbachir	Babdoukkala	Self-Released
33	Big Rig*	Peaceful Tapes	Self-Released	83	Francis of Delirium**	The Funhouse	Dalliance
34	Jasmyn*	In The Wild	Royal Mountain	84	umru	comfort noise	PC Music
35	Night Court**	Nervous Bird! One	Debt Offensive	85	OUTBACK**	HUDDLE EP	DEATHBYSHEEP
36	Cate Le Bon	Pompeii	Mexican Summer	86	SASAMI	Squeeze	Domino
37	House Wind**	Great Art Is Our Weapon Of Choice	Self-Released	87	Drexciya	Harnessed The Storm	Tresor
38	Kellarissa**	Voice Leading	Mint	88	Foyer*	Foyer	Worldview
39	Sigh Down One**	Desire, or a Common Place	Self-Released	89	apples**	About the Future	Self-Released
40	Anchoress**	Stay Positive	Early Onset	90	SonReal**	i can't make this up	Black Box
41	Luna Li*	Duality	In Real Life	91	Eli Muro**	Wishbringer	Self-Released
42	Anodyne**	Fleeting Hand	Self-Released	92	kid kardashian**	kkl	Spooky Grooves
43	SoyJoy**	SoyCruelty	Self-Released	93	Jembaa Groove	Susuma	Agogo
44	Big Thief	Dragon New Warm Mountain I Believe In You	4AD	94	Blood Orange	Four Songs	Domino/RCA
45	Troll Dolly**	Heaven's Mini Mart	Astoria	95	Jocelyn Pettit & Ellen Gira*	All It Brings	Self-Released
46	Casper Mcfadden	LUCKY!	Self-Released	96	Alex G	God Save the Animals	Domino
47	TJ Felix*	THE THINGS AN INJUN'S GOTTA DO TO SURVIVE ON STOLEN LAND	Self-Released	97	Eliza Niemi*	Staying Mellow Blows	Vain Mina/Tin Angel
48	Cosmic Analog Ensemble	Expo Botanica	Hisstology	98	more eaze	Strawberry Season	Leaving
49	Lil_Babeee_4EVA**	Horror Movie Dance Party	Self-Released	99	Claudia Bouvette*	The Paradise Club	Bonsound
50	Sessa	Estrela Acesa	Mexican Summer	100	Angel Olsen	Big Time	Jagjaguwar
	CiTR IOI.9'S	100	TOP		ALBUMS	OF	2022





CiTR 101.9 FM & Discorder Magazine *present*

# FUNDRIVE

*"Get Swept Away With CiTR"* 2023

THE LOVE AWAITS

FEBRUARY  
2-10