

June-July 11 2022

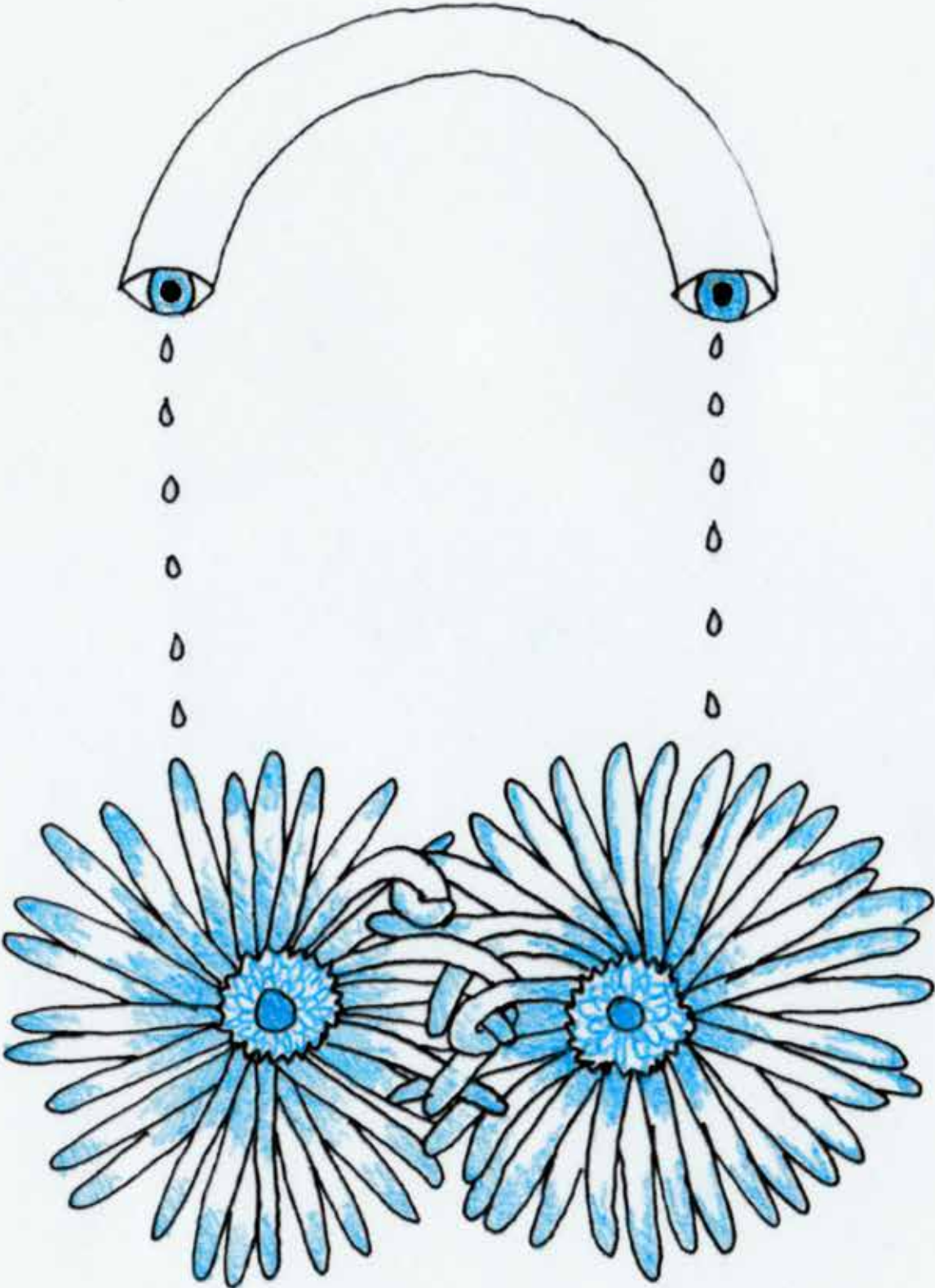
Local + Free

# DISCORR

MAGAZINE



"THAT BIG LIGHT-ABSORBING CHLOROPLAST MAG FROM CiTR 101.9 FM"  
Vol.39 No.03 Issue 424



# That BIG LIGHT-ABSORBING CHLOROPLAST Magazine from CiTR 101.9 FM

June-July 2022 // Vol.39 // No.3 // Issue #424

cover illustration by sunny nestler

# DISCORDER

m a g a z i n e

## EDITOR'S NOTE

*M'lady,*

My relationship with the term 'vibes' follows the fool's journey of new slang: At first I found it irritating, then I started using it ironically, which lead to using it in earnest, and now I use so often it's at least meta-ironic, and definitely the expense of my sanity. Vibes operate as a form of loose connection — opening up a world of referential possibility with no explanation required. This cafe has wine-mom vibes. Solidarity is the opposite of bad vibes. I've been vibed out of Toronto. What keeps me tethered to the word is it's impressive ability to die on the vine. It offers complete meaninglessness. "Anything that's vaguely popular online must be defined or decoded and ultimately, reduced to a bundle of marketable vibes with a kitschy label," writes Terry Nguyen in "What Is A Trend Anymore?" No longer just embarrassing slang, vibes truly represent the notion of rapid disposability. Vibes are the neoliberal management of difference. Its shallowness renders art and human endeavor so static that it can no longer be 'good' or even quite 'beautiful' but something more like 'readable.' On the whole, my concern is more that, in reducing things to vibes, I'm indulging in something deeply avoidant — filling my head with loose-ends without actually having to do the anxious, repetitive, boring or awkward work of finding meaning for myself.

Which is something I think this issue does particularly well. I won't lie to you and say that being part of this masthead does not bestow me with a certain degree of power over what we end up talking about. However, I can't take credit for the ways in which writers find meaning for themselves. Writers have to find something to open up, they have no easy way out. Platitudes can only get you so far with a 2000 word count. Take, for example, the inner-monologue which Atira Naik crafts in her profile of local artist, Ma\$\$ank. She writes — "I decided to present her with the analysis I wrote the night before, at my desk under candlelight with the picture of my High-school English teacher smiling graciously upon me." Or, the way Phoebe Telfar begins to shake out a conversation about conversations with Abril Soewarso-Rivera from the Van podcast, Love In Public. This issue also features the line, "Punitive Damage plays punk like a chainsaw fighting a barbed wire-wrapped baseball bat." So, yeah. Get in loser, we're going beyond a single vibe.

*Open the thing up and listen  
to the oscillators for a while,  
~T*

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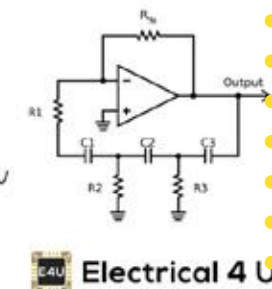
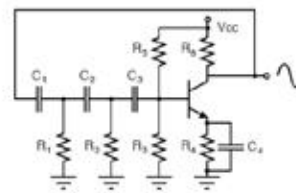
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## What is an Oscillator?



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# PEOPLE OF EARTH: REJOICE!

or contributor bios of June/July 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).

## Hina Imam

Hina Imam is the Spoken Word Coordinator and host of the show *This Is Not Fine* at CiTR.

## Alec Christensen

Alec Christensen is a second year MA student in the Cinema and Media Studies program at the University of British Columbia where he researches Hollywood depictions of the Middle East.

## Atira Naik

I like reading, running, and Riverdale. One of these is a lie, and it's not Riverdale.

## Sunny Nestler

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

## 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.

## August Bramhoff

If you haunt industrial parks, rooftops, and neon signs, you will likely run into August- Capturing whatever catches their eye on 35 mm film. For more information, visit [augustbramhoff.com](http://augustbramhoff.com)

## Shayna Doursey

Shayna is a long time 'just for fun' writer that has begun taking her passion for words a little more seriously. When not writing, she can be found attending local shows, cross stitching furiously, and overthinking all aspects of her life.

how 'La Bonne Heure' or hear her music by going to [valie.ca](http://valie.ca) :)

## JJ Mazzucotelli

JJ is a photojournalist and Historian from Reno, Nevada and is currently pursuing their Masters here in Vancouver. Their work can be found on Instagram at @faerie\_gothfather.

## everly

everly is just another wanderer who got injured and spends her days writing poetry.

## Peyton Murphy

Peyton Murphy is a fourth-year UBC student who enjoys sipping seltzers in the sunshine.

## Calla Campbell

<3

## Anoushka Todd

Born in Bordeaux, France but born to be in Vancouver, Canada! Loves a good and sweaty hike, but can't say no to Jericho. Currently learning to Spikeball alongside an International Relations degree, and a proud part of the team for CITR's Love in Public Podcast. Unfortunately can-not, will-not be trusted to plant-sit.

## Katrien Dewulf

Multifaceted and multicultural, creating all kinds of art illustrations!

## Emma Marsales

art-maker, bug-lover, headache-haver

## Andrei Anghelescu

Andrei draws. Sometimes on people! @spooky\_skeleton\_wizard

## Kate Macleod

Kate Macleod: Kate is a multimedia artist and designer based on unceded Coast Salish, Tsleil-Waututh, Squamish and Musqueam territories. Growing up in "British Columbia" has granted her a deep appreciation and connection to the outdoors. Along with representations of the environment, she strives to integrate elements of philosophy and surrealism into her work. With her artwork, Kate's highest goal is to bridge the gap between reality and imagination.

## Tatiana Yakovleva

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



# Fashionably Late but

words by Hina Imam // illustrations by Tatiana Yakovleva // photos by Sophie Galloway

I sat on the steps of Koerner's Patio not knowing what to expect — or, as the youth say, I wasn't sure what the vibe was going to be.

The girl sitting next to me, in a neutral sweater, was trying (with little success) to apply eyeshadow with the help of her front camera. "Is it too much?" she asks, turning to her friend. Meanwhile, a group of early 20-somethings enter donning campy outfits and suave attitudes.

Amid all the chitter-chatter, the drag performers ran in and out of the pub, in their high-heeled boots and glamorous ensembles, as they got ready for the evening.

Similar to the weather, it seemed like it was going to be a chill evening. Gauging by the crowd, the show felt like it was for everyone — like the audience could choose how they engaged with drag, while still remaining in their comfort zones.

At least that's what I anticipated, when my thoughts got disrupted.

"Straight people, this is a safe space", smirked Continental Breakfast, host of the UBC Drag show *Fashionably Late* as they paraded on stage gently commanding the crowd's attention.

"Do I attract you? Do I repulse you with my queasy smile?"

Am I too dirty, am I too flirty? Do I like what you like?

I could be wholesome, I could be loathsome, I guess I'm a little bit shy

Why don't you like me, why don't you like me, without making me try?"

The evening kicked off with Mika's beloved *Grace Kelly* blasting through the speakers and Continental Breakfast swerving to the beat in their Freddie Mercury-styled mustache, and their lemon-coloured suit which was adorned with dangling pearls.

Held back in April, *Fashionably Late* was organized by UBC Drag — the brainchild of artists Exter, Carrie Oki Doki and Count Cupid — all of whom wear multiple hats: they are students, drag performers, as well as the showrunners. UBC Drag runs in partnership with the Pride Collective and puts on monthly shows at Koerner's Pub.

I spoke to Carrie Oki Doki to get a behind the scenes look at the trio's labour of love and was enamoured by the young drag artists' perseverance in facilitating queer nightlife on campus.

"It's really brought a new perspective on how I could live my life and what my future is going to be because I always

thought it was going to be either this or that," expressed nineteen-year-old Carrie Oki Doki, one of the youngest drag artists at the show, "but meeting other performers has made me realize that you can do both."

She told me about the team's vision which is to accurately represent Vancouver's drag scene and showcase performers from all types of artistry. Carrie Oki Doki also pointed out that oftentimes drag exists in small pockets around the city, depending on where the performers are, and not many people hear about it.

"A lot of my drag is coming from a place of frustration from the lack of people of colour in vintage fashion," shared Carrie Oki Doki whose sartorial inspirations come from late 1940s and early 1960s fashion.

"When I was looking for inspiration on Pinterest, I got very sick of seeing all the models essentially only be white," she further explained.

When Carrie Oki Doki first started out a few years ago, she viewed her queerness as separate from her Asian heritage. But through performing drag, she has come to acknowledge her Chinese culture, and been able to connect the two aspects.

*Fashionably Late* can be described as happening in two-parts. The first half of the evening, the drag artists performed phenomenal dance numbers to hype music and twisted their bodies in ways I couldn't even in my dreams. There were acts by young and seasoned performers alike — such as Rouge, Maiden China, PM, Skim, Minor Disappointment, Count Cupid, Carrie Oki Doki, Exter, and Batty B Banks.

DJ Paisley Eva deserves a mention, whose talent shined through smooth transitions between performances, and in keeping the audience engrossed throughout the evening.

The viewers had eased into the show



and were bopping to the electrifying and whimsical performances which were both enjoyable and digestible. The high energy was contagious and the raw and fluid expression of sexuality was liberating.

Only a little while later, Continental Breakfast takes the stage to chant, "Land Back" .. I can't tell you what happened exactly before, nor after, but I can tell you that moment stood out to me. It separated the two sets, making them distinct. It also showed that they meant business.

While drag is fun and often perceived as an escape from binaries, the performers made another thing clear — you can't pick and choose only the shiny stuff, leaving out the hard truths and ignoring the substantial fodder for community conversations that the artform has the potential to ignite.

It also quantisentially encapsulated the essence of the show — Act 1 held the viewers' hand and let them settle down — while Act 2 was fiercely unapologetic, more political, and made you check your privilege.

The latter is what I didn't expect at all, feeling an array of emotions — delighted and sentimental, but mostly grateful to bear witness and experience this unfiltered hope.

The drag artists were vulnerable and earnest, allowing the audience to let their guard down as well. They poured their

hearts out, making the audience laugh one second and cry the next — sometimes simultaneously — only further emulating the beauty and the power of drag.

"If I would have had that when I was in school 10 years ago it would have changed my life," Continental Breakfast told me when I caught up with them after the show.

They were nervous when performing at the first UBC Drag event back in November. It is no secret that educational institutions tend to be both heteronormative and cisnormative — and they didn't know what the reception would be like.

"Allowing queer people to thrive as outwardly queer on campus, while studying what they want to is going to make a difference in the system. It takes time but I feel that it is like decolonization. It is harm reduction," shared Continental Breakfast reflecting on the show.

They also relayed how it makes them happy that all their struggles — all the adversity their queer elders had to suffer — it was not for nothing.

At the event, Continental Breakfast made efforts to remind us what is often forgotten — the history of drag — and how it started off as an act of resistance.

"They [media] take whatever part of the culture they like, throw a rainbow on it, and try to sell it back to us without realizing that drag was initially Black and Latinx folks exploring gender



# Piercely multi-Layered



fluidity before drag was even a concept,” Continental Breakfast told me.

Just like anything else, drag culture has been commodified and made palatable — for oftentimes a white audience. It is viewed as mere entertainment, which pushes BIPOC folks out of these queer spaces.

“It’s Black and Indigenous femmes that are constantly being targeted and fighting the most to protect their rights while people continue to profit and benefit from all the work they’ve put up,” they further added.

It is worthwhile to mention that one of UBC Drag’s goal is to bring intersectional queer perspectives to their shows — and that much was evident. It was heartwarming to see BIPOC, and gender-diverse artists with varying sexual orientations, all come together and take up space and make noise.

I recently tried to sum up the second half of *Fashionably Late* to a friend and here it goes: it defied the status quo. It pushed boundaries. It made you feel uneasy and melancholic – but it also held you and gave you a hug.

Batty B Banks seamlessly danced to Peachez’ *My Reality* on the table, and the lyrics really pulled at my heartstrings.

*“Y’all playing games  
We gonna play some too  
Black lives matter  
Talking about the gay ones too.”*

When Maiden China’s second performance finished, the audience began chanting “China, China,” To which they quickly responded, “But not in a nationalistic way.”

During Count Cupid’s second act, they whipped out a trans pride flag from their sleeve, and waved it around the venue while performing to the band Rio Kiley’s *Better Son or Daughter* and the audience

could barely hold back their tears when screaming, “We love you, Count Cupid!”

It was these acts of subversion – big and small – in all their glory – that made the show so refreshing. So powerful. It didn’t shy away from the current political climate. Along with their art and hypnotizing acts, the performers also brought their multifaceted identities to the stage.

They elegantly embodied the ethos of the spirit of drag, and demonstrated why the artform continues to be a tool of queer rebellion and an expression of queer joy.

UBC Drag is creating a safe and inclusive space for young queers on campus many of whom might never have seen drag before and this is their first entry-point. They are also not walking on eggshells and requesting a seat at the university’s table. They are building their own table, slowly, one show at a time, with and in community.

If you were at *Fashionably Late*, you could easily tell the crowd was charmed by Continental Breakfast — their wit and their sass, their knack for storytelling. But make no mistake, they also didn’t mince their words when the topic became somber.

They dragged straight and cis people, which you would expect going in to a queer scene, but they also nudged the audience into recognizing their responsibility as settlers — which you would least expect, and yet is so crucial.

As I wrapped up my chat with Continental Breakfast, I was curious about their land honouring which was peppered throughout the show, and their intention behind it.

“I’m just trying to help. I’m trying to make people be more compassionate and I try to bring people together, but also make them act with grace,” explained Continental Breakfast.

Continental Breakfast also shared that this is their way of paying back — passing



on the knowledge and history that they are learning now, as an adult. Things they wish were taught in school.

For them, being Indigenous and a settler on the Coast Salish lands comes with its own set of complexities which they are trying to balance. On top of that, they are cognizant of all the pain and violence that goes on.

“I feel like I use that word [grace] a lot, but I think it’s really important because we need to be gracious and walking gracefully will make the world around you a better place.”

“Is that the reason you chose Grace Kelly as your opening act?” I asked half-jokingly.

*I try to be like Grace Kelly (mmh)  
But all her looks were too sad (ahh)  
So I tried a little Freddie (mmh)  
I’ve gone identity mad*

“I think so. It makes me feel really good. Because land acknowledgements are very serious. They can get really grim because things are really fucked up. So it is a nice light way to start the show. It feels like drinking soda pop,” smiled Continental Breakfast.





# PUNITIVE DAMAGE

THIS BAND FUCKS

WORDS BY CHRISTOPHER LENNOX-AASEN // ILLUSTRATIONS BY ANDREI ANGHELESCU // PHOTOS COURTESY OF THE BAND.

FRONT STAGE AT THE RICKSHAW, I STOOD CASUALLY LEANING ON THE BARRICADE, CURIOUS ABOUT THE OPENERS. NONCHALANT, THEY STRODE OUT, FLIPPED THEIR AMPS FROM STANDBY-MODE TO ON. A SWELL OF FEEDBACK. DRUMS STICKS COUNTED IT IN.

Immediately, my entire being perked up. Punitive Damage plays punk like a chainsaw fighting a barbed wire-wrapped baseball bat. Loud, fast, and pummeling. I was struck by the precision of the rhythm section, the ferociousness of the vocals, and the power of a violent riff to deliver just the right amount of catchiness. The songs are short, to the point, and pack more hooks than a tackle box. It's intimidating being the first band on a stacked bill of Canadian heavy weights (Cancer Bats, Comeback Kid, and Misery Signals) but PD made it look easy.

They've seen some members come and go, but currently PD is Alex on drums, Kristin on Bass, TJ and Czecho on guitars, and Steph Jerkova on vocals. I caught up with TJ, Czecho, and Jerkova over zoom, as they're scattered across

cities and countries until they reconvene for their trademark mayhem.

PD started as a different band, which dissolved, but the songs were too good to ignore. "Those recordings haunted us", says Jerkova. While on tour with Daggermouth, Czecho showed Kenny Lush (currently on tour with Rest Easy) the songs. "Why aren't you doing THIS?!" recounts Czecho. "Musicians are rarely in just one project, so we just pulled from our pool and got the ball rolling" explains Jerkova. PD played their first show in 2019, shortly after they released their demo. Since then they've put out two EP's and have an LP on the way. Czecho laughs and says; "Having written an LP feels like a huge accomplishment as a hardcore band. Most bands barely get past their first show." With way more than their first show under their belt, PD wrote their upcoming LP from across multiple cities. "We were sending voice memos of us humming riff ideas back and forth — shit like that. Czecho is the riff factory, really," explains Jerkova. "I definitely have an idea of how the songs should be, which often gets challenged," says Czecho as his bandmates giggle.

TJ by David @Shinsplints

photo by Kristin

"punitive damage"





by Kristin Ebeling

“It’s pretty collaborative. I generally bring the main meal to the table, and then these folks season the hell out of it. But on this LP, everyone has at least one song.” Jerkova writes the majority of the lyrics, while keeping it open to collaboration with her bandmates. “I feel as though I’m given an opportunity to write about things that burn in my mind, that frustrate me, that I see around me that I can’t fucking stand, this really becomes a cathartic release. It’s how I take the heavy load off.” The lyrics are direct, to the point, and punk as hell. Case-in-point, on “Red Serge” Jerkova shrieks; ‘I won’t smile with your boot on my neck / Threat after threat / You demand my respect.’

**AFTER TWO YEARS OF SOCIAL DISTANCING AND MISSING HUMAN CONTACT**, collectively the hardcore scene is ready to unload. TJ elaborates, “I was so used to playing for maybe 30 people a night, but lately we’ve been playing to 300 people down in Seattle. In Vancouver, shows are selling out before the opener even goes on stage! That would never have happened before the pandemic.”

"Guitar-driven music is resurgent. You've got bands like Turnstile and Scowl really blowing up. I wasn't old enough to experience when bands like Green Day

broke into the mainstream in the 90's, but it really feels like we're on the cusp of that again now. I'm really just excited to be a part of the noise." Says Czecho. Riffing off that, Jerkova chimes in with; "We're getting a really cool mix of genres in hardcore. People are really allowing themselves to be themselves, doing things that are true to them, and beyond what we usually see. It allows more people to get involved — and that's fucking cool. It's way less boring, I love punk and hardcore, but there was a mould. It's great to see that mould get broken. This is arguably the coolest hardcore has ever been." I couldn't agree more.

Bands like Punitive Damage prove that punk isn't dead — it's just sick of your shit. Sick of the old uniforms, sick of the old moulds, and trends, and rigid thinking that has plagued punk and hardcore since the inception. Sometimes there is a shift, and we're all witnessing it. Make no mistake; this is a band to watch.

Punitive Damage's first LP will be out this fall on Atomic Action. Catch them on tour along the west coast, and beyond, later in the year.



Steph by Avrinder Dhillon



@Madxbrainz



## “Punitive Damage”





words by Peyton Murphy // photos by August Bramkoff  
// prompted illustrations by Billie Eullen



## NO ONE WANTS TO MAKE BAD ART.

In fact, the only thing more frightening than baring your vulnerabilities through a creative outlet is the possibility of being met with negative feedback once you've done so. However, if you ask local artists Tereza Tacic and Alice Mackenzie, the quality of the end product is far less important than the joys one encounters throughout the creative process. In December of 2021 the long-time friends started Bad Art, a "multi-platform resource" which aims to connect individuals with their creativity while prioritizing accountability, inclusion, and accessibility. Beyond this, it gets a bit tricky to explain precisely what Bad Art is—scrolling through the front page of their website, you'll find their services offered to businesses, full time artists, educators, and more.

"Our one thing is that we are a bit of everything," explains Mackenzie.

This, perhaps, is the best way to describe how Tacic and Mackenzie see Bad Art. Having both been diagnosed with ADHD and autism later in life, they've faced no shortage of barriers within the art world, and have thus been tasked with finding ways to create that meet their distinct needs. Through these experiences, the duo recognized a disconcerting truth: often, the people who benefit the most from creative expression feel unable to access it. In an effort to conquer this, Tacic and Mackenzie have developed an outreach program that truly has something for everyone—whether it be free activity guides (available on their website,) or in-person workshops for children and adults alike.

Although making creativity accessible is Bad Art's primary goal, throughout my conversation with Tacic and Mackenzie I found another recurring theme: the importance of community. They speak to one another in a way that makes both their passion and the longevity of their friendship obvious, frequently finishing each other's sentences and attributing their accomplishments to the others' support. As valuable as their advocacy for creative expression is, what's just as valuable is the space Bad Art provides for individuals to find the kind of community Tacic and Mackenzie have found in one another.









really do it, is there a way that we can make it so that parents and kids can do it?" The project may be catering more towards the 20-somethings, but [we think about] how we can include other groups. We're usually thinking about the parameters of age accessibility, of mental and physical accessibility, as well as financial. So it's like, "how do I give this to the people that need it? Is this going to just be in the art world? How do we bring this outside of the art world? Are we bringing this information to community centers?" We know that we can't always be accessible to everyone all the time, but [we are] conscious about how and who can access [each project].

One thing that we're both really aware of is the jargon-y aspects of art education. There are a lot of things people [assume we] know because we went to art school. They'll be talking about cleaning brushes, and as autistic people, we might not have gotten the memo [that you could use] turpentine to clean them because nobody was like, "hey, by the way, this is what this actually means."

We often are quite explicit about how we share information, which is, not with the assumption that someone already has a certain kind of background or knowledge. With our worksheets, we try to consider, "is this legible? Could I explain this to my mom?" Or even like, "is this simple for me to read?" We're really trying to promote accessibility for us, as people with disabilities, to

be creative and to be thought of as educators and information sharers, in a way that's accessible to us [so we can] continue to work within the community.

**You've already touched on the fact that you've both been diagnosed with autism and ADHD — how would you describe the relationship between your creativity and living with these disabilities?**

**TT:** Of course there's the practical things — like art school being inaccessible. For me, the big thing is social energy [and the] exceptionally finite amount of energy I have. I can't network to save my life, like, I've got a bedtime. So a lot of the more traditional ways of engaging with [an art] practice were seemingly inaccessible. But you know, these diagnoses are pretty new things, and I'm realizing that — let's say painting specifically, and the kind of way I paint — will always be very impulsive. It's something that just needs to come out. After all is said and done, I will look at it [and say] "of course I painted this thing. That makes sense." It's therapeutic in that way. For me the process of [painting] is super sensory — I'm listening to music while I'm doing it, I'm dancing. And for a second, my brain can percolate. My thoughts can kind of hang back for a while. My art practice has become a therapy.

**AM:** I think what's also really great within this idea of understanding our disabilities, and working within them more, is having each other to be that

accountability buddy. Where it's like: "I know you, and I know you need to take a break. I know you need to close your eyes and go sit over there, you're overstimulated." So having these diagnoses is really important for us to understand ourselves more. For us to honor ourselves more. Because for so much of our lives, we were hurting and harming ourselves because we didn't understand ourselves. Now we have a business where our number one [priority] is that it feels right. That we feel like we're doing the right thing for ourselves, and for each other. Having that is incredible. Like, I would have never been able to write a grant application if I did not have Tereza. I seriously blocked that off completely, like, "that's never going to be me, whatever." Having someone support you, and understand you through disability, and still be like: "you know what, you can do it." I'm able to do so much more than I ever thought that I would be able to.

It seems like you two having each other has been super, super helpful. I feel like through *Bad Art* you're providing a jumping-off point for other people to find a similar sense of community.

**AM:** Exactly. We want to show you this so that you can do this for yourself. We're harvesting this for us, but we're also harvesting it for you. I hope you see what we have, and I hope that you can see that you can have it in whatever way you need it to be for you, because it's going to be different for everyone.

I know you're really just getting started, but in your plans or dreams for the future, where do you see this organization going?

**AM:** I think we usually just go wherever we're able to go. When we get excited about something [we roll] with it — doing it in small bursts so that we can change and grow. We love small projects. We love working with people. And so I think the goal of *Bad Art* is to be able to do the stuff that is important for us at that moment, and to continue to be able to do that in ways that are accessible to us.

Which makes sense, since everything you do is based around accessibility—you simply do what you're able to do.

**AM:** And we always put our lives and our bodies ahead of profit. I think that's the number one thing for us: we have to take care of ourselves. I see *Bad Art* as being something that's ever-changing.

**TT:** Learning, for each of us, is very much a non-negotiable of life. It's a top priority in so many ways. In learning for ourselves via *Bad Art*, and sharing that with others is maybe the ultimate thing that keeps us growing. What else can we learn? What else can we share?





WEST 4<sup>TH</sup>

# KHATSAHLANO 10 YEARS

## STREET PARTY

*All Music Curated by Zulu Records*

**HALEY BLAIS ACTORS**  
**THE PACK AD ASHLEIGH BALL**  
**POINTED STICKS TEON GIBBS**  
**JNGL KIM CHURCHILL**  
**JORDAN KLASSEN DACEY LUDIC**  
**ZACH GRAY MELTT DAYSORMAY**  
**EMPANADAS ILEGALES FRANKIE**  
**JASPER SLOAN YIP EARTH TONES**  
**BITTERLY DIVINE BOOKCLUB ADEWOLF**  
**NOBLE SON VOX REA BRANDON WOLFE SCOTT**  
**JODY GLENHAM DAVID BECKINGHAM DWI**  
**MAYA & BEN NORINE BRAUN MICHAELA SLINGER**  
**FRANCIS BAPTISTE ZOEY LEVEN DAN MOXON**  
**KYLIE V STEPHEN HAMM KAMIKAZI NURSE**  
**GIRLY. TALETTA JILLIAN LAKE HYAENAS**  
**MOHAMED ASSANI THE RUBES MOTHER SUN**  
**DOOHICKEY CUBICLE ORA COGAN SERENA SUN**  
**TALEL MCBRIAR BADMONEY NOCA PROJECT SAVANNAH REED**

### SATURDAY JULY 9TH

**Come Celebrate With Us!**  
**West 4th Ave from Burrard to MacDonald**

**11am  
- 9pm**

WEST 4<sup>TH</sup>

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BREWING & MALTING CO

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CURIOCITY

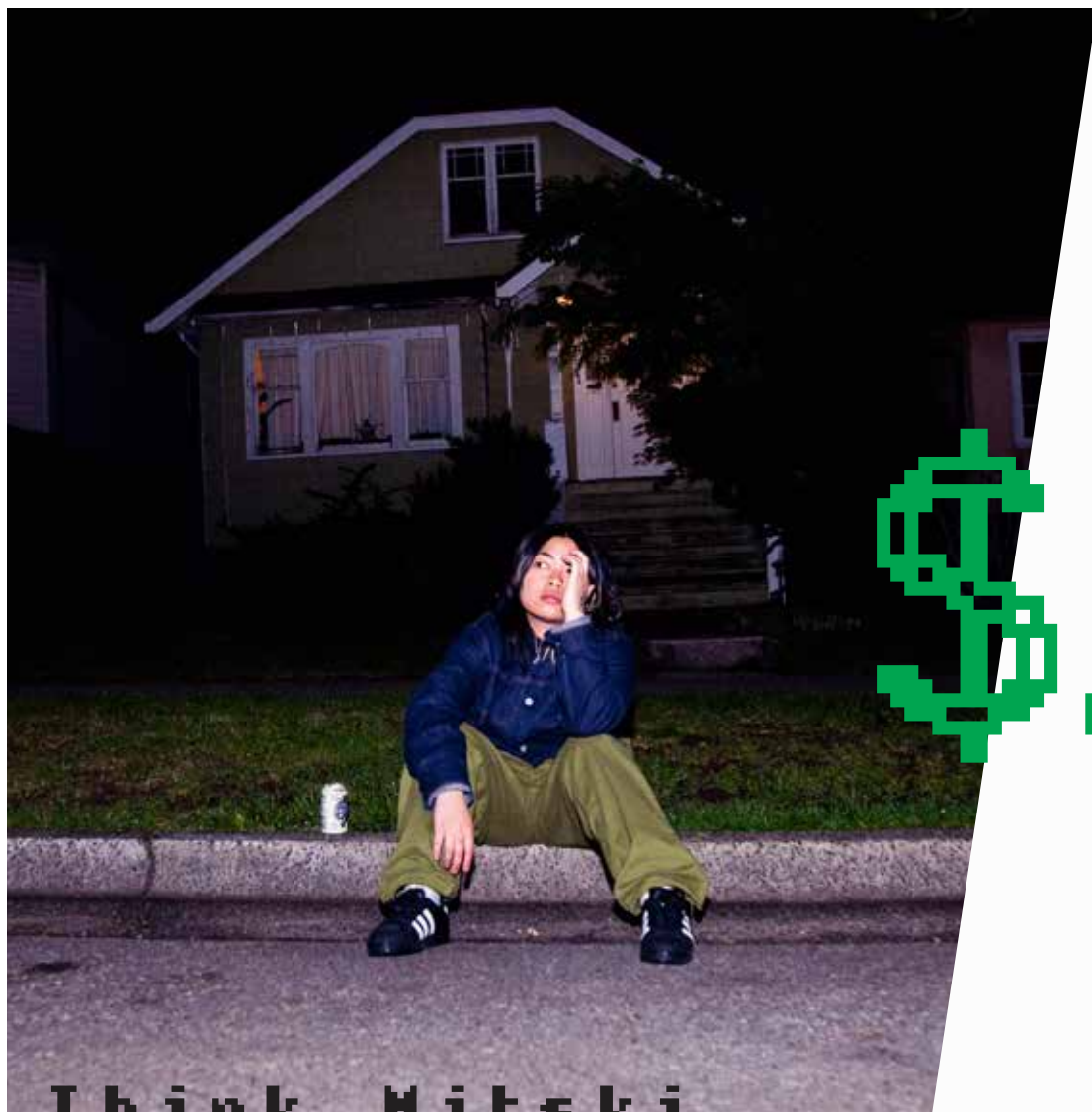
102.7  
THE PEAK

93.3  
COUNTRY

Global  
BC

94.3





Think Mitski.  
Think Daniel  
Johnston. Think  
Keyshia Cole.  
Now mix it all  
together, and  
throw it all out.

WORDS BY ATIRA NAIK // PHOTOS BY  
ARINA SIN // ILLUSTRATIONS BY CALLA  
CAMPBELL

Even before meeting Ma\$\$ank, I was confident this interview would be a fun one. She has a discography filled with self-awareness, witty lyrics, and clever titles (re: “High Functioning Dyke.”) And I am right — three minutes after our introduction we are already laughing.

I sober down, ‘So, when did you start making music?’ I ask, as if I didn’t stalk her on Soundcloud the day before.

Ma\$\$ank thinks for a moment. ‘Well, I got into music when I was really young. Music class was my favourite, and there was one project where they asked us to make our own songs, and I think that’s the first time I thought, ‘Damn, you know what? I can kinda sing.’

And indeed she can.

She continues, ‘It was just a dumb song, but it gave me an opening. Then in high school, I got really into Frankie Cosmos [it was around] when they were still

making one-minute songs on Bandcamp. So I began doing that too, literally just using my android phone and my mom’s iPad, and made songs about the worst thing happening to me at the time, which was final exams. Honestly, I was really going through it. It was still a bop though. I started using Garageband and it just elevated. You could say my origin was from the Tumblr and Bandcamp era.’

‘Me too!’ I squeal, and we both take a moment to lament the decisions from our pasts.

We share stories about Tumblr, and she continues: ‘But it was a diary, and it helped me get my words out and gain confidence when other people liked them. I’ve been posting on Soundcloud for a while now — almost eight years.’

I tell her that’s amazing, and jump cut to the next question.

‘What would you say are your musical inspirations?’

‘My inspirations? Okay, there’re two.

One is a movie called *Climax* — it’s a psychological thriller about dancers whose drinks are spiked with LSD, so their night is just chaos. I actually fell in love with the soundtrack so much, but I’ve only watched it once. I’m too scared to watch it again. I think I’ve been permanently scared.’

We laugh, and she says I should watch the movie for myself to see how scary it is, so I take her word for it with no desire to prove her wrong.

‘The second would probably be Alex G, because, yo, that guy makes every genre, and he has so much fun. He just puts out so many projects — like boom, boom, boom! I love the variety. Nobody really sounds like him either. I like to listen to his one-hour mystery mixes to fall asleep.’

I try role-playing as my therapist — ‘Do you think being unique is important to you?’

She answers more eloquently than I ever have, therapy or otherwise. ‘More like, being able to delve into multiple genres I think. Of course I like standing out, but to me the most important thing is to be able to play all sorts of genres, because people like listening to all sorts of genres,

you know? At least I do. Right now, I’m listening to RnB and techno at the same time. I’ve been obsessed with Keyshia Cole recently. So being unique isn’t the goal, but genre-hopping to create sounds that I like is. And yes, naturally the by-product of that is a unique sound. I think I just want to stir the pot, you know?’ She laughs.

‘I’m curious about this movie — not a lot of people have a movie as their inspiration for music.’ I add.

‘Well, I love soundtracks, actually. I’m constantly telling my friends, ‘Oh my god, remember this song from this random episode of this show?!’ And none of them ever know what I’m talking about. For *Climax* particularly, the music is dark and hypnotic. It’s difficult to describe, but I just like the idea of *noise*. I liked its intensity. How in-your-face it was. The movie has a famous opening scene with a track called “Supernature” by Cerrone, and my co-worker, who had already seen the movie, cannot listen to the song anymore! She’s like, ‘It makes me remember!’ The song is so good it reminds people of that feeling. Sometimes when I show my friends my music, I ask





them, ‘Ok sure, provide feedback, but I wanna know how you *felt* when you first heard it,’ and that’s what I think is the most important thing for me.’

She pauses. ‘I think I just like the idea of capturing a moment in time with music, the way movies do. When people listen to me, it has to be a whole *experience*, you know?’

I nod, because I do know. A few nights ago, I played “It’s Not Real,” a dreamy, piano ballad without words and stared at my ceiling. I don’t remember what I was thinking, but the experience, in fact, could be described as unreal.

When someone makes art for a long time, it’s expected that their relationship to it will change, and this is what I ask her, in light of her extensive Soundcloud and Bandcamp discography.

‘Oh yes — my relationship to music definitely changed. I think when I was younger, I was just trying things out, doing it for fun. But as I grew older, it became an outlet. It became almost a coping mechanism. Music feels like releasing a burden in my chest. As I grew older, music definitely became a lot more personal. It’s about what I’ve been through now.’

“Do you try to be vulnerable in your music?”

‘Totally – sometimes I’m even embarrassed! When I show my friends my songs, I have to say, ‘Okay but like, can you listen to this alone? I don’t wanna be there!’ A long time ago I used to be really vague in my lyrics, and then I got into a Madonna phase. I was listening to all the karaoke classics. And I remember thinking, ‘How the fuck do people do this? How do they just say it?’ I feel like I can’t even do that in person, I sugar-coat so much. So I’ve been learning to be more vulnerable for sure.’

I decided to present her with the analysis I wrote about her music from the night before, at my desk under candlelight with the picture of my high-school english

teacher smiling graciously upon me (only half of this is true, and if you guess wrong my english teacher *will* kill you.)

‘Ok, so hear me out: I think the actual sounds or elements of the music create a barrier to understanding the lyrics, but when you do get down to it, it’s really vulnerable — really open. So there’s layers, but you have to dig a little bit. Do you agree with that? And do you think you do that intentionally?’

She seems impressed, and I send Mrs. O’Sullivan a silent thanks.

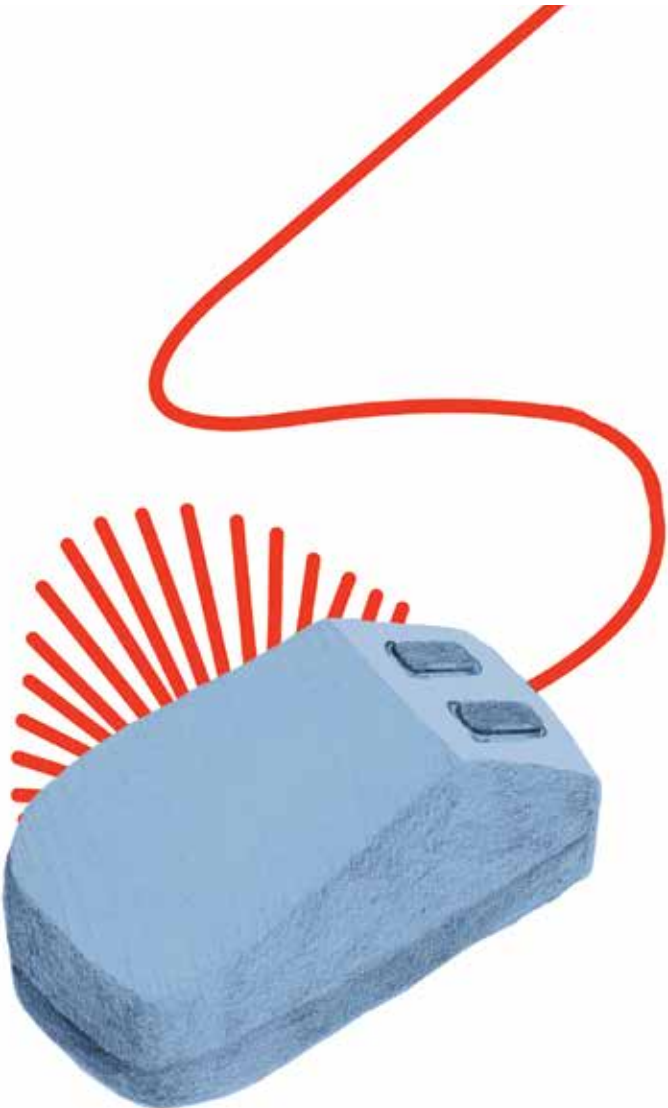
‘Honestly, you’re so on point with that. It’s like an illusion! And I definitely do it intentionally. There are some songs where my voice is stronger, but in those songs I’m more comfortable with people hearing what I’m saying, or with the concept. I actually think, ironically, I’m more vulnerable in my loud, fun songs.’

‘And is there anything you struggle with, in terms of your music?’

She laughs. ‘I had a little crisis about this a few months ago, actually. I remember I was on this guy’s Instagram, juss lurking, and seeing all the videos of him playing all the instruments. I was like, holy shit, I can’t actually play an instrument! I’ve taught myself how to play percussion but I’m not really amazing at it. I don’t know that much about music theory — am I really a musician? I’m clicking buttons, and I have these machines, and the keyboard and it *sounds* like it’s on pitch and it *sounds* great to me. But what if I’m wrong? And I spiralled a little bit.’

Good ol’ imposter syndrome. Can’t live with it, can’t live without it questioning your every achievement. And Ma\$\$ank has insane achievements — from her extensive and consistent discography to the shows she’s already performed all around Vancouver, one would be surprised that this is a struggle she faces.

But something I often think about is how artists draw on what they know, which is what forms the basis of my next question: ‘Do you think you’ll musically explore the impact of your identity?’





‘I have been thinking of that recently! To be honest, I feel like right now it doesn’t tie in with my music. And it should — I know. Or should it?! I question that too sometimes. I know for a lot of people it does, but I think for me I would need to really dig deep for that. As a queer POC, it would [make for a]really interesting concept for my next project. The thing is, I’m still trying to find my sound. So I feel like I would want to tackle that when I feel more musically sure of myself, so that I can give those topics the attention they deserve.’

Lastly, I ask her, ‘What songs are you the most proud of, or worked the hardest on?’

‘I’m really proud of how *A Time I Thought We Had Lost* came together. This was the album I made after watching *Climax*, and most heavily inspired by it. I think it was my most cohesive album, because I really tried to give it a theme of nostalgia and escapism. I was going out a lot during that time. The first song, the intro, is like when you go to a party and the music is loud and you take a shot, or drugs because the vibe is good. And then when the drug kicks in is when the album starts.’

This idea is so good it gives me goosebumps. And when I listen to the song after the interview I feel like, maybe, just maybe, mixing weed and Adderall is not a bad idea.

‘I also really liked Verbal Foreplay — I just thought those lyrics were some of my strongest. The song itself was about my first relationship, and it was my most direct one. I think I was genuinely ready to be vulnerable. I was like ‘let’s do this bitch, let’s write this Tumblr poetry!’ We burst out laughing.

‘And I also was proud of Nevermind! It’s one of those songs that sound really good

live. The idea behind the song is like when you meet an ex, and you ask them how they are and who they’re with, and you immediately backtrack and go, ‘Actually, nevermind, I don’t wanna know.’ I found it funny to keep repeating that.’

We talk more, I think I finally understand the identity Ma\$\$ank has created for herself. It is mainly who she is, just projected larger than life. A funny, endearing musician with enough edge and an I-don’t-really-give-a-fuck attitude to experiment unapologetically with music she likes. In the process, giving us songs that are funny, light on their feet, but provide solace and deep companionship on the days you don’t feel quite ready to dance. There’s something in it for everyone, and if you’re able to laugh at yourself, and enjoy looking at life like it’s a quizzical comedy, then you’ll be able to vibe with Ma\$\$ank’s music for sure. Check out her next album, titled *Once More, With Feeling*, dropping this summer on Spotify.

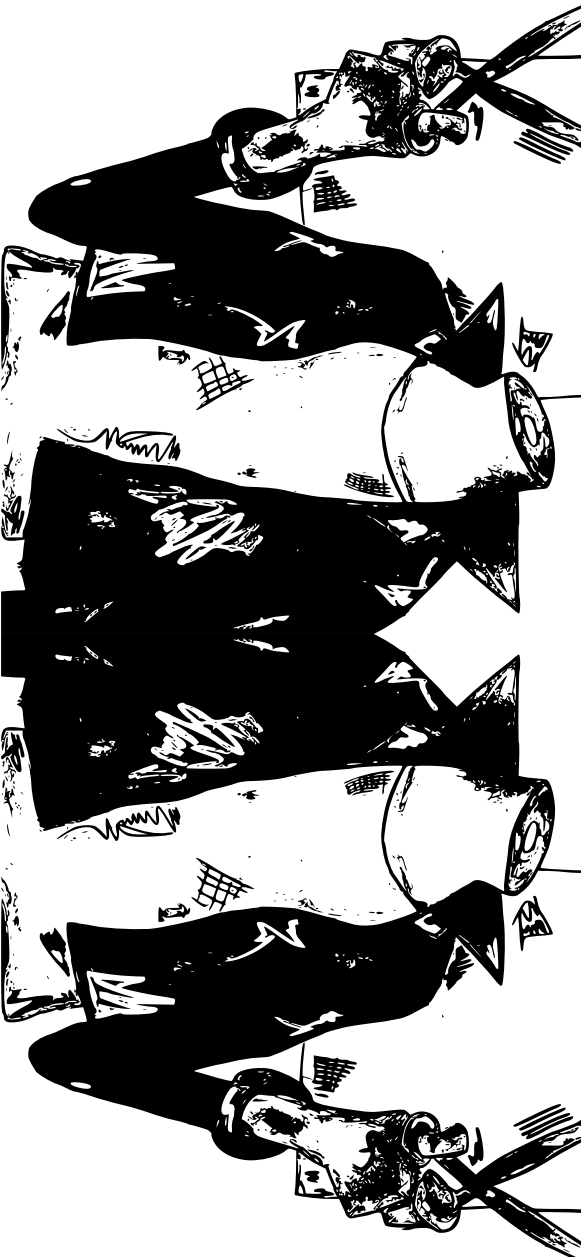
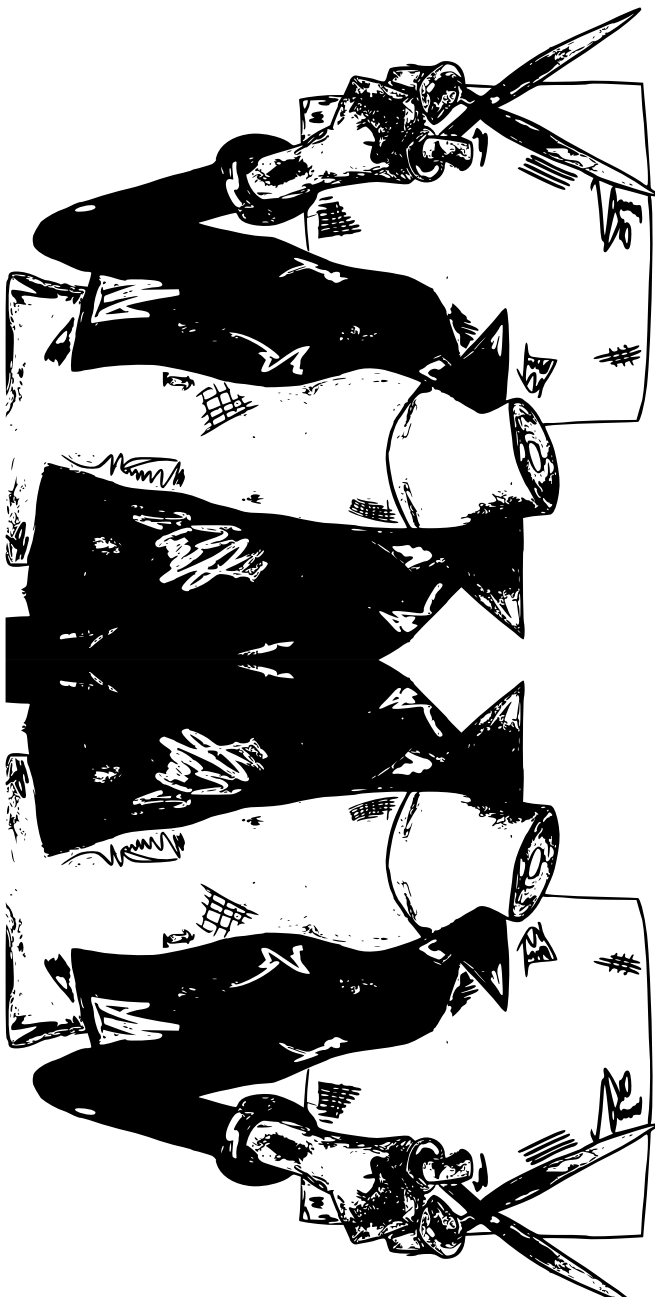
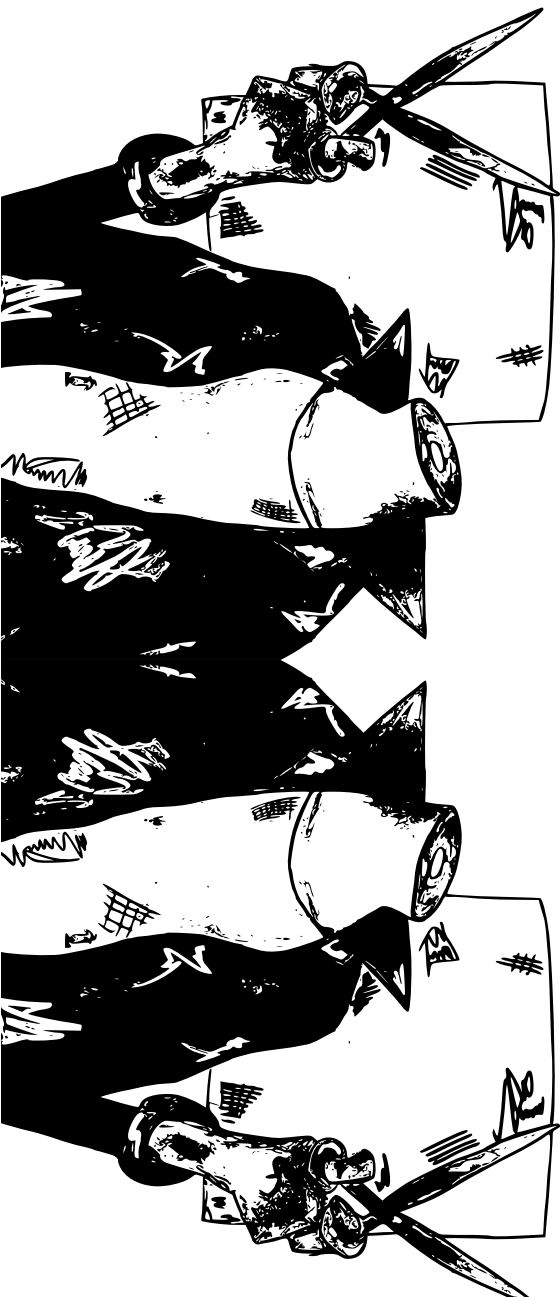
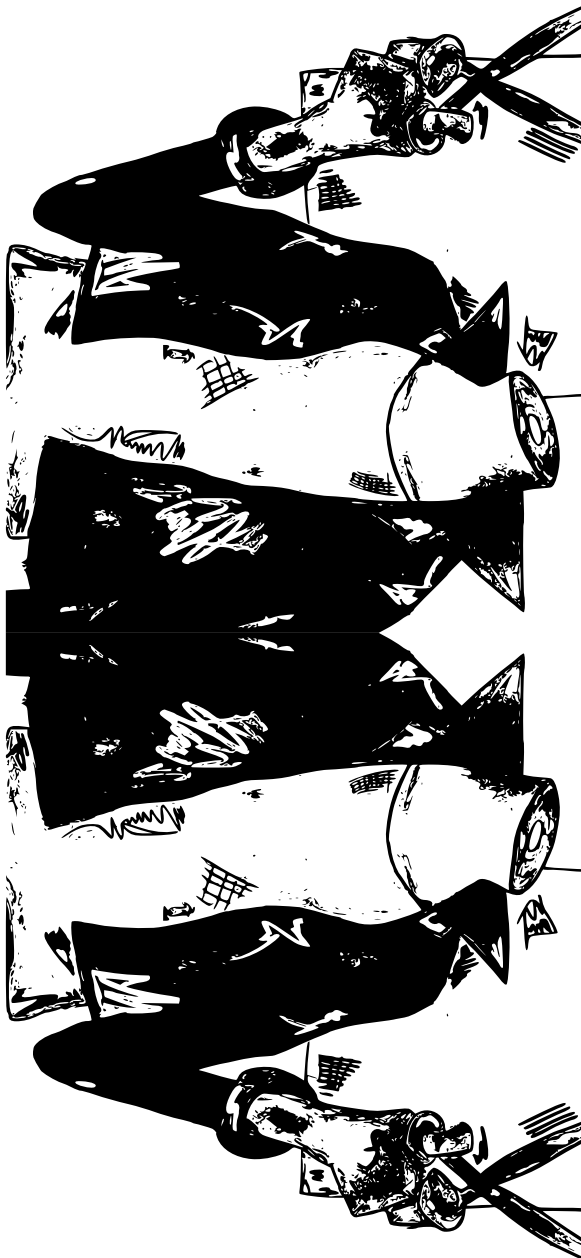
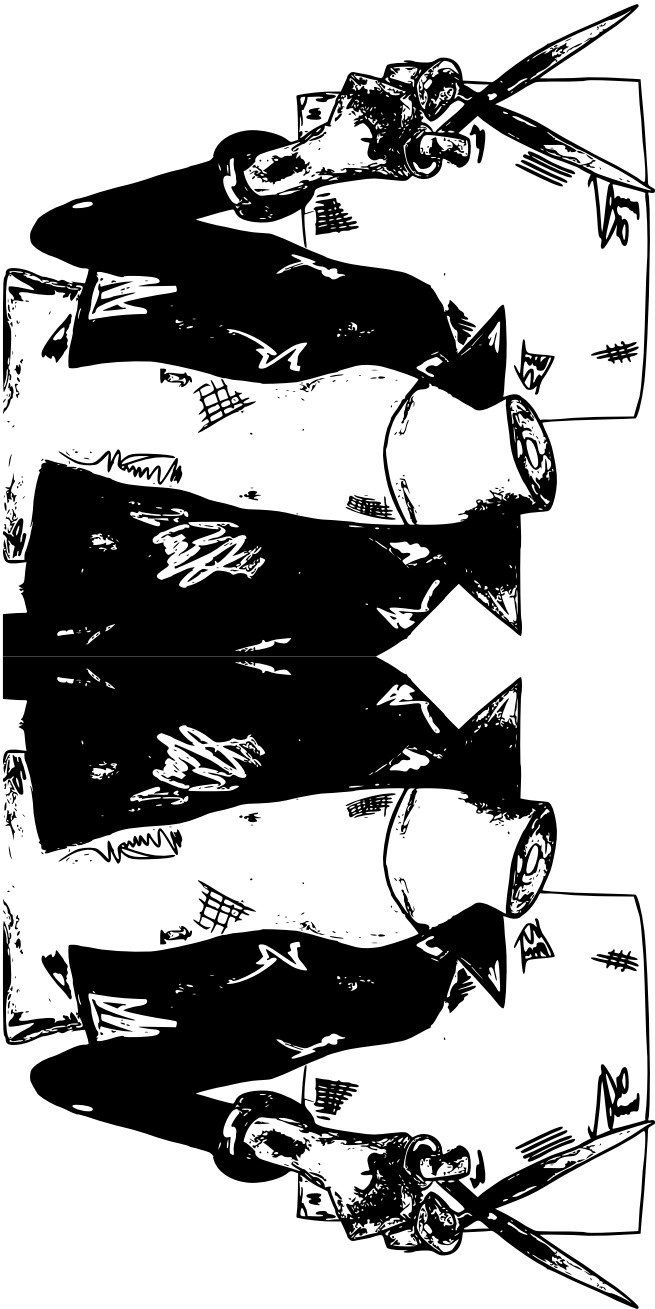
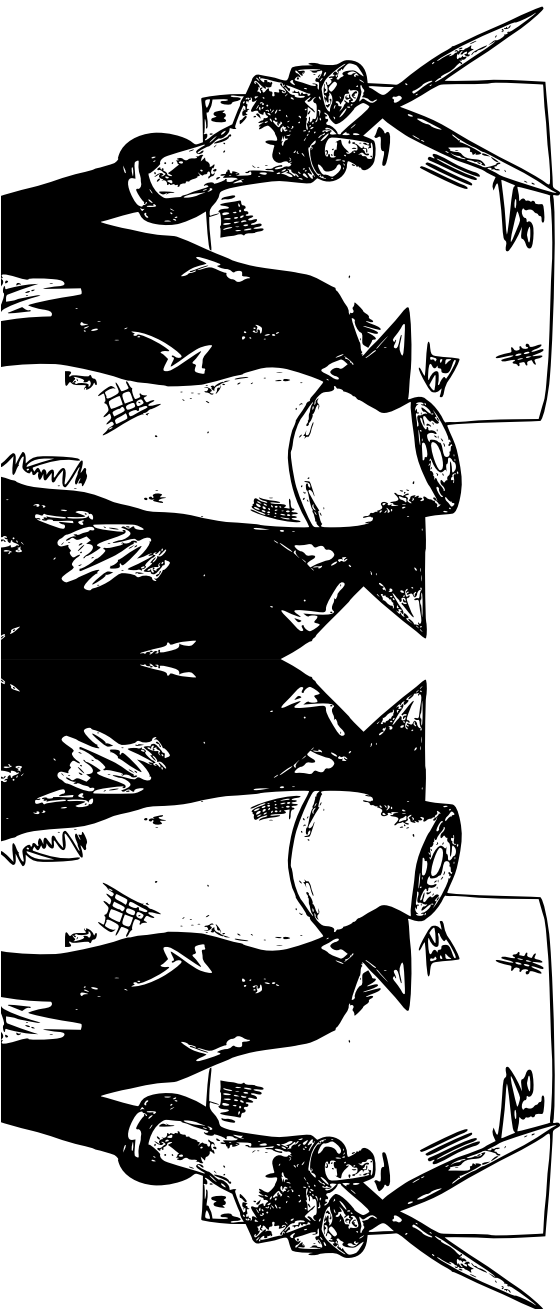


**RICKSHAW**  
THEATRE

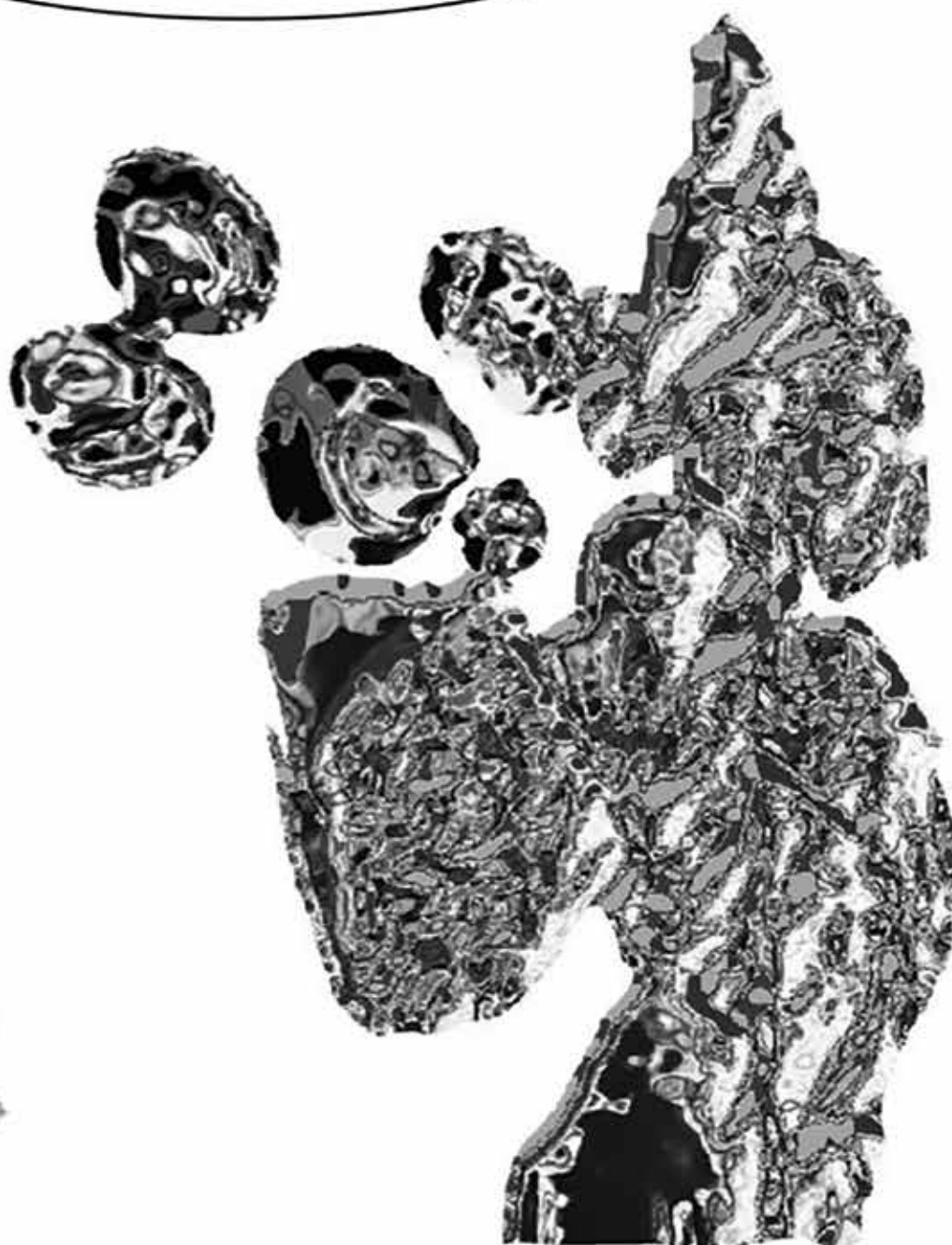
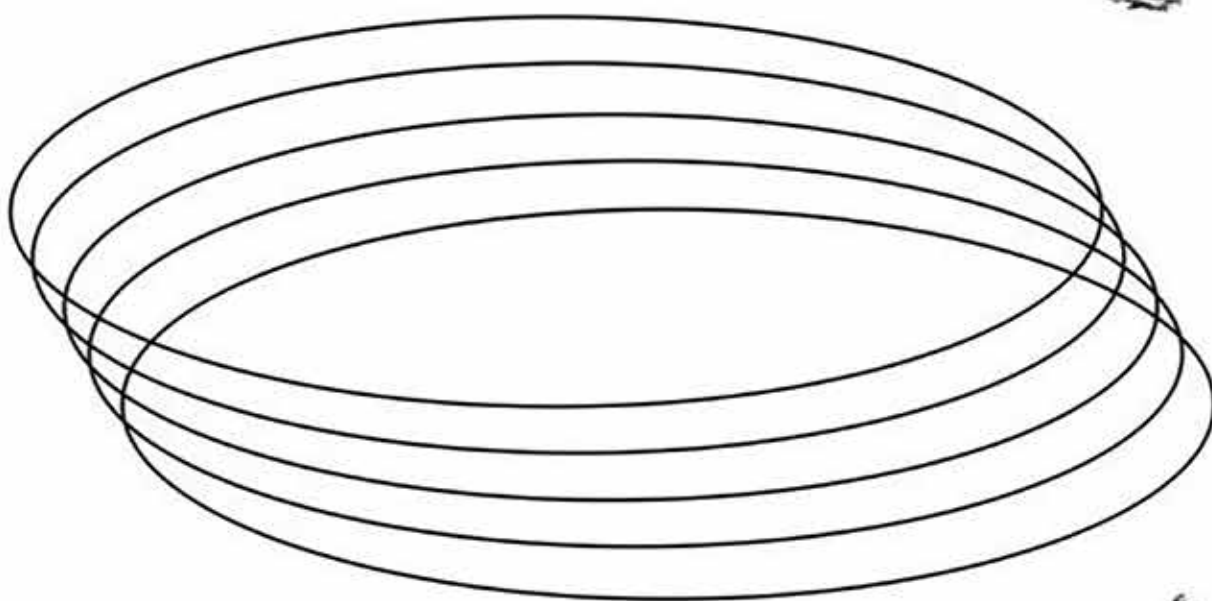
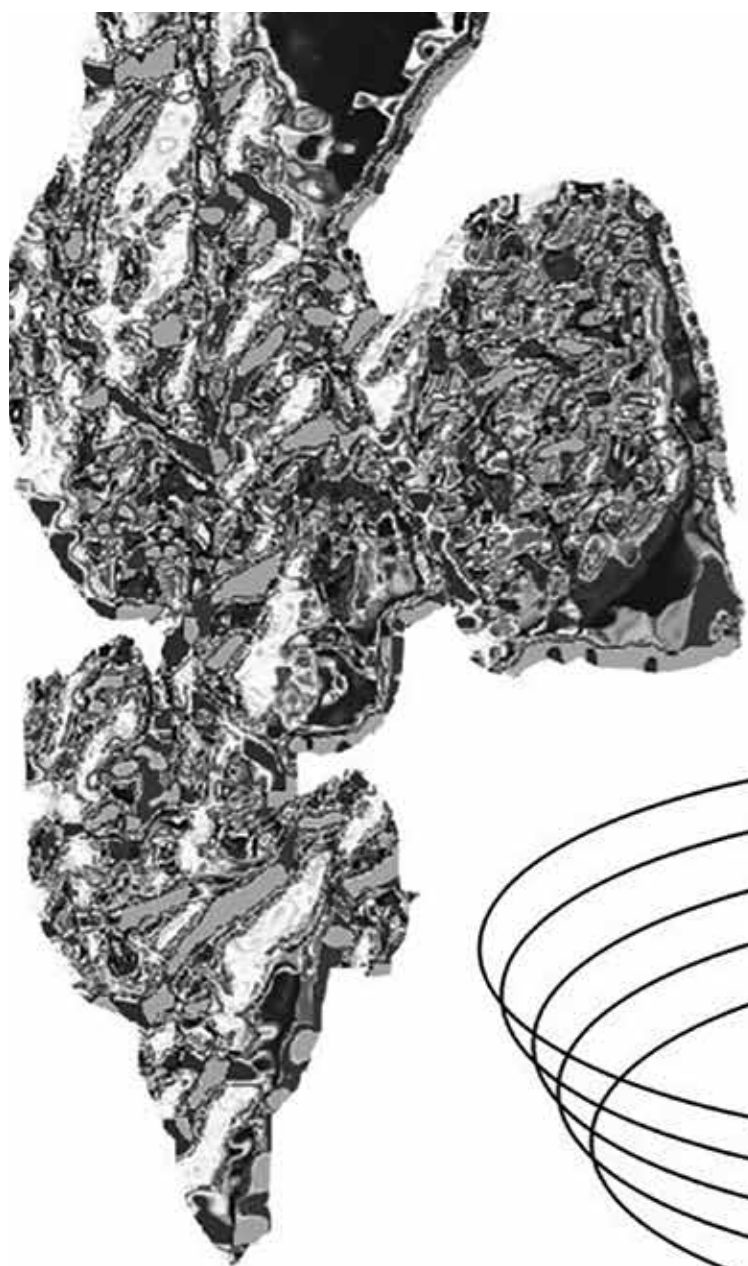
## UPCOMING SHOWS: JUNE - JULY 2022

<b>JUNE 3</b> <b>THE PINEAPPLE THIEF</b> FEATURING GAVIN HARRISON	<b>JUNE 14</b> <b>DAYGLO ABORTIONS</b> CITIZEN RAGE, CAR 87	<b>JUNE 28</b> <b>LEBANON HANOVER</b> WIRE SPINE
<b>JUNE 4</b> <b>ROCK AGAINST RACISM: D.O.A.</b> ROOTS ROUND UP, KĀRĀ-KĀTĀ AFROBEAT & MORE!	<b>JUNE 17</b> <b>W.I.T.C.H.</b> L'ECLAIR, MICHAEL RAULT	<b>JULY 7</b> <b>JR. GONE WILD</b> THE GRAHAM BROWN BAND
<b>JUNE 5</b> <b>ORIGIN</b> ABYSMAL DAWN, TOMBS, KILLITORUS, T.H.C.	<b>JUNE 18</b> <b>BORN RUFFIANS</b> SHAM FAMILY	<b>JULY 16</b> <b>MELTT</b> OLD MAN CANYON, BOOKCLUB
<b>JUNE 7</b> <b>LIL TRACY</b> BRENNAN SAVAGE	<b>JUNE 19</b> <b>LA FEMME</b>	<b>JULY 17</b> <b>NORTHLANE</b> SILENT PLANET, LOATHE, AND AVOID
<b>JUNE 9 - WISE HALL</b> <b>CHINA CRISIS</b> THE GATHERING.	<b>JUNE 21</b> <b>R.A.P. FERREIRA</b>	<b>JULY 22</b> <b>EMO NIGHT NORTH</b>
<b>JUNE 9 - RICKSHAW</b> <b>THE CRYSTAL METHOD</b>	<b>JUNE 24</b> <b>ZOSO</b> THE ULTIMATE LED ZEPPELIN EXPERIENCE	<b>JULY 23</b> <b>FACE TO FACE</b> REST EASY
<b>JUNE 10</b> <b>MODERN ENGLISH</b> CREUX LIES, REVOLUTION ABOVE DISORDER	<b>JUNE 25</b> <b>TYPHOON</b> MAITA, ASHLEY SHADOW	<b>JULY 27 - WISE HALL</b> <b>THE BESNARD LAKES</b> BLESSED
<b>JUNE 11</b> <b>BLACKWATER HOLYLIGHT</b> SPIRIT MOTHER, SPACE QUEEN	<b>JUNE 27</b> <b>PRIMITIVE MAN</b> MORTIFERUM, JARHEAD FERTILIZER, BODY VOID	<b>JULY 29</b> <b>CAMP COPE</b>
<b>JUNE 12</b> <b>EARLY SHOW: JOE LIST</b> <b>LATE SHOW: RYAN LONG</b>	<b>FOR FULL LISTINGS, TICKETS, MERCH, &amp; MORE VISIT: RICKSHAWTHEATRE.COM</b>	











PERPETUALLY SPINNING HEAD

PERPETUALLY

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SPINNING HEAD

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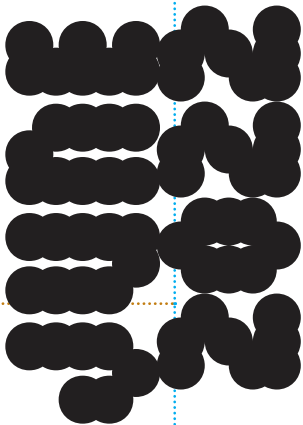
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ART PROJECT BY  
KATE MACLEOD



REMEMBER THE VERY UNCOMMON KNOWLEDGE OF THE VERY

# 2022

ART PROJECT BY  
EMMA MARSALES

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REGRETTING NOT BUYING THAT A.C. UNIT NOW, PUNK?



## DISCOTHRASH

#7

"Thursday"  
everly

*illustration by r. Hester*



it's a Thursday  
I watch a black squirrel outside my window  
scrambling to hide acorns  
paranoid, submerging them different places in the grass  
how will they be found by her, and not another?  
I'd be tense too  
instead I'm nursing my ankle  
being the main character of my movie  
sometimes I go on a bus ride for fun  
get off at the grocery store, walk down the aisles  
make a Pinterest account just to feel a certain way  
and survive off pizza I don't have to move much to make.



# LOVE IN PUBLIC

words by Phoebe Telfar // layout by Aleeza Yusuf and r. Hester // photos and images courtesy of Love In Public // Additional illustrations by Katrien Dewulf

**THE POWER OF CONVERSATION, AS A RADICAL FORM OF CONNECTION,** isn't usually at the forefront of my mind as I chat with people throughout my day. And yet, I'm sure we can all recall the feeling of a conversation generating a peculiar sense of monumental importance. Perhaps you might think of a time where, unexpectedly, small talk with a stranger ignites an instant mutual spark. Soon you find yourselves losing track of time as the laughter and conversation flows — and you leave feeling light, astonished that you've only just met this person. Perhaps you felt this special feeling during a late night conversation with a friend, words heavy with vulnerability and trust, and as you listen you are acutely aware of the significance of the moment. Perhaps it came about from a casual chat where you found yourself deeply inspired and illuminated by the perspective of another, or alternatively, you could see the impact of your words brighten someone's eyes as you give advice or share a story. Such moments remind us of how crucial conversation is to connection, to growth, and love.

Podcasting can capture this impact — packaged in an accessible and transmissible format. The 'Love in Public' podcast, hosted by Abril Soewarso-Rivera, is guided by an underlying ethos that encourages empathetic listening to bridge social divides. Each episode brings on a guest to share stories and expertise within the broad guidelines of the season's theme. Season one centered the 'Ivory Tower,' exploring how marginalized groups can feel unwelcome within the academic space. Abril comments that "there is this unspoken hostility that can come up for BIPOC individuals," leading her to focus on themes such as imposter syndrome, mentorship, and systemic barriers that can exist for people of colour. Carrying through a commitment to inclusion and exploring self-expression, the theme for season two of 'Love in Public' is 'Show and Tell,' which will feature a diverse range of art and creatives. Recently released, the season aims to expand our definition of what a 'creative' looks like, and to explore how art is created in response to our changing world. With such an exciting mission, I was thrilled to get to put Abril in the seat of the interviewee and chat more about 'Love in Public.'



## How would you explain 'Love and Public' to a stranger?

I think that a lot of people have misconceptions about the title, because it sounds like it would be a podcast about PDA [laughs] but this isn't the case. I believe that 'Love in Public' is all about how we express our love to others, both in big and small ways. At its core, I would say that Love in Public is about listening better. It's about meaningful interactions with people who are differently situated.

## How did the name come about?

The name comes from this quote by Cornel West, that "justice is just what love looks like in public." I remember when I first heard those words, they felt so... right. When people put things into language so perfectly, there's something immediately satisfying about it. It feels like a question, what does love in public mean to you? For me, that very much had to do with empathetic, radical listening. Listening without interruptions. Listening where we're trying to understand others before being understood ourselves.

## When we talked earlier, you had beautiful things to say about an instructor that inspired this podcast. Could you tell me a bit more about her, and how mentorship in general is important to you?

This is where you're going to have to stop me because I can go off [...] I could have a whole podcast episode about this.

Minelle Mahtani is a huge source of inspiration for this podcast. She is somebody who has had such a strong influence on my own voice as a storyteller.

She is a professor at UBC who teaches in three different schools (geography, social justice, and journalism) and has a background in radio show hosting. Seeing her interviews felt like a revelation to me. One time, she asked me, 'how do we decolonize the interview?' Colonization is about power and extraction. In her time working as a journalist, she sometimes felt like the work she was doing was extractive more than anything else, and that she could ask better questions and approach the interview differently. When I listen to her interview guests, I witness this gift of hers — to truly tune in to the wisdom and candor — to the lived experience of the person that she is interviewing. I think about that a lot, because there's definitely a power dynamic. How do we reduce the power asymmetry between interviewer and interviewee? How do we create an environment where both parties feel safe? How can we honor our guests and ask, 'Hey, tell me the things that are heavy on your heart. Tell me about the red lines that you want to avoid.' Mahtani's guidance has definitely been important to me in that regard.

## How have you seen yourself learn as an interviewer? Has your approach changed with experience?

Let's be honest—podcasting is terrifying!





There's something so vulnerable about learning something new while being on air.

**And having others witness your development?**

Yeah. I mean, you and I have spoken about imposter syndrome previously, and that's something that comes up for me with everything that I do. With podcasting, I felt pressure, because these are important stories and perspectives that often go under-represented, that I would love to have on the airwaves. And yet, I can be unhappy with my own performance. To step away from that, to de-center myself, was a hard pill to swallow.

**For me, I think I would feel a disconnect between knowing where I want to be — what I think is right — and figuring out how to actually apply that. Like, learning how to stay true to those guiding principles.**

Totally. I think it does harken back to what we were saying about decolonizing the interview, because it is about letting go of your own agenda, and saying 'I am fully listening to you and I'm going to lean into the flow of this conversation, wherever it goes.' It's about finding that balance — what can I bring to the conversation, and where can I step back and amplify the guest.

**What are your own favorite podcasts?**

I grew up as a backseat listener to 'This American Life,' which my Mum would constantly be playing. I feel like that's part of the reason why I put on a little bit of a 'radio voice' when I'm on air. Though, that's another interesting thing to observe — the idea of 'radio voices,' or your voice in general, and being okay with it exactly as it is. Traditional radio has aimed to de-racialize the voice and make it sound whiter. That's another objective I have with my guests — how can I make them feel at ease so they can sound like themselves?

**There's so much to unpack there within accent elitism and discrimination in the English language. And I love how you've identified that 'being yourself' and communicating**



**authentically requires a space of comfort and safety. I feel like this ties into the broader ethos of 'Love in Public,' encouraging everybody to make space for themselves and others to be as they are. That idea sounds so simple, yet is also pretty radical! It sounds like 'Love in Public' is a manifestation of the change you hope to encourage in your communities and wider society, through active listening, genuine care, and meaningful connection. How would you say your beliefs about social justice are represented through 'Love in Public'?**

I should say that I grew up in a country where the right to assembly didn't exist. I didn't grow up in a place with protest, where you could be vocal about your political beliefs. So it was refreshing for me to come to UBC and see that energy everywhere. Though it's funny, because now I really believe in acts of quiet revolution. Social change is enacted through macro and micro action, and to me, this podcast demonstrates the importance of listening as a means to recognize our common humanity.

**Since its inception, a whole team**

**has grown behind 'Love and Public.' Can you talk about that expansion?**

Our team is the kind of thing where I wake up some mornings and I have to pinch myself. We've organically developed this constellation of creative minds. It started off with asking my Saudi best friend to design the logo. After that, the team slowly expanded to include a photographer, our producer, pre-interview researchers, an in-house artist, and social media manager.

I think so much of leadership within creative projects is about tapping into the strengths that you don't have. It comes back to ego. Everyone is constantly hyping each other up, without jealousy or competition. It's about celebrating the diversity of people's strengths. And this is all on a volunteer basis, which is really humbling to me, that people are a part of this project because they want to be here. At the end of every episode I always express appreciation to the listeners, like thanks for being here, thanks for giving us your time — but I really mean it for the team as well.

//

**In the spirit of collaboration and with respect to the team — I've reached out to some of the other team members to get their input on 'Love in Public' and podcasting.**

**What does 'Love in Public' mean to you?**

**Aleeza Yusuf**  
**(Artist + Merch Designer):**

Love in public for me is the way that we show up for one another. The ways in which we yearn/pray/dream/love/think about and for each other. Our desire to understand the people we love, and our desire to be understood by them. Love in public for me is bridging divides, transcending borders. It

is the compromises we make and the ways in which we evolve, to meet one another in the middle.

SM: @artchivesss/@leezthebeezkneez  
**Tessa Mok**  
**(Writer + Creative Project Director):**

To me, 'Love in Public' resonates with my belief in the spirituality of small, everyday actions. Complimenting the barista at your local cafe, picking a bouquet of flowers for your roommates on a walk home from the grocery store, or engaging with a friend's passions when you know nothing about it. Love in Public is all about finding small ways to show up for the people in your corner of the world, strangers and best friends alike.

**Aliya Al Uariachi**  
**(Social Media Coordinator):**

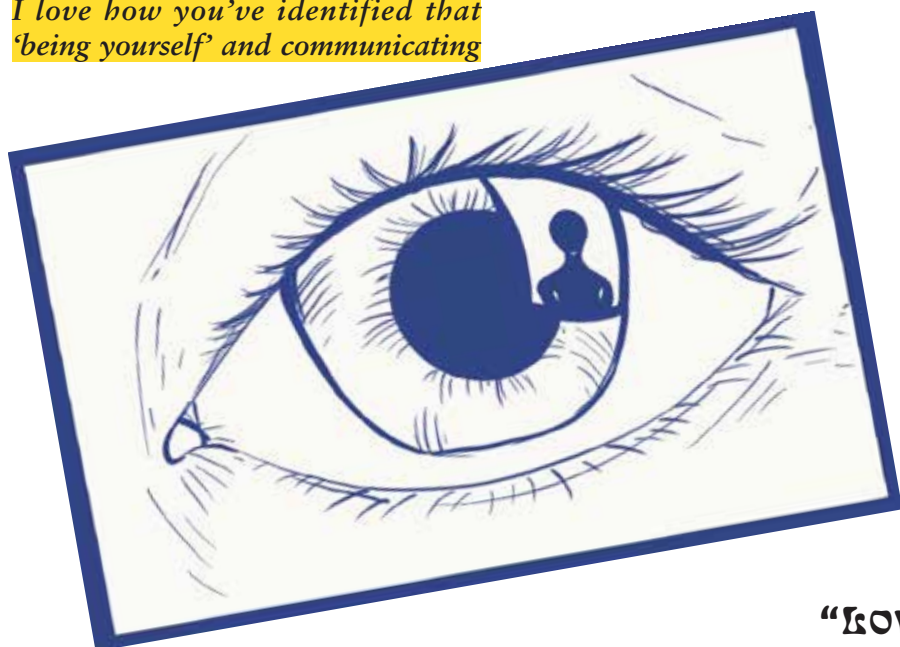
Love in public to me is an amalgamation of what it means to be human: our strengths, fears, the things that make us different, but mostly the things that bring us together. The COVID pandemic has alerted us, more than ever, to the loneliness pandemic. Storytelling, especially in digital form, can give people a sense of belonging, an unforeseeable friendship through listening and learning, and that's what makes it so special.

SM: @aliyaaluariachi  
**Anoushka Todd**  
**(Researcher):**

I feel the 'love in public' at a concert, festival, bar, or club, when you randomly lock eyes with a stranger in the crowd and are both singing at the top of your voices in unison to a song you love. Music always unites, and I feel so much public love in these scenarios!



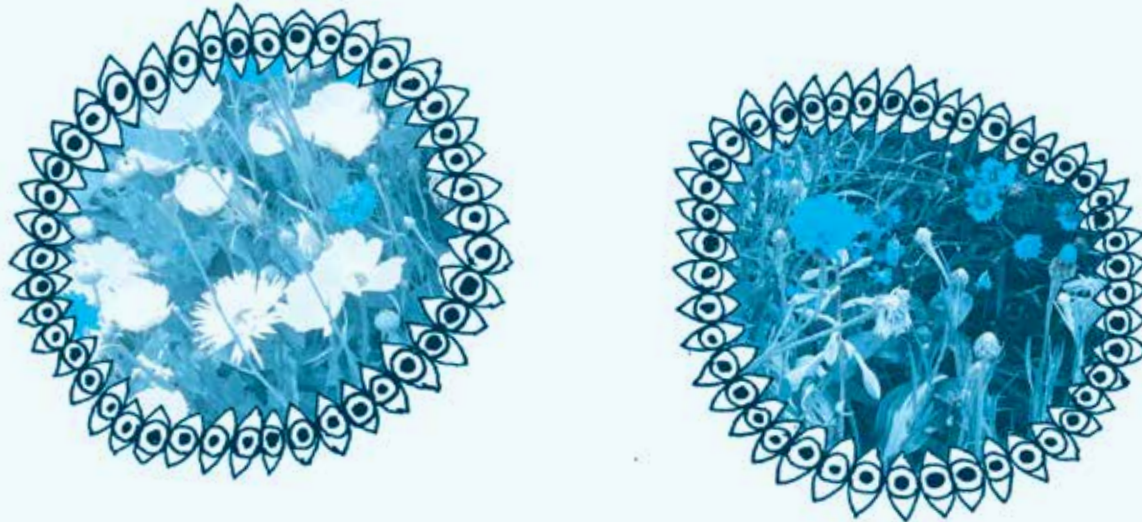
You can listen to 'Love in Public' on Spotify, Apple Podcasts, or live on CiTR 101.9 FM biweekly on Tuesdays at 10am.





# LOVE IN THE TIME OF FENTANYL

WORDS BY SHAYNA BURSEY // ILLUSTRATIONS BY SUNNY NESTLER



Not for the faint of heart, Colin Askey’s 2022 documentary, *Love in the Time of Fentanyl* is an unfiltered look at the state of crisis we are in. Overdoses have risen across the Downtown Eastside, British Columbia and Canada for years. Frustrated by the inaction of governing bodies, the Overdose Prevention Society (OPS) was formed so the community could begin helping itself. Their mission? “Be leaders in the harm reduction movement with a continual push for change and justice, offer employment and advancement opportunities for members of the Downtown Eastside community, and continually work to break the stigma of addiction through empowering drug users and fighting against preconceptions of substance use.” The OPS is a haven to those looking to use safely, but it also provides an opportunity for those same people to feel like they are a part of something greater than their addiction. Allowing people that are both in active addiction, as well as recovery, to work in a harm reduction centre seems risky — but the film presents the reality of the situation: When most people are given respect and a chance to do well, they typically rise to the occasion. At one point, it’s explained that while the pay is not lucrative and the work is by no means easy, it instead provides purpose to people who are currently lost in an unforgiving sea. There were many scenes of staff who straddle the line between user and employee — working diligently and completely cognizant of the impact they are making. It’s amazing what kind of effort people put forth when treated with dignity, especially after a long or intense period of dehumanization.

*Love in the Time of Fentanyl* is aesthetically pleasing to watch; clearly a project with just as much artistic merit as dedicated purpose. Wide shots of vibrant street art, usually in honour of OPS employees and clientele who have passed. Sprawling shots of Columbia St, Hastings St, and surrounding areas, strewn with people at all hours of the day. As a Vancouverite, there is a weird feeling of familiarity when recognizing streets, venues, and even people, on screen. If there was ever heartbreak intertwined with beauty, this would be the example. While the film is interesting and the cinematography is appreciated, I still came away with a lot of

questions. There were several scenes in the documentary that were clearly alluding to important events, but did not go deep enough to explain why these moments were important. In a particularly climatic scene where an employee of OPS goes before Mayor Kennedy Stewart and other government delegates to discuss the positive impact OPS has had on his life, as well as the rest of the DTES community, context was never given. There was no explanation regarding what the meeting was about, or what objective they were trying to achieve. I was left feeling curious about what point I was missing, and it inspired me to further research OPS and other harm reduction groups after I watched the film. It occurs to me that, maybe, that was the intention of these vague sprinklings after all.



Somehow, harm reduction centres continue to be a topic of debate among people and communities. You will hear people comment ‘not in my backyard’ when locations for harm reduction centres are being chosen. The irony being that this crisis has far outgrown our backyards — in fact, it’s flooded the front yard and it’s pouring out into the street. Quick to forget that addiction takes many shapes, and it’s not solely reserved for the population living in the DTES — and neither is overdose. It’s the 20-something year old kid with social anxiety that thinks a couple

bumps of oxytocin would help his confidence. It’s the family man who is prescribed opiates after a particularly bad car accident and can no longer afford the cost of prescription drugs, but still needs something to dull the physical pain. It’s the war veteran who witnessed gruesome death, who was met with almost no support services upon returning from overseas, and needs a break from the flashbacks and crippling depression. I know this, you know this, we all know this. Why does it take vigilante action to put some level of support in place? We should be appreciative that places like the Overdose Prevention Society have not only laid the blueprints, but also accepted the current responsibility as their own. However, it’s going to take effort from all sides to scale this into a tangible, long term solution.

“No one has ever died in an overdose prevention centre” is strewn across the screen as a closing note before the credits roll. Something about that rang loud to me. It’s complicated — there’s no denying it. There will never be a magic answer to addiction and at this point, we have to accept it is a natural part of our society. However, the film accentuates victims of addiction are as human as anyone. Are they not entitled to care regardless of what circumstance or decision has led them to a life dictated by substance abuse? Are their lives worth less?

I’ll preface this last thought with the fact I am not a COVID denier — I still wear a mask while grocery shopping and I believe our government tried their best to navigate a very difficult situation. But *Love in the Time of Fentanyl* has me wondering if we will reflect on the last couple years and see our panic and concern was misplaced. As a whole, we went to great lengths to ensure our most vulnerable were protected from physical illness. But somehow, we’ve spent a lot of time ignoring there is another vulnerable population that existed long before pandemic season and will live well beyond it — people in the thick of addiction. OPS is doing their part to help who they can, the best they can, but it can’t be all up to them.





# The Hybrid Machine

words by Anushka Todd  
photos by JJ Mazzucotelli

In the heart of Chinatown, sandwiched between two narrow and towering apartment blocks is the wide-windowed E 23rd Pender Street. Of all its street-level neighbors, the Massy Arts Gallery is the neighborhood sun-catcher. Before even entering, I notice its gleaming white walls and bare interiors entrap the day's dwindling sunlight. I'm greeted by Rafael, gallery overseer, who leaves me to my own devices fairly promptly with a courteous smile.

The exhibition is minimalist; 4 walls make a canvas for the 4 artists to use as their blank space. *The Hybrid Machine* by Pippa Cherniavsky, Dennis Humphrey, Alisha Sian and Nicholas Tay is a group exhibition which uses figurative expressions as a reflection of Donna Haraway's *A Cyborg Manifesto* (1985.) This essay blew up as a primordial piece of writing in cyborg theory as one of the first of its kind, regarding human-cybernetic selves as a post-human phenomenon. Haraway, ahead of her time, pressed that cyborgs are an eerie mix of our imagination and actual realities, and that we are all merging into bionic-otherness. The exhibition, an echo of Haraway's piece, practically ridicules the cleavages we kid ourselves into believing are between the technological and the biological — of ourselves versus the other, and (in Haraway's words) between the 'anthropocentric male' and the 'disposable category of the fe(male).'

And indeed, the exhibition is harmoniously eerie. Lusciously glazed floorboards and their particularly vocal foundations emphasize that my footsteps are the sole visitors of the room, so that the hanging artwork is subject only to my lucky eyes for inspection. Sian, the artist to the far left of the room, displays pencil and paper

art of bodily anatomy with a robotic rendition. Playing with the curvature of lines and the flexibility of circles, Sian keeps her shapes digestible and easy on the eye by containing an almost arithmetic feel to her drawings, with a sci-fi twist. In her piece *Make Space for Her*, an otherwise palatable portrait of a woman distinguished, again, only through curved lines and spherical variations presents itself with a bulbous third eye in place of a forehead. Striking me as a real life Leela from *Futurama*, I enjoy this fantastical depiction. Elsewhere, a penciled hand coils in on itself in a bot-like manner; angles sharper than the hand of a human might be, finger-joints disproportionately large, as though a nut-and-bolt mechanism may be hiding under the skin instead of our usual phalangeal joints. Sian fuels an internal series of 'what-ifs,' regarding human-engineering fusion in ways that tickle my curiosity more than anything else. These works satisfied a need for the tangible and un-abstracted. They were an eccentric take on cyborg superficialities. Here, I'm content — nothing of particular threat looms over her sentiment; imaginable in a young-adult sci-fi film, Sian's work locates a distant human truth with recognizable and calculated strokes and a soft, monochrome tone.

This is not the case in the works of Tay and Cherniavsky. If oil pastel could slap you silly, that's exactly what it did; both of their works left me in a humbled daze. Flickering through their displays, it seemed I was forgetting how to connect limbs to brain; how to use eyes as visionary tools. Both collections prized out my internal definition of identity, threw it onto the wooden floor and stomped all over it. In its place a sense of floatiness — where



anything I thought I knew about my metaphysical form was questioned. These portrayals are considerably more explicit than Sian's. Tay's mediums are acrylic and conté on mylar, the latter of which works as illusionary — great in layering pieces. His works depict a woman's naked body sprawled and fatigued on the floor as a primary base layer in blackish-grey conté, but her being transcends throughout the four pieces into a genderless form, done with drip-dried paint in soft pinks and whites. As the images progress, the body on the floor becomes less 'there,' and loose limbs appear under the brushstrokes. Ultimately, a faint, bearded profile with breasts is apparent, although very discreetly so. Lifelessness — overruled

by a transient new presence — assists Tay's aim to detach ourselves from what we think we can define identity by. Tay's work, coupled with the peculiarity of having an entire exhibition to relish alone, felt like pixelated white noise swirls in my mind. I want to talk to the paintings, to understand its choice of colours, to know what 'woman' and 'man' represent here — if they signify anything. But more importantly, to dissect the last image which portrays a newfound energy in the figure, after such persistent lifelessness. The dark, charcoal backdrop indicates a tiredness, a kind of stillness too. The exhibition begins to veer away from dark shadows and interpretive blurs at this point. Cherniavsky introduces more





colour into her work, and her paintings depict an increasingly staggered nature-scenic with less of a storytelling goal. Rather, she draws snakes writhing around a human heart, or a giant pair of gloves floating above a city skyline. She definitely initiates a tendency of 'out-of-placedness' in today's world, and I particularly felt she might have been working with themes of negative externalities. Warping what we define as our bodies, through depicting both physical and psychological barriers. . She explains that she relies on her awareness of her own body and limbs — asking herself 'how heavy/strong does my ribcage feel today? What do my forearms feel/smell like/sound like today?' as an indicator for starting a new piece of work. Her forms, similarly to those of Tay's, invited me to feel beyond the body as if it were only a set of organs gift-wrapped in plenty of skin tissue, and rather, to tune into what it might mean to actually understand our operating, cause-and-effect selves. Whilst Tay's work left me searching for meaning, Cherniavsky rendered me keener to turn to a much more personal-awareness exercise.

The last work displayed was Humphrey's, which was a great way to come full circle with the Donna Haraway theme. Much like Sian, Humphrey's rhetoric is blatant — we have become robots. In his piece *Portal to Simulacrum*, a dull-gold humanoid robot looks into the mirror, impressively expressionless. A frail line

for a mouth and an impeccably balancing brow-line breaks up the otherwise smooth metallic figure. The artist explains in an annotation adjacent to the piece that the robot is named Andros, and is a kin inhabitant of Terras Verde (Green Earth), but today the planet is overcrowded and kins are outcasted. So, these kins search for life on alternate galaxies, leaving non-kins to face self-inflicted repercussions. Toying with concepts a little too close to home, Humphreys successfully associates us with a form usually not associable to press the urgencies of life forms on Earth.

Humphrey cleverly portrays the humanoid looking into the mirror so that its reflective gaze stares right back at the viewer. I can't quite shake the eerie feeling which perched itself onto my shoulder the second I walked into the exhibition — but it's become comfortable. There are aspects to the bot that I'm drawn to; it's androgynous, it can self-replicate (hm, might not help with overcrowding,) and it is made of chromatophores which scan, absorb, and reflect its surroundings, rendering the bot entirely dependent on its immediate environment for 'survival.' One last time, we ask ourselves about identity, and I wholeheartedly conclude that my 'self' is simultaneously more and less than I might initially make of it. Identity is fluid and alters as our environments change — especially as externalities such as cybernetics enter the scene.

Yet, *The Hybrid Machine* catalyzed a discovery for me which sort of works in reverse to its pretense of nature and environment as being the grounds for identity. Rather, it is identity and its solidity that are indispensable in the continuous functioning of non-human entities. A catch-22 of dependency and independence.

I leave the exhibition a lighter being. I feel that my head is a big light-absorbing chloroplast, taking in and seeking to understand Haraway's take on the 'self,' as well as Chinatown's late afternoon sunbursts. I'm very much still grappling with what on Earth this 'self' is, and I can thank Massy Arts for catapulting me into a blissful abyss. I reckon this confoundedness is a right-of-passage in the unending discovery of cyborgian and imagined realities, in human ontology and known physical truths.





# Under Review

## Music



### apples

*About the Future*  
(Self-released)

December 21, 2021

It's 4:25 AM in the midst of a dead quiet night, my insomnia acts as a gateway to my initial exposure to apples' debut album, *About the Future*. I gingerly drop the needle on the record (pressed on purple vinyl) and I advance. Starting with the opening, and in fact title, track from this late 2021 release: the morbidly melancholy "About the Future." A thick, lush and layered musical landscape is my cursory impression of apples' tasty offering. I am gently whisked away and consumed from the get go. The leadoff track catches me, and is many things, including but not limited to: blissful, electric and haunting. The first lines of the first song set the tone, and how could they not? "The worst is yet to come on the coldest night / A homeless drift across the earth / For the better part of a century has come and gone." Lead vocalist Liz Read continues... "The horizon twists, it begins to spin/ You surrender everything to rust / And in the ashes, in the tawny dust / You would talk about the future for the first time." WOW!

The group is British Columbia based, and this is their fourth release and first full length album (preceded by 2017 and 18's *Called Grace, A Note of Thanks and songs from maybe island*). The band is tagged as rock, indie rock, pop rock, psych and shoegaze, and I question if our obsession with genre labelling has really run its course?

It's now about 4:30 AM as I glance at the tick-tock of the clock as the second song unwinds. "Wave/Crow," a slightly wordy jaunt, masterful and dripping with prettiness and clarity. Track three, "Called Grace," is a little less reflective, sprinkled with pop overtones as it elevates pace and tempo. Leading into "Hyacinths," a song that begins with a dirty, deep, throaty guitar riff: "Come a darkening horizon / Come steady rain / We're losing daylight / But it's so obvious I see yr lighthouse grin." Lyrically there is clearly a darkness unfolding with a pinch of hope.

The journey is near complete as I melt into the last three tracks on the album. Again glancing at the time, it's now 4:45 AM, on the fringes of another Vancouver morning. "The Every River Song" seems soft and spiritual, the modern-bluesy "Rage On, Apolitical" stops, hops and starts, and we round it all up with the anthemic "Loose to the World." The intro to this final effort (and for me strongest song) reminds one of the classic Doors epic "The End," and then all comparisons cease. The song unfolds in an apple inspired, sort of juicy fashion, with a catchy blending of an echoey double-tracked vocal. A triumphant, glorious conclusion to an already strong record indeed. I now flirt with 5am. Time to fade into the rarity of sleep and dream *About the Future* and whoever and whatever it may hold.

"But 5am finds you outside my door, talkin non-stop/ We steal hyacinths from the gardens of my neighbors/ And we drown the clock"

• TODD MCCLUSKIE



### Anodyne

*Fleeting Hand*

(Self-released)

April 20, 2022

You're driving back home after a long day, watching the sun sink low into the road ahead of you. Not feeling much of anything, you deliberately make yourself sad by thinking about a long lost lover or some other dramatic thing you manage to pull out, just to make yourself feel like the main character in a movie. Now, a movie isn't complete with a good score, and any track off of Anodyne's *Fleeting Hand* will be a more than suitable pick for the song that plays during this overdramatic, wistful scene.

Anodyne is a Vancouver based trio, and with *Fleeting Hand* being their first effort, they seem to have already developed a sound that they're fully comfortable with. In "Back in the Rain" you're presented with what sounds like a pretty standard indie track at the start, but then a slide guitar comes out of nowhere. It sounds a bit jarring on paper, but it's an addition that adds a fresh element to the tracks that include it. On top of that, twangy Nashville guitar licks fill in the gaps, keeping things interesting. The addition of the slide guitar and licks straight out of a Willie Nelson song add some country flair into a pretty standard indie instrumental, creating something that's both familiar and unexpected at the same time — an already nostalgic sound made even more so by sprinkling in the blues.

However, the lyrics on *Fleeting Hand* are its strongest suit. Each track's lyrics focus on a different concern that anyone transitioning into adulthood will relate to, compiling them into a scrapbook of worries. The descriptions are deeply personal, but not specific enough that it becomes alienating, allowing the listener to insert themselves easily into any of the lyrics. The existential crisis inducing "Highway Hunger" details the pithole of mediocrity many of us will find ourselves in and lays it bare for all to see. "Backyard Shrink" is a particularly impactful track, as Anodyne feels the guilt of being helpless when you can't afford to be. "Watch your shadow make its way across the floor / But I don't know enough to be sure that all is right" puts the burden of worrying about someone else's worries into such digestible words that any listener can recall a moment they felt the same way.

*Fleeting Hand* is a greatest hits compilation of the fears, doubts, and worries that hang over anyone coming of age, made so much better by an eccentric mix of indie rock and country that just works. So, for the times when you want to feel like the main character in a wistful movie scene, this album is an immediate go-to. • MARCUS FUNG



### Kamikaze Nurse

*Stimuloso*

(Mint Records)

June 6, 2022

A combination of the word "stimulus" and the Spanish suffix "-oso", *Stimuloso* does not fail to deliver what its title entails. Vancouver based quartet Kamikaze Nurse jumps at you from the get go, and their unrelenting wall of sound does not stop until the last track. Within its compact 38 minute run time, you're bound to get what the name promises.

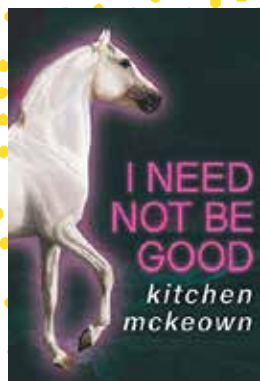


Presenting an unlikely mix of shoegaze, post-rock, dream pop, and spoken word, Kamikaze Nurse does not shy away from blending genres, the result: a record that dizzies the head and shocks the system. Spearheaded by lead singer and guitarist KC Wei, their vocals jump from a soft serenade to animalistic yelps, showing a massive range of unpredictable deliveries. Along with guitarist Ethan Reyes, their combined efforts on the guitar provide the proper backdrop needed for the vocals to have a full impact. Take the track “Work + Days:” The guitars can be best described as sounding like a Kurt Cobain instrument-smashing episode (and I mean that in the best way), providing a fitting accompaniment to the howls and maniacal laughter heard throughout it. The stand out for me, however, was the rhythm section. Drummer John Brennan’s tight, unwavering beats throughout the album never ceased to impress. The basswork by Sonya Eui, consistently creative and unconventional, made me audibly go “Damn!” multiple times, always elevating the tracks to a new level.

Each member’s contribution culminates in an imposing wall of sound that rattles the mind. However, *Stimuloso* can feel repetitive at points — except for the distinctive opening and closing tracks, the bulk of the album feels like it’s the same idea repeated, despite its extensive vocal and instrumental range. It certainly isn’t a bad idea, but after a couple tracks of the same driving drumbeat and dissonant guitars, it’s bound to lose some of its punch. To maintain the momentum they established at the start, the band would’ve done well to switch up the formula a bit.

Nonetheless, *Stimuloso* is a welcome progression from Kamikaze Nurse’s 2019 LP *Bucky Fleur*, forming a more cohesive and enticing project than the last, by way of bands like Sonic Youth, The Pixies, and My Bloody Valentine. The end result, although a bit sluggish at times, elicits a cathartic, almost primal sound that’s gonna leave a mark. • MARCUS FUNG

## Book



### I Need Not Be Good

kitchen mckeown

(Rahila's Ghost Press)

2022

Reading *I Need Not Be Good* is like listening to a wild west troubadour singing tales of constant yearning and joyous embodiment. Kitchen mckeown touched every part of my transmasculine heart’s desire to sit under a prairie sky amongst fellow cowboys, telling stories of our adventures illuminated only by the glow of fireflies. These poems are viscerally raw, intimate, and sticky — they touch every inch of you in a way you can’t wash away. I can’t shake how it felt to read the longest work in the collection — “Shame is a White Horse” — which takes the narrative of *Red Dead Redemption 2* and transforms it into a poem that reads like an epic. “*I would give anything to be loved in this body*” sings the poem’s speaker, and I couldn’t help but think of all the times I’ve longed for the same. Anyone can and should read mckeown’s collection in all its magical, lyrical, glory, but I have to think for trans readers like myself — *I Need Not Be Good* might make you feel held like white horse by its adoring owner. It might offer you, as it offered me, a “world that exists for you. Just for you”.

*I Need Not Be Good* is an ebbing and flowing tide of ecstasy and ache. The eponymous poem that concludes the collection includes “*take everything*”, as a repeating refrain. *Take everything* is a demand that one both soak in life as it comes and also never fully sate a longing for something more — as mckeown writes, “i accept such longings / and with them, the great mystery that is survival. / the door to the mountains opens / and my thirsty mouth fills with snow.” To survive in this world one must swallow snow — which at once melts into nourishing water while frost-burning the imbibers’ lips — one must be filled with the joy of survival and yet never be adequately sated. This push and pull returns in “It’s So

Gay to Love the Country,” a poem that appears early in the collection. The tenderness of a new lover whispering “*my sweet boy*” to the speaker serves as the ecstasy to contrast the ache of transphobic comments made by a partner over the phone of which the speaker claims, “it’s so gay to fall out of love on the phone.” As a gay transmasculine person, to say I reveled in this poem is beyond an understatement — I couldn’t stop hearing myself in mckeown’s words as their poetry offered me a new kind of folklore — new creation myths of selfhood.

Mckeown is a masterful storyteller who will suck you into their lush and intimate history of self that is as “butch as wind in the trees / butch as golden hour swims / butch as soft and fearless mornings.” Throughout *I Need Not Be Good*, lines and stanzas conclude abruptly yet flow into the words that follow, often offering the reader passages left undefined and filled with infinite potential. In their poem “Transpoetics,” mckeown will leave you to reckon with lines like “my dream body is a / god only knows;” “my body is a” is left inconclusive and unfinished — a self in flux — only to be contrasted with the possibility of “my body is a god,” an assertion of bold and beautiful transgender divinity. These deliciously uncertain potentialities that mckeown embeds throughout the collection are what made *I Need Not Be Good* a collection that I cannot stop returning to, flipping through its pages over both with my fingers and in my mind. In these pages filled with queer cowboy country imaginaries, mckeown invites you to a place by the campfire to listen their transcendent tales of embodiment — say yes. • FRED O. BEEBY

## Video Game



### Backbone

(Eggnut)

8 June, 2021

It’s a rainy night in Vancouver when I fire up my console, the screen illuminating with a lush scrolling pixel rendition of... a rainy night in Vancouver. It quickly becomes clear, however, that this Vancouver is much more noir, dystopian and fantastical. Our character, a raccoon detective named Howard, walks along what looks to be Granville Street. The side-scrolling cityscape is lit with neon signage, and humanoid animals mill about the nightlife along slick sidewalks overflowing with trash. Raindrops pelt through the 4th wall onto the monitor, and synthy jazz beats fill the air. This is the world of *Backbone*, the latest indie game for PC and console from Vancouver-based developer Eggnut.

*Backbone* is a dialogue-centric mystery with choice-driven exploration mechanics, and atmospheric 2D pixel environments. Humans are long gone, and anthropomorphized animals inhabit eerily familiar regions of this walled-off post-apocalyptic city. Classism fuels a corrupt system that connects the powerful animal groups who run this community, and it’s up to the player to discover what’s truly going on in neo-noir Vancouver.

The plot starts with a client hiring you for a basic cheating spouse case, and quickly morphs into a mystery centred around criminal cults, missing persons (animals?), horrific science experiments, and metaphysical psychedelic trips. An accurate comparison would be *True Detective*, with a pixelated Raccoon. The plot is full of twists, with writing that will keep you engaged and invested in exposing the conspiracy underpinning the world of *Backbone*.

Down on his luck, searching for the next big case, Howard embodies all the tropes of a hardboiled private eye. His less than expert detective skills and his existentialist internal monologue make him sympathetically flawed. The player guides Howard to interact with or ignore the many characters found throughout the city. Using branching dialogue options, the player chooses whether Howard acts with empathy and compassion or cruel intimidation.

Make no mistake, this is a dialogue driven game — a true return to



the Carmen Sandiego era. Those of you looking for platforming or stealth elements may be disappointed. Although these mechanics are present, Eggnut has opted to incorporate them sparingly. The game has a particular story to tell, and it will guide you through its narrative. It is by no means, however, a click-through spoon fed experience — the conversation options, location exploration, and character development all work to inform how the player opts to accept or deny the horrific reality of the mystery they uncover.

Above all else, the visuals are the star of this game. Its intricate pixel art led me many times to stop playing and simply stare at the landscapes. As a Vancouverite it was delightful to see neighbourhoods like the West End, Gastown, and Granville Street transformed into something charmingly uncanny. As developers Eggnut state: “fair warning — it’s a VIBE”

The parallels with Vancouver’s current lived reality are clear, and the developers haven’t shied away from putting these issues on full display. At the forefront is the subject of housing and the disparity between various characters’ living conditions. The world’s parks and waterfront areas feature characters experiencing homelessness, while the sparkling and gated off condos are inhabited by the ultra-rich. At its core, *Backbone* is about class and the hardships, even trauma, that derive from living in a community where vast wealth gaps exist.

I was surprised that after spending so much time drawing me into this beautiful world, the game ended extremely abruptly. With a lengthy exposition and stretched out first act, I was ready to spend several days as Howard, slowly gathering evidence and wandering around apocalyptic downtown. Instead, the conclusion left me with several unanswered questions, and simply wishing that I’d been given more time. Whether this was due to budget or time constraints, it would have been nice to see the story more consistently paced.

With its dazzling environment, emotional dialogue, and darkly intricate plot, *Backbone* is a game that will hit home, quite literally, for many players and will leave you wanting more. I look forward to Eggnut’s next creation, hopefully its some DLC content, or even a sequel, bringing us back to dystopian Vancouver, and the bleak vision that is *Backbone*.

• BRYN SHAFFER

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# BODEGA

AUGUST 9

2022

Biltmore  
Cabaret

VANCOUVER

ADMIT ONE  
MRG  
LIVE

BC



STELLA

DONNELLY



16 SEP  
BILTMORE  
CABARET

VANCOUVER  
BC

ADMIT ONE  
MRG  
LIVE

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with special guests  
DUMMY

Wise Hall

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Vancouver, BC

Friday, July 15

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FF ENTERTAINMENT  
GROUP





# REAL LIVE ACTION!

## Destroyer w/ Rosali APRIL 22, 2022 @ THE VOGUE

It was the evening of April 22 and there was an undeniable buzz of excitement on the street as I arrived at the Vogue Theatre. I had purchased tickets to the Destroyer concert two years earlier, just as the world began to go into lockdown — I was so excited to finally see their show. When I walked into the theatre, I was greeted by the opening act, Rosali. They had a warm sound that invited the crowd in, a soft rock with contemplative lyrics that fit the performance to come.

After a short break, Destroyer took the stage, opening with “It’s in Your Heart Now.” As I sat in the back of the theatre, I felt a wave of comfort as the audience happily soaked in the band’s sound. “June” followed suit, the opening bars felt like the first days of summer, brimming with hope. The lush, unpredictable instrumental felt like being pulled into a dream, a labyrinth where the questions posed in the lyrics didn’t need an answer. At times, vocalist Dan Bejar would pick up a piece of paper and recite his lyrics like poetry. The performance was intimate, with band members weaving between each other’s melodies. A few songs later, “Tintoretto, It’s for You” opened with a jazz piano accompaniment that metamorphosed into an explosion of synthesizers. Every second left the listener resigned to simply feeling and listening, rather than trying to figure out what shape the sound was taking. The soothing piano chord progression, accompanied by an offbeat pulse and synth, felt like falling into a new, trance-like space.

In the second half of the show, “It Takes a Thief” shifted the tone. The beat felt like a reckless abandon that you could dance to. It made me recall an interview with Bejar I read a few years ago, where he cited Joni Mitchell’s *Blue* as one of his favourite albums. Listening to the instruments blend together and work to shift mood, I could feel its influence. The merging of genres created an ever-evolving sound that belonged only to itself. The drummer seemed to be in his own world, improvising rhythmically with the bass player, the keyboardist too, perfectly matching his chords and melodies with the guitarists — I was amazed to hear the lush instrumentals come to life in real time. Before the closer, there was a small break. The crowd quieted down in silent anticipation, then came a beautiful instrumental solo from the trumpet player. He unfolded a melody that melted into the opening bars of “Suicide Demo for Kara Walker.” The entire crowd was captivated and at the end, the band was called back on stage for an encore. The encore ended with Bejar’s cadence “We are

slain by that stuff.” Those who were seated rose to their feet to give the band a standing ovation, and they bowed warmly in reception. Leaving the theatre I felt wrapped in the warm afterglow of seeing Destroyer in our home city. • ASHLEY WOOD

## Turbulence (dir. Soran Mardookhi) and Good Stuff (dir. Matt Nie) MAY 4, 2022 @ THE CINEMATHEQUE

The cliché that “Vancouver never plays itself” — popularized six years ago in a video essay by Tony Zhou that has close to 2 million views on YouTube — is difficult to dispute, especially when considering the innumerable examples of Vancouver standing in for places like Seattle, Chicago, or San Francisco. The Cinematheque’s series *The Image Before Us: A Film History of British Columbia* aims to challenge this narrative and celebrate, or perhaps simply identify, the province’s understated and too often overlooked cinematic identity. Founded in 2015 by Vancouver filmmaker and scholar Harry Killas, *The Image Before Us* is in its sixth season, returning after a two-year hiatus due to COVID-19. The current edition of the series includes a mix of contemporary films set in B.C., or works by B.C.-based filmmakers set elsewhere, in addition to a handful of older pictures produced in or centred around the province. Titles this season include Atom Egoyan’s *The Sweet Hereafter* (1997), Nettie Wild’s documentary *Fix: The Story of an Addicted City* (2002), and *The Body Remembers When the World Broke Open* (dirs. Elle- Máijá Tailfeathers and Kathleen Hepburn, 2019), among others.

The screening I attended, themed “The Human Spirit,” featured Soran Mardookhi’s *Turbulence* (2014) alongside introductions by Killas and Simon Fraser University Professor Emeritus Colin Browne, whose 1987 documentary short *The Image Before Us* inspired the programming series’ name. The evening also included a screening of the documentary short *Good Stuff* (dir. Matt Nie, 2003) and a post-screening Q&A with Mardookhi.

The connections between the two films felt somewhat tangential, but both were quite compelling. In all of eight minutes, *Good Stuff* introduces us to Ray Bethell, who spent years flying kites in Vanier Park, achieving awards and records around the Pacific Northwest. Nie overlays Bethell discussing his accomplishments, his craft, and the severity of his wife’s dementia atop brightly-coloured footage of his kites against blue skies. Killas and Browne introduced the film as being representative of the enormous body of

student-produced cinema in B.C. Indeed, it would be remiss to ignore student films in a series like this — though one may be tempted — given the sheer number of high-calibre filmmaking programs within Vancouver.

*Turbulence* follows two Kurdish immigrants in Vancouver: a father, Sherzad (Kamal Yamolky), and his daughter Jina (Camillia Mahal). The two have coped with their relocation, and Jina’s trauma witnessing her mother and brother killed in the Iran-Iraq War, in dramatically different ways. Sherzad — a gifted electrical engineer — works to develop a prototype for a perpetual motion machine, emblematic of a utopic future that seems to remain out of grasp. Jina, meanwhile, experiences opioid addiction and lives largely as a drifter, in essence running from her past. The relationship between the two is moving, even if they share relatively few scenes. Yamolky’s performance as a cautious but determined father experiencing early symptoms of Alzheimer’s proved the highlight of the film, and I was shocked to learn that it was his acting debut.

During the Q&A, someone asked Mardookhi how he would approach the film differently if he were to make it today. I was rather struck by his answer to what, in all fairness, was a pretty obnoxious question: “I wouldn’t make it.” He elaborated, but only barely, mentioning how he, his interests and his sensibilities have dramatically changed in the last eight years. It was refreshing to hear a filmmaker be so honest about their relationship to past work, even if he was perhaps overly critical of what was in fact a pretty good film. At the same time, this sort of reflection resonated with the theme of the entire series — the notion that examining a history, or histories, requires us to reevaluate what we previously accepted or believed by considering new information and alternative perspectives; a reminder that our past individual experiences inform our collective future. • ALEC CHRISTENSEN

## Jen Kim West Coast Collective MAY 16 @ THE LIDO

On May 16, as the scent of apple blossoms and bulbous rhododendron shrubs played with the calm evening air, I made my way to the the Lido, a handsomely modest, retro-chic watering hole on East Broadway, to listen to an up-and-coming Vancouver-born band, the Jen Kim West Coast Collective. Bassist and bandleader Jen boldly led the way in showcasing the group for their first official gig together. The moving parts of the group are Julian Borkowski on trumpet, Todd Stewart on drums, Patrick Kao on guitar and Connor



Lum on saxophone — each of them already lead their own trios and quartets outside of Jen Kim's group.

Now within the Lido's doors, I see the band setting up in the effortlessly cool way that we less musically-abled groupies are inexplicably transfixed by. As they tune up and give each other affirmative nods, I'm grateful even for the occasional strumming of those guitar strings under their players' scrutiny.

Perfectly harmonizing — my mood, the band and the room are practising pathetic fallacy. Our surroundings emit an amber warmth allowing me to sink into the wooden, varnished furniture. A peachy glow trickles from the upper spotlights, muffled by a netted ceiling adorned by flora and fauna. There are so many aspects of the outdoors that the room, although not huge, feels airy and fresh. Wide, arched doorways add dimension to the space and a soft-spiced incense encourages us to forget that we are in a bar and instead, maybe in a wooden cabin.

The curator introduces the band swiftly and without further ado, the 4-way-nod reappears and the seventy-odd table-sitters turn their heads towards the stage. The opening piece begins as a sax-less trio — a floating, upbeat but weightless sound — no swanky snares or singular governing instrument in earshot. Harmonic and unobtrusive, contained energies through gentle drumming, smooth cello, and obedient guitar maintain the stage and its eager audience.


The music progresses, it becomes a story. I feel myself inching closer to the stage, not wanting to miss a scene. The trumpet is blaring in conversation with the sax, both rising in a crescendo. The melodic discussion is quick, it's testing and provoking, and although predominantly accordant, certain notes give away that there is a deliberate dispute or rupture within the storyline. Emotions and rhythms grow in intensity until snares quickly sweep in and smooth over this playful undercurrent, until we're redirected to a fluid, mellow rendition of the piece. Purposeful muffling effects distance us from the dramatic scene and there's a unilateral sigh of relief from the audience following this deceleration.

The group's talents are unbounded (at least to the amateur eye). It seems that their talent is innate independently and exaggerated as a group. I feel lucky to have watched this first gig of theirs and to have noticed an innocence that may be found only within new groups — the inter-band exchanges of smiles of encouragement, the sweet reluctance to completely let loose with one's instrument, and the holding back from ad-lib risks and escapes into improvisation. I also can't wait to be able to return to them in a few months and witness the subtle leaps in total assurance that this brand new band will undoubtedly take; each member is boastfully capable, something revealed as they all take turns for solo sections.

Speaking to Jen Kim after the set's wrap up, she emphasizes that the group

wanted to create a blend of renditions by famous modern players in the likes of Chad Lefkowitz-Brown, Nate Smith and Robert Glasper to compliment their self-composed works such as "Venturing". The main ambition was to ensure that all the music they would play should fit into the jazz tradition but usually with a new twist to it for a modernized effect.

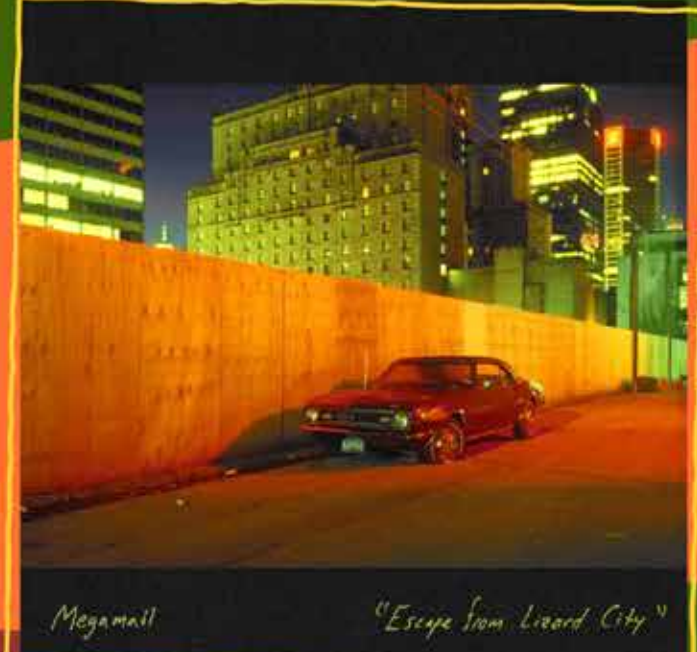
Elegant yet playful, carrying about them a lightness which will be adjusted with the greater risks they naturally start to take, the Jen Kim West Coast Collective is one to keep a beady eye on, especially if in search of a night of shoulder swaying and finger-clicking. • ANOUSHKA TODD



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# CiTR 101.9FM PROGRAM GUIDE

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

	Monday		Tuesday		Wednesday			Thursday		Friday		Saturday		Sunday		
6AM	CiTR GHOST MIX				CiTR GHOST MIX					CiTR GHOST MIX				CiTR GHOST MIX		6AM
7AM	BLUE & GOLDCAST		PACIFIC PICKIN'		CANADALAND			CiTR GHOST MIX		CRACKDOWN		CiTR GHOST MIX		CiTR GHOST MIX		7AM
8AM																8AM
9AM	BREAKFAST WITH THE BROWNS		QUEER FM		SUBURBAN JUNGLE			ROCKET FROM RUSSIA		QUEER FM				PACIFIC PICKIN'		9AM
10AM			LOVE IN PUBLIC	INTER-SECTIONS	MUSIC IS GOOD			PHONE BILL		FLOWER POWER HOUR		THE SATURDAY EDGE				10AM
11AM	FILIPINO FRIDAYS		CiTR GHOST MIX			CiTR GHOST MIX			ORANGE GROVE RADIO		MUSE-ISH				SHOOKSHOOKTA	
12PM				CiTR GHOST MIX	THE SHAKESPEARE SHOW			DUNCAN'S DONUTS		DAVE RADIO PRESENTS THE ECLECTIC LUNCH		CiTR GHOST MIX				12PM
1PM			DUNCAN'S DONUTS		LA BONNE HEURE w. VALIE			THE BLUE HOUR		COLOURFUL CONVERSATIONS	WHAT'S THE STORY?			THE ROCKERS SHOW		1PM
2PM	PARTS UNKNOWN				THUNDERBIRD EYE			ASTROTALK		BEPI CRESPIAN PRESENTS		POWER CHORD				2PM
3PM	CiTR GHOST MIX		POWERCHORD		ALL ACCESS PASS			CiTR GHOST MIX								3PM
4PM	THE ORCA MAN PODCAST	THIS IS NOT FINE	TEACHABLE MOMENTS						CiTR GHOST MIX	VIVAPORÚ	NARDUWAR PRESENTS		CODE BLUE		LA FIESTA	
5PM	THERAPY HOUR		INTO THE WOODS		ARTS REPORT			DEAD SUCCULENT HAUNT		PACIFIC NOISE WEIRD		MANTRA	CiTR GHOST MIX	QUEER ASS CLASSICAL		5PM
6PM	SPIT IN YOUR EAR	FEELING SOUNDS	CiTR GHOST MIX	DOGEARED	RESEARCH REVIEW	THE MEDICINE SHOW	CiTR GHOST MIX	CiTR GHOST MIX		FRIDAY NIGHT FEVER		NASHA VOLNA				6PM
7PM																
8PM	EXPLODING HEAD MOVIES				CITR GHOST MIX	THE VIBE COLLECTIVE	NOT MY FIRST SCHMOEDIO	WE GOT CHU	CANADA POST ROCK		MUZIK BOX	CiTR GHOST MIX	RHYTHMS INDIA	TECHNO PROGRESIVO	8PM	
9PM			CRIMES & TREASONS													
10PM	THE JAZZ SHOW		OFF THE BEAT AND PATH		SEASONS OF LIFE			LIVE FROM THUNDERBIRD RADIO HELL				SYNAPTIC SANDWICH		TRANCENDANCE		10PM
11PM			STRANDED	PLANET PHLOSTON	LATE NIGHT WITH THE SAVAGES			COPY/PASTE						THE AFTN SOCCER SHOW		11PM
12AM												RADIO ART OVERNIGHT		RANDOPHONIC		
1AM	CiTR GHOST MIX		CiTR GHOST MIX		CiTR GHOST MIX			CiTR GHOST MIX				CiTR GHOST MIX		CiTR GHOST MIX		1AM
2AM														THE ABSOLUTE VALUE OF INSOMNIA		
LATE NIGHT																LATE NIGHT

**DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?**  
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<-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@citrac](#)

### 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@citrac](#)

### PARTS UNKNOWN

11AM-1PM, ROCK/POP/INDIE  
Host Chrissariff takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

- [programming@citrac](#)

### THE ORCA MAN PODCAST

ALTERNATING MONDAYS 4PM, SPOKEN WORD

Host Frederick DeNisco introduces the many characters who have created, developed and mutated The World of Orcas. This species has given him more joy than he knows what to do with, and now he's sharing that joy... with YOU!

- [programming@citrac](#)

### THERAPY HOUR

5PM-6PM, SPOKEN WORD  
Therapy Hour is a bi-weekly radio show hosted every other Tuesday evening 6-7pm on CTR 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@citrac](#)

### 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@citrac](#)

### SPIT IN YOUR EAR

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the Music Collective of CTR.

- [programming@citrac](#)

### 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@citrac](#)

### 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@citrac](#)

### 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@citrac](#)

## 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 CTR's Gender Empowerment Collective!

- [genderempowerment@citrac](#)

### 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@citrac](#)

### DUNCAN'S DONUTS

1PM-2PM, ROCK/POP/INDIE

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

- [duncansdonuts.wordpress.com](#)

### POWERCHORD

2PM-4PM, LOUD/METAL

Originally conceived by veteran heshers "Metal" Ron and Gerald "Rattlehead" in 1985, Powerchord is Vancouver's longest running metal show! And the torch is still burning with current hosts Coleman, Justin, Ian, and Ferris, covering all sub-genres across the harsh landscape of heavy metal. New releases, local bands, the obscure, the classic, and everything in-between.

- [programming@citrac](#)

### TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

- [programming@citrac](#)

### 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@citrac](#)

### DOGEARED

ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

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

- [dogeariedbookclubradio@gmail.com](#)

### CRIMES & TREASONS

8PM-10PM, HIP HOP

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

- [dj@crimesandtreasures.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@citrac](#)

### 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@citrac](#)

### PLANET FHLOSTON

11PM-12AM, IMPROVISED MUSIC

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

- [programming@citrac](#)

### 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@citrac](#)

### SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

- [dj@jackvelvet.net](#)

### MUSIC IS GOOD

10AM-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@citrac](#)

### 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@citrac](#)

### 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@citrac](#)

### THUNDERBIRD EYE

2PM-3PM, SPORTS/COMMENTARY

CTR 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@citrac](#)

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

- [arts@citrac](#)

### RESEARCH REVIEW

ALTERNATING WED 6PM-8PM, 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@citrac](#)

### THE MEDICINE SHOW

ALTERNATING WED 6PM-8PM, 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@citrac](#)

### 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@citrac](#)

### THE VIBE COLLECTIVE

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@citrac](#)

### 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@citrac](#)

### LATE NIGHT WITH THE SAVAGES

11PM-1PM, INDIGENOUS MUSIC

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

- [programming@citrac](#)

### THURSDAY

### 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

## FRIDAY

### PHONE BILL

5PM-6PM, ECLECTIC

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

- [programming@citrac](#)

### ORANGE GROVE RADIO

11PM-12PM, JAZZ

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

- [programming@citrac](#)

### 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@citrac](#)

### 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@citrac](#)

### VIVAPORÚ

ALTERNATING THURS 4PM, SPOKEN WORD

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

- [programming@citrac](#)

### 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@citrac](#)

### K-POP KAFE

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@citrac](#)

### 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@citrac](#)

### WE GOT CHU

ALTERNATING THUR 8PM, DRUM & BASS / BREAKBEAT / ELECTRONIC

We Got Chu's Pace & Gee Maree explore a wide range of deep bass and liquid rollers from Vancouver and beyond. Tune into CTR 101.9 FM every second Thursday 8pm - 9pm for all the breaks, drops, and rolling basslines you could ever wish for!

- [programming@citrac](#)

### NOT MY FIRST SCHMOEDIO

ALTERNATING THUR 8PM, COMEDY // SCHMOE STUFF

A show for schmoes. A comedy show devoted to celebrating people's embarrassing moments, aka schmoedios, 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@citrac](#)

### LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

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

- [programming@citrac](#)

### COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

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

- [programming@citrac](#)

### 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@citrac](#)

### 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 Schmidtke 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@citrac](#)

### MUSE-ISH

12PM-1PM, EXPERIMENTAL/IMPROV

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

- [programming@citrac](#)

### 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.

- [programming@citrac](#)

### COLOURFUL CONVERSATIONS

ALTERNATING FRI 1PM-2PM, COMMENTARY/SPOKEN WORD









# 

## **thursday, june 2**


 Red Gate Arts Society
 
 all ages
 
 9pm-midnight
 
 Shop Cat
 
 girlsnails
 
 Rainbows End
 
 future star
 

## **friday, june 3**


 B-Side Radio
 
 all ages
 
 5:30pm-7pm
 
 Apex Twink // Acceleration Radio
 
 hydra:bad
 
 schnüdlbug
 










 Kingsgate Mall
 
 all ages
 
 6pm-9pm
 
 MA\$\$ANK
 
 bennyman
 
 Katana
 
 Hermit
 


 The Heatley
 
 19+
 
 6:45pm-8:45pm
 
 Dawson Gool
 
 Paperwave
 
 Artemis
 

## **friday, june 3**

(CONTINUED)


 Anti Social
 
 Skateboard Shop
 
 19+
 
 7:45pm-9:45pm
 
 Itemfinder
 
 Megamall
 
 Apollo Ghosts
 


 Red Gate Arts Society
 
 all ages
 
 9:30pm-midnight
 
 pudding
 
 Khillah Khills
 
 Be Afraid
 
 The Golden Age
 
 of Wrestling
 

## **saturday, june 4**

DAY










 Girls Rock Camp
 
 Vancouver Fieldhouse
 
 all ages
 
 11:30am-1:30pm
 
 WUT
 
 Fountain Bather
 
 Brutal Poodle
 


 Kingsgate Mall
 
 all ages
 
 1pm-4pm
 
 Haleluya Hailu
 
 Super Budget
 
 Buddie
 
 Post-Modern Connection
 



## **saturday, june 4**

\* NIGHT \*


 Kingsgate Mall
 
 all ages
 
 6pm-8:45pm
 
 Empanadas Ilegales
 
 Octoduck
 
 Breakup Sex
 
 Big Ethel
 


 The Lido
 
 19+
 
 8:30pm-9:30pm
 
 Sad China
 
 michelle (the receptionist)
 
 Grimm
 


 Red Gate Arts Society
 
 all ages
 
 9pm-2am
 
 Teeth To Your Throat
 
 Kill Michael
 
 Jodie Jodie Roger
 
 M01E
 
 Lil\_Babeeee\_4EVA
 
 Outback
 
 Reliquary V
 

## **sunday, june 5**


 Girls Rock Camp
 
 Vancouver Fieldhouse
 
 all ages
 
 4pm-6pm
 
 Transistor Riot
 
 Raw Nerve
 
 Gadfly
 
 Endings
 


 The Wise Hall
 
 all ages
 
 6pm-11pm
 
 Big Rig
 
 Tonk
 
 Max Boonch
 
 KeAloha
 
 clara sanchez
 
 Francis
 
 Baptiste
 

**\$25 Full Fest**  
**\$10 / SHOW**



Music Waste Festival is organized & hosted on the unceded  
 & shared territories of the x'moθk'eyem, Skwxwú7mesh,  
 & salilwetat nations in "Vancouver"