

August-September || 2022

Local + Free

DISPORER

MAGAZINE

"THAT TOO SEXY MAG FROM CITR 101.9 FM"
Vol.39 No.04 Issue 425



That TOO SEXY Magazine from CiTR 101.9 FM

Aug-Sept 2022 // Vol.39 // No.4 // Issue #425

cover photo of Flower Bomb by Orrin Pavone

DISCORDER

m a g a z i n e

EDITOR'S NOTE

Hi & hello,



JET

Encountering a hose-nozzle meme during a particularly dark time spent online has filled my head with nonsense. I am a lover of nonsense, so you're welcome and I'm sorry, AMA. Shower is for show, and the jet setting is straight-up violent. Mist, while unremarkable, is just a kind choice. You may have noticed mist tents punctuating festival grounds this summer — clusters of people enduring it's light sprinkling effects, or cooling rooms where one could be misted without the festival ticket.



MIST

We needed the sentimentality of mist this summer — while taking in the festival season, or coughing alone in our rooms. *Discorder* has covered the festival season before, but this year just feels tender. It reads like we've hung on to every note. Looking at my camera roll now, the primary story it tells about This Vancouver Summer™ is that I'd been terrified of forgetting it. And that was true. I was also terrified of not having the best time of my entire life, which is a destructive hegemony that distorts reality by totally expunging the shit-side of things. YOLO-ethics. The greatest counter argument to all this, is that I think we all just want to experience the saccharine again, and that should be OK. For as long as I've paid attention, sentimentality has been a cardinal cultural sin — to say an album is sentimental is perforce to damn it. To align it with the generic — at it's most charitable — or inflated Hallmark-ism at worst. Mastering one's emotions, being 'rational' is a time-honored neo-liberal imperative, there's a reason cool is called "cool." But when we relax our constant vigil against looking or feeling ridiculous in order to feel the thing deep in our gut, great songs are written. Art feels cathartic. In other words, get in the mister-tent, loser. Occasionally it pays off.

In a review of the JAM studios exhibition, *What Is Love*, Sophia Ohler writes, "Treating the intimate as sacred, Vee explores the power of love to transform the everyday into art. I was confronted with the private, yet universal nature of the sort of revelation Vee was getting at: although I may not understand the emotional significance of a lamp for the artist, we've all experienced a moment caught in time, when the banal is magnified, and given meaning through love, or grief." There is no ambiguity here, what was good about the work was that it was not just life exaggerated, but life uninhibited. It reminded me what it feels like to love something uncontrived. To be intrigued by something unusual on a personal, almost private level. This issue also welcomes new writer, Coraline Thomas who interviews Flower Bomb Collective — allowing them to radiate outward from the personal, and the near at hand.

Fuck it — this is a love song,
~T

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Nobody cares about your zodiac sign. What's your favorite garden hose setting?

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TOM HANES in "SPLASH"

or some contributor bios of Aug/Sept 2022



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

Phoebe is a photographer / writer. Hoping to bring more Manaakitanga to media. Currently into: Pirate clothes. Feel free to reach out anytime (IG: @pho.telf)

Billie Cullen

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

Calla Campbell

<3

Andrei Anghelescu

Andrei draws. Sometimes on people! @spooky_skeleton_wizard

Tatiana Yakovleva

Tatiana is a hobbyist artist located in White Rock. She is an immigrant from Russia and she is studying Accounting in college.

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 @AnnieWritesBook / on instagram at pacific_noise_weird

Ruby Ravvin

Ruby Ravvin is a comedy writer and staff member at CiTR/Discorder. She is the Community Engagement Coordinator (in charge of snacks), she is on the student executive (events exec), she is a programmer (listen to Not My First Schmoedeo! on Thursday's at 8PM and The Arts Report on Wednesday at 6PM) and overall fan of CiTR/Discorder (you should be too!), as well as a lover of run-on sentences! She is also going into her 4th year at UBC studying sociology.

Maya Preshyon

Maya Preshyon (she/they) is a second year Social Work and Indigenous Studies student at UBC. She is a maker of long Spotify playlists, big fan of trees, baking cakes and skateboarding (poorly). @maaya.p xx

Natalie Hanna

3rd year cogs student who likes jazz n spring and hates ranch dressing! ig @_natalie_hanna_

Dora Dubber

Dora has been covering CiTR & Discorder's Shindig since 2016. The annual battle-of-the-bands has punctuated many milestones for them from first loves to last dances.

Alistair Henning

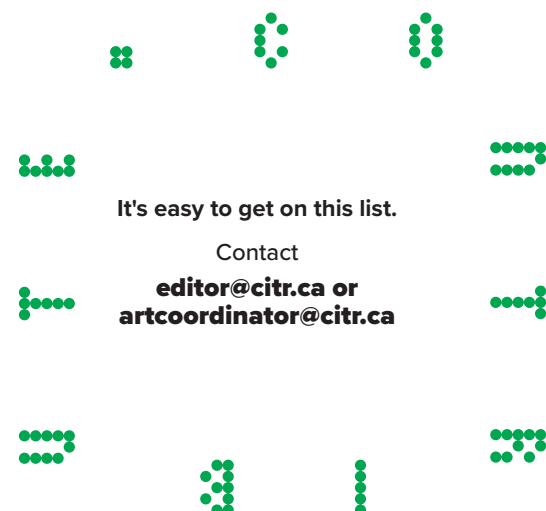
A portrait and event photographer based in downtown Vancouver. For a full portfolio and list of exhibitions and awards, visit www.AlistairHenning.com

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?

r. Hester

Temporal anomaly that spits out drawings from the return bin of an abandoned Blockbuster.



It's easy to get on this list.

Contact

editor@citr.ca or
artcoordinator@citr.ca



WRONG WAVE FESTIVAL 2022

“Symphony of Fire” words by Milena Carrasco

Closing party photos by Sophie Galloway

The kick-off of Wrong Wave Festival 2022 opened with a distorted saxophone. I went by myself, and brought my book to keep me company, but then that feeling of

what the fuck
am i doing
here ... i am
so dumb ... i am
not artist ...

started to hit. Despite it all, the saxophone helped me calm down — as music often does.

S*ymphony of Fire* is an experimental music and video festival created by Andrea Lukic who sat in row five. They narrated the event in between films in groups of threes. All submissions were shown in order of file name. I wrote my notes in the dark, but from the illegible, came: “munching on mushrooms,” “a close-up of a caveman” “everyone dies in my castle,” and “*The Logical Song*,” which I decorated with underlines, overlines... even a little heart. My favourite scribble of the evening was: “forgive, goat-billy.”

Every so often you could hear people witnessing their work on-screen. A squeal, a gasp, a crescent glance over seats to see who was watching. The theatrics that whisper in cinemas, in front of a silvery screen. That sense that the screen is a silver mirror which becomes a plate the whole room can eat off of. People filtered in and out between breaks. I left after the

two-hour mark, knowing the festivities were only beginning as the Wrong Wave Festival, host festival to *Symphony of Fire*, itself runs from July 5th to the 31st. *Symphony of Fire* is a genre-less festival which accepts applicants of all backgrounds, skill-level, fame, notoriety or anonymity — local and international. If it's a video, and there's music, it's accepted. They stated that they will make room for those who make room for others — so racist, sexist, ableist, homo/bi/queer trans-phobic etc. videos were unwelcome. Another request was that all music videos screened had to be new, and previously unscreened to a mass audience.

Which brings me to my last scribble from July 5th, *Symphony of Fire*: “wooden sticks for the brave.” If you've never been to the symphony, I'll try to explain.

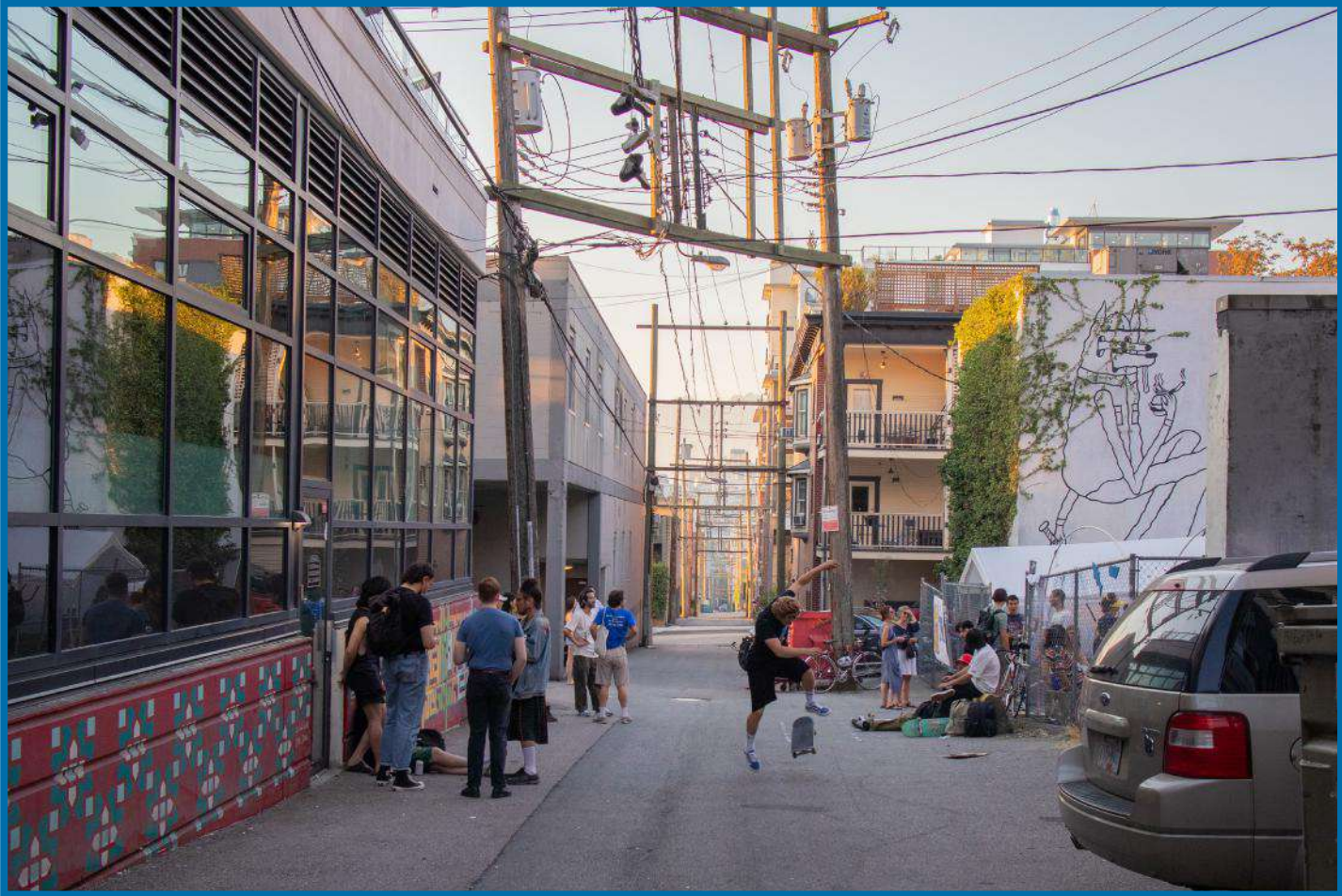
It's held in a convex hall, where

gold-rimmed walls push the music outwards to meet you at your seat. One by one, musicians carrying wooden sticks will sit down and begin to rub them together. Percussionists use pebbles and matches. Strings tie and brass rattles. Sparks emerge. Trumpeteers blow bubbles as woodwinds watch and sigh at reeds. The cellists use walking sticks. The room warms up as the light begins to dim, red flames emerge, the symphony begins.

And the audience applauds.

Because it's the work that's half-finished, the thoughts abandoned and the songs still being written that *Symphony of Fire* reminds us is still worth seeing. And, more often than not, the coolest stuff out there hasn't been put out yet. So light those matches, rub those sticks you've got hidden in that cupboard somewhere and see what sparks something. It's showtime, baby.





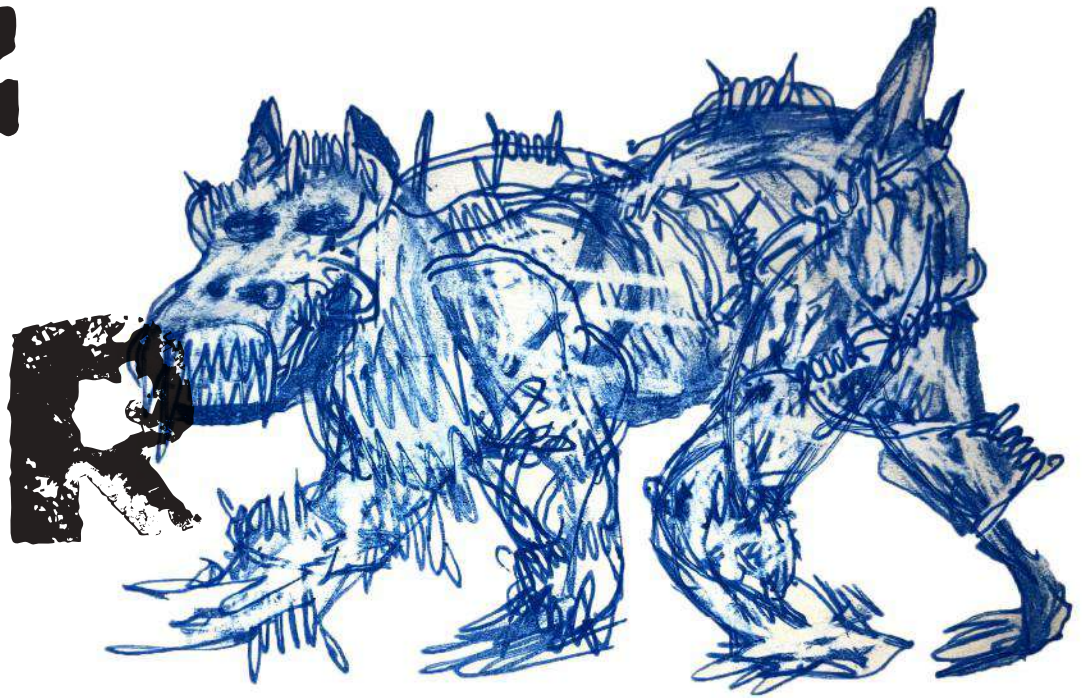
JODIE

WORDS BY DORA DUBBER

JODIE

ILLUSTRATIONS BY BILLIE CULLEN

ROGER



PHOTOS BY ALISTAIR HENNING

"Do you feel like the curtain was pulled back on having fans or being an entertainer?"

"No. The curtain would be drawn back if I was a boring fucking human being, then maybe yeah."

Jodie Jodie Roger is anything but a boring fucking human being. They've been bounding across Vancouver stages offering tempered provocation to any and everyone who will listen for the past few months — and who could help but be riveted by their buoyant screams appealing for your attention? Jodie's music fluctuates dramatically, balancing playful 808s and heavy-metal vocals in a delightful assault on the listener's ears.

Jodie moved to Vancouver 10 months ago from Montreal, where they had lived for six years attending McGill. "I did engineering and I did not like that. When I graduated I wanted to try out music, and then COVID hit and I decided I wanted to be an artist." They thought about that for a second, "not necessarily an artist — it was more so that I'd always been on the track my dad had wanted [for me] and I was like, 'Wow this fucking sucks.'"

While working a "good job" coding in Montreal, Jodie began supporting friends who were hosting parties around the city. "I would DJ for my friend SUPER FREDDY — and by 'DJ' I mean pause-and-play on his laptop. I was such a homie, and then I decided to stop being a homie and fuck shit up a bit. So I would turn down his volume, I would grab a mic and ad lib for him. But he

loved it and the audience loved it — they fucking loved it." This cheeky style perfectly complemented their inflammatory penchants both on stage and off. "I want [the audience] to entertain me. So I need to give them a little jumpstart. I want you to entertain me, but I don't want to hear you talk about your trip to Cabo, so I'm going to call you eight slurs and see how you react. [...] I'm your friend, I'm not your entertainer. I'm not here to gas you up. That's the energy I always go for in my concerts. You're here to entertain me as much as I'm here to entertain you. Life's a party, you're a boy. But following [SUPER FREDDY] around, just realizing the audience doesn't like moving unless you give them a massive incentive... if you're not white. That's just the evidence. And that kept me away from making art for a while. I saw friends who were super, super fucking talented, and it was like pulling teeth trying to get people to move."

Despite moving to the West Coast less than a year ago, Jodie Jodie Roger already has a dedicated fanbase. "I feel like I've beaten the Vancouver curse of moving here and having no friends for the first year. I was like, 'No, I am way too hot and mentally ill. I will find a way.'" And it's not surprising at all, as they so



succinctly put it, “Where else will you get a blue/pink haired queer Black person who’s super hot and super kind and super humble? Who just starts screaming, and you’re like, ‘Whoa.’ And then there’s an 808 out of nowhere, and you’re like ‘Whoa,’ and I’m up there moving and grooving and rapping. That’s where I’m coming from, I always want people to come in and say, ‘I cannot get that anywhere else.’”

The earnest frenzy embedded in Jodie’s performances (and recordings) is a complete anomaly in Vancouver’s famously aloof venues. “I learned that you have to have the energy of an entire band. I have to literally do the dance that I want people out there to do. I can’t just shimmy and expect them to mosh... yet. I have to have the energy of a drummer, the aloofness of a bassist, the fucking mommy entitlement of a lead singer, and the cocaine addiction of a lead guitarist. Bring it all together and just blast it at people for 30 to 35 minutes. [...] I spent a long time going along with other peoples’ definitions of what they think is fun and

it was boring. The reason why I make my own music and my own beats is because I don’t really hear a lot of stuff like the shit I make and I want to listen to it. I want 808s and guitars and metal screaming and Nirvana lyrics. I was looking for that online and I couldn’t find anything that was really interesting to me.”

The search for contradictions and chaos extends into their writing process as well, “I like to spread as much nonsense as humanly possible because... I’m bored. I spent all that time trying to figure out: why do I like this? I’m just bored, nothing really entertains me. I’m gonna spew this and see if some of it sticks. [...] The lyrics, and the art I make, are personal. For me, life is messy, but it’s OK because it’s all kinda’ stupid. The driving force of my lyrics is nonsense. It’s why if you ever read my lyrics it doesn’t make sense. That’s literally by design.”

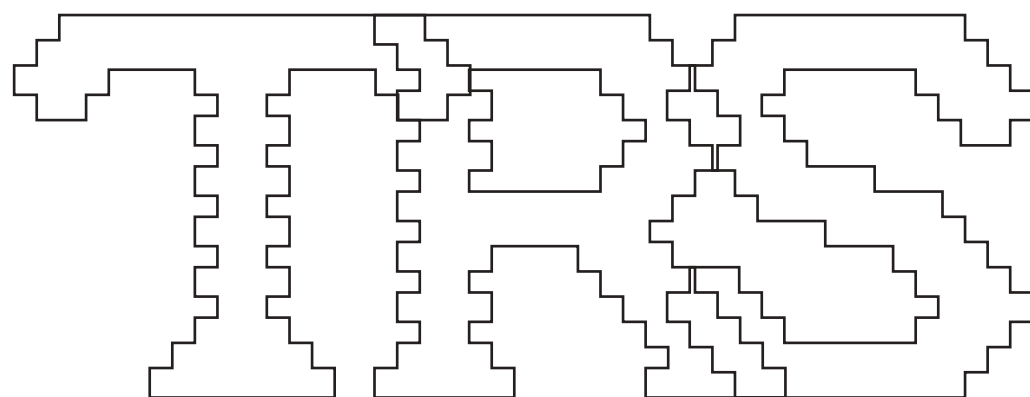
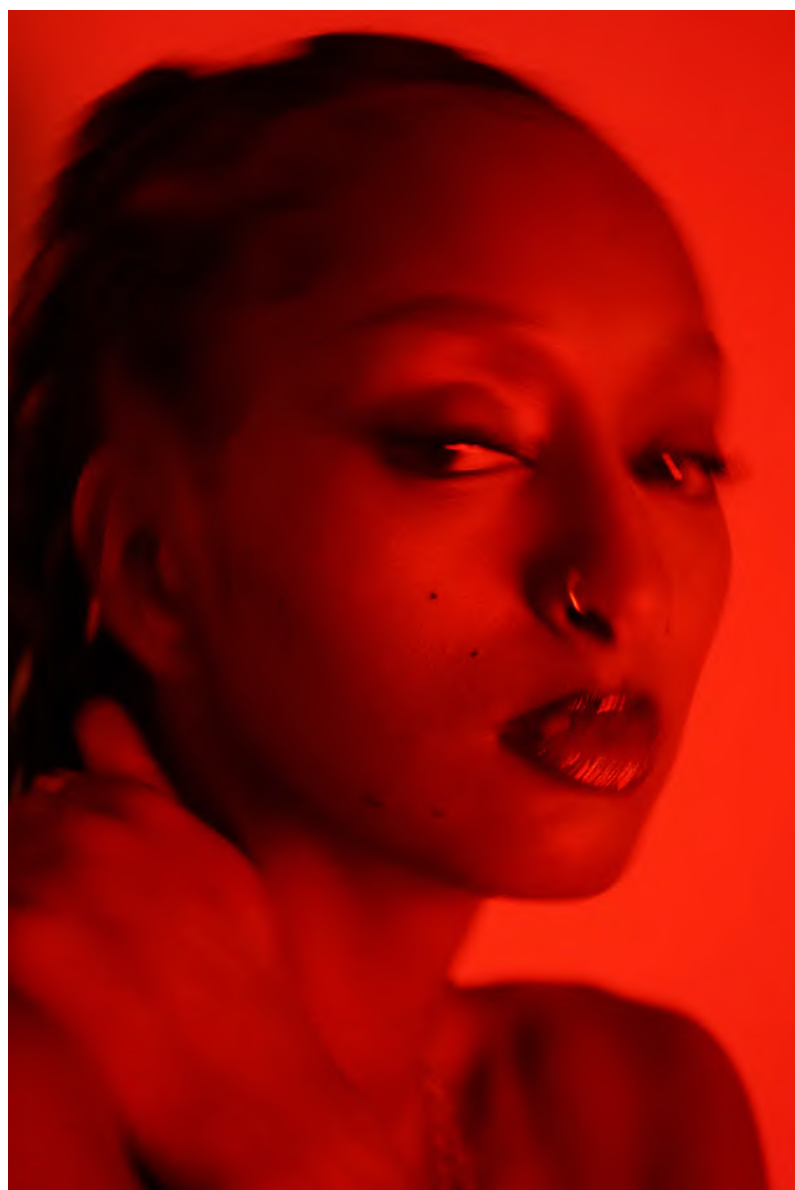
Jodie Jodie Roger’s album *Drowning Lessons* was released in February of this year and features “collaborators” Solomon Grundy and Rudi Sainte-Cloud. “They’re all me,” Jodie smirked. “Rudi Sainte-Cloud, that’s all me. You can tell the aesthetic changes between the artists

— that’s the whole point. I was like, ‘Well if I’m just an angry metal rapper, I’m gonna get extremely bored, so how can I tell people I can be like this too?’ Which vibe do you like? Do you like “808s and Cocaine”? OK listen to this. So if you see Rudi you know what it’s gonna’ sound like. If you want the more aggressive angry metal, then listen to this one.”

The album explores these two characters navigating deep trauma. “Jodie Jodie Roger is the narrator and [Rudi and Solomon] are the characters I’m actually talking about. It’s a story but it’s not actually a story. I’m not gonna tell you what it’s about. It’s just how I can make music that can stay on track. There’s a big-ass story in my head that’s constantly moving and changing and I write what I think the characters might be thinking in that situation.”

Jodie Jodie Roger seesaws thoughtfulness and chaos and is intentional in the disorder they create. “I have artistic talent maybe, but I’m mostly a fucker.” Whether or not audiences can handle Jodie’s bark, you can’t deny their bite.





WORDS BY KIANA MORTENSEN

// ILLUSTRATIONS BY NATALIE HANNA //

PHOTOS COURTESY OF NEENA ROBERTSON

TRS showcases unapologetic vulnerability

through her lyrics, which are translated through graceful vocal arrangements. For the Vancouver-based singer and songwriter, music is a form of self-expression. When I first found her music, I felt a juxtaposition — while the topics and lyricism were more intense, it was difficult to not focus on the the bright and fluttery sounds, her vocal arrangements reshaping my mood and listening experience. TRS discusses the importance of music as a feeling. I could see this from their excitement throughout our conversation about how music can translate specific emotions — ones that words alone can't. TRS has been releasing original songs for the past 5 years. Her most recent single, “leave it alone” (2022) uses ambient piano patterns which hug her melodies as if they are pausing time as her lyricism paints a plea to let go of love. She sings, “it'd be easier to hate you, if you did me wrong/left me no choice, but I can't seem to shake you” in a soft tone, the sonic atmosphere holding space for her vocal layers.

When I asked TRS to describe her music there were two words that stood out to me in particular, “vulnerable” and “warm.” The word “vulnerable” because of her use of storytelling and poetic imagery which makes each song intentional and relevant within the confusing realm of navigating our own, and other's, emotions. The word “warm” stood out to me as a fitting way to describe her voice. These are, consequently, also the two words I would use to describe the following conversation I had with TRS.

What brought you to music? When or why did you start making music?

This is always a hard question to answer because I feel like I was born with music. My mom says that I was always singing as a toddler. It became a way of expressing myself. How I remember music coming into my life

goes as far back as writing stories and poetry as a kid, in school we had paper over our desks and I would just write song lyrics all over them. I started releasing songs on SoundCloud when I was a teenager under Trist. It became TRS in 2020 when I began releasing on streaming platforms. TRS is sort of a nickname, and I like the idea of having an artist name.

How would you describe your style and sound? Streaming services will categorize people into short genres, or let you categorize yourself, which does not always encapsulate the sounds a song can bring. Do you feel like your sound has evolved or changed over the years?

I don't think the type of music I've wanted to make has changed because I gravitate towards music that makes me feel something. I think that's because music was how I was able to express myself — it was always something I turned to when I needed support. So it served as therapy for me, and it still does.

Are you able to talk about the music and artists you enjoy?

I like a lot of different music, but I love music with soul. When I say that I mean anything with genuine feeling that you can hear comes from a real place. Neo-soul is my comfort music. I really love Lauryn Hill, Erykah Badu, D'Angelo, Angie Stone, India. Arie, Raphael Saadiq. I also grew up around a lot of Ethiopian Jazz and church hymns, so other sounds like jazz and funk inform my style as well. I feel like I'll go down a rabbit hole if I continue to talk about the types of music I like.

I am here for it! That's why I love this question, it's pretty loaded but it gets people excited. Sometimes there is a core memory of being





introduced to an artist and that moment becoming a specific reason for the urge to decide to create. Are there any moments that come to mind?

I have quite a few moments like that. One was when I saw Tinashe's on youtube recording mixtapes where she was doing everything from recording, writing and production by herself in her room. That was the first time I actually got to see a woman produce and I was blown away. That made me want to embark on that and it's always been a goal of mine to get to a point where I can do the whole thing myself.

How do you think being in Vancouver impacts your creative process?

I guess I don't have a reference point because I've been here my whole life. But lately I've been able to place myself in positions to connect with people who make music here, which has been really good for the soul. I feel like when creative people have opportunities' to meet, there is an energy that is unmatched.

I agree, there are new opportunities coming about in Vancouver that give

artists a chance to become more connected on their own terms.

I feel like more under-represented groups are slowly coming more to the forefront of music. It makes me excited and I'm starting to believe that we have a chance to take matters into our own hands. When this happens, people can create space for themselves. I know it can be discouraging that there isn't necessarily the typical idea of a music industry here. But it can also be a blessing because it's in our hands to shape whatever Vancouver's music scene can look like. It's up to us to build and decide what Vancouver becomes. We have the paint brush in our hands.

That is a very optimistic view, thank you for that. Since you've always been in Vancouver, how do you think identity has impacted your music?

I write from a place that comes from my own experiences, so [my music] is inherently shaped by my perspective. Being Black and Queer in Vancouver I think I've always felt underrepresented — especially growing up — not as much now. I'm not sure it directly informs certain

elements but that's just one lens through which my music is created .

Do you have a favourite lyric? Or even a favourite song?

One of my personal favourites is a song that's only on soundcloud called, "Fool." But another song that has been my anchor lately is an unreleased track called "Shadow Phase." My favourite lyrics are from the chorus — "Just a shadow phase/ Still steady in my orbit/ Even when it feels miles away and don't know what the course is/ Dwelling in the yesterday/ Anxious for the morning/ Even if i go the other way/ Only place I'm supposed to be is right here/ Getting where I'm supposed to be from right here." Another one of my favourites is Mars which comes out in a couple months."

Do you have a live performance that was your favourite or most memorable?

Probably my first performance, which was at Fortune Sound Club. I only had one song out on streaming platforms and I was like a deer in headlights — but it was so fun. Also, my first time performing with a live band at the Railway Club was

ground-breaking because I was able to hear my music live through actual instruments. It made me very emotional, because [instruments] have a quality that can't be replicated.

What are some goals for the future of your music?

I would love to do a COLORS performance or Tiny Desk.

Yes!!! I can't wait for all this to happen. What's next for you?

Well, I have an EP coming out, some of the songs are already out but I'm really excited for it and to perform songs live with a band. I'm really excited!

As the conversation comes to an end, I thank her for taking the time to speak to me because TRS has been very busy. On top of releasing her new single "Leave it Alone," she has performed at the Safe and Sound Festival as well as Vancouver's first annual Juneteenth festival. I am thankful for her optimistic perspective, both on shaping communities and on representation of new artists within Vancouver.





interview by Coraline Thomas // illustrations by
Roanna Farmer // photos by Orrin Pavone

The light outside is just beginning to fade on East Van, just in time for the end of a photo shoot. Sitting in a circle, five of the members of Flower Bomb Collective are winding down from the shoot, but the energy and excitement still reverberates through them. Conversation is easy, like everyone in the room has been friends their whole lives. Whether in pairs, or across the whole group, there is harmony and community in the air. Around the room is the accoutrements of a band, synths, guitars, recording devices, a large piece of concrete with a pipe sticking out of it functioning as a light fixture.

Benton Robertson (He/him): I'm Benton, I'm the initiator of Flower Bomb, I produce it and invite collaborators.

DJ (He/him): I'm DJ, I've played keys for Flower Bomb, which was a lot of fun, that's my instrument.

Benton: *(laughing)* Yeah but what else do you do?

DJ: Oh I'm so bad at this. I make music, I play drums, I make films. I'm just chilling.

Caleb Heppner (They/them): I'm Caleb, I sang on one of the songs in the project. I've been mingling in and out with these folks for a number of years. I'm also a songwriter/producer.

Benton: What's your artist name?

Caleb: Oh, it's Willohill.

Jade (She/her): Hey, I'm Jade, and I help out with art direction — videography and photography.

Dushine (He/him): My name is Dushine, and I've worked on two songs for Flower Bomb — and they're amazing *(laughter from group)* can't wait until they come out, yeah. I'm still young, I mean forever young, you know what I'm saying?

Benton: Wait, what about your own stuff?

Dushine: My what?

Benton: Your own music.

DJ: We're all dodging that question. I don't know why *(laughter.)*

Cora: So what is Flower Bomb Collective doing with this project? Where did it start and where is it going?

Benton: It initially started while I was working with kids — I had done some harm reduction work, working at Insight and places like that, and then I started working with an after school program out of UGN, and the initial thing was I was just inspired by these kids — their resilience and ability to have so much fun within a sometimes pretty chaotic environment. That was like the conceptual basis for it. With any creative project, the people most affected by it are the people who make it. And I just thought, okay, how can I use my musical ability and

bring people in. So it's just been a process of, at least for me, collaborating and figuring out what sticks.

So what's your first inspiration, give me a snapshot.

Benton: It's interesting, because I think this project was highly influenced by Jade, DJ, and Caleb. We were listening to a lot of classic sounding things.

Jade: Kaytranada was definitely a thing.

Benton: Yeah I think my mindset was: how can I create something that lasts longer than a moment? Because I feel like a lot of music is so ephemeral, to use that word. Before that I was making a lot of trap, and I think at some point that will come back into Flower Bomb's sonic vocabulary, but this project I really wanted to go for something that will stand the test of time. And when I heard Caleb, AKA Willohill's, voice on "Rush" it was just like — "alright, we found it."

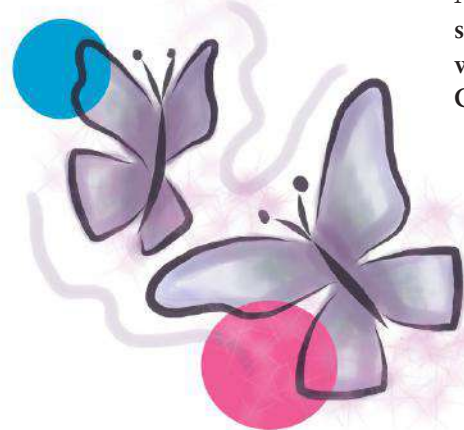
Caleb: So Fall 2021, Benton had shown me the skeleton of "Rush" — he had an idea of the melody, and some sort of context for the song, and that evening that we really nailed all of the parts. It just flowed really well. Everything connected, and I



Sunny Chen

words by Maya Presthgen // photos by Phoebe Telfar // illustrations by Meghan Loh

Power puffed, totally spy, and y2k nostalgia bomb, Sunny Chen emanates duality via music alterego “Sad China.” They are a do-it-all mastermind, crushing it in pop stardom, acting, heart + mind healing and more. Honestly, knowing their origin story, it all tracks. They’ve been a natural born icon since they could talk, singing karaoke in their family’s restaurant in China. They pull from their own pain and challenges to champion wellness for creatives, representation for BIPOC and marginalized gender identities — and they always tell a story. Stories which youth can see themselves reflected in, when Sunny is singing, creating, joyous, vulnerable, leading, acting and frankly, just being super cool. Sunny and I unpacked what makes Sunny ‘Sunny,’ and also what makes Sunny ‘Sad China.’ We also discussed the ways that Vancouver’s music infrastructure notoriously sucks, wellness consultation, and How To Persevere & Step Into Your Excellence: 101. Sunny’s kindness leaks out like light from a star. It is unmistakable, warm and entrancing. It’s in the projects they spearhead (wait till you hear about “Sound Therapy”) It’s in the way they insisted I had a cup of tea while I sat in their living room, and it’s in their frequent, glowing affirmations and advice (which, I had to cut from this piece because they blew the word count out of the water.) Plain and simple, Sunny is a supernova. Not just a star, not even the sun, but something more dynamic and powerful. From “y2k nostalgia bomb” to “supernova,” call them what you will, but Sunny Chen is always a radiant energy force.



M: Who is Sad China, and would you say there's any dissimilarities between who Sad China is, compared to Sunny Chen?

S: I would say Sad China is definitely someone who is more open and sure of themselves. In a way, it's like I am distilling everything about me into a more understandable persona. Because Sunny is more complex than Sad China. Sad China is all the things I really really need people to understand about my art and my music.



The core of almost all your bodies of work seems to be vulnerability. What was it like deciding (or rather, discovering) to create such earnest content that revealed those vulnerabilities?

I think a lot of it has to do with my childhood, as everybody says, but it's true. I was going through a lot, and I was raised by narcissists so because of that, I never had been granted space by my family. So I really used art as a way to express myself.

In a similar vein, fearlessness is also something that is fixed to a lot of your work. You seem to do everything with full authenticity and commitment. So have you always been so brave? Or, if not, how did you get there?

That's very interesting. Because when I was in China, I definitely was fearless. My family owned a restaurant and there was karaoke there, so I used to perform Karaoke for all the customers when I was small. My grandma tells me all these stories that she has from when she took care of me. When I moved here, it was so strange because suddenly I didn't speak the regular language. Suddenly, I wasn't seen as “a regular” student. I was an outsider. I experienced being made fun of, and felt like I wasn't attractive. So, I

definitely had stage fright throughout high school and I actually had to unlearn all of that. When I am Sad China, I know that everyone in the room is a friend and they want to hear what I have to say. So it's easy to be fearless. As Sad China, or as Sunny Chen when I'm on set.

Even though you are incredible, you aren't invincible. What has been your biggest challenge as a creative in the music lane and the acting lane?

Okay, so the biggest challenge in music has definitely been difficulty finding mentors. Whenever somebody had all the equipment, all the resources, and were making music, they were usually cis men in their mid-to-late 30s. All they saw in me was an object to fetishize — not someone to actually work with. They saw me and thought, “I'm gonna try to sleep with this girl.” That really set me back because I was 20, and I didn't know how to judge character. I just trusted everybody.

That is so real. I feel like in all the interviews I do, what we end up talking about at some point is how the industry has such a problematic old white man resource network, one that QTBIPOC are excluded from. It's crazy that it comes up every time I interview a

femme artist of color in Vancouver. I could talk about it forever.

Yeah, it's actually a huge issue. I recently received a Creative BC grant to curate a music festival and run workshops to counter this.

M: Oh my god, that's amazing!

Thank you! The first workshop is going to be for survivors only, and the other will be community-wide. And we're gonna talk about this stuff, because this actually affects so many people in Vancouver.

What has been an unexpected joy or benefit of pursuing your art and passions head on?

I would say my friendships and finding a community in Vancouver. Before I started releasing my own music, I definitely was seen more as just "someone's girlfriend" even though I'm non-binary. But that has changed since releasing my debut album, and I made it with people who I have become quite close to. I think making music together helps me to see my friendships in a way outside of "going out with people." Because I used to just be friends with people who I only partied with. Yeah...I don't do that anymore.

That is so real. Among those friends, or even outside of your circles, who are s your creative influences across all disciplines? Acting, music, or even in your mental wellness and advocacy lane.

Honestly, lately, my musical influences have really narrowed due to the fact that I feel like bigger artists with creative teams are actually stealing my ideas — and they steal everyone's ideas. That's just how it is. So, my influences have really narrowed because I feel like I'M the one influencing people. But, for local inspirations I'm gonna say Kimmortal. Amazing. Love. Whenever I see them they would listen to me, understand me as an emerging artist, and they really reassured me when I wasn't able to get a grant for my "Ocean Girl" music video. They really always brighten up my day.

Yeah, that's really, really important. And grant struggles are truly a whole conversation. Especially because it's the same pool of people in Vancouver applying for the same grants. It gets tense, and grants are hard enough without feeling like you're in competition against other creatives.

Yeah. And at that time, 2017, literally 75% of the recipients were cis white men in bands.

How do you overcome the struggle of things like burnout, or maybe impostor syndrome while pursuing multiple major goals? If you experience those things at all?

Oh, yeah I definitely do. I literally almost burnt out last week. So I just cried all day in bed. And then I ate some instant noodles, and went back to cry. And then I took the next few days off. And I went back to my mom's, and there was free food there. So I was fed. I literally just listened to my body. I definitely didn't do this when I was younger I would literally just go, go, go, go, go. I would never have time to myself, and then I would be upset. Or just suddenly throw up because I was drinking too much when I was tired. Obviously, I was relying on substances and using all these things to cope with burning out. But that doesn't make sense. Just rest. Rest is so necessary. Lastly, to get away from imposter syndrome, I had to get away from my exes. I had to meet



people who supported me. And I'm really lucky and grateful to have that support now. I just want people to know that if you feel like nobody's supporting you right now, please understand that it's temporary and that you have to support yourself first. Part of that is getting enough rest, getting your health right. Maintaining your mental health, and, you know, all the basic things that make living comfortable and enjoyable. Our ancestors are always rooting for us.

So true. So, I know from being BIPOC and femme, it often feels so easy to assume that you're not good enough to do it all, or to do it bigger and better than your more privileged counterparts

in the lanes you're pursuing. But it seems like you blow past that, like you do everything to its fullest. When did you realize that you were far more than your limited societal expectations?

That's really interesting. I would say, part of that confidence and strength comes from growing up in my home country for six years, because I was shining so bright there. Just having that desire to perform, and being supported during my most formative years really helped. I just want to understand people and I want people to understand me. That's why I love listening to my friends' music. That's why I love listening to music in general. That's why I love watching TV shows and getting to know characters. And being those characters.

Yeah, that makes a lot of sense.

Also, I've experienced roadblocks in each of my careers. When I wasn't doing well with music, I could focus on making my web series pilot. When I wasn't really booking acting gigs, I could focus on making music. So, I think having all these avenues is necessary as an artist, because especially as BIPOC artists, our revenue streams might not be full from just one aspect of our lives. We have to find other ways to generate revenue, sustain our lifestyles and feel fulfilled.

How do you stay so motivated? You've been crushing it for a long time, but do you ever have creative droughts, and what gets you through those moments? You said earlier that like, if one avenue isn't really doing it, then you'll go to another one. But is there anything you want to add about getting through those creative blocks and staying motivated?

So I have been doing some thinking, and I realized that every time it's all about momentum. When something big is about to come out — like my album — something else happens too. I booked a commercial that shot in Mexico City last year, and it was such a good trip. I've never traveled to Mexico, and I've never traveled for work. It was super short notice — so I literally had to reschedule things, and book other studio sessions... and then I just left. So, my advice is to always go with the flow, and to check in with yourself.

Being in the spotlight can be an intense feeling. Have you experienced mental health challenges with having such a significant media presence? How do

you get through that?

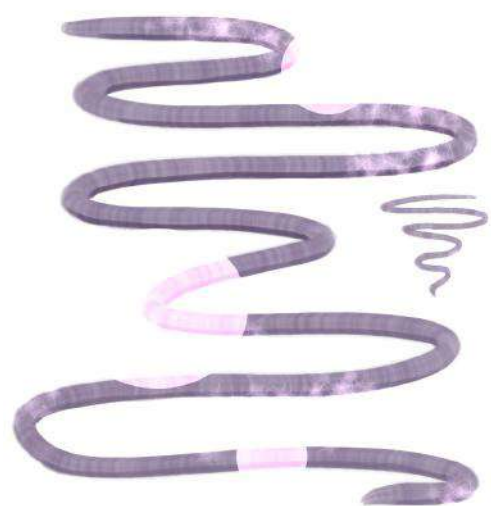
I'm gonna say, literally everyone has an intense social media presence right now. It's not just me. Even actual children. It definitely takes a toll on our mental health and I think it's important to take breaks — that's why I deleted Instagram from my phone. And it feels really good. So I really suggest taking even just a one day break, if that's the most you can do.

Okay, so what has your mental wellness journey looked like? And how did you come to be a mental wellness consultant?

On the topic of mental health struggles, I really reach out to my friends. I will literally text somebody I trust saying, "I'm having a horrible day." I put that out into the universe to be received, because we all deserve to be supported. I'll text like four people that message, and one of them will be like, "I'll call you right now." One might say, "I'll call you tomorrow," or they might just text you for a bit. But just knowing that somebody has heard me, and is validating me, that's so helpful.

Next, what's something you're looking forward to? That can be art, life, work, anything!

Sound Therapy, the music festival I'm curating will be in August. Oh, and also just settling into my new, beautiful home in Surrey!



Choose Your Own Sled Island Adventure;

words by

MITSY FOXWOOD

// illustrations and layout

by SID WATSON

LYDIA LUNCH
RETROVIRUS,
STUCCO,
SHEARING
PINX (VAN),
PARISIAN ORGY

This review is based on my experience at the 15th year of the Sled Island Music Festival, held on the traditional territory of the Blackfoot and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikuni, the Kainai, the Tsuut'ina and the Îyāhé Nakoda First Nations, including the Chiniki, Bearspaw and Wesley First Nations. Calgary is also home to Métis Nation of Alberta, Region III.

Dicken's Pub in downtown Calgary is down a short flight of stairs, but it feels like I'm in a dungeon. A real dungeon, lined with cold stone and anticipation. The air is cool, the lights are dim and the room seems to expand each time I turn my head. The mushrooms I had taken that afternoon hadn't quite worn off yet, I noticed this as I scanned the room for the familiar face I had planned to meet that evening.

Parisian Orgy were the first ones to take the stage on Saturday night. Their first album, *Come Pretty Pump Sleep* was released in 2019 and it's a bratty, menacing piece of art. The frazzled, surrealist melt of their synth-punk sound set a perfect platform for the twisted-bubblegum style of their title track. They had much encouragement from the crowd to keep playing long after they'd finished. "Jillian" is a haunting standout on their record — I've been playing it often.

Stucco (members of DRI HIEV, Slut Prophet, Gawker, Clench) was the churning post-punk interlude that gave way for most people to catch their breath. In an almost unbelievably out of place moment, they launched into the familiar opening riff of Blink-182's "First Date" and treated us to about half of it before pulling a hard ricky back to their pandemic-produced experimental disintegration.

Shearing Pinx are iconic and they played an incredibly solid, brash set. Frontperson NXC HXGHXS set the tone — their head draped in tulle, growling from the stage, "you are all so fucking lucky" to have been in attendance. To say that they've been influenced by Lydia Lunch would be a massive understatement, as the dissonant alchemy was visibly swirling around and within each member during their time onstage. I was not the only one whose body was magnetically pulled closer to the sound. I found myself standing directly in front of the speakers for the last half of their set and would have crawled inside if I could. The tangible gratitude from Shearing Pinx towards the pièce de resistance of the night was reverent.

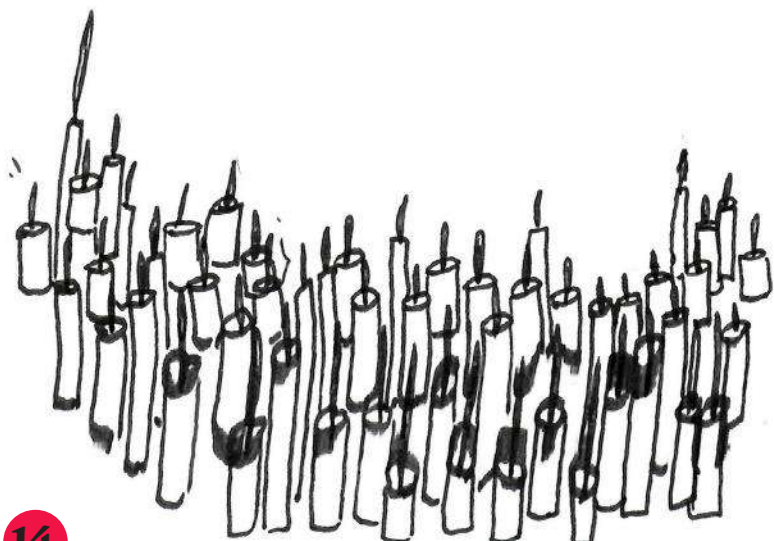
Headliner Lydia Lunch, writes of sex and death, and working through your shit. Her life has been a blatant pursuit of perverse pleasure, with a dedication to destroy that which intends to oppress others. Her work spans decades, yet her manifesto has never wavered; confront apathy. Though more predominantly, the war is never over. Taking into account the decisions made in the last few weeks, last few months, last few years, it is crucial to be reminded of the tenacity and power that is held in our rage.

The sound started to swell as Lydia let her presence be known onstage. The attention of every single person in that room was cupped in the palm of her hands, and she absolutely knew that the spotlight was on her. She was there to be worshiped. Each word that came out of her lipsticked mouth, every snarl, every crass laugh, had all eyes locked on her traveling across the stage. She waved her hands as if she was casting a spell, the incantations landing on those who needed it most. I don't think anyone really knew what to prepare for. "All I expected was blunt force trauma in the best cathartic way possible, and she most definitely delivered" says NXC HXGHXS, who I spoke to after the set. "Her strength, her veracity, her integrity, her wisdom have all stuck with me as hard evidence of how to turn all that pain and rage outward through art, music and film... there are many ways to formulate an attack on patriarchy."

Lydia Lunch and her band Retrovirus, played one of the longest sets I have ever heard. At the end of it, draped in layers of black, sweat dripping off of her body, she raised her middle fingers and left the stage.

★ ★ ★

so fucking lucky









- Angel Du\$t @ Fortune Sound Club



- Amos Lee @ Vogue Theatre
- Eivor @Rickshaw Theatre

• **Bodega @ Biltmore Cabaret**

• Comedy Bang! Bang! Live
@ Vogue Theatre



• Best Night Ever @ Rickshaw Theatre



- Crash Test Dummies @ Hollywood Theatre

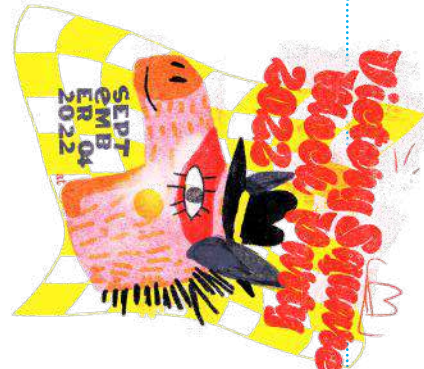
- Pulley / The Corps!
@ Biltmore Cabaret



• Faye Webster @ Vogue Theatre

SEPTEMBER 2022

ART PROJECT BY
ANDREI ANGHELESCU



					<div>01Mont Mural / Behaviors / Did You Die @ Red Gate</div>	<div>02Hotel Mira /Pepperwood @ Red Gate</div>	<div>03The Post War / Animals Wearing Animals / Hazel Blackwood @ Red Gate</div>
	<div>05</div>	<div>06</div>	<div>07</div>	<div>08</div>	<div>Ramen Frog @ Red Gate</div> <div>The Flatliners @ Rickshaw Theatre</div>	<div>09</div>	<div>10</div>
<div>11</div>	<div>12</div>	<div>13</div>	<div>14</div>	<div>15</div>	<div>Derek Christensen @ Red Gate</div>	<div>16</div>	<div>17</div>
<div>The Flowery Eyeballs @ Red Gate</div>		<div>Conor Maynard @ Hollywood Theatre</div>			<div>Magnolia / Leverne / Still Depths / Goffe @ Red Gate</div>		<div>Gallows vol.3 @ Red Gate</div>
	<div>18</div>	<div>19</div>	<div>20</div>	<div>21</div>	<div>Grimm / Haleluya Hallu / Ministry of Human Resources / Cyrus Jordan @ Red Gate</div> <div>McIusky @ Rickshaw Theatre</div> <div>Me First & The Gimme Gimmes @ Harbour Centre</div>	<div>22</div>	<div>23</div>
						<div>Gulle / Your Problem / STTR / 1982 @ Red Gate</div>	<div>24</div>
	<div>25</div>	<div>26</div>	<div>27</div>	<div>28</div>	<div>Chandra (NYC) @ Red Gate</div>	<div>29</div>	<div>30</div>
<div>Beach Burns / Rinse And Repeat / Sleepy Gonzales / GRDN (AKA JNGL) @ Red Gate</div>					<div>Daveed Saban / Pole North / Girlsnoils / Nigel Young @ Red Gate</div> <div>The Comet Is Coming @ Rickshaw Theatre</div>	<div>Estoc / Swann Meat / DJ Matt Tescon @ Red Gate</div>	

DISCOTHRASH

#8

"Hogs, pigs"

Dylan Robert Hackett

illustration by Tatiana Yakovleva



A hog isn't squealing,
She's reading a poem
To the evening shift carrying card for Local 031
Abattoir toilers.

A wet dog mullet,
A side of bacon,
Back aching,
Tail hair tip black spiked Clay Aiken.
Lower bar of the pen cage fence
With the circumference of a community theatre
curtain rod pinned to her lumbar.

It's curtains—
Intrathecal (IT) administration.
No proven minimally invasive method has been
established to deliver agents into the pig IT space.

The pigs were followed up for up to 19 weeks post-
operatively and underwent dissection at the time of
sacrifice.

ON DISCOVERING THE TOMHANKULOUS W. DR. FELICITY KLUFFMAN INTERVIEW BY RUBY RAVVIN / PHOTOS BY R. HESTER

Dr. Felicity Kluffman, a neurologist and researcher at Vancouver General Hospital, has been practicing medicine for 31 years. She recently sat down with Ruby Ravvin, host of CiTR's *Not My First Schmoedeo!*, to talk about her new book, *TomHankulous: Our Neurological Response to Tom Hanks*. In it, she details a new part of the brain she discovered, how it functions, and the social implications of this discovery. This interview has been edited for print, to listen to it in full, go to citr.ca/radio/not-my-first-schmoedeo.

Ruby Ravvin: Welcome to Not My First Schmoedeo!, I'm your host Ruby Ravvin and this is the "Oh Schmoie You Don't" segment, in which we interview non-schmoes: experts in their fields. Today we have Dr. Felicity Kluffman who is here to talk about her new book *TomHankulous: Our Neurological Response to Tom Hanks*. Dr. Kluffman, congratulations on your new book. I've been eager to have you on the show since I read it. Can you explain what your book is about?

Thank you for having me. My book is about a small part of the brain I discovered that can only be activated by observing Tom Hanks. For years there has been a public conversation, and on some level, a joke about how universally beloved Tom Hanks is. Through our research we have discovered that there is in fact a neurological reason why this emotional reaction to him exists.

What do you call this new discovery?

The TomHankulous.

Where is the TomHankulous located in the brain?

The TomHankulous makes up a very small part of "our higher social brain," also known as the ventral vagal complex. This is the part of the brain that creates a feeling of safety when in close proximity to others. Evolution has led to a modified and more complex brainstem which is activated when we hear a soothing

voice, see a smiling or relaxed face, or observe calm gestures. These signs have become our social safety cues. Tom Hanks makes people feel safe, and comfortable —like they are participating in something familiar. The ventral vagal complex is typically activated when the grandmother you like hugs you, or when hearing about unlikely animal friends. It was very interesting in our research to discover an even smaller portion of the complex was activated independent from the rest, just at the sight of Tom Hanks.

And how did you discover the TomHankulous?

I am a neurologist at Vancouver General Hospital, and a few years ago a woman came in with stroke-like symptoms. I conducted a standard brain scan and her scans confirmed that she had indeed experienced a stroke. The results of the brain scans were quite standard except I noticed something a little odd. There was an extremely small part of the ventral vagal complex that was activated, and I had never seen it activated without the entire complex being activated as well. I asked the patient's family and it turned out that when the stroke had occurred she had been watching *Turner and Hooch*, the classic Tom Hanks movie about an uptight, by-the-book policeman and the dog who unlocks the key to his heart. I have become very familiar with Tom Hanks' body of work over the course of this study.

I'm sure you have. So in the book you write about how this discovery led to

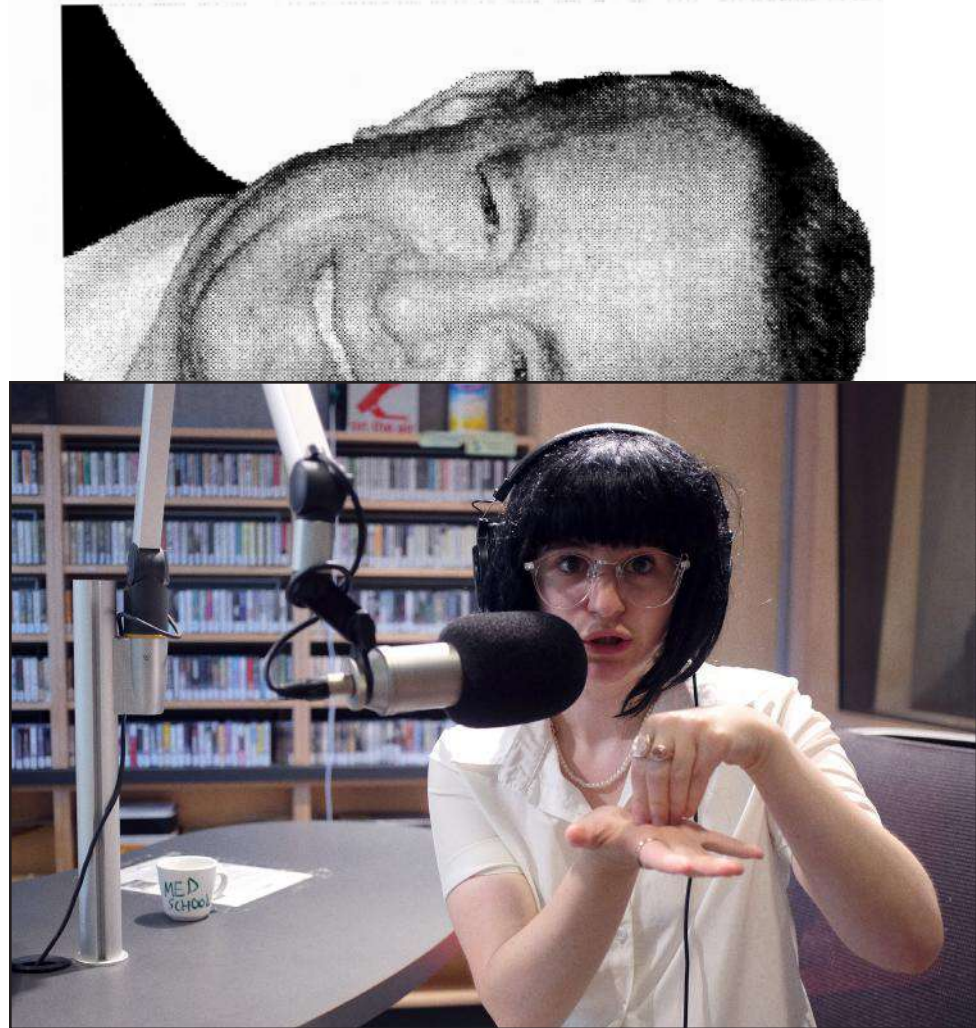


research trials that sought to understand this part of the brain, can you talk a little bit about that?

Yes, well, we conducted tests by showing people clips and images of Tom Hanks while scanning their brains. We also asked them to write down how they felt while watching him. The scans indicated that everytime a subject saw Tom Hanks their TomHankulous was activated, whether it was Tom Hanks as a character in a film, or as himself in an interview. An unprecedented 100% reported feelings of safety, comfort, and familiarity.

And this part of the brain only lit up for Tom Hanks?

Yes, that is correct. It's interesting, we thought maybe there were other celebrities who could elicit the same response so we tested Denzel Washington, Meryl Streep, and an adult golden retriever. Meryl, Denzel and the adult golden retriever were mathematically the closest to Tom Hanks in terms of celebrity and broad likability, however, the TomHankulous could not be activated. For the written portion of the Denzel experiment, the subject wrote, "too edgy," "too oval" and, "he will steal my wife." When we tested Meryl Streep, respondents mainly said "too much talking," "too pointy," and "I don't like this girl."



What do you think this says about human beings?

Well I think the existence of the TomHankulous signals that perhaps we as a species have always needed a Tom Hanks. This need is probably evolutionary, something in our species' past resembled a Tom Hanks-like figure. More research is needed to understand why this part of the brain exists and how it developed.

So where do we go from here? What will be, or should be, done with this information?

Well, those are two very different questions, you see. What should be done is not what will be done. What

should be done is more research into this part of the brain to see what else it tells us about the human species. Apart from our work, this is an untouched and unexamined part of the brain. It may unlock new secrets about how our social brains work. But, how it will be used is a much more dangerous reality.

Dangerous how?

Well the research is still so sparse but it shows that if there is too much exposure to Tom Hanks, the TomHankulous can become so over stimulated that it no longer needs the visual cue, the thought of Tom Hanks alone is enough to activate it. In some extreme cases the TomHankulous can overtake important parts of the



frontal lobe, our brain's decision making center. If one man can create the same emotional response in every human then that emotion can be manipulated and controlled. This creates opportunity for manipulation and control of humans on a very large scale

Who would do such a thing?

Government agencies, corporations, anyone really with enough time and money on their hands.

Well as a scientist it is imperative to my research, and he takes an annual summer trip to Antiparo, Greece. If corporations are knocking down his door to sell their products, when will he have time for a vacation? Mass manipulation of the public doesn't happen overnight, it's a slow process. Tom Hanks could spend his remaining years being exploited for that purpose. At his age, and with his type 2 diabetes, he needs a lot of sleep.

So then why release the study?

Oh my god. It seems like we should get into the implications of this, are we all vulnerable?

We did wrestle with whether or not to release the information, but ultimately we deemed the discovery too scientifically significant not to share.

Yes, but much like on the silver screen, Tom Hanks is the most vulnerable. He already works so hard, and I should know, I've seen all 93 of his acting credits, and all 55 of his producing credits which I watched for fun, and as a famous actor you don't just film the movie, you have to do press and go on talk shows, which he loves doing but that doesn't mean it's not exhausting. The TomHankulous, if manipulated in the right way, could be used to create an affinity for any product. Tom Hanks isn't going to want to be the spokesperson for all these products.

You seem to think about Tom Hanks a lot.

Alright, well Dr. Kluffman thank you so much for your time and for coming into the studio today. You can buy *TomHankulous: The Neurological Response to Tom Hanks* at Indigo and on Amazon Prime, or buy the audiobook narrated by Dr. Kluffman on Audible.



Not My First Schmoedeo *airs bi-weekly on Thursdays from 8PM-9PM. To listen to the full episode of Not My First Schmoedeo, go to citr.ca/radio/not-my-first-schmoedeo.*



Music Waste Fest. Day 1 w/ Shop Cat, girlsnails, Rainbows End, and future star

@RED GATE JUNE 2, 2022

The much anticipated first night of Music Waste, the annual Vancouver indie music and culture festival, kicked off with gusto and finesse by **SHOP CAT** at the Red Gate Arts Society. I felt instantly at home with this group, who felt like a family or real tight-knit group of friends. Their banter and graceful off-and-on vocals really set the tone for a relaxed and dynamic set. I've not seen a band with such an even distribution of power, but Shop Cat broke the ice and got us up on our feet with nary a struggle. Only good vibes and good tunes, reminiscent of the playlists I blasted in my room as a teen.

Next up was the enticingly named group **GIRLSNAILS**. Murmurs spread on whether we were in store for tales of female mollusks, or a trip to the spa... but either way, they delivered in intrigue and amazing vibes. The dreamy rock group showcased their enchanting harmonies and upbeat brass section, and you couldn't help but admire the elusive 14 string that made its live show debut. Through their full sound, you could hear some impressive fingerpicking techniques creating a sort of bright chiming sound. The culprit of these cheery harmonics? A guitar adorned with delicate floral decals, pendants, and scarves draped across the neck. As a member of the audience, I instantly gained a lot of respect for the commitment this band has to building their visual and auditory brand. The juxtaposition of Shop Cat's indie rock, polished garage band feel and girlsnails' dreamy, floral tones kept the night interesting.

RAINBOW'S END kept our energy up with some poignant bops and meaningful lyrics. Their range of songs was really impressive, and I felt that they lived up to their name and played through every hue of ROYGBIV. Leading with an incredibly catchy and somehow nostalgia drenched set, they got everyone on their feet and dancing. With music that felt at home in some local house party or beachside bar, dancing turned to swaying, following the band's shift in tone. Lighters came out and phones went on as Rainbow's End wound us down with some more bittersweet melodies and Vancouver pride, ushering in the final act: future star.

FUTURE STAR was an absolutely amazing choice for the closer. I did not know what to expect when I saw the lone keyboard and sequencer setup, but future star's choice of minimal accompaniment was a perfect blend with their singsongy vocals from the sky. I cherished every moment. The sweet and comically candid lyrics invoking movies, love, confusion, and karaoke, gave future star's sound a wholesome and relatable air. As they brought the night to a comforting close, soon one person was sitting, then two, then three until the venue was a sea of criss-crossed apple-sauced listeners attentively holding on to every word and harmony. Just as future star had joked, we really were kindly "tucked into the proverbial bed," before being sent off to wherever enthusiastic wanderers go when the sun sets in Vancouver.

— PAPE WIKOFF

Music Waste Fest. Day 3 w/ Halleluya Hailu, Superbudget, Buddie, and Postmodern Connection

KINGSGATE MALL, JUNE 4 2022 1-4PM

The wind carries threads and bits of conversation to me, everyone waiting in anticipation of the next band. There is room to breathe atop the parking lot of Kingsgate mall. It's an awkward, bright and open space at first and no one really knows what to do with their hands. To fix this, people start to wander off into the liquor store below to grab a cold drink before the next song. I'm offered a chair, in place of the spot I've adopted atop the ledge of the short wall.

HALELUYA HAILU is a force of vitality as she saddles up to the stage. It's still quiet at this time, and as one of the first daytime Kingsgate shows, she immediately sets the tone for the rest of the bands to come. Along with her zappy R&B lyricism, she follows it up with crowd pleasers from Mother Mother and Peach Pit. She also celebrates the 20th anniversary of Avril Lavigne's *Let Go* with a boppy cover of "Complicated." Despite a rugby injury, her bassist pulls through with hard slapping rhythms.

SUPERBUDGET

Everyone is making their way forward, leaning back, and leaning forward again. We're delighted with the cool smoothness from Superbudget. You're convinced they must breathe a different kind of air as everyone else there, as they enter a different world of West Coast psych-pop/shoegaze (probably filled with vaporwave visuals as well.) Their songs were sleepy and eye-widening, melancholic and droning while also containing an addictive beat that you couldn't turn away from.

BUDDIE

At this point, late-comers have leaked through all sides; bikers, Saturday shoppers, and pedestrians unwilling to move to their next pedestrian activity had all stopped to listen to the music beyond the short brick walls. As a power-pop crowd pleaser, they get the crowd's heads bumping and feet tapping. The infectious cheer from the good rhythm of Buddie vibrates through the crowd — jumping and swaying to the plucking of their strings. I stretch my neck as far as it can go, waiting in anticipation of each new set. And one more shout out to another injured bandmate — keyboardist Anna sat down with her injured leg and provided lulls to accompany.

POSTMODERN CONNECTION is immediately smoky and raw, electric with each booming strum of the bass. Their pastel overalls were blobs of blue and pink, shaking with energy. Their crooning in the song "Little Things" references the softness and realizations of youth found in HYUKOH, one of their inspirations. With every sustained note, they drag you further into their creative daydreams.

— JIN LI



A TASTE OF MUSIC WASTE 2022

ILLUSTRATIONS BY CALLA CAMPBELL

Music Waste Fest Day 3 w/
Teeth To Your Throat, Kill
Michael, Jodie Jodie Roger,
M01E, Lil Babeeee 4EVA,
Outback, and Reliquary @
@RED GATE JUNE 4, 2022

Te kicking off a night in an almost fully packed Red Gate, **TEETH TO YOUR THROAT** gifted us with one of the tightest, most flawless and absolutely ferocious performances possible, setting the course of the rest of Saturday night.

Even though one may be traumatized after having maximum volume blasted into their ears and not remembering a single song, it is safe to say that no one is going to forget the experience of seeing the lead singer of the group, Ricky Castanedo Laredo, joining the crowd offstage and screaming their heart out while facing the band like a devoted fan instead of a frontperson. For the audience, we were witnessing someone witnessing the performance. I wouldn't be surprised if in the near future this form of presentation would be normalized and seen in most bands — Teeth To Your Throat would be influential in the best way.

Onstage the next is **KILL MICHAEL**, they had driven 5 hours from Portland to arrive at Red Gate, Vancouver. Despite one of their members being unable to make it due to passport issues, they were able to still deliver such a killer set, which makes one tremble at the thought of what a full lineup would do.

Among the songs they played, the most memorable one to me was "I hate spit" from their album 60:40. The opening riff of the song was iconic enough to keep one's head spinning, which I think perfectly summarises the band's spirit: fun, witty and absolutely hard-hitting.

However, please do not mistake Kill Michael as just another rock group with heavy fuzz pedals. The singer of the group Zoe Tricoche's stage rituals, as well as the group's congas will prove you wrong, and you must see it yourself!

JODIE JODIE ROGER came onstage wearing a mask, armed with only a microphone and a MacBook. While

some of the audience may look at them and express their concerns: "how will Jodie Jodie Roger be able to continue the momentum as the two guitar-wielding bands?" Well, Jodie Jodie Roger surely showed them how.

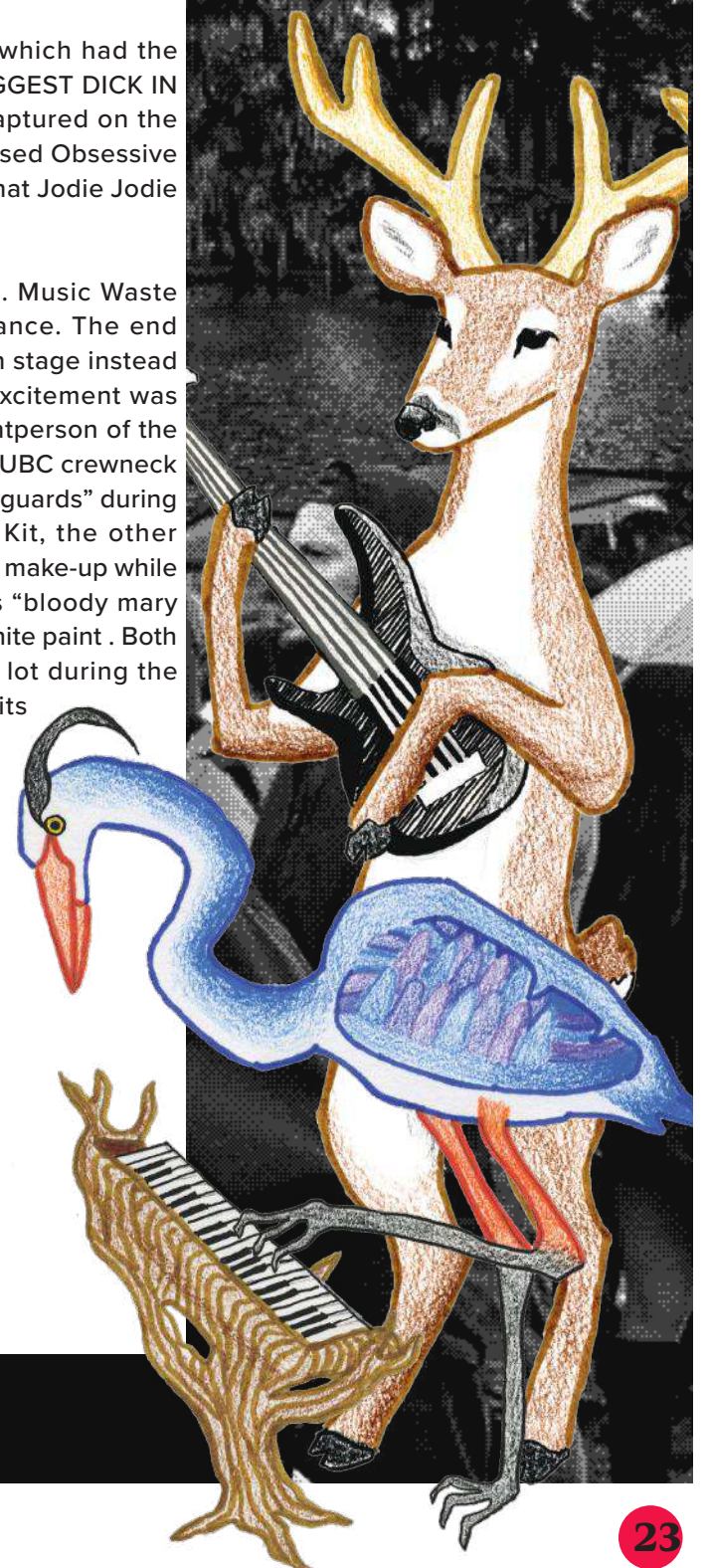
With an attitude and a mouth, Jodie Jodie Roger showed Red Gate that one doesn't need an instrument to move earth, as every human being was born with an instrument: a body. In my honest opinion: Jodie showed us that when you have a room of people, energy matters more than anything else.

Their song "A Flair for the Histrionics," which had the audience yelling "I WANNA HAVE THE BIGGEST DICK IN THE WORLD," and the insane moshpit (captured on the phone camera of many) during "Sex-Repulsed Obsessive Compulsive Disorder" are the best proof that Jodie Jodie Roger is onto something larger than life.

The fourth act to go onstage was **M01E**. Music Waste 2022 was their first ever public appearance. The end result was more like throwing a tantrum on stage instead of performing music, since perhaps the excitement was louder than the guitar. Jerome, the co-frontperson of the group was wearing a safety-pinned purple UBC crewneck with a red "红卫兵" armband (a nod to "red guards" during the Chinese cultural revolution.) While Kit, the other co-frontperson was wearing glamorous eye make-up while wielding a bass guitar that had the words "bloody mary was someone else's daughter" written in white paint. Both Jerome and Kit screamed and shouted a lot during the show, as they proclaim the health benefits and accessibility of screaming.

"Everyone should scream more," they stated as they pointed the mic towards the crowd. So the crowd screamed on the count of three, a sound that was more beautiful than any other song they played in their 30-minute set.

But maybe that's the point.
— KIRC COHEN



What Is Love?

exhibition review

words by Sophia Ohler
photos courtesy of the artist

I walked right past *The JAM Studios* at first. A storefront hidden by red curtains in the window, with only a hand-drawn sign, embellished with tiny hearts, to draw me inside. The space was what one might expect from an artist collective: modest, but well used. Paintings plastered the white walls while a full-sized bed packed with pillows and fuzzy blankets rested at the centre. As I was ruminating on the state of handshakes, artist Vee CR caught my eye. I introduced myself briefly, and before I could thrust out an uncertain hand, I found their arms around me in a hug. I couldn't remember the last time I hugged a stranger. From that moment on, I knew I was a welcomed observer of Vee's inner world. One of many looking in on their solo show, *What is Love?*

I was guided through the intimate chamber by Vee, who spoke of their work in terms of love, grief, and queerness. I was immediately drawn towards the biggest and most vibrant piece in the room — a ten-foot-tall painted tapestry depicting a multicoloured lion. A banner blazoned by winged cherubs floating atop it read "lioness," which is also the title. Vee pointed out the lion's mane to me: the beast is bearded despite its taxonomy. And as they discussed gender fluidity, I also noticed a layer of torn and tattered clothing underneath thick acrylic paint: tights, ties, and remnants of gendered undergarments dress the lioness, while underpinning the constructed nature of gender. With a cheeky nod to Christian symbolism, and a subtle reimagining of the typically female moon as an icon of fluidity — it is clear Vee likes to play with expectations.

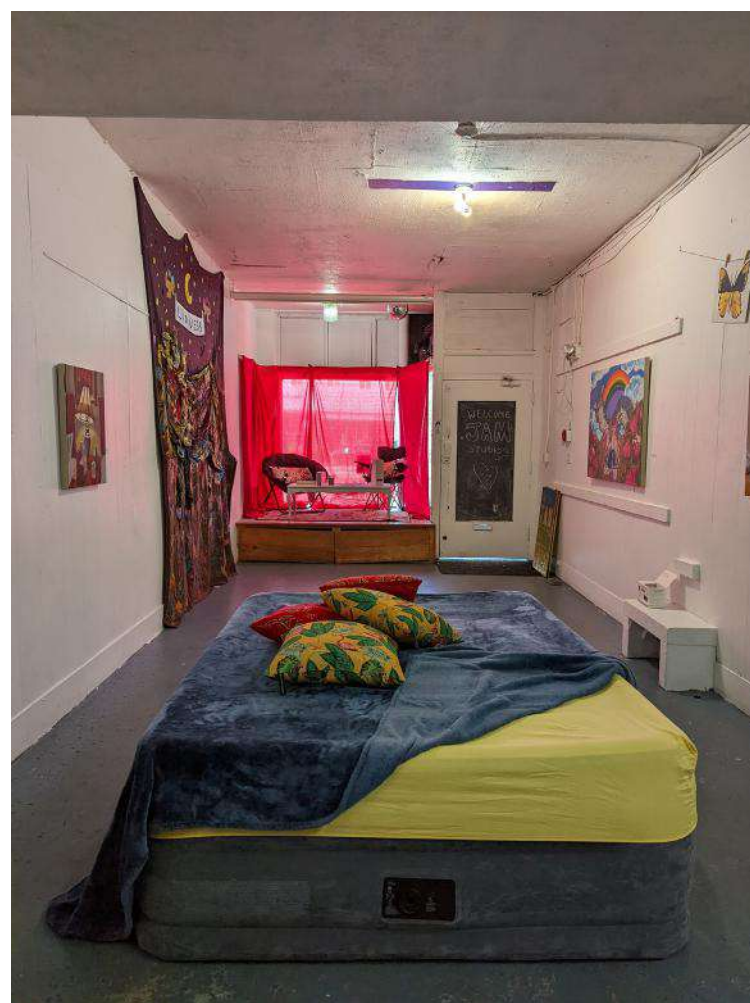
Moving deeper into the exhibition, Vee's work takes a more personal approach. A triptyc of still-life paintings asks the viewer to look at moments of love, loss, and transformation from Vee's perspective. These scenes take on a photographic element, as everyday items are captured in the light of emotion. "The Night I Knew (toothbrushes)" grasps at the instant Vee realized they were in love. Something intimate about two toothbrushes, they recalled. A photo of Vee's partner cuddling their pet bunny is

translated into the work, "Madonna and Child," a portrait encircled by tiny fake carrots, like offerings at an altar. Treating the intimate as sacred, Vee explores the power of love to transform the everyday into art. I was confronted with the private, yet universal nature of the sort of revelation Vee was getting at: although I may not understand the emotional significance of a lamp for the artist, we've all experienced a moment caught in time, when the banal is magnified, and given meaning through love, or grief.



Though sentimental, Vee is not afraid to explore the terrain of pleasure and queer sexuality in their work. "Birds and the Fur-bees (Self-Portrait)" places the viewer in a dually inviting and threatening landscape, as a human-cat hybrid in lingerie entices the viewer in the foreground, while a massive snake-like furby lurks behind. A rainbow and celestial clouds welcome you to heaven, but it's not what you expected. Vee called this the notion of (dis)pleasure: the element of discomfort and the unknown inherent in pleasure. Something about this piece was off-putting, but I couldn't stop staring at it. The intrusion of a favourite childhood toy into this fantasy realm was successfully uncanny, if not terrifying.

I was guided to the back of the studio where a small painting was tucked away in the corner. In the style of Matisse's "Dance," three cartoonish animals are engaged in a jig, holding



hands as they cycle through a movement. A contemplation of polyamorous love, I am told. But Vee directed me towards the arms of the figures, how they were attached to one another. A subtle difference: the rabbit and the dog are a part of each other, ever-connected in the dance, while the dog only reaches out towards the crow, beginning to engage with a new partner. Looking closer, I found that "Takes Three to Tango (Until Our Next Dance)" was about delicate dynamics, and the dance of love, more than numbers. And for Vee, love does not come without pain. Nestled in the same corner were three dried roses, collected in a vase and elevated on a white podium. A basic symbol, I thought, until Vee began to speak of the deceptive nature of beauty. Love is beautiful, but this means that sometimes we miss its deeper meaning, they explained. "Lyrics

Lost in a Melody (3 Roses)" may have been lost on me without interpretation, but I couldn't help but wonder what the roses were trying to tell me, behind their simple beauty.

Winding towards the heart of the room, we finally stopped at the bed. I was surprised to find a caption on the wall next to it: "A Place for intimate Conversation, 2022. Not for sale." I chuckled, but then began to understand why it was there. Friends and family lounged on the bed, chatting in cozy comfort. I had a feeling the bed was brought from their home (it was,) which seemed fitting for a show about intimacy, relationships, and love. Vee had revealed a part of themselves to me through their art — a part most people keep hidden. It was only right that the bed was hauled out of the private space and into the public, inviting viewers to engage in intimate conversation with each other and the work, putting themselves on display. A metaphor for the show itself, I thought. Vee put everything out in the open: the strange, the painful, and the beautiful parts of love.



Leaving Chang'e On Read

chapbook review
words by Phoebe Telfar
illustrations by Amanda Yau



Leaving Chang'e on Read is author Jane Shi's debut chapbook, presenting poems that cover complimentary yet diverse themes. Her pieces tap into troubled family histories, diasporic reflection, identity and self-discovery, and relationships of support. I enjoyed her work because of how it demands a degree of imaginative engagement to digest — not to say that meaning is 'hidden' or confusing, rather, poetic language is delivered with an upfront directness that has me stringing together stories behind each line. For example, 'Rewriting the Last Act of Mountains May Depart' is a poem that talks about shifting family relations, separations (both literally and emotionally,) and stunted outlets of expression. In this Shi writes, "Dad loves his guns but has no enemies / to shoot at the absence / of an enemy makes his castle wayward." With such simple yet effective language, I can't merely flow into reading the next line. Shi presents me with a snappy poetic interpretation, and turns over to *me* the responsibility of suspecting context and implications. Unlike some poetic voices that can be crafted to flow so smoothly and sweetly as a whole package, I appreciate how Shi's blunt delivery forces me to read disjointedly. I make only semi-linear progression through her poems, as I reverse and re-read and reinterpret the fullness of meaning behind her words.

Typical' flow is not challenged by language alone. Poem formatting plays with page space, creating shapes and breaks, often leaving me

searching for connecting words with uncertainty. Along with intentionally awkward line separations, such unpredictability in flow leads me to piece together connections between distinct ideas, searching for connective-tissue. Shi does not shy away from alternative, creative formats. The opening poem, 'myFunction,' presents a sprawling HTML coding script across the page. 'IN RELATION TO YOUR POETRY' is a compilation of twitter poll responses to the repeated question "in relation to your poetry are you" (with poll answers including "a life hack (5.1%) / grey socks in sandals (21.8%) / **suppressed grief (55.1%)** / SUV headlights (17.9%)," or as another example, "sartorial (12.2%) / archeological (35.6%) / a panicked academic (13.3%) / **afraid (38.9%)**"). The physical arrangement of Shi's words on paper keeps me curious throughout the book.

A favourite poem of mine was "back in a nanosec," which speaks of a former close friend and the desire to share the highs and lows of life with another. Posed as though she is writing a letter to the friend in question, Shi asks if they still want to be "for-a-long-time pals" later writing,

but if you don't want to, / that's okay. I don't mind. I won't try / to find someone to replace you. Maybe / the reason you don't need me any-more is / because we never needed each other / in the first place. We just needed / to trick ourselves."

In a jarring confession, the poem speaks to the hunger for connection, friendship, and love. The letter navigates the emotions of fading friendship longevity with kind bluntness. She later writes, "In the future, I still miss you / though at a slightly different angle. I want to / look beside me & know that you're / close when we fall."

Overall, I highly enjoyed *Leaving Chang'e on Read* and recommend taking it in slowly and deliberately. Not only will you get to appreciate the snappy insight of Shi's wry words, but through the poems' interactivity, I suspect you'll also get the chance to learn about yourself, too.



Under Review

Albums



Omianan

Paper Dream

(Self-released)

February 25, 2022



Kitty Prozac

None Shall Be Afraid

(Fanta Records)

March 18, 2022

I know nothing about jazz. In fact, my wheelhouse is mostly punk, post-punk, and guitar oriented rock; which makes Omianan's debut album, *Paper Dream*, a peculiar choice for me to absorb this time out. But the genre specific music fan is clearly long gone — intermingling is no longer forbidden but encouraged. So I proceed to break free from my self-imposed punk rock shackles. Freshly liberated, I cut into Omianan's *Paper Dream*.

Vancouver's Omianan was coined as alternative rock, avant-garde, jazz, and progressive and I can readily hear all of these fine elements in this recording. Their name is actually an anagram of Nanaimo Street, where guitarist Thomas Hoeller lived. The group are true collaborators, with each musician contributing to the songwriting process. Drummer Jesus Caballero describes his emotions as driving the creativity which he translates into music. "Joy, sorrow, frustration, anger, love, depression..." This collection was released earlier this year and the quartet was nominated for Global Artist of the Year by the 2022 Western Canadian Music Awards.

The teaser for me is the appetising opener and title track "Paper Dream." A moody dab of sour, with tender doses of psychedelia, featuring the meandering sweet sounds of vocalist Sara Kim effortlessly harvesting notes many singers can only hope for. The piece also includes the deliciously deep (upright) bass lines of Nikko Whitworth. The track is musically thoughtful and transmits hopeful chord changes in and out, slowly building and culminating in a thick slice of lonely.

The second offering is the mildly poppy "Relative" and the impending gloom lifts. The instrumentation is understated, complete with slithery drum kit accents and wayward lead guitar runs. Followed by "At Last it Rained" (the longest song at 7:44) which begins with a somewhat experimental rain drop soundscape intro, a dominant melodic effort; the song seeps into some jazzy avant-garde free form nooks and crannies. "Forgotten Sibling" highlights a crushing drumbeat and we toggle to and from the borders of alternative and jazz. The cutting guitar hook is reminiscent of Yes' six-string master Steve Howe. Next "Is There Stress in Your Heart?" features a cool jazz riff where the rhythm section is really hitting full stride. We wind down with "Bent but Not Broken," leaning slightly more on the experimental side of things with a sort of progressive jazz vibe. The closer, "Punishment," does not stray from Omianan's stellar musicianship that is present within these grooves. Sara Kim's haunting, angelic vocals near the final stage has a majestic, spiritual tinge to it. Her clear, forceful tone pushes her voice to a ferociously sublime destination. A blissful, remote and secret discovery we should all quietly pursue.

For me the strength of this album is the journey that is bookended by the two most enduring tracks: the sullen lullaby "Paper Moon" and the desperate finality of "Punishment."

As a self proclaimed jazz rookie Omianan is a lengthy sonic departure for me. This newfound jazz universe is like discovering a glorious undisclosed rogue planet. The flip-flop between genres and contrast between my punk rock slant and jazz leanings is almost like living a double life. The problem with that is that sooner or later you get found out.

"Now I am left alone/But I've got, my paper dream" — TODD MCCLUSKIE

Kitty Prozac's new release *None Shall Be Afraid* is an album that sounds like it's meant to be played on the Walkman of an angsty skater girl in 2007, but is still at home in 2022 on computer speakers. The album is fittingly available on cassette and digital release.

Cathy Schultes (Kitty) leads the album, featuring Jillian Brave on bass and Penelope Parker on drums, infusing it with her own experiences as a trans woman. Kitty's past releases, *pandemos (vol.1)* and *My Side of the Split*, both self-released on Bandcamp, include acoustic and early versions of many of the tracks that made it into the polished release. It's a bold, unapologetic work that touches upon the personal identity crisis we all experience in our youth — her own includes a journey of coming out and facing mental health issues and trauma. Kitty sings of the complexities of young relationships and how they change, disappear, and blossom as we age. You can tell right away that the album is full of catharsis — it's a labour of love that's taken years to craft.

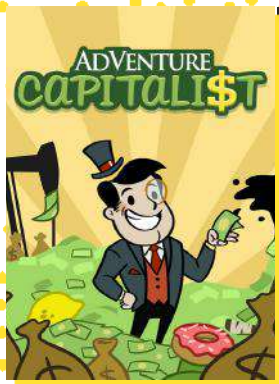
I was most struck by Kitty Prozac's ability to pull me back to my own teenagehood, to that visceral emotional rollercoaster I'm now glad to be clear of. It's a pure nostalgia trip contained within 46 minutes, and it's a bittersweet goodbye at the end. Like most people, you couldn't pay me enough to go back to those coming-of-age years, but the struggles of those times still linger — or even grow — for many of us. This is the sentiment Kitty Prozac has diluted into a cool 10 tracks of wistful pop punk. The drum beats are strong, ever-present and foot stomping. The bass lines are creatively woven in, and even featured in smooth solos. But above all, the shredding and guitar solos are nothing short of immaculate. It's a love letter to forgotten indie pop punk of the 2000s.

Lyrically, Kitty lingers on themes of loneliness, anger, identity (especially queer identity,) and self-actualization. This last one particularly comes through in "Just the One of Us." A shifting melody that slowly builds into a crescendo of intense validation, pulling no punches with its loud, emotional release. It's a track that sings directly to the experience of coming out into a queer identity — as Kitty sings: "I've got a dress in my bag and a door in my face!"

My favourite track was "Vacation Song" — an angry and sad lament about relationships, and the feeling of being left behind. The first verse of the song details the experience of being a kid and learning about someone, a friend perhaps, moving to a different school without you — an experience that many of us have had, perhaps our earliest 'break up' even. The song's intensity builds to a beautiful screaming chorus: "You know until you don't know / You know until you don't know / You know until you don't know / And then they're gone! / Well I figured someday I'll stop getting thrown away / I just didn't think it would take so long!" With this first resounding chorus, we understand that the sentiment goes beyond a simple school change — there's a story here, a thread of relationship complexity, sadness, and heartbreak that Kitty is going to share with us.

Kitty's emotionally charged lyrical performance will have the listener digging deep into their own coming-of-age struggles. Whether those include coming out, facing adversity and trauma, or simply the anxieties of passing from teenagehood to adulthood in the 2nd Millennium. Turn it up to 11 and make your neighbours angry, it's worth it for this one. — BRYN SHAFFER

Video Game



AdVenture Capitalist

Developed by Hyper Hippo

Is

as this ever happened to you?

You're playing a game, in your pyjamas, on your couch, enjoying some time off. One moment you're in happy game land, serotonin rushing through your brain, collecting points, finding collectibles, achieving achievements, and then suddenly BOOM! You're dead. You've lost. You have to go back and try again. You feel cheated, betrayed even, by the game making you lose. It wasn't you, you think. It can't have been you - it was the SYSTEM. "It's rigged!" you say, your controller flying through the air, nearly missing your glistening 50" plasma screen. "It must be rigged against me!" The game has a personal vendetta against you — tired hard working you who has put tens of hours into this game. "I deserve better, I deserve to win," you say to yourself. After I spent hard-earned money on this leisure activity, spent valuable hours of my time relaxing and playing it. It's just not fair, you think as you sink back into your couch.

Well good news, because Vancouver-based developer Hyper Hippo has the game for you! Introducing *AdVenture Capitalist*, the game you don't play and can never lose!

AdVenture Capitalist is a mobile app in the casual category of 'idle freemium' games. The gameplay functions are basic clicking of 'business icons,' such as lemonade stands, banks and movie theatres which then reward you with accumulated points with increasing speed — or in this case millions, billions, and unquadeagintillions of dollars. After only a few clicks you can hire managers that run the businesses for you, removing the need to click the icons at all. Over time the game speeds up, the money pours in, and you watch as your empire grows and your game wins itself. Of course, the game comes with in-app purchases which make things even faster and makes you more money than what exists in the real world. After all, what would a game about capitalism, even a satirical one, be without the exchange of real money?

Now, I am generally not a fan of freemium or idle games. I see pay-to-win games as money grabs that offer those who have the means to do so the privilege of actually winning, while the rest of us are just along for the ride (*cough* *Fortnite* *cough.*) They often have limited intractability, use psychologically exploitative mechanics, and prey upon players' inherent FOMO. In the case of Hyper Hippo's release, however, these same predatory tactics are on full display and are the object of mockery. Sure you could pay a few solid gold bars to win this game even faster, and sure you could consume some suggested advertising to turn that 10 billion in fictional currency into 100 billion, but then in a way aren't you part of the problem? The Monopoly-looking man will essentially tell you as much, winking at you as he offers you another power-up, keeping you hooked on your insatiable fake greed.

The game's writing is some of the strongest comedy I've seen in the idle game world and had me laughing with each new character's introduction. Some of my favourites are Forest Trump, who runs your shrimp fishing industry, or the devil himself, who nefariously grows your banking empire. The game also cheekily and blatantly states what industries fuel the core of capitalism, as the amount of oil companies you own determines what other businesses you can unlock. The art style, best seen in the game's main avatar, is reminiscent of the *Fallout* franchise — as if Vault Boy woke up from hundreds of years in a cryo-chamber to a load of intergenerational wealth in his bank account. It's fun, cartoonish, and perfectly suited to the overarching gag Hyper Hippo is trying to convey.

Joking aside, for what it is, *AdVenture Capitalist* is a game I quite enjoyed, if for no other reason than the perspective it gave me as a gamer. Watching the fictitious money accumulate, the achievement bar constantly filling up without me even touching the screen, I was reminded how much I enjoy the act of actually playing games — solving puzzles, exploring new worlds, and taking time off from reality. More importantly though, it reminded me how lucky I am to be a gamer. The luxury my circumstances afford me to spend time every week in front of a TV, playing games that I own, taking time off from a secure job I have, cozied up in an apartment I can afford.

AdVenture Capitalist, for all its satire, delivers a glaringly obvious message: the system is rigged. No, not this video game system (although it is technically,) the other system, the one none of us stop playing. Like *AdVenture Capitalist* tucked away running constantly in the back of your phone's app files, the gears of capitalism grind on. And as in this idle, freemium app, those who own the real system can't lose, and will often barely need to intervene in its automated, exploitative, gamified nature. The rest of us keep playing, most of us losing, attempting to survive in a game we cannot win.

For cheat codes, might I suggest the works of Karl Marx, Angela Davis, and Noam Chomsky, among others. — BRYN SHAFFER



REAL LIVE ACTION!



Omar Apollo

@THE COMMODORE BALLROOM
APRIL 6, 2022

Omar Apollo came about the scene in a fashion that continues to be widely attempted but is rarely successful. He's an important artist in this generation of bedroom pop, which merges layered vocals over automated drum tracks with an X-factor of sorts that separates them from the pack of other Soundcloud-originated musicians — think artists like Still Woozy, Dominic Fike, or Elujay. For Apollo, what makes him special is his charisma in live performances and sensational voice that switches between English and Spanish within the very same songs.

Vancouver appeared as the second show of Apollo's North American tour which would see the 25-year-old perform in over 30 cities with support from Deb Never, who was raised just across the border in Seattle and Spokane. Deb Never took the stage to an overtly present crowd for an opening band, and they really held up. As someone who had not heard Deb Never's music before going into the evening, I left impressed with a desire to check out their work on a streaming platform at home.

The Commodore Ballroom is, I would argue, Vancouver's best high-end, mid-sized venue. For touring artists that can't quite fill the Rogers Arenas or Pacific Coliseums of the city, the Commodore fits almost 1000 comfortably. By the time Apollo strutted onto the stage, it certainly seemed that most of those 1000 converged toward the front of the stage for the opening track "Kickback" from his 2019 project, *Friends*. The tour was in support of Apollo's debut full-length *Ivory* and he did not disappoint new or old fans, as a nice medium of half the set

was new tracks and the other half filled with older favourites. *Ivory* arrives as Apollo's most mature and well produced album to date with features such as Daniel Caesar and Kali Uchis, who was slated to perform the next night with Tyler, the Creator. This sparked conversation on whether or not she would be in attendance and perhaps would even appear on their song "Bad Life" if she had already arrived in Vancouver, which proved to not be the case.

Apollo's stage presence is one of the highlights of his live performances as he genuinely seems like he is at his zenith when playing on the big stage. Despite the bedroom pop roots most of Apollo's discography, he played with a full live band which elevated the performance. This was further complimented by a couple songs done with just Apollo and his guitar. Among a slew of bouquets being tossed toward the Mexican-American star, one fan passed him a Canadian cowboy hat which he sported for the entire next song — an homage to Apollo's first Canadian show in almost two years.

— AARON SCHMITKE

STELLA

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CiTR 101.9FM PROGRAM GUIDE

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	MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY		SUNDAY		
6_AM	CITR GHOST MIX				CITR GHOST MIX				CITR GHOST MIX						6_AM
7_AM	BLUE & GOLDCAST		PACIFIC PICKIN'		CANADALAND		CITR GHOST MIX		VIEWPOINTS		CITR GHOST MIX		CITR GHOST MIX		7_AM
8_AM															8_AM
9_AM	BREAKFAST WITH THE BROWNS		QUEER FM		SUBURBAN JUNGLE		ROCKET FROM RUSSIA		QUEER FM				CLASSICAL CHAOS		9_AM
10_AM			LOVE IN PUBLIC	INTER-SECTIONS	MUSIC IS GOOD		PHONE BILL		FLOWER POWER HOUR		THE SATURDAY EDGE		SHOOKSHOOKTA		10_AM
11_AM	FILIPINO FRIDAYS		CITR GHOST MIX		CITR GHOST MIX		ORANGE GROVE RADIO		MUSE-ISH						11_AM
CRACKDOWN			THE SHAKESPEARE SHOW		DUNCAN'S DONUTS		DAVE RADIO PRESENTS THE ECLECTIC LUNCH		CITR GHOST MIX				12_PM		
1_PM	PARTS UNKNOWN		DUNCAN'S DONUTS		LA BONNE HEURE W. VALIE		THE BLUE HOUR		COLOURFUL CONVERSATIONS	WHAT'S THE STORY?	POWER CHORD		THE ROCKERS SHOW		1_PM
2_PM			TAKE JUAN		THUNDERBIRD EYE		ASTROTALK		BEPI CRESPLAN PRESENTS						2_PM
3_PM	CITR GHOST MIX				CITR GHOST MIX		ALL ACCESS PASS		CITR CHARTS SHOW				CODE BLUE		LA FIESTA
4_PM	CITR GHOST MIX	THIS IS NOT FINE	TEACHABLE MOMENTS		CITR GHOST MIX	VIVAPORÚ			NARDWUAR PRESENTS						
5_PM	THERAPY HOUR		INTO THE WOODS		ARTS REPORT		DEAD SUCCULENT HAUNT		PACIFIC NOISE WEIRD		MANTRA	CITR GHOST MIX	QUEER ASS CLASSICAL		5_PM
6_PM	SPIT IN YOUR EAR	FEELING SOUNDS	DESTINATION DOLPHIN	DOGEARED	RESEARCH REVIEW	CITR GHOST MIX	CITR GHOST MIX		FRIDAY NIGHT FEVER		NASHA VOLNA		CITR GHOST MIX		6_PM
7_PM	EXPLODING HEAD MOVIES		CITR GHOST MIX			THE MEDICINE SHOW									SAMS-QUANC'TH'S HIDEAWAY
8_PM					CRIMES & TREASONS			CROWD FLIP	NOT MY FIRST SCHMOEDIO		CANADA POST ROCK		MUZYK BOX	CITR GHOST MIX	TECHNO PROGRESSIVO
9_PM							NINTH WAVE		LIVE FROM THUNDERBIRD RADIO HELL		CITR GHOST MIX		SYNAPTIC SANDWICH		ATTIC JAMS
10_PM	THE JAZZ SHOW		OFF THE BEAT AND PATH		I COME FROM THE MOUNTAIN								TRANCENDANCE		10_PM
11_PM			STRANDED	PLANET FHLOSTON			COPY/PASTE								11_PM
12_AM					AFTN SOCCER SHOW				RADIO ART OVERNIGHT		RANDOPHONIC		CITR GHOST MIX		12_AM
1_AM	CITR GHOST MIX		CITR GHOST MIX				CITR GHOST MIX				CITR GHOST MIX				1_AM
2_AM					CITR GHOST MIX						THE ABSOLUTE VALUE OF INSOMNIA				2_AM
LATE NIGHT															LATE NIGHT

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



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

monday

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@citir.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](#)

FILIPINO FRIDAYS

1PM-3PM, SPOKEN WORD

Filipino Fridays is a podcast for the modern Filipinx millennial.

- [programming@citir.ca](#)

PARTS UNKNOWN

11AM-1PM, ROCK/POP/INDIE

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

- [programming@citir.ca](#)

THERAPY HOUR

5PM-6PM, SPOKEN WORD

Therapy Hour is a bi-weekly radio show hosted every other Tuesday evening 6-7pm on CITR by Holleh Hajibashi and Violet Myles. It discusses, researches, and contextualizes many of the issues young people face. The hosts use personal anecdotes guided by academic research to cover topics related to human behaviour, gender roles, and relationship issues. By having the dynamic of a UBC Psychology student in conversation with an "audience stand-in", they engage in enriching dialogue on a variety of topics which might be typically covered in a therapy session.

- [programming@citir.ca](#)

THIS IS NOT FINE

ALTERNATING MONDAYS 4PM, TALK/COMMENTARY

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.

- [programming@citir.ca](#)

• SPIT IN YOUR EAR

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the Music Collective of CITR.

- [programming@citir.ca](#)

• FEELING SOUNDS

ALTERNATING MONDAYS 6PM, INDIE/FOLK/POP

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

- [programming@citir.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@citir.ca](#)

THE JAZZ SHOW

9PM-12AM, JAZZ

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

- [programming@citir.ca](#)

TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

- [pacifcickin@yahoo.com](#)

• INTERSECTIONS

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

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

- [genderempowerment@citir.ca](#)

• 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@citir.ca](#)

CRACKDOWN

12PM-1PM, TALK

Crackdown tells the story of drug user activism in the face of hostility and neglect.

- [crackdownpodcast@gmail.com](#)

DUNCAN'S DONUTS

1PM-2PM, ROCK/POP/INDIE

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

- [duncansdonuts.wordpress.com](#)

• TAKE JUAN

2PM-3:30PM, ECLECTIC

- [programming@citir.ca](#)

TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

- [programming@citir.ca](#)

• INTO THE WOODS

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

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

- [programming@citir.ca](#)

• DOGEARED

ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

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

- [dogeariedbookclubradio@gmail.com](#)

• DESTINATION DOLPHIN

ALTERNATING TUES 6PM, DOLPHINS OBVIOUSLY

- [programming@citir.ca](#)

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill Sh't. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepowar & Issa.

- [dj@crimesandtreasons.com](#)
- [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@citir.ca](#)

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

- [programming@citir.ca](#)

• PLANET FHLOSTON

11PM-12AM, IMPROVISED MUSIC

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

- [programming@citir.ca](#)

WEDNESDAY

CANADALAND

7AM-8AM, NEWS/SPOKEN WORD

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

- [programming@citir.ca](#)

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

- [dj@jackvelvet.net](#)

MUSIC IS GOOD

10AM-11:30PM, 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@citir.ca](#)

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

- [programming@citir.ca/](#)

• LA BONNE HEURE WITH VALIE

1PM-2PM

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

- [programming@citir.ca](#)

• THUNDERBIRD EYE

2PM-3PM, SPORTS/COMMENTARY

CITR Sports interviews UBC's premier athletes, discovers the off-field stories of the Thunderbirds, and provides your weekly roundup of

UBC sports action with hosts who are a little too passionate about the T-birds.

- [programming@citir.ca](#)

• ALL ACCESS PASS

ALTERNATING WED 3PM-5PM, TALK/ACCESSIBILITY POLITICS/ DISABILITY

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

- [Twitter: @access_citr](#)

• ARTS REPORT

5PM-6PM, TALK/ ARTS & CULTURE

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

- [arts@citir.ca](#)

• 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@citir.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@citir.ca](#)

SAMSQUANTCH'S HIDEAWAY

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

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

- [programming@citir.ca](#)

• 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@citir.ca](#)

NINTH WAVE

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

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

- [Facebook: NinthWaveRadio](#)

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@citir.ca](#)

AFTN SOCCER SHOW

11PM-1PM, 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@citir.ca](#)

• ROCKET FROM RUSSIA

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

- [programming@citir.ca](#)

ORANGE GROVE RADIO

11PM-12PM, JAZZ

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

- [programming@citir.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@citir.ca](#)

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

- [programming@citir.ca](#)

CITR CHARTS SHOW

3PM-4PM, MUSIC / THE BEST

A selection of music picked from our latest charts!

- [programming@citir.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@citir.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@citir.ca](#)

K-POP CAFE

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

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

- [programming@citir.ca](#)

2010 RADIO

ALTERNATING THURS 6PM-7PM, INDIE/ELECTRONIC

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

- [programming@citir.ca](#)

• NOT MY FIRST SCHMOEDIO

THUR 8PM, COMEDY / SCHMOE STUFF

A show for schmoes. A comedy show devoted to celebrating people's embarrassing moments, aka schmoemoments, because at the end of the day they happens to everyone. Comprised of an interview with a local Vancouver comedian/schmoe, a temporary non-schmoe who is an expert in their field, and a call in segment in which we celebrate a listener's schmoement.

- [programming@citir.ca](#)

LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

- [programming@citir.ca](#)

COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

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

- [programming@citir.ca](#)

• 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, Québec, New Brunswick and Nova Scotia) and working for the Local Journalism Initiative (LJI).

- [programming@citir.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 Schmittke 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@citir.ca](#)

• MUSE-ISH

12PM-1PM, EXPERIMENTAL/IMPROV

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

- [programming@citir.ca](#)

DAVE RADIO PRESENTS THE ECLECTIC LUNCH

12PM-1PM, TALK/ECLECTIC

Join us every Friday at noon as we play our favourite sounds for the enjoyment of all who reside in Thunderbird Radio Land.

- [daveradiopodcast@gmail.com](#)

• WHAT'S THE STORY?

1PM-2PM, TALK/COMMENTARY/MUSIC

Join Eva Draude for "What's the Story?"; to get the run-down on a new musical topic every other Friday at 1pm. We give you the lore behind a genre, artist, movement or location, along with the tunes that made them famous.

CiTR101.9 FM CHARTS

JUNE-JULY 2022

	Artist	Album	Label
1	Megamall*+	Escape From Lizard City	FANTA
2	Big Rig*	Peaceful Tapes	SELF-RELEASED
3	Foyer*	Foyer	WORLDVIEW
4	Yves Jarvis*	The Zug	ANTI-
5	Horsegirl	Versions of Modern Performance	MATADOR
6	The Burning Hell*	Garbage Island	YOU'VE CHANGED
7	Weird Nightmare*	Weird Nightmare	SUB POP
8	Kamikaze Nurse*+	Stimuloso	MINT
9	des hume*+	huh.	SELF-RELEASED
10	Magi Merlin*	Gone Girl	SELF-RELEASED
11	Anomalie*	Galerie	NETTWERK MUSIC GROUP
12	Pastel Blanc*	Pastel Blank	SELF-RELEASED
13	Claudia Bouvette*	The Paradise Club	BONSOUND
14	Mitski	Laurel Hell	DEAD OCEANS
15	TV Priest	My Other People	SUB POP
16	SoyJoy*+	reaching	SELF-RELEASED
17	Jembaa Groove	Susuma	AGOGO
18	No Frills*	Downward Dog	BIG SOAP
19	Bu.d.d.A.	Diese Anmut von Trophäen	ZHELEZOBETON
20	070 Shake	You Can't Kill Me	GOOD MUSIC
21	Spencer Krug*	Twenty Twenty Twenty One	PRONOUNCED KROOG
22	Cola*	Deep in View	FIRE TALK
23	Atlas Moe and Junior Astronaut	Darkbright	HYPERPOP
24	Vintage Crop	Kibitzer	UPSET THE RHYTHM
25	Sofie Birch	Holotropica	INTERCOURSE
26	Jocelyn Pettit & Ellen Gira*	All It Brings	SELF-RELEASED
27	El Valerie	Tender Ardor	MINT 400
28	Charli XCX	Crash	ASYLUM
29	Anodyne*+	Fleeting Hand	SELF-RELEASED
30	Troll Dolly*+	Heaven's Mini Mart	ASTORIA TRACKS
31	Sigh Down One*+	Desire, or a Common Place	SELF-RELEASED
32	Tops*	Empty Seats	MUSIQUE TOPS
33	JayWood*	Slingshot	CAPTURED TRACKS
34	Bruno Capinan*	Tara Rara	SELF-RELEASED
35	Paradis Artificiel*	Don't Call Us, We'll Call You	SELF-RELEASED
36	Jasmyn*	In The Wild	ANTI-
37	Kelly McMichael*	Waves (Deluxe Edition)	SELF-RELEASED
38	Kuma*+	Hounds and Echo In Conjunction	WAXING CRESCENT
39	NADUH*+	HOMIESEXUAL	DISTORTED MUSE/ FPE
40	Jodie Jodie Roger*+	Drowning Lessons	SELF-RELEASED
41	WISHKICKER*+	Blossom	SELF-RELEASED
42	Apollo Ghosts*+	Pink Tiger	YOU'VE CHANGED
43	Dead Soft*+	Glimpse	SELF-RELEASED
44	DK x GhettoSocks*	Listen to the Masters	BLACK BUFFALO
45	Esmerine*	Everything Was Forever Until It Was No More	CONSTELLATION
46	Hermit*+	Stage Clear	THATS NEET
47	Two Shell	Icons	MAINFRAME AUDIO
48	boygrrl	Cruel Angel	BIRDHUNT
49	ok vancouver ok*+	OUTSIDE COMPUTER	SELF-RELEASED
50	Black Midi	Hellfire	ROUGH TRADE

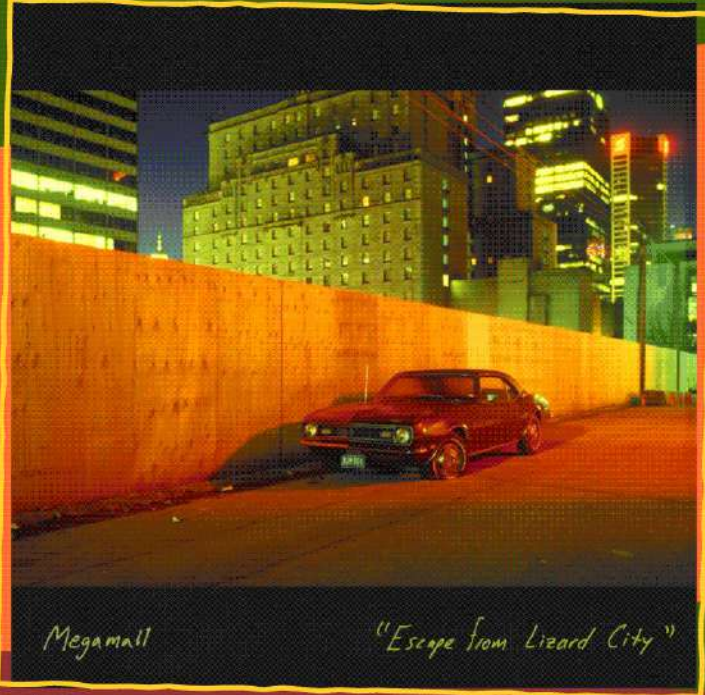
hose the dog down.

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


Fanta

Megamall
"Escape from Lizard City"


OUT JUNE 1 ON FANTA RECORDS



Amazing! Startling! Shocking! Not since the beginning of time has the world beheld a terror like this! This summer experience...
Escape from Lizard City



LISTEN AND OBTAIN AT
[FANTARECORDS.BANDCAMP.COM](https://fantarecords.bandcamp.com)





VANCOUVER OUTSIDER ARTS FESTIVAL

OCTOBER 14 - 16, 2022

THE ROUNDHOUSE COMMUNITY ARTS & RECREATION CENTRE
(181 Roundhouse Mews, Vancouver, BC)

FREE ARTS FESTIVAL FEATURING:
44 ARTISTS
12+ PERFORMANCES
& FREE WORKSHOPS
FOR ALL AGES

FOR SCHEDULE INFORMATION AND
TO REGISTER FOR WORKSHOPS:

VOAF.CA



COMMUNITY
ARTS COUNCIL
OF VANCOUVER

ART BY LINDA HAFTNER

Linda Haftner