



"THAT OUT-OF-POCKET MAG FROM CiTR 101.9 FM"
Vol.39 No.02 Issue 423

small splintered hands / yellow
 paint, light blue / la cuna de
 un illustration / Chín;
 tethered canvas, Earth, Calle
 13, Cables en violeta, Guscía,
 / amarillo, a pottíng banana
 peel, heavy cloth, Pesado y
 frío, con ternura y tierra,
 Maqueta desinflada, / Espíritu
 de un zancudo, toma sangre del
 suelo, deja que te muerdan, con
 pasitos pequeños, / Recoje tus
 sueños, Cubierto en sat y miel,
 Terris nudus, spine colander,
 Sift through pins, purpled
 tooth, Splatter colars,
 Break us, / Man en mano,

That OUT-OF-POCKET Magazine from CiTR 101.9 FM

Mar-Apr 2022 // Vol.39 // No.2 // Issue #423

cover words by Milena Carrasco

DISCORDER

m a g a z i n e

EDITOR'S NOTE

"The idea that there's somebody waiting for me on the other side of all this shittiness was very comforting to me at that time. It kickstarted the whole process of getting off of my ass, writing this album, and trying to stay out of trouble."

Francis Baptiste, *It's Easier if It's in A Song* by Hina Imam

There's something beautiful about a space where nobody really knows what they are doing or what they are even doing it for. Under the romantic cloak of artistry, these moments are what I like to call Δ a sweet escape Δ . It's poetry that makes you embarrassed of your own thoughts. Music to listen to while you escape the hell-realm. Art that makes you feel powerful. Or fragile. These things circumvent a long-trained and self-consciously strict pragmatism that rules most things. You know the one. It's what we pour all the largely shapeless bewilderment of the world into and let it congeal in the freezer until it bursts. Despite everything — no yolo — people are still capable of making art that is brilliant and life-affirming and Δ deliciously escapist Δ . Disorderly feelings call for similarly untidy songs. I will die on this hill!

In this issue, writers take that shapeless meat and stuff it into a mold of their own devising. Who are the artists we cover? Who are their people? What's in the work they make that listeners emotionally connect with? How do the relationships of artists with artists, artists with listeners, and artists with art intersect? The way these creative networks interface, connect and care for each other is what we cover most. It reminds me this is what makes things suck less. It actually makes things really fucking good.

1 very harmonically dense uncategorizable sound,
~T

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A CAR THAT TURNS INTO A BOAT

or contributor bios of **Mar/Apr 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).

Alistair Henning

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

Hina Imam

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

Tamara Chang

Tamara is a lifestyle and events photographer who is inspired to capture authentic moments in the world around her. You can often find her singing or planning her next adventure with a chai latte in hand. Check out her work at tamarachang.ca or on Instagram @tamarachangphotography

Maen Illustrates

Illustrator and ink artist from Vancouver, BC.

Hayley Schmidt

Hayley Schmidt is a Graphic Designer & Illustrator based in Vancouver. Having explored various mediums and forms of art over the years, Hayley found her place in design and illustration. Her work exudes an inviting sense of warmth, confidence, and thoughtfulness, truly reflecting who she is on the inside. When she's not behind a screen, you will find Hayley attending local shows, making music with her bandmates, perfecting her punch needling skills, hitting dingers on the softball field, or bingeing crappy reality tv shows.

Sean Roufosse

Sean is the host of the radio show and podcast *Seasons of Life*, is interested in the environment which forms art, and is begrudgingly finishing up his geography degree at UBC.

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.

Mary Haanen

Just a forestry student looking for any excuse to make art. Co-founder of a jewelry business, HippieDripJewelz (find us on Instagram for some sweet n sick drip for you or your gran!). Brownie points if you recognize from the Seattle-based band, Quirky Kazoocians

Atira Naik

Atira Naik is a writer from British Columbia. She loves reading, and spends more time in her head than outside (but she likes it that way).

Chelly Maher

Introvert, UBC Music alum, album cover designer, and budding abstract artist & illustrator. Instagram: @seelouise365

Elle Macc

Currently undefined

Aaron Schmidtke

CiTR President and host of *The Flower Power Hour*.

Lisa Mayerhöfer

Bad decisions, good stories.

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

August was once asked in a job interview aside from black and white photography, what hobbies they had. August replied "I sometimes also shoot in colour!" You can view more of August's work in their solo show at the Port Coquitlam Recreation Centre, on until April 25th.

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.

Valie

Valie is a more or less frequent contributor to *Discorder's* RLA and *Under Review* sections, you can also listen to her interview musicians on her CiTR radio show 'La Bonne Heure' or hear her music by going to valie.ca :)

Tatiana Zhandarmova

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



It's easy to get on this list.

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UNDERPASS

*Punk, Politics
and Music in the
Technological
Age*

*a Conversation w/ Underpass'
Alexander Miranda*

words by Sean Roufosse // illustrations by James Spetifore // photos by Phoebe Telfar



Just after 1pm Pacific Time, the Zoom splash screen dissolved to reveal the blonde tips of Alexander Miranda's hair. Miranda is the front person and founder of Underpass, a band straddled between new wave and punk, birthed in the clouds and rain of the Pacific Northwest and baked in the sun of San Diego.

M

iranda has since returned to Vancouver, bringing with him a refined sound and two musically unique albums. I sat down with the artist to speak with him about punk, politics and music in the technological age.

So what exactly is punk? As with many genres, this can be a challenging question to answer. Punk has many offshoots and reboots, each with different tempos, moods, and styles.

For many, the genre is associated very closely with the sound of hardcore punk. Contemporary femcore or queercore punk bands such as Moscow's Pussy Riot, Seattle's Mommy Long Legs and Toronto's DILLY DALLY are some prime examples of this sound; they all use radical forms of expression and protest to address radical political and social problems. Then there is the slower, deeper, and more longing side of punk: the side that borders on new wave and even independent rock. Think about The Smiths, Joy Division, or newer bands such as Washington DC's Sneaks.

All of this considered (in the North American context) within the punk scene there can be a juxtaposition between a subculture rooted in anti-authority, yet tacitly connected to a performative punk style and decorum. According to Miranda the answer to what punk is can be convoluted. But, despite Miranda's admitted variation in his albums, they never stray

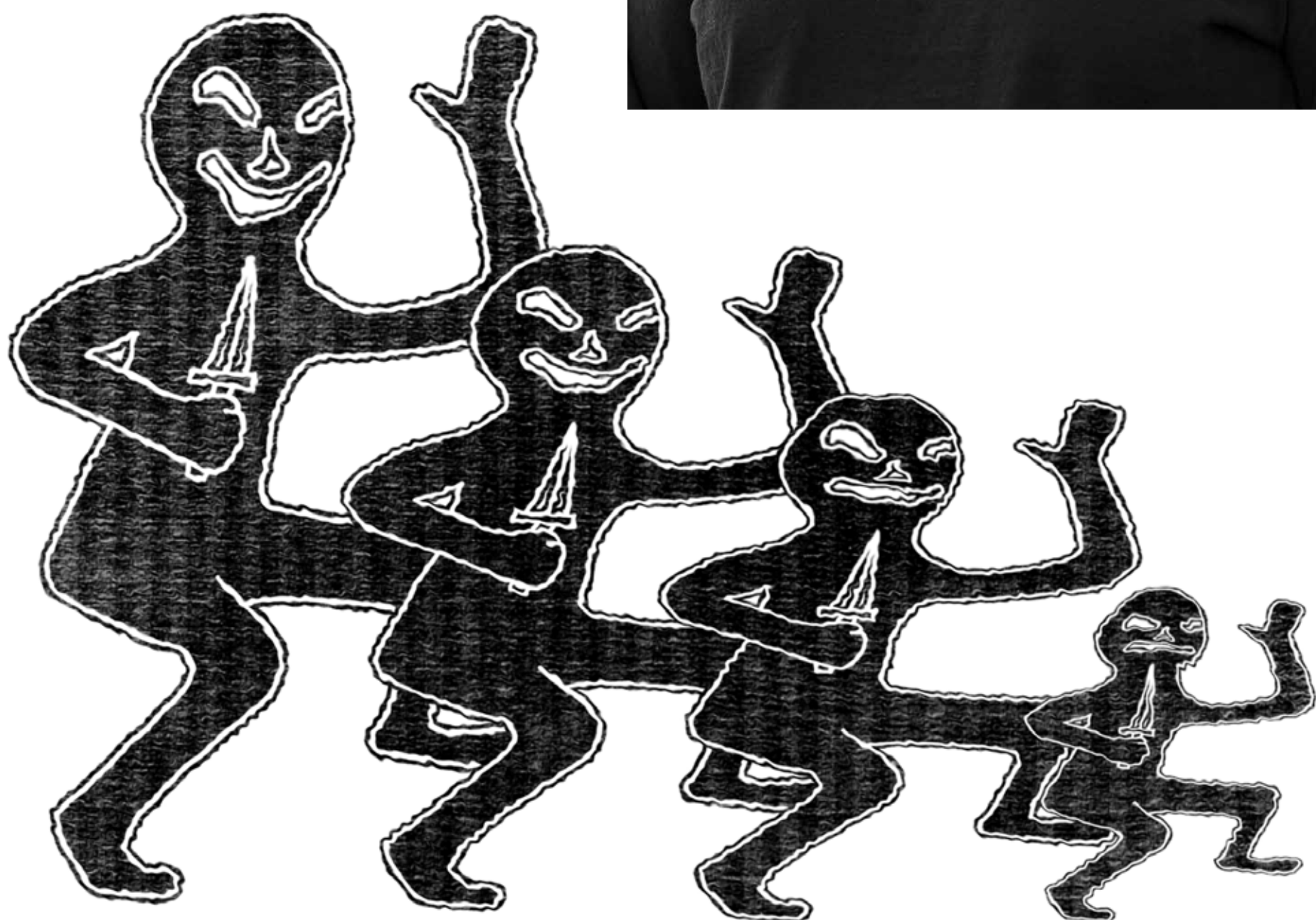
too far from the realm of punk, though he himself experiences a level of disconnect from some of the cultural aspects of the community.

Miranda says some of his first experiences with punk were overtly exclusionary. Through his youth he was called a poser by those within the community at school yet teased by other kids on the reservation where he grew up for his decisions around clothing and hairstyles.

Attending shows early in his life in Lake Elsinore California, Miranda found that show-goers tended to focus too much on this aesthetic performance of punk and not enough on the roots, "Yeah, people get hung up on looking cool and being accepted but ultimately it's about doing things your own way." This forced the musician to create his own unique sound and trust his musical instincts, regardless of whether he identified as punk, new wave, or something else entirely. The result is a sound that is familiar yet uniquely Underpass. Though he admits genres in music are unavoidable, his confidence and desire to overcome these boundaries makes Underpass a force to be reckoned with in the re-emerging punk scene. Miranda's work doesn't fit neatly into a single genre, and the musician has had to create his own unique sound and trust his musical instincts.



I like to have people think about something — to just sit with it. It's poetic beauty. I'll probably never write a song that's gonna be direct like that. You just have to look for it."



Much of the band's initial works were written in Vancouver, and later in Olympia Washington. The environment of Vancouver had a notable impact on the band's initial musical output. "The weather really affected me, and I didn't realize it," he says.

At this time, Miranda found himself writing pieces that were darker and a bit drearier. The difference between Underpass's earlier work, such as *About Violence*, is heard both in the composition and the lyrics. This earlier work saw a more deconstructed sound and melancholic drawl on subjects such as longing and romantic endeavors. Though the core remains, Miranda's newer work is clearer, better produced, and slightly brighter than his older work. Miranda also commented on the effect of the US Border on the Vancouver music scene, "With most cities in the United States it is so much easier to move up and down the coast, and just explore like that," he explains, "But when a band does come from Oakland or San Diego, it's kind of a bigger deal because there is a lot more preparation required." This is how Vancouver can be insular, he tells me, with some local bands opting to forego the anxiety of crossing the border in favor of staying put.

After touring for *Red Reflection*, the second full album, the band endured a series of traumatic events. Family members' serious injuries, complex health problems, social and political turmoil, and the horrific Ghost Ship fire — presented an inflection point for Miranda and the band. He tells me, "it cast a tremendous shadow over everyone."

Despite the hardships Miranda slowly came back to the passion he loved.

"Traumatic events kinda shape people's perceptions of the world and how to navigate it. The purpose of making art is to get out of that headspace — not to dwell and say, 'I can't do anything' and be destroyed by that anxiety."

The most recent project, *Deluxe Industrial* (November 2021) carries on the tantalizing intensity of traditional bands such as The Cure, The Smiths and Depeche Mode, while incorporating 21st century sampling and mixing. The 5-track album, which addresses the timeless subject of love and depression, culminates into a contemporary reboot of punk which continues the conversation of generations past, while tastefully adding new layers of complexity through technology.

The band absorbs the currents of North America's West Coast. Miranda receives influence which transcends geography, admitting that much of his early days were spent in the seemingly infinite landscape of the internet.

This can be seen throughout April 2021's *Physical World* where the cover was created from a magazine clipping Miranda had saved over the years, featuring beloved photographer Cindy Sherman.

Throughout Underpass' discography, Miranda cites inspiration from his young adulthood spent on MySpace

and LastFM when he became consumed by the virtual. This is something which he admits likely shaped *Deluxe Industrial*'s instrumentation and technologically-influenced sound, which he describes was at least partially a result of "Instagram Brain," or his desire to engage with everything all at once.

"I've been conditioned for years to just do. To go. After being cooped up for a few years in my house, living in this weird world and not having a physical world to be in — It was a response to that feeling."

Despite its cybernetic connection, the music does not feel overly processed. The album presents a diverse, and experimental, five-part series, working extensively with samples.

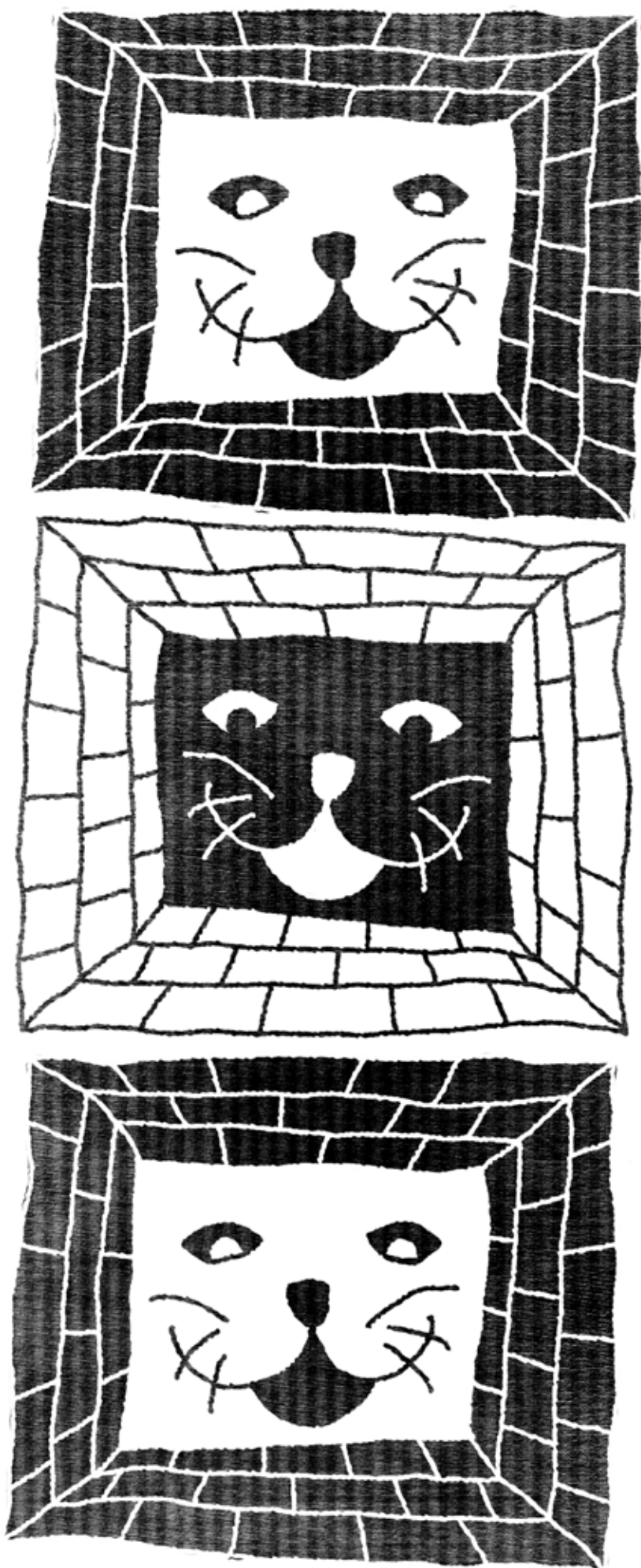
Despite his tackling of these complex themes, Miranda has come under fire in the past for a lack of outwardly political lyrics, something that many followers of punk, especially fans of more activist branches, have come to expect from the genre. When I asked him about the way he engages with politics, he explained his personal approach:

"There are so many expectations of native people. Oh, this person has a platform so they must say something deep. It's not that my music isn't deep, [...] but for me, art and music transcends politics. It's so much more than simply saying X is wrong and Y is right. I like to have people think about something — to just sit with it. It's [about that kind of] poetic beauty. I'll probably never write a song that's gonna be direct like that. You just have to look for it."

It is important to note Miranda isn't bound by the confines of punk. In fact, Underpass is just one of many projects down the line for the artist. He was recently nominated for best musical score at the International Documentary Awards for *Manzanar, Diverted: When Water Becomes Dust* along with composers Lori Goldston and Steve Fisk.

The documentary itself follows the environmental impact of United States colonial control in Payahuunadü ("the land of flowing water") also known as Owens Valley, California. It tackles the displacement of water, which converted the valley from a lake to a desert, as well as the history of forced removals occurring on the land in reference to Indigenous erasure and Japanese internment camps. Notably, the score's nomination has already caused controversy for being largely improvised.

Moving forward, Miranda hopes to further develop Underpass while continuing to work on all sorts of projects and collaborations. You can find his music on Bandcamp. We will be keeping an eye out for some of his scheduled releases in the upcoming months, as well as the public release of *Manzanar Diverted*.





words by Hina Imam
illustration by Hayley Schmidt
photos by Tamara Chang

Francis Baptiste is an Indigenous musician from the Osoyoos Indian Band in the Okanagan Valley. His work explores themes of trauma, addiction, and family. I sat down with Baptiste over Zoom to talk about his debut album *Family (Snəqsilxʷ)* which features songs in both English and Nsyilxcən, the endangered language of the Sylix people. Fewer than 40 elders speak Nsyilxcən fluently.

Baptiste and I talked about the recent “Freedom” convoys and our mutual frustration with the display of aggression and hyper-nationalism. “If you went to the Women’s Memorial March the other day, there was a lot of sorrow, a lot of rage, because it’s a very important thing. It’s injustice. A lot of “Freedom” convoy people say they are fighting for injustice — but it just had a Canada Day vibe to it,” he says. The conversation was refreshingly frank and his absurdist philosophy contained layers of humour and pain. Baptiste was not precious. Not when relaying his art, or life in general — even in places where I felt the need to protect.



We talked quite a bit about the pandemic at the beginning of our conversation. We have collectively witnessed, and many have experienced, a lot of loss. A lot of grief. I can't help but draw parallels between that, and the loss of language. Do those two things correlate for you?

Everything about being native feels like this lifelong struggle for identity. There's the loss you feel for things that you haven't lost, because you never had those things. The things my parents lost, and my grandparents lost. It's like trying to piece together a multi-generational puzzle in a way. I'm trying to figure out where I fit in and how — if I fit in anywhere. Just

being out here [Vancouver], has caused a lot of grief and alienation, it's this feeling of being a deserter.

When did you start learning the language?

Recently. My grandmother died two years ago and she was one of the few remaining fluent speakers of this [Nsyilxcən] language in our community and her death opened me up to the reality of how close we are to losing it forever.

I really regret not starting before my grandma died. Because she would have been an incredible resource.

The more I try, the more it feels depressingly impossible in a way. I can learn some words and I can say some things, like a party trick, but I don't think there will be a day where I'll be able to sit and have a fully fluent conversation with another Sylix person in our language. I think the time for that has already passed for me.

How do you imagine the future of Nsyilxcən?

By the time my son is grown-up and my age, this language could be a set of vocab that people can half-learn, or maybe even just preserve in some kind of bastardized version, or some evolved version of the language. Whenever I'm trying to learn something, I put it in a song.

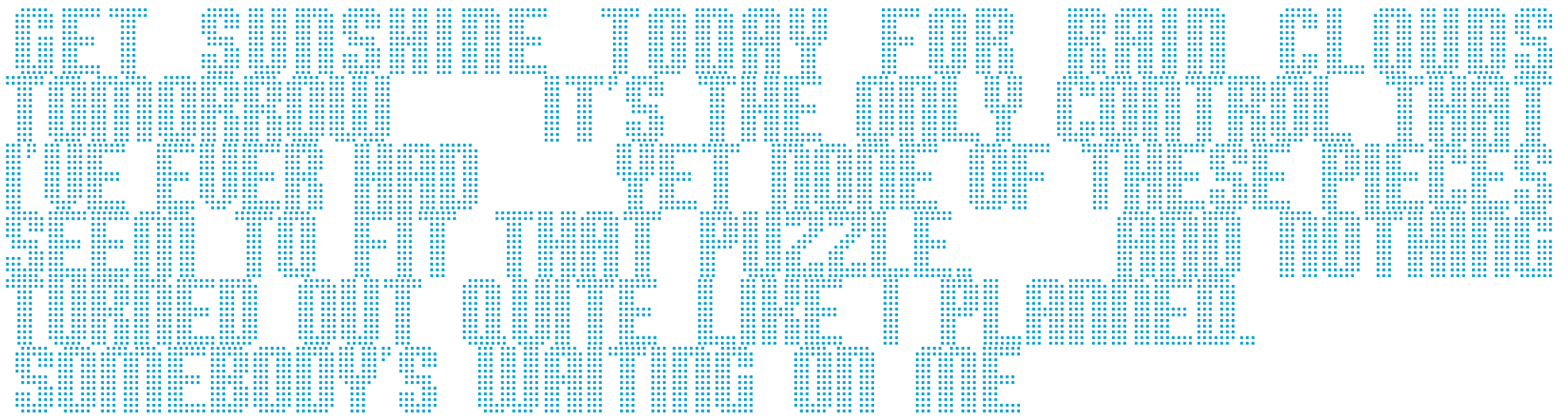
I imagine my grandmother in the next plane of existence and I wonder if she's rolling her eyes and saying, "Oh my God Francis, you sound like an idiot."

That's the other good thing about it — nobody speaks this language. I could be mispronouncing everything and no one will know, I could be making the whole thing up. That in a sense is a metaphor for the whole situation. A microcosm of a person talking to themselves alone in a room.

Your intention with "Snəqsilx" (Family) is *preserving an Indigenous language*. What does preserving look like to you?

It means putting in some effort. Trying. Through that — setting an example for the rest of my community, and who knows, Sylix people from the Okanagan might hear the album and learn a few words or something.

Part of me putting out a song isn't just trying to promote the language itself, but also learn it. It helps me remember, and I've noticed it's really helped my son learn it. He knows



how to sing the songs. He knows all the words to Snøqsilx^w and when he's sitting around on the couch playing his video game, singing the song, I'll quiz him a little bit. It's like learning your ABCs, it's easier if it's in a song.

You don't shy away from being vulnerable in your songwriting — whether it be talking about your divorce, or your struggles with substance use and alcohol. Has music been a cathartic release?

Oh definitely. I use it as a form of therapy sometimes.

Lately, I try to consciously choose what I write about. Especially in some of these songs, I'm choosing to talk about family — this struggle with identity and heritage — and addiction will always be an ongoing theme in my life and music. When you're consciously choosing what you're writing, what you're seeing, it gives you a chance to meditate on it. To sit and really chew on it, process it a bit, maybe make it rhyme.

Your album features three songs in Nsyilxcən, the endangered language of the Sylix people. How did you decide which songs to write in English and which ones to write in your native language?

It really became about ability because it is a hard language to speak and there are certain letters that I learned early on I have to avoid because they're almost impossible to sing. I knew I needed to write simple melodies because I'm trying to solve the jigsaw puzzle of these syllables and melodies to make them work together.

Do you think there were ideas and emotions that perhaps English couldn't capture in the lyrics?

It's more thematic. It's not so much

the specific emotions, or the specific lyrics. It's the overarching idea of trying to reconnect with heritage and my ongoing struggle with being so far away and reconnecting with my family. This need to write about what you are pining for.

Also, having Finn, my son, thrown into the mix. I try to explain to him, “we have this place, this ancestral home. That is our real home.” And it's a big theme to throw at a six-year-old — because he doesn't need to think about ancestral lands and homes. But I do tell him we have a place back home, and that's where we belong, and our family has always been there.

It's also this idea of being born with an end destination. I hate to use this metaphor because it's so on-the-nose, but it's really like salmon swimming upstream.

No matter what we do in our lives, I know where we're going to be buried. I've always known from the time Finn and I were born that we will end up in the cemetery on our ancestral land. And there's a comfort in being born knowing your final destination. It feels good. I can fuck up as much as I want. It's going to be fine. I'm still going to end up in the dirt at Nk'mip.

It's kind of hard to ask people about it. Do you know where you're going to get buried?

You are asking me? I know how I'll be buried. I don't know where because my family is so spread out. All grandparents are buried in the same graveyard in Pakistan though.

Wouldn't it be nice to go there? But a lot of work I imagine.

A lot of work, yeah. And a very expensive plane ticket to ship my body.

It's a weird thing to think about and it's a weird topic of conversation to force people into. But lately I've been curious about it more and more.

Maybe you can write a song about it
one day.

Maybe I will.

What would you say your favourite song in the album is? The one that resonates the most with you.

I always liked “*Somebody’s Waiting*.” It was the first song I wrote for this album. I wrote it a year after my divorce — I was distraught, depressed, drank a lot, and was struggling to show up at work and pay rent. I was broke and had to move around a lot, and I wasn’t able to see Finn much.

A lot of bad things were happening at the time, and then I wrote this song with the idea that even though everything is really shitty right now, it's comforting to think that on the other side of all the shitty stuff, there may be somebody waiting for me. It doesn't matter if that person is romantic, as in my next partner, or maybe that person is my son, or a better version of myself, or maybe my family, or — who knows — maybe a really good therapist.

The idea that there's somebody waiting for me on the other side of all this shittiness was very comforting to me at that time. It kickstarted the whole process of getting off of my ass, writing this album, and trying to stay out of trouble.

I'm sorry for everything you have been through, it's obviously been very painful. Not to romanticize your struggles, but I think through the first song, "Snæqsilx* (Family)" and the last song "Somebody's Waiting" the album finally comes full circle. If you could

sum up the album in a few words, what would it be?

I decided to name the album *Family*, after the song “Family,” because I felt like that was the running theme of everything. In the end, it became my reason for doing anything, doing everything. It motivates me a lot. It is a broad definition of what family means — including your friends. For me particularly, I tend to focus on my son and my relationship with him. If I were to dedicate this album, I’d dedicate it to Finn.

That in itself carries a lot of conflict and probably every parent feels this way. There's a lot of failings, a lot of guilt. Especially if you're not a perfect person, trying to be a good dad while you're also a lifelong addict, struggling with depression and feeling guilt over a failed marriage. You're trying to do good and trying not to beat yourself up too much about not doing good. And hoping you're not traumatizing your son too much.

What brings you joy?

Drinking. I'm kidding. Mostly my son, who brings me joy, rage, and constant annoyance. Everything else is a constant struggle. This Sisyphean battle where everybody wants you to sober up all the time, do this, or do that. Even music. Everything is always a task. I just want to go live under a bridge. Now I got this kid to take care of. Once he's out of high school and college, you can find me under a bridge somewhere.



Family (Snægsilx^w) releases on April 29. Franchise Baptiste's music is available on all music streaming platforms.

You can learn more about Sylix at
SYLIX LANGUAGE HOUSE

A Conversation with Nicole Luongo

*about self-advocacy,
peer solidarity and
rethinking the
psy-complex*



Author, academic, drug user and “Mad Woman” Nicole Luongo critically examines our societal take on health and illness. Fueled by lived experience, her work in what is colonially known as “Vancouver” is situated at the intersections of Madness, disability, drug policy, and housing justice. She just published her first book *The Becoming*.

words by Lisa Mayerhöfer // illustrations by Chelly Maher // photos by Isa You

[TW: Suicide]

Thank you so much for talking to me. I learned about you on social media, where you say a lot of smart, nuanced, and compassionate things about not only drug use but also housing and mental health. It was then I discovered you had just published, The Becoming, and thought, if you wrote a book, I must read it.

I appreciate that, and let me just preface everything I say by stating that I’m very blunt and accustomed to talking without a lot of emotions about things like suicide. If it becomes too much just let me know.

Are you comfortable with giving a summary of your book?

It is a nonlinear narrative about going to Oxford to begin a PhD with a lot of unaddressed trauma and not just repressed experiences, but also beliefs about myself and the world. After having convinced myself that this external marker of validation would solve the existential crisis that I was in, I was forced to confront very quickly that that was not the case and was subsequently being institutionalized after spending a month in an intoxicated blackout. In the hospital I had

this incredibly profound experience that was the combination of many years of learning, and to be cliché, also unlearning. In my book I detail that, and I approach my experiences through a number of lenses.

Going to the UK results in a total breakdown. The university catches up after a while and puts you into a mental health facility. They pay for your stay but not for treatment. It seems like they do not really want to deal with it and neither does the staff of the facility.

It was — the only word I can use is — surreal. Of course, I was in an altered state, and I can’t guarantee my perception was shared by others, but I felt that I was able to express precisely what was happening. I would say to people, I’m in psychosis, and to have them tell me I wasn’t was mind-bending and indescribably frightening.

Writing the book feels like a necessity. You start while still being institutionalized in the UK. It seems like you’re doing it to hold on to your version of reality, but also to be able to go back and make sense of what was happening. It feels like it was very much for you. What made you want to share it with others?

I didn’t cater to a particular audience, and I was clearly not trying to write a mainstream book. Throughout my life I’ve almost exclusively had my realities denied and I’ve had people projecting their own narratives onto me. It felt vital to be able to have control over the narrative and it felt a bit like a ‘fuck you’ to be honest. There are passages in there that are coming from a part of me that has never had any capacity to express herself.

Do you feel like it made a difference?

Maybe? I don’t know. My entire life I’ve felt so incredibly alienated including from myself. I really do feel as though I am kind of a ghost or a guest in this world who is not supposed to be here necessarily and so this is clear documentation of what my experience has been, and there will be at least some people bearing witness to that.

I think that is my attempt at connection. A very rudimentary, kind of unhinged version of it, but because I often feel so performative during interpersonal interactions, that was kind of the closest I could get to giving something of myself that was authentic, for lack of a better term.

I really appreciated the quote in your book: When someone is encouraged to express themselves signs of disorder abate. Do you think for people who are going through treatment there is genuine space for genuine expression?

Absolutely not, because the mental health system is so recovery oriented. I use that word very purposefully. What I mean by that is; recovery in a sense of being able to conform to societal expectations. Practitioners tend to immediately label the problem so as to create a treatment pathway to return someone to fulfilling their social roles. There’s very little room for interrogating whether fulfilling those roles — whether it be as an employee, a child, a partner, or a student — is actually contributing meaningfully to someone’s inner experience. The indicators of wellness we have as a society are so rooted in capitalist logics. I don’t think it’s nefarious on the part of practitioners, but by seeking out any treatment you are kind of a priori stating: “I want to change.” That change is almost exclusively going to look like conforming to societal expectations.

It felt like you developed a kind of DIY approach to understanding and helping yourself.

I arrived in the UK already having done a master’s degree, already having been exposed to Mad Studies, and more traditional medical sociology and sociological approaches to things like deviance. After the repeated, I will say, negligence, I was kind of forced to draw from the information that lives inside of me. I do see that as a gift in a sense, because if I had simply been validated by staff when I believed I was psychotic, I think my pathway would have been very different. It wasn’t a spontaneous thing. I’ve always lived with this tension of; I don’t subscribe to the biomedical model of mental illness, and, I’m unwell.

What is Mad Studies?

It’s a body of research, theorizing, and advocacy that is now being incorporated into academia. It’s a bit unique when it comes to academic fields because it’s generally produced by and for people with lived experience. It often includes first person narratives or survivor lead research. The term ‘mad’ is a political orientation; it is a substitute or replacement for terms like mental illness and all of those very stigmatized and pathologizing terms that emerge from the mental health system. It’s a reclamation of difference while disavowing the negative connotations that necessarily come with that difference.

In The Becoming you write about experiencing a kind of rebirth — but that might also be too personal of an experience to recount, and people can simply read about it.

It ignited a really fundamental shift, and I did stop referring to myself as being ‘psychotic’ and just began to embrace what I had known was happening all along. That this was something which the biomedical model of mental illness could not explain. Denouncing the label of psychosis for once and all was critical for that.

You describe the relief in your book when you first got into sociology and fully realized that there are many factors out there like class, racialization, ableism, etc. that can make people’s mental health so much worse. It broke the belief you held from childhood that it was all simply your fault. Why is it not a big part of any kind of therapy to talk about those factors?

I think it’s important to distinguish between systemic constraints and individual actors. There are mental health practitioners who are very

aware of systems of oppression and do take pains to incorporate discussions of the social determinants of health into their practice but at the same time, the system is designed to individualize social problems and to depoliticize them. You might have a psychiatrist who says, “Yes, you’ve had a horrifically traumatic life but the only tools I have at my disposal right now are the labels of borderline personality disorder, and so even if I’m able to kind of acknowledge that environmental factors have contributed to your condition, I’m still going to place the responsibility on you. I’m still going to say you have a condition because I’m obligated to.” I think there are extreme limitations of what most people can accomplish in the mental health system alone.

What is your vision?

My utopian vision of society is one in which we have community care and non-hierarchical non-authoritarian forms of care that don’t include labels, where people’s fundamental needs are met and peers who have made the same experiences hold space for people who enter extreme altered states.

I would also like to live in a society where if you need six month or six years to just completely opt out of traditional social roles you could and you wouldn’t risk houselessness and death by virtue of that.

A beautiful thing about your book is that it’s kind of a love letter to your peers. What you went through sounds so lonely, and they are the ones who provide companionship, unlike the mental health professionals.

That distinction was so stark. I interpreted staff members and people who had authority as menacing and terrifying just energetically. Whereas, my peers were this well of comfort. Again, my experience was a very extreme version of that, but I think we can see that reflected in the broader society as well. Even the DTES — having been homeless there myself. Unless you’ve been truly through an experience and are now in a position to support someone else without having power over them — that’s a key factor — I don’t think you can really support someone. Professional roles enforce differences. Someone goes to work, and even if they truly care for the people, that changes how they carry themselves and what their concerns are.

My experiences are limited but I don’t feel like we truly acknowledge the importance and role of peers in the mental health sector.

This is true both of the mental health system and around drug use, where peers have historically played this kind of radical role. Networks of peers often emerge organically; they are able to emphasize in ways that others can’t, and they aren’t obligated to reinforce the system.

Whenever you describe your experiences it just all sounds so harmful and unsafe. I understand that it’s probably very hard to create safety for someone experiencing these states, but still —

When it comes to acute crises, when it comes to altered states, I believe that the best and only thing that should be done is to let people express what they need to express. The mental health system is very concerned with reorienting people to consensus reality. When someone is hearing voices, for example, the kind of immediate impetus is to correct them. To diagnose and suppress their symptoms, even when we know that if someone is experiencing something which others aren’t — it’s usually meaningful. Hallucinations and delusions aren’t random, and I think the only way to move someone through a state like that successfully is to validate them even if you don’t share that reality.





It's incredibly important to just hold space for people's states, whether it's screaming or weeping, and not try to make sense of it through language.

What I found interesting in your book is that it almost seems like drugs or alcohol aren't just harm reduction — but a tool to liberate yourself from the molds you've been pressed into. You are very honest about how incredibly harmful it becomes for you, but at the same time, you describe what a relief bulimic alcoholic Nicole is to the former versions of yourself.

I'm very clear in the book about the polarity of my existence. I move through the world feeling as if I am performing constantly, whether you want to attribute that to neurodivergence, or madness, disability, or just trauma. It is very challenging for me to maintain an air of adult respectability. It feels very disingenuous. The opposite of that is permitting myself to drop the mask and cease to perform — which, for me, looks like an eruption of alcohol and

crack-fueled benders and extreme erraticism. It quickly leads to not being housed, and with that, also comes a lack of societal expectations, right?

And again, I'm very careful with how I use the word authentic in my book — and I kind of problematize that — but it feels very cathartic to not have this societal perception that I am a competent, functioning, stable adult, because that is not my inner experience. While sober, I'm still too concerned with how others perceive me to truly express that rage and grief. And of course, we don't have systems in place to support an expression that would be deemed healthier. We don't have systems in place to catch people before their entire world unravels.

You work in drug policy. If you had to summon up the decriminalization of drugs, what would it solve?

Fundamentally decriminalization is not sufficient because it does not address the volatility and toxicity of the illegal drug market. It still allows police to have jurisdiction over what they enforce, so you still see visibly poor and racialized people being disproportionately impacted by police violence. It still drives drug use underground. The actual policy solution that I'm advocating for is legal regulation, which means that not just all criminal penalties get removed, but there is also a predictable supply of drugs one can access without having to be diagnosed as having a severe, treatment resistant 'substance use disorder' — and all the forms of control that come with that.

Would it have reduced the harm that you've experienced?

The implications of it would have been huge. For me personally, it's not just that having a legal supply of drugs would have made a difference, it's that legalizing drugs would indicate that we, as a society, are a bit more willing to embrace differences. And that is kind of the crux [...] there is no real, meaningful accommodation of significant difference.

How would you phrase a substance abuse problem, or what would you wish for people to understand?

I don't like the term addiction. I don't like 'substance-use disorder' either because that is medicalized. I refer to myself as having compulsive and chaotic relationships with most psychoactive substances, which other people also don't like, so I'm only speaking for myself.

Thank you for teaching me. So how would one be in relation to these compulsive/chaotic relationships without it being based on shame, or a savior complex?

The term 'enabling' is still in common parlance and it's a myth. Enabling doesn't exist. I know my life would have looked very different if, from day one, my parents had been able to process that I have some unique needs and had accepted that regardless. At 30, specialists suggested I'm autistic. That label resonates in some ways, despite my general aversion to labels, but I was never given space to articulate that. If at 16 my mum had been like, "Oh, you're bulimic and you actually have some good ideas around managing it. How can I support you?" rather than reacting with extreme anger

and disgust and the need to shut it down and micromanage me — all of the subsequent traumas that resulted from that rejection would not have occurred.

We are taught to see people as unreliable narrators when they have certain labels. So, if someone is an "addict" or if someone has a serious and stigmatized mental illness, self advocacy becomes a symptom of the illness, when really, most people know what they need whether that is to be housed or to get out of an abusive situation.

I've been struggling with this in my life a lot. What is enabling, what is my part in this, am I making it worse, am I making it better, is my role to do anything?

I will say that I have a very small social network, and the enduring members of it are those who have seen me when I have been completely incapacitated and unable to conform to any societal expectations and have simply loved me regardless. And that's not to say that it would be okay if I broke into someone's house and stole all their shit. There'd probably be some consequences for that, but in the sense of how I am expressing myself and what I need for myself, It's rare to find someone who can embrace it and not be deeply uncomfortable.

So, making space for radical honesty is a very big step.

I'll say what I tried to do in the book is offer several lenses through which to interpret certain phenomena and I tried very hard to also incorporate biomedical language. I added a whole slew of other interpretations to just bombard people with so much theory that it becomes an anti-theory, or it de-theorizes. I wanted to overwhelm people with the range of options and prompt them to consider if the lenses we are accustomed to are truly useful, or a product of power. What processes are at play when we defer to 'common sense'? With that I hope to empower people to choose their own. Does that make sense?

Totally. Empowering people to make sense of what is happening to them on their own terms.

There is so much language that is not dominant and that is marginalized, and that language is really important for people to be exposed to.





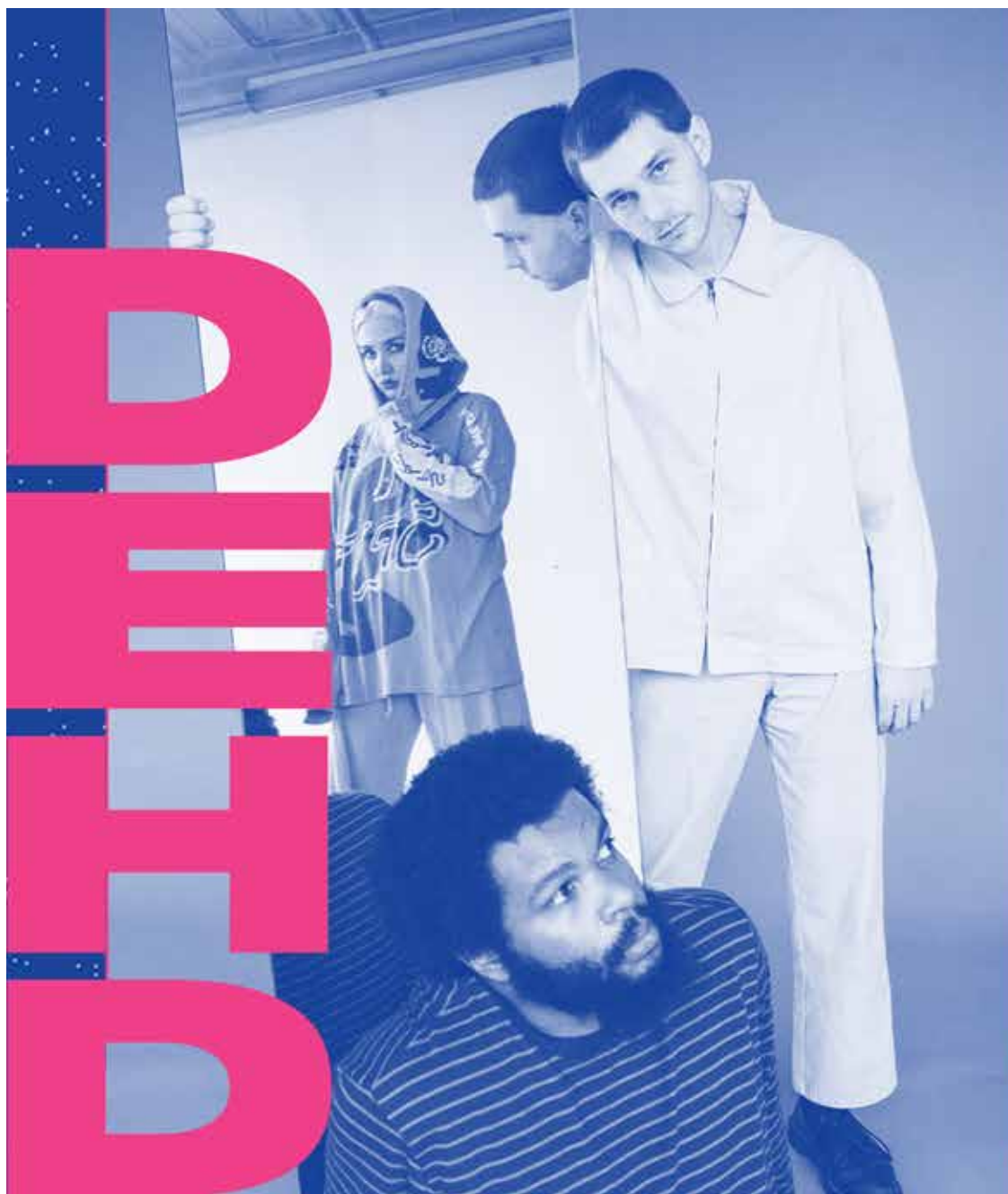
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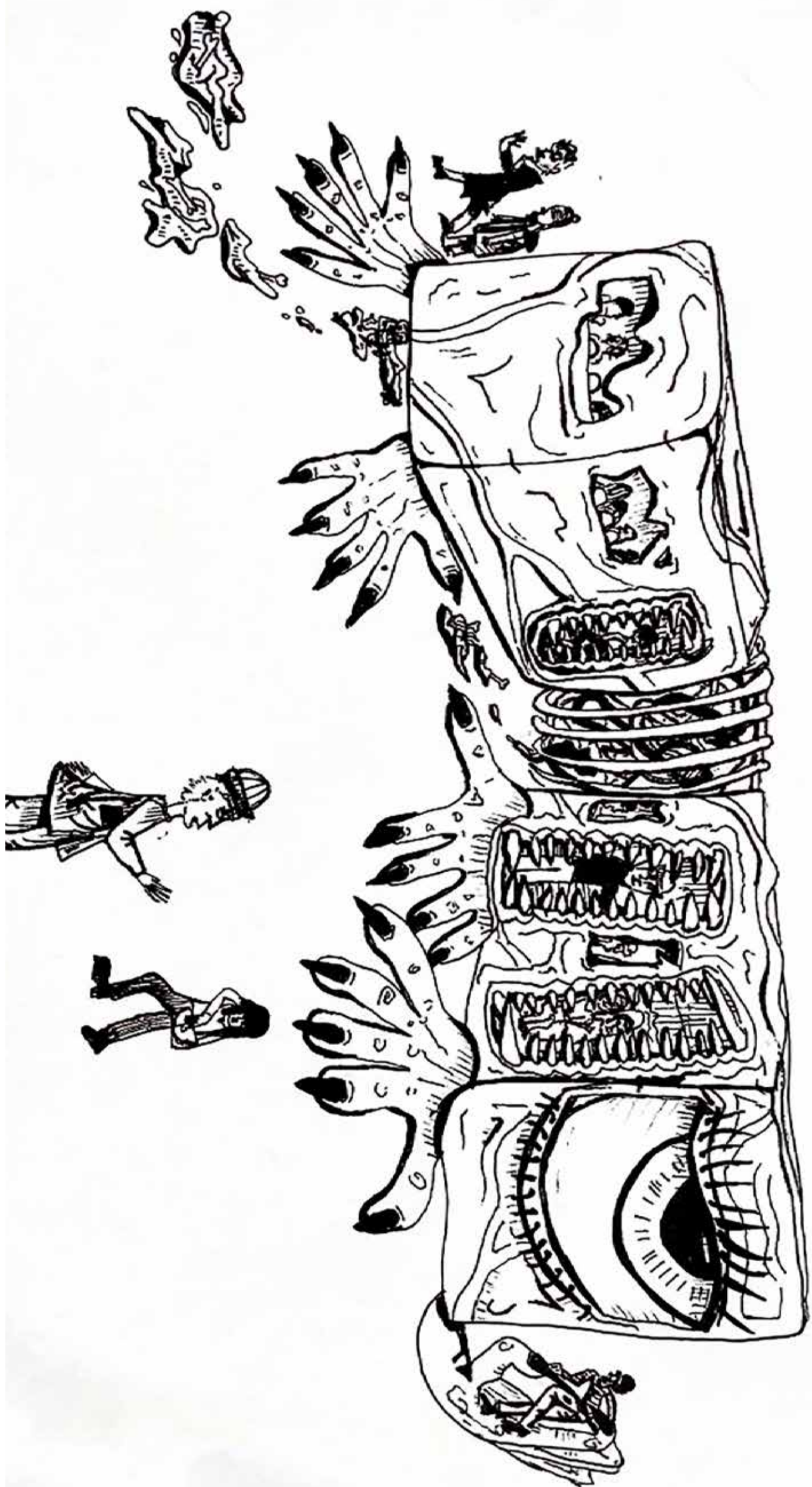


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half of this month is a
write-off anyway

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Myself

2022

ART PROJECT BY
MARY HAANEN

1. **Identify the main idea of the passage.**
 2. **Summarize the main idea in your own words.**
 3. **Identify the supporting details.**
 4. **Summarize the supporting details in your own words.**
 5. **Identify the conclusion of the passage.**
 6. **Summarize the conclusion in your own words.**

ART PROJECT BY
BILLIE CULLEN

Of
there is a
poke
in here
somewhere



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Discothrash

#6

"The Body's Poetics of Space"

Elle Macc

illustration by Maen Illustrates



When I was younger, I was terribly scared of diggers. The big yellow cat ones that unearth the ground, making it a material to move and manipulate. They held such a monstrous feeling for me, they were so inhumane. My mother would have to tell me they were sleeping to stop me from completely breaking down, and get me to walk by the still ones while they were off.

I can't say much has changed.

Today I walk by a massive hole in the ground on the way to the grocery store.

The hope hanging from a prayer tree to the left of the hole, with little hand written messages tied with ribbon to its branches, feels like it could cancel out the noises of the ground being broken open if it wanted to, but not quite, and the juxtaposition was just too sinister. I gape into the pit – always expecting to see something so obviously horrible – but end up wincing at the normality and order of it all, eventually walking alongside everyone else, who too, don't quite know what to do with what they're seeing.

The city digs deeper and builds itself higher, as if it's so insecure that it is always trying to prove that it belongs. That it's impermeable. That it's forever. That it's all we are.

That's why I get this feeling in my stomach as I walk around our colonial modernity when I start trying to be productive. 'Self actualizing' and city 'development' seem pretty much synonymous to me, they both feel like walls in my body. The sensation is the result of that which is trying to constantly modernize itself, erase the scars, the stories, and live for a time which will never come – a period of developed enough-ness.

And it is dreadfully lonely.

A place where one can finally overcome the body, nature, death, and accept change, but only when sanctioned. I feel the way I/it question(s) it/my-self, within this attempt at being something I'm/it's not, the effort to drown out, cover up, and ultimately, pacify the more innately powerful, sovereign, and alive, voice of the world.

This is an ever present exhaustion I have yet to work through.

Divided into sections of work, eat, play, rest, be entertained, pray, consume, and learn, I wonder if there is ever any space for life, if there's space for us. Because where do we idle, where do we walk, where are we alive?

What, really, do you have when you separate organs from each other, but just a bunch of parts? The flow of division is quick and unquestionable, chaotic like everything's made to be immortal and beyond time. There is an intimate violence behind all this, one that has taken our gratitude, our ability to be.

And there is great grief going unfelt.

I keep my pace of efficiency as I make my way to wherever the hell I think seems the most familiar in a deeply unrooted ontology. I try to tune myself inwards, away from the race to be anywhere but here and now.

This is when it sets in, every time, because the hollow inquiry arises from the depths of my bones asking;

How are we to know what we are made of if we are too busy being swallowed whole by what we have made?

And maybe even more pressing;

How are we to recognize we are connected at the site of the dirt, if we've forgotten it's there?

This kind of profoundness could kill me if I let it, It seems like too much to sit with. It always does.

I walk by one of those shiny new buildings with crisp signage and promises for future success – the kind that makes you feel terrible about yourself – I see my reflection in the glass and it's written all over my face how badly I want to sit down for a damn minute and ask who we are in this place? And, how do we belong?

But these kinds of questions don't get asked on stolen land, these kinds of questions don't get asked without deep reckoning.

I stop walking and the mountains come into my view, the relief is beyond comparison. You always see the beautiful things when you're still.

The weakness will pass because the seasons will change, you will bring yourself back and find somewhere to walk to, if there is still breath, there will be another day.

It is these mountains I cry to

It is this sky I sob under

It is this holy ground that I weep on

After all, property does not stand above the earth.

So maybe I will still wince when I see a mechanical monster. We cry over the same things as adults as we did children, you know. Maybe I'll be good even if I don't know what I'm upset about. Maybe that's very human of me.

What might it take to bring life back, slowly, and gently, through the despair and the walls that whisper that we aren't enough, to remember we are like the roots, always seeking light.

See, we are too, bursting through the cracks. All the buildings that are rotting or half torn down, reminding us that they are only that. The narratives that make us forget our own stories of the place that resides in the we, are unfolding at their seams.

An empire is ultimately bound to collapse, and maybe falling is too, in its nature.

In the end, I am always the one to break down, because aren't we forever able to be? I am the one to admit I like the look of the city lights and the stars together, to embrace the good and the bad of humanity within myself and digest it all as nature. I am the one to sit in the discomfort of my ugly, my broken, my destructiveness, and be re-composted no matter how polluting I feel, because I am the terrain.

Could we see the continual breath in the ongoing loss, and stop our mistaken fighting against what life is?

Do we have the ability to dance despite the pain?

Laugh despite the tears?

And is that not what life asks?

If we can love as we die.



UNFINISHED MARKS /ESTEBAN PERÉZ/

words by Milena Carrasco

photos by August Bramhoff

A fox cranium, a spine carcass and a centerpiece of tethered canvas is sealed with insulation foam. You can see papaya yellows and purple orchid hues splattered, coated and painted through the window of the exhibit. On the wall hangs a deflated basketball and a pair of antlers.

We met outside of Massy Arts, on East Pender and Chinatown. Esteban Peréz was wearing a purple fleece zip-up, the shade of purple seen on a rippled sheet of canvas in his exhibition, Unfinished Marks. The exhibition came from a series of walking practices which Esteban initially used to get to know East Pender a little better, where he found familiarity in street vendors, smells and spills reminiscent of a vibrant, living community — like his home in Quito, Ecuador.

Is there a reason you used the colors you did?

I always use pinks and purples — I'm wearing purple right now! This painting is a response to the visual environment here in Chinatown, but also there's a direct relation to the Latin American urban landscape — when you go on buses or when you walk on the streets, you see a lot of these colors. I think that's a part of my subconscious, the colors have always been there. I don't relate it to happiness necessarily, it's more related to a vibrancy, or an energy beyond a specific feeling.

As we switch between Spanish and English, there's this continual sense of flow and duality that rings in the background of our bi-lingual conversation. Or maybe it was just my ears, or my spanglish. Or the loud orchestra of crows, stop-lights and natural pauses taking place around, as we walked to Or Gallery.

A small cranium peaks under the cover. Insulated foam decorates the animal's spine like congealed fat, making it feel like whatever's dead under that blanket is in fact, still alive.

Yeah, I like how it has created this sense of a body. For me it felt like an extension of the skeleton, and I was imagining this other being living beyond reality, or beyond the human realm. I was thinking of the spirits of the forest, and spirits of nature, in relation to this painting — or even this medium — and how that relate to the city. How those two temporalities collide or intersect.

As we were walking together, practicing the methodology Esteban also practiced in his work, we encountered fresh fruit markets, muraled alleys and stopped to listen to a man on a corner playing an accordion.

*Small splintered hands
yellow paint, light blue*

*La cuna de un illustration.
Think: tethered canvas. Earth. Calle 13. Calles en violeta. Guscia. amarillo, a*

rotting banana peel. Heavy cloth. Pesado y frio, con ternura y tierra. Maqueta desinflada.

Espiritu de un zancudo, toma sangre del suelo. Deja que te muerdan, con pasitos pequeños.

Recoje tus sueños. Cubierto en sal y miel. Terris nullus, spine colander. Sift through pinks, purpled toothes. Splatter collars. Break luz.

Man en mano.

X

Esteban used his phone to record sounds, take pictures and create an emotional cartography of East Pender, Chinatown. At first, he was just doing that for himself, trying to understand and get to know the place, the social codes, the fabric of the city and spaces around him. We pass by fruit stands, and he points out how there's fruit stands everywhere in South America. Un estudio en junio. No air conditioning, it was hot. The canvas was too big — Esteban folded it for easier transportation. I asked him what felt so familiar about these two places on opposite poles, he said that it was the static.

How do these places feel familiar?

Even though I understand that it's a different culture, and a different language — the static is kind of similar in that the atmosphere and the sensations that it provokes in me feel familiar. So it has more to do with sensations, definitely.

Say that we were making a bullet point list of those types of aesthetics, what comes to mind?

Something that seems true in it's chaos and complexity, is that it feels human. There's good and bad aspects. Especially in relation to the gentrification. Places like this (Sun Wah Centre) for example, are not trying to sell you a generic identity.

Alejandro Aravena, a Chilean architect known for his work in socially-conscious housing, springs up in conversation. Specifically, his project 'Elemental' where he was commissioned by the government of Chile to create social housing, and had the idea to make housing which allowed families to finish the other half. One half had all the basic appliances, a heater, toilet, concrete floors, and the other was left for the family to decide how

they wanted to build and personalize their home outside of the government's reach. The houses became a living entity that kept growing, a purposefully unfinished project able to be molded to meet people's specific needs.

Can you describe to me when you were in the valley and you were picking up the pieces of *Unfinished Marks*?

I had this residency in the Similkameen Valley, near Keremeos in the interior of British Columbia. The studio was surrounded by nature, and a different type of nature than the tropics I was used to in Ecuador. This nature evoked a feeling of calmness — even though I was scared of bears.

But again this place was so raw, the wildlife was very present. I saw a coyote outside of the studio, and when I walked that way I found a couple of bones. Walking around the property I found craniums and a banana box that was somehow from Ecuador. I assembled the banana box, put the bones inside, with some feathers I found from a peacock. It kind of looked like an altar or a shrine — like the ones you see in South America on the side of the road. Now that I think about it, it sounds kind of creepy. I guess I wanted to explore that, or make a joke just for myself. It wasn't intended for anyone — I have some artworks like that, just things that make me laugh.

I was exploring the idea of Otherness and how that is perceived as "exotic" by different audiences. The banan box was me questioning myself. Because when you see my work you don't really relate [it] to Latin American aesthetics, no es algo que ves tan facil. I'm not trying to portray an idea of Latin America, I'm using ideas and concepts from where I come from, but the final outcome is not charged with those symbols.

What are some of the similarities you see between your home in Quito, Ecuador & here?

There are aesthetics here that feel familiar to me, because it's chaotic. It feels like real people create that unintentional and emerging aesthetic. It is created by the flow of people, and the relationships between humans.

I think a lot about sound, and riding the bus. I have a friend from El Salvador, who always plays Bachata. And I'm like, *ahh*, because it reminds me of riding the bus in Quito at 6:00 am. So I relate Bachata to the bus.

Pieces of identities can spill out while you're walking, from your bag, your drink, your trash, your treasures. Unintentional memorials can be left on our way home, or our commute to work. The more you talk to people on your afternoon walk, the more you leave the memory of yourself in the minds that run, sell and speak your neighborhood into existence. Within improvised chaos, Esteban's exhibition lives in places that aren't made in secret, but yelled by vendors and found in the palms of waxed fruit baskets.

Their lifespan also doesn't expire at a date, but maybe at an hour. An hour of permission, to take and give what you can, while you're still here.

They also live in language, phonetically in dialects, for example in different Latin American accents, chilean, argentinian, peruvian and those different alike.

Unfinished marks can be found in spit, heat, splatters, dents, holes and accidents. They never die, and live again when we see them through pictures, fixing, mending and experiencing them the way we see fit. The emptiness, is a void for pleasure, and disgust. Bad, good. Where it goes, is neither here, nor there - it's about being willing to leave it in the first place.

×

I know the topic of spirits is something common for a lot of people in Latin America, but what drew you to start thinking about spirits and temporalities in your work?

I met Splash, a Squamish artist, in North Vancouver for my last project. He invited me to his home and I learned a lot about First Nations people in Canada. When we went into the forest, he sang a song

asking his ancestors' permission. For me that wasn't weird or foreign. I already had a similar relationship to nature because of where I come from. Like yeah, you *should* ask for permission from nature, and to your ancestors. You should always be respectful and enter nature with that mindset. It's not, 'I'm gonna conquer this,' but, I'm asking permission from the mountain to let me in, and for its protection, because it's dangerous. I reconnected to this reciprocal relation to land to land because of Splash. I wanted to treat the land with the same kind of respect.

luz se encuentra. luz, me habla. luz, me olvida, trajo paz, despues... con orgullo, oro. plata. tierra. planta plata en mis palmas, llama oro con tu voz. toma orgullo con tu cuello toma, cariños con los dos.

Planta mis palabras como oro, tu caverna. una tierra caliente. que duerme pocas horas, que se despierta en la noche, pensando en tus... sonando de noche. extrañando el sol.



VAN BLACK LIBRARY

ASSEMBLING A NUCLEUS FOR VANCOUVER'S BLACK COMMUNITY

WORDS BY DORA DUBBER

On January 24, 2022, an orange, purple, and magenta mottled square popped up across Vancouverites' Instagram feeds with bolded text in the bottom right corner: **What is Van Black Library? And why?**

The post continues to introduce Van Black Library (VBL) and solicit donations for its (then) \$6,000 goal. "Right now Van Black Library is, as you can imagine, a library. But even from the beginning, it's supposed to be a community center and hub for Black people and BIPOC folx," explains Maya Preshyon, VBL's Director, over a Zoom call in early February. "Libraries connect people to information, but they also connect people to people. And Vancouver's Black community needs places to connect with other Black people."

The VBL project is based in manufactured cycles of disbursement and gathering. Of fracturing and mending. The maintenance of a community nucleus for Black people in this city.

GATHERING.

Vancouver's Georgia Viaduct splintered Hogan's Alley in the 1970s, dispersing the city's historically Black neighborhood directly adjacent to contemporary Chinatown. "It makes you think about the potential that could have been growing alongside Chinatown. You see today all the things that exist in Asian community in Vancouver — cultural connection, arts, resources, community — things that the Black community could have also been growing over all those generations if the viaduct didn't quash the neighbourhood."

Maya Preshyon is the powerhouse of VBL. They began the library as a direct response to this void of Black community in Vancouver. "As a person, I stay mad. I'm frustrated about a lot because I just can't put my brain off of it. I'm just thinking about things that are wrong, that I wish were better. Sometimes that can get out of hand when you're feeling isolated — you can't talk it through. I was feeling really lonely and pessimistic because It

didn't feel like there was anything worth being optimistic about." She continues, "Things felt wrong in Vancouver, and I think it all comes down to the fact that ever since Hogan's Alley was dismantled — which was the focal center of Black infrastructure in Vancouver — there was never an initiative strong enough or an inclination strong enough to build tangible cultural infrastructure to support Black community and Black people. Vancouver is built for a very specific kind of person to thrive and for other people not to; because resources for them just aren't built."

Most Black people in Vancouver don't find themselves in a large-scale connected community. The forced fragmentation of Vancouver's Black community has fostered isolation and a thirst for Black connection. "I don't really know all of the history of Hogan's Alley. I just know that it's not there anymore and I feel the effects of that in my everyday experience," Preshyon describes. "Every event in Vancouver that I've been to — and I think other Black people do the same thing — you scan the room and count the Black people. And it's usually enough to fit on just one hand, if you're not the only one there. Then you make Black-people eye contact across the room so you don't feel like you're singling them out because most of the time, you don't know each other. Because you're not connected. It's a scarcity to find a network that you can connect with. So when you do find people, it feels like you're clinging onto something that you're not gonna find again. And that energy is a terrible tone to start a relationship. The stakes are too high."

Building a space that nurtures authentic community already comes with its own fleet of difficulties and nuanced maneuvers, but that task becomes even more complicated when it explicitly calls to a racialized community. "We're still figuring out how VBL can be a space devoted to Black people, run by Black people and by BIPOC folx. So the allies, white people that get it, they contribute what they contribute. They

donate money, they donate books — hella books. But there won't be any white names behind VBL because if they wanna contribute, that's a donation. If you wanna give us an idea, thanks for donating us an idea. But it's not by them and it's not for them. And if they're based, then they will support any way they can."

MENDING.

Within 2 days, the library's GoFundMe met half of its \$6,000 goal. "I was like 'Oops! I misread that. This is actually, maybe very based?'"

They've since increased the goal to \$35,000 and raised over \$31,000. "Looking at the strategic plan we realized that aiming for a 6 month lease didn't make sense, because it's a community center! The whole point of VBL is we want to give a lot, so we need to have the resources to be dishing out the goods."

The goods in question? Beyond being a library that provides books, resources, and encouragement, VBL has plans for monthly artist workshops, childcare, book clubs, group therapy, really anything. "Anything that cool Black creatives can do, we will say, 'Let us pay you so you can show people your cool thing!' And we will have a space that can do that for the community."

Preshyon doesn't run VBL alone, she's supported by Natalie Hanna, Nola Boasberg, Etaremi Brisibe, Nathan Preshyon, and Simon Grefiel who perform various tasks; from web design, library technician, grants, administration, communications, sponsorship, and they plan on taking on more volunteers as the project builds. "The team, to start, was comprised of people who were in close proximity to the project and wanted to support in any way they could," Preshyon explains. "Soon VBL will be onboarding more skilled coordinators and the team will then be three-quarters Black. The board will be as well." But VBL is still figuring out what it means to contribute to the library. "Volunteerism is really tricky. Because time is money. The ability to volunteer time is a privilege and I don't want people to not be able to contribute even when they want to. A lot of people have been really, really eager to volunteer [...] and while we're getting started, of course it's really awesome that people want to — because we're not really asking anything from anyone beyond what they enjoy. But my goal and dream ASAP, is that full-time people can be

compensated for their labor in some way. In some substantial, significant, way."

The amount of care towards the project is immense, but opening and operating a project at this scale, obviously, is a huge undertaking. "It just feels like we're all really excited for what's to come and to have a physical space. I think the main thing is that VBL's really exciting. It's gonna be really fun and cool, so all the hard work and the sore eyeballs from staring at screens all day and being really tired, yes very tired, *very very* tired — But it's giving me the dopamine rush right now," Preshyon admits, "so I'm down. And from the rest of the team members the vibe is mutual."

NUCLEUS.

"VBL is something that is present. It is now. We can feel all the effects of history right now. So we're only addressing things that we feel presently. People often only bring up Black history in a way that does not ever continue into the present. They speak of Hogan's Alley and Vancouver's Black community as going extinct when Hogan's Alley was built over, but Black community didn't disappear. They were just dispersed and didn't have a place to connect anymore. So if the only thing you have to say is rooted in history and dead ends, then that's a problem. And that's why VBL's focus is Black futures, not Black history."



Van Black Library's collection has a focus on portraying Black narratives and stories and perspectives. Donate money or books at vancouverblacklibrary.org/ways-to-donate and follow them on Instagram @vanblacklibrary for updates.



Elegy

dir. by Parish Sharma, 2022
review by Alec Christensen

The line “You and I could never communicate like two normal human beings” stands out in a film that primarily communicates through poetic narration and abstract images. It is also, frankly, a very funny exchange — its bluntness interrupting the poetry. It may even be a tongue-in-cheek reference to *Elegy*’s structure itself, which director Parish Sharma’s artist statement describes as “an attempt to construct a cinematic reality that projects the unconscious imagery of a poet in grief.”

Elegy then takes the form of a video poem, with a narrator/poet (Adriana Marchand) whose stanzas operate in tandem with director Sharma’s images to depict the end of her relationship (her former partner is played by Navid Charki.) Even by the film’s conclusion, it remains unclear which images capture “real” memories — conversations and events that are the poet’s inventions, distortions, and modifications. This is not to suggest the film gives us a reason to doubt or mistrust the poet, but rather to make note of how poetic language functions. So often we assume the filmed image presents unmediated truth because of the camera’s supposed ability to capture reality as it is, whereas poetic verse is the opposite — meticulously constructed (and therefore mediated) by a single author. If conventional wisdom believes the cinema has a unique ability to capture broader, objective truths about reality, then poetry and verse must best

convey personal, subjective truths. What is the result of combining these two forms? For Sharma, the video poem seems to serve as an avenue for overcoming the limits of verbal and written language. Neither the images nor the verse alone prove sufficient for the grief the film attempts to communicate, but why exactly is that? Does the abstract really express something that the concrete cannot? Or does it instead offer an alternative when being direct is too difficult? The bit of dialogue I reference at the beginning of this piece, poetic itself in an understated way captures this tension that underscores the film.

The film is not entirely “poetic” though, which is to say there are scenes ostensibly set in the real world, capturing the mundane and the banal. But the language remains almost the same between the two modes and the characters talk at each other, rather than to each other. In one sequence Sharma cuts between two fights which play out almost the exact same way, albeit the roles reverse. The two scenes overlap, even synchronize, when both partners say, “Let’s start over.” Another example of this: we see the pair kiss on a beach, then he kisses her in the diner (his attempt to resolve the aforementioned fight.) On the beach, she playfully pushes him away and runs. He chases her. In the diner, she shoves him off of her, sending him from his chair and onto the ground.

It seems the camera’s movement and its stability informs the viewer if what they are watching is real or not, with

presumably real-world scenes adopting a handheld style with a constant yet subtle movement. The poetic sequences, then, in order to preserve the ethereal quality, keep the camera still. But I’m not sure what to make of the characters or their behavior. We see what feels like the same fight three different times in three different spaces. The characters never speak like “normal human beings,” even in the “real” world. Again, is poetry simply a means of working around this communication breakdown? I would never dare to suggest the film owes me clarity, but the characters’ opacity leaves me unsure what to make of their relationship, especially when most of what we see involve the poet physically pushing her ex-partner away (playfully on the beach, defensively in the diner, and abruptly in the forest.) There are a few moments of intimacy and play, but not once is there a conversation that does not involve their incompatibility or their breakup.

“When my wounds caused by your remembrance begin to heal, I find an excuse to think of you once again,” another line of verse, plays over a series of close-ups of the couple’s hands moving across each other’s bodies. It clarifies a bit of my confusion, or at least makes me feel better about being confused. Maybe I’m supposed to be. A bit of



intimacy as a break from what seems like perpetual conflict finally provides a brief look at why these characters were even together in the first place. The film wants to function like a memory, and is largely successful in this effort. It jumps around, it embellishes and obscures (like memory, but also some poetry) and conveys otherwise contradictory feelings and attitudes. It alienates at times, yes, but it’s disinterest in making the boundaries between reality and dream evident also make it compelling.

Sharma’s images are the highlight of the film. Low light sequences near the ocean and in the woods accentuate the beauty of the environment, emphasizing rich blues and greens that almost feel oppressive at times (the endless sea, the vast forest.) Is this beauty exclusive to Sharma’s poetic world? Or are these images “real”? Or is my own need to categorize besides the point in a film that so liberally mixes memory, dream, and spirituality with the real so that the boundaries between each are blurred?



Under Review

Music



NOV3L

NON-FICTION

(Flemish Eye Records)

May 28, 2021

It couldn't have happened any other way. In true Vancouver fashion, NOV3L wrote and recorded their debut full-length album *NON-FICTION* in a since-demolished rental home — likely featuring rusty nails through the floorboards and decorated with a tinge of West Coast black mold. If one scraped some of that rust off those nails, sprinkled in some of that illustrious black mold, and for the hell of it, threw in some Red Bull and cigarette butts, you would get *NON-FICTION* — an anti-capitalist potion come to life, dissecting modern existence and the perverse parameters through which it's experienced.

Released through Flemish Eye Records, *NON-FICTION* provides dark yet danceable impressions, built on post-punk and a refusal to comply with the norm so-called Vancouver has constructed behind its transparent curtain. Tackling localized issues like the ravaging opioid epidemic, unequipped mental health programs, and a lack of affordable housing (while also relating existential concepts such as the hopeless trudge forward of time), *NON-FICTION* is an angry and desperate shout spread over eleven tracks.

With its title as a nod to pulling back this aforementioned curtain and peeling off the heart-shaped glasses, *NON-FICTION* is as real as it gets.

Kicking off the LP with "UNTOUCHABLE" sets a precedent of uncomfortable being the new comfortable. With weaving bass lines, complemented by a droning synth, transforming into shrieky guitar lines as lead singer Jon Varley lyrically sets the tone for the whole release.

Track four is what has to be considered the strongest track on the release, "FALLING IN LINE." The bright, vibrant guitar line coupled with beautiful saxophone is a stark contrast to the melancholic tone which, dynamically, is the highlight of the project. Definitely one of the best post-punk songs to come out of Canada in some time.

"PUSHERS," another standout track, acts as a commentary on the opioid crisis which members of the project have experienced first-hand. Tracks like "PUSHERS" are what makes local bands so important to the scene, as they touch on issues that refuse to be properly covered by corrupt mass-media outlets. So? Someone has to cover them. "They're taking a life over taking a loss / They lower the price while raising the cost!"

The final track "NOTICE OF FORECLOSURE" encapsulates the hopelessness that the entire album puts on a silver platter. This poetic piece is sprinkled with despair — a retreat and submission into modernity after putting up a near-death fight. Regardless of the juncture of life one finds themselves in, if they are living in Vancouver when *NON-FICTION* was released, the aptly named "NOTICE OF FORECLOSURE" will forever live on. — **Aaron Schmidtke**



**I AM THE LIVING x
Teon Gibbs**

JNGL

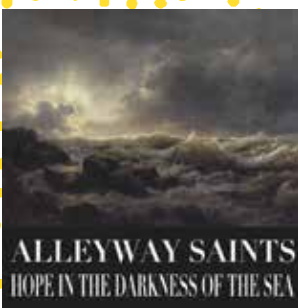
(Tiny Kingdom Music)

June 1, 2021

I AM THE LIVING (aka Rian Peters) and Teon Gibbs have released their latest EP *JNGL*. Joining us here in Vancouver from Botswana and the U.K, the pair released this six piece R&B/hip hop project together, naming it a word that represents their collaboration, through the symbolism of the concrete jungle and green wilderness.

The EP starts off very upbeat with "Puppa" — a song with a very catchy instrumental, an energy which transfers straight into the second track "Translation". With quite sexy and sensual lyrics, these first two tracks set the scene for the rest of the tracklist. However, just as you think you've gotten the gist of the EP, Peters and Gibbs create something different — and beautifully so — in "Where Do We Go From Here." Here, Peters' voice is given the spotlight, as well as featuring Gibbs' best performance too. This track is definitely a standalone piece, not only in the two musicians' deliveries, but also in its lyrical content. It is a song that dives into deeper content and really shows vulnerability. With a beautiful melody and angelic choir vocals, this track dives into finding a deeper purpose while also bringing up important issues such as police brutality. It also manages to deliver some of the best lyrics on the EP including: "You pray a lot for change, but never see it working" and "The thought that I might make it really makes me nervous / I've got to deal with the demons that live beneath the surface."

A drawback to the EP however, is how repetitive the background tracks can sometimes get by the time the song's over — such as in "Boxes" and "Translation." Not to worry though, since the most impactful songs on the EP are definitely the two slower ones: "Where Do We Go From Here" and "Fall." The latter ends the project on a high note, another song filled with captivating vocals, melodies and lyrics. A tragic love song about wanting and needing to be better — this track is hypnotic. It is definitely a risk, ending the EP with lyrics like "Will I ever feel whole again?" but "Fall" manages to provide incredible closure to *JNGL* while also leaving you craving more. — **Valie**



Alleyway Saints

Hope in the Darkness of the Sea

(P.D.F. Records)

June 4, 2021

Imagine: it's a Friday afternoon and you find yourself in your miraculously empty home. This is it. This is your opportunity. The chance to dance in the kitchen, all alone, is right in front of you. However, the excitement is overwhelming, and so you're left with a blank brain and no music to jam to.

Well, oh boy, do I have the solution for you. Composed in BC during the midst of the pandemic and the isolation that was brought upon us, Alleyway Saints' 2021 album *Hope in the Darkness of the Sea* is a perfect pop-punk album to let your feelings out to. It's also the band's final album, 9 years after their first release, *Side A*. Lead singer Patrick Farrugia

told fans on Alleyway Saint's twitter: "This is the first time an Alleyway Saints release has been made from top to bottom on my own, making it the most personal album I've put out." and the truth of that statement shines through the music. Its lyrics tackle topics like isolation, depression, self-doubt, as well as the healing process involved. My personal favourite and the second song of the album, "The Counsel of Bray" starts off with energetic vocals chanting "Caught in a cluster of doubt / I sought rebirth, and found it within myself." It clearly introduces the upbeat sounds and prominent themes of the album, also, it's just a fun song. The upbeat tracks are easy to listen and sing-along to, especially since the lyrics are all so catchy. Alleyway Saints definitely ended this project on a high note.

Each of the songs in this LP also show an incredible contrast between their sound and words. It offers you liveliness, while still presenting dark and emotional lyrics. It's an exceptional use of irony in music, especially when done well like in *Hope in The Darkness of the Sea*. The album is filled with distorted and open guitar rhythms, mixed with catchy drum beats and poetic choruses.

With all that said, it's no surprise that the songs can get stuck in your head after just one listen. So, if you by chance have a Friday afternoon open (or any afternoon, for that matter) this band is definitely worth checking out. — **Tatiana Zhandarmova**



Cartel Madras

The Serpent & The Tiger

(Sub Pop Records)

August 19, 2021

Calgary-based hip hop duo Cartel Madras have dropped their latest LP, *The Serpent & The Tiger*, the final instalment in their Project Goonda trilogy. With this project, sisters Eboshi and Contra exemplify why they are unique voices in hip hop you oughta pay attention to.

There's a sense of urgency that permeates this album. Songs like "The Green Scare" and "DRIFT" feature hooks that emphasize one word or phrase ("Money make it count / Money go 'round for the block") and it's because these two have a point to prove. They are on the rise, and it's about time everyone takes notice of their hard work. Drawing influence from artists like Freddie Gibbs and Daveed Diggs, a song like "FEAR & LOATHING" excellently demonstrates the duo's ferocity as rappers carving out their unique sound in hip hop. "Fear and loathin', Hunter S. / Blow his brains out, he's impressed" mixes the creative, sexual lyricism of CupcakKe with clipping's eye for brooding imagery. The rapping is accompanied by heavy hits of bass and clanky percussion sounds, with hints of drumming that illustrate the duo's Chennai origin.

Even with this urgency, this project is not one-note. Cartel Madras make time to diversify their sound. The first part of "Dream Girl Concept" has a lush instrumental composed of mellow keys, retro guitar licks, and a slick house drum groove. The cadence of Cartel Madras on this instrumental is reminiscent of tracks from Janelle Monáe's *Dirty Computer*. Even when hip hop / metal artist Backwash shows up on "DEEP IN THE JUNGLE" the song features Beach Boys-esque vocal harmony and wobbling synths in addition to hits of bass and panned hi-hats.

Although this album marks the end of the Project Goonda trilogy, *The Serpent & The Tiger* shows that Cartel Madras are just getting started. Going beyond the conventions of today's hip hop music, the blend of sounds and hard-hitting lyricism displayed by Eboshi and Contra exhibit their potential to shake things up. — **Jack Ducharme**



Mauvey

The Florist

(604 Records)

December 10, 2021

My message will always be Love"

One of the first sentences in Mauvey's bio.

So far, 2022 has not been overly kind to me and there has been heartbreak behind many of the doors I've opened this year. In this uninterrupted sadness, I played *The Florist*, both because I had been awaiting the album, but also because I had just signed on to review it. My playlist has been somewhat down tempo (read: depressing), with little variety and spunk to it lately. When I played the first track "9" I found myself distracted by the electric melodies, sultry vocals and a rhythm that just keeps giving. Before I was fully aware of what was happening, I was swaying, and then dancing, in my living room. This was a small win for me, as I've been hard-pressed to find a sliver of joy in anything lately. Days later, when I read that quote, I realized he had led me to love, albeit in one of its simplest forms — through music.

The album's name is fitting — it can be compared to a bouquet, arranged purposefully and presented with pride to its recipient. The careful curation of feel-good dance anthems combined with heavy R&B deep cuts creates an ebb and flow that shows how multi-faceted Mauvey is. *The Florist* is cut from a different cloth and creates a longing in the listener — "What will be next? Will this next track make me want to twerk in my living room? Will it remind me of an unrequited love?" It's an exciting adventure, and after ten songs, I found myself wishing the ride wasn't over yet. It's rare for me to find an artist that so eloquently switches back and forth between hard-hitting rap and passionate vocal range. When reviewing music, I usually listen to an album in the background while accomplishing some menial task, letting the music sink into my subconscious first. For the first few listens of *The Florist*, I thought "Zoo" was actually two tracks that were blended into each other. I think this speaks to how cohesive the album is overall.

The Florist is an impressive mixtape and an excellent introduction to Mauvey's artistry. While not the strongest album I've listened to over the last year, I look forward to seeing what the next release will look like — it's rumoured his debut full length will be out next year. At the very least, I feel like this album granted me a small distraction and silver lining I didn't know I was looking for. — **Shayna Bursey**



did you die

Thirteen Moons

(Blew//Rose)

January 1, 2022

Self confessed psych-pop shoegazers and Vancouver indie band, did you die, initially piqued my interest simply through their name. Apparently, the moniker stems from a tongue in cheek quip — the group's main songwriter, Richie Felix Alexander, was late meeting a friend and she texted him "did you die?" The name stuck, and having it presented in lower case is a rather nice touch. After an initial listen, my first thought was: damn right, the VanCity independent music scene is thriving and showing no signs of slowing down.

Perusing the album credits, did you die is clearly the brainchild of Richie Felix Alexander. He is prominently listed as producer & photographer, and is in charge of mixing, mastering, writing, along with vocals and guitar. He has disclosed he "wanted to capture the exact sounds that were looping in his head without having to compromise with any producer or engineer." Sometimes this can be a slippery slope, as an artist runs the risk of getting too close to the project. Also in the band are Madison Penland (synth and vocals), Julia Lafit (bass and vocals) and Tom Rapanakis (drums). *Thirteen Moons* was laid down at Restless Sound in Vancouver from November

2020 to May 2021 by, you guessed it, Richie Felix Alexander. The record was released on Blew//Rose January 1, 2022.

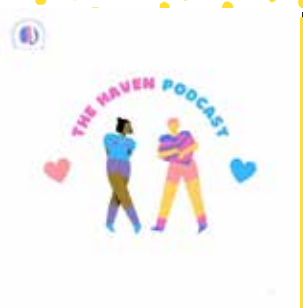
We ease into this collection of "dreamy indie music" with the first of the eight tracks "Hallie," a poppy little number with a tender, angelic sound. Soft and soothing with an echoey plodding snare drum that kinda sounds like it was recorded remotely — which in fact it most certainly was. The reverb of the guitar twang is a nice touch. As we blend into the floating sounds of "Silver Lemon," Madison Penland's sweet vocals are a dead-ringer for Suzanne Vega circa 1987. Next we drift and open up ever so slightly with the heaviness of lead single "Weightless," a catchy track that offers a little more dynamic range — "Wiping the sweat from my eyes / Salt water covers the sky." "Shine so Real" has a lead guitar hook that is reminiscent of The Cure's *Disintegration*-era guitarist, Porl Thompson. As I work through the album I hit the remaining four tunes, the thirst quenching "Watermelon Lollipop," the upbeat and choppy "N.P.D.," "Wisp" stays the course, and final cut "It's the Way You" is a musically chaotic offering with a slight tempo change sliced in. Lyrically there seems to be some interesting themes unfolding throughout this album.

For me *Thirteen Moons* (did you die's third full length LP) has somewhat of a washed out mix, indeed engaging, however, separation and space could and likely would enhance the overall production quality. That said, there's a dab of familiarity with *Thirteen Moons*— a textured recording that's deliciously enticing.

did you die are easily not your Saturday night, but more likely that distant soft and sun drenched Sunday afternoon, as you relax in the warmth and reflect on the debauchery that was the evening before.

— Todd McCluskie

Podcast



**The Haven Podcast:
HBLT**

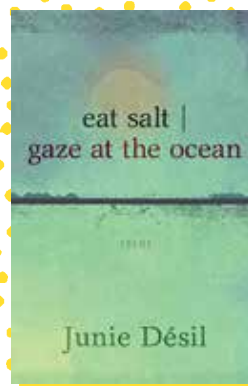
October 2021-Present

The Haven Podcast: HBLT ("Hey Baby Let's TRANScend") has emerged to showcase local trans artists through the easy conversational spirit of hosts Angelic, Sam, and Jay. Each episode features a new guest, inviting them to share their inspirations and explore the creative process. I'm usually wary of podcasts that feel like I'm eavesdropping on 'friends hanging out and chatting,' but here, each episode's guest provides direction, while Angelic, Sam, and Jay contribute constructive responses to one another. With a free-flowing, open structure, this podcast casually taps into complex questions that connect artistic expression, identity, and gender. Yet, the casual tone doesn't detract from the sincerity — the hosts deliver natural dialogue and genuine curiosity. Their overall engagement with the guest artist encourages authentic expression of gender and spirit.

So far, only three episodes have been released, so The Haven Podcast is still in its early stages of setting up a routine episode formula. One fun feature to note is the tarot reading section, timed just at the point in the episode where I would usually check to see how much longer I have left. It acts both as a break to re-engage attention and as a recap of the discussion's takeaways.

I particularly appreciated this podcast's aversion to 'correct' process and procedure. There is a firm rejection of any artistic gatekeeping; creativity is drawn from diverse sources. They don't slot art into binaries: complete/incomplete, professional/amateur, perfect/flawed. Much in the way that they approach gender and celebrate transness as a non-linear exploration, the processes *driving* and *requiring* creativity is the focus here more than the art itself. Through showcasing trans artists, The Haven Podcast: HBLT inspires an excited appreciation of identity and the creative process. — Phoebe Telfar

Book



eat salt | gaze at the ocean

Junie Désil

(Calon Books)

October 10, 2020

eat salt | gaze at the ocean is a book you have to consume twice. Thrice. It's possible you may never fully understand it, but you can feel it, deeper, with each re-read.



When I started the book, I did not know what to expect, and what a blessing that was. The first part (*origins | beginnings | of sorts*) introduces us to the ocean. In this world the ocean stands for many things: generational trauma, an identity you can never fully know because of its vastness, this supposed constant that shifts to mean many things and everything at once. Désil has an ocean inside of her, and she is trying to figure it out. She asks her parents, books, the internet, and she stumbles upon a word that breaks her ocean-heart and identifies it in the same breath: zombie. In English, it means 'consumed en masse'. As she gains the courage to talk about these zombies, we see her mental anguish displayed on the page. Masterfully, she uses structure to illustrate concepts (tautological loops): gaps in logic, stumbling breaths, and racing thoughts. Until she decides to write about zombies, relating them to her life in interactions with family, the death of her father, and consumption culture.

In the book's second part (*transatlantic | zombies | passages*), the ever-changing meaning of the ocean has shifted again. Here, it is simple to decipher — the ocean is the transatlantic slave trade, the death of a people who are still alive, the passages to their demise. The hesitancy from earlier is gone: this is history, and Désil knows her history. There is no backing away from fact, at least, not anymore. My favourite story was about dead men working the sugar fields. Showing the blending of capitalism and racism, boiling down tremendous concepts to the gut-wrenching tragedy of a few. The tragedy is their life, and Désil hammers this home, through newspaper articles, more stories, names, and quotes. Désil elaborates, providing context on the length and breadth of suffering. The reason why she is still, partly, a zombie. Towards the end of the second part, she concludes with a firm statement: "this is not a poor us". She says it explicitly, without hidden meaning or reading between the lines, that she isn't asking for sympathy, rather for an acknowledgement, of how inevitable it is that this has shaped her, and of how the world views her. The end of the second part leans away from the political, back to the personal, as she realizes, at least partly, where she's from, and who she is.

The third and final part (*eat salt | gaze at the ocean*) is unflinching, and hard to read and feel. It stares at you with cold eyes and demands grief. The ocean, up till now an innocent bystander, is now a ferocious perpetrator. It attacks skin-wounds, tosses up secrets, slyly promises freedom that is another kind of imprisonment. In this part, the ocean is betrayal, self-doubt, self-hate and fear. Fear for the casual abandonment of your ancestors, the casual violence against your brethren and, of course, you. The structure is simpler, because Désil has zeroed in on her cause. She reminds us of the names, an extensive ocean of them, and how they drape themselves as responsibilities on her shoulders. In a beautifully-written poem, she wonders if she could be the champion of her people's right to be. Towards the end of the book, Désil wonders if she could ever love the ocean again. If it could ever embrace her without reeking of familiar blood. She leaves us pondering the question, *when does generational trauma end?* She doesn't know, and neither do we. What we do know, however, is that there is no escape. The horror of then is the horror of now, insidious and upholding. And it will not end, not until we fight to feel alive again. — Atira Naik

CiTR 101.9FM PROGRAM GUIDE

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

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

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



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

.....
monday

THE BLUE AND GOLDCAST

ALTERNATING MONDAYS 7AM, 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 Chrissariffic takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

• [programming@citrac](#)

TOO DREAMY

3PM-4PM, MUSIC/ECLECTIC

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

• [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](#)

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](#)

• **DELIBERATE NOISE**

5PM-6PM, ROCK / POP / INDIE

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

• [ninapanini1234@gmail.com](#)

• **SPIT IN YOUR EAR**

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the the Music Collective of CITR.

• [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.

• [pacificpickin@yahoo.com](#)

• **INTERSECTIONS**

10AM-11AM (MONTHLY), SPOKEN WORD

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

• [genderempowerment@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](#)

THERAPY HOUR

ALTERNATING TUES 6PM, SPOKEN WORD

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

• [programming@citrac](#)

I COME FROM THE MOUNTAIN

7PM-8PM, ECLECTIC

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

• [artcoordinator@citrac](#)

CRIMES & TREASONS

8PM-10PM, HIP HOP

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

• [dj@crimesandtreasures.com](#)
• [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 PHILOSTON

11PM-12AM, IMPROVISED MUSIC

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

• [programming@citrac](#)

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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

CITR Sports interviews UBC's premier athletes, discovers the off-field stories of the Thunderbirds, and provides your weekly roundup of UBC sports action with hosts who are a little too passionate about the T-birds.

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

• [arts@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 Alired 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](#)

SEASONS OF LIFE

10-11PM, INTERVIEW/ECLECTIC

Seasons of Life interviews a new guest (almost) every week about a Season of their Life and the soundtrack that went with it.

• [programming@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](#)

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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](#)
• [rocketfromrussiaintr@gmail.com](#)
• [@tima_tzar](#)
Facebook: RocketFromRussia

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](#)

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](#)

• **AGAINST THE CURRENT**

3PM-4PM, SPOKEN WORD/NEWS

News from Vancouver. Brought to you by the News Collective at CITR 101.9 FM.

• [programming@citrac](#)

• **VIVAPORU**

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 CAFE

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

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

• [programming@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](#)

THE BLUE HOUR

7PM-8PM, SPOKEN WORD

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

• [programming@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 CITR 101.9 FM every second Thursday 8pm - 9pm for all the breaks, drops, and rolling basslines you could ever wish for!

• [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 CITR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

• [programming@citrac](#)

COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

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

• [programming@citrac](#)

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Friday

CRACKDOWN

7AM-8AM, TALK/NEWS/POLITICS

The drug war, covered by drug users as war correspondents. Crackdown is a monthly podcast about drugs, drug policy and the drug war led by drug user activists and

supported by research. CITR is airing all episodes weekly.

• [@crackdownpod](#)

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 Schmitz 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

Colourful conversations is a podcast dedicated to exploring topics around identity, visibility and intersectionality. Tune in monthly as we explore what it means to be a young person of colour in Canada today.

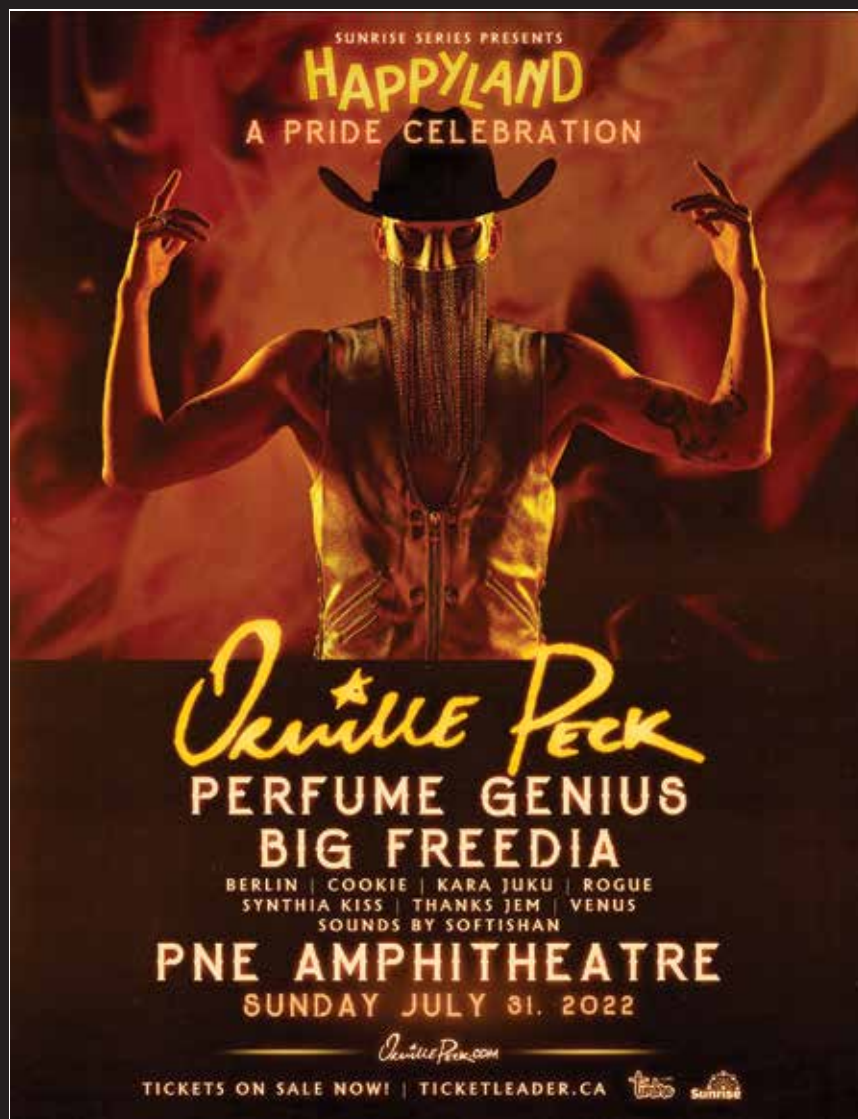
CiTR101.9 FM CHARTS

JAN - FEB 2022

	Artist	Album	Label
1	Various Artists*+	100 Block Rock 2	INCIDENTAL PRESS
2	Haviah Mighty*	Stock Exchange	MIGHTY GANG INC.
3	OMBIIGIZI*	Sewn Back Together	ARTS & CRAFTS
4	Tanya Tagaq*	Tongues	SIX SHOOTER
5	Night Court*+	Nervous Bird! One	DEBT OFFENSIVE
6	PRINT HEAD*	In Motion	CROCHET DISQUES
7	House Wind*+	Great Art Is Our Weapon Of Choice	SELF-RELEASED
8	Casey MQ*	babycasey: ultra	CASCINE
9	Cate Le Bon	Pompeii	MEXICAN SUMMER
10	Des Demonas	Cure for Love	IN THE RED
11	TJ Felix*+	(I Am) The Land	SELF-RELEASED
12	TDJ*	TDJ BBY	COLLECTION DISQUES DURS
13	Khruangbin, Leon Bridges*	Texas Moon	DEAD OCEANS
14	SonReal*+	i can't make this up	BLACK BOX
15	Whyenne*	Forever My Own	SELF-RELEASED
16	Cordae	From a Birds Eye View	ART@WAR / ATLANTIC RECORDS
17	BAMBII*	TWITCH	INNOVATIVE LEISURE
18	SoyJoy*+	SoyCruelty	SELF-RELEASED
19	yeule	Glitch Princess	BAYONET
20	Leon Patriz*+	Gravity Season	UR AUDIO VISUAL
21	Ugly Shadows*	EP	A WORLD DIVIDED
22	Willie Thrasher*	Indian/Inuit Country	VOLUNTARY IN NATURE
23	Plum*	Pull Back The Sky EP	SPECIAL PURPOSE
24	Big Thief	No Reason / Spud Infinity	4AD
25	CHERRY CHEEKS	S/T LP	TOTAL PUNK
26	IAMTHELIVING x Teon Gibbs*+	JNGL	TINY KINGDOM
27	did you die*+	Thirteen Moons	BLUE//ROSE
28	Ghostly Kisses*	Heaven, Wait	COYOTE
29	10 Day Notice*	Rent	SHOCK COLLAR
30	Eric Chenaux*	Say Laura	CONSTELLATION
31	Klapper	S/T	MANGEL
32	Rival Consoles	Overflow	ERASED TAPES
33	Hand Habits	Fun House	SADDLE CREEK
34	The Cyrillic Typewriter*+	Buzz	SELF-RELEASED
35	Emissive*	Wave Science	PACIFIC RHYTHM
36	The Wombats	Fix Yourself, Not the World	AWAL
37	GLORIA	METAL	INVISIBLE
38	Sean Dimitrie*+	Meditation	MANALI
39	Space Afrika	Honest Labour	DAIS RECORDS
40	Underpass*	Deluxe Industrial	NO SUN RECORDINGS
41	La Luz	La Luz	HARDLY ART
42	myst milano.*	Shapeshifter	HALOCLINE TRANCE
43	ugent_*+	ugent	SELF-RELEASED
44	Shad*	TAO	SECRET CITY
45	Tamera	Afrodite	MOONSHYNE MUSIC LIMITED
46	Chet Doxas*	You Can't Take It With You	WHIRLWIND
47	Iceboy Violet	The Vanity Project	2 B REAL
48	Catseye*+	Catseye	VOLUNTARY IN NATURE
49	Chiiild*	Hope For Sale	AVANT GARDEN / ISLAND
50	Spell Songs	Spell Songs II: Let the Light In	ROUGH TRADE
we are not kidding.			

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

UPCOMING SHOWS IN VANCOUVER!



March 19
LALA LALA
Fox Cabaret

March 23
ANNA MEREDITH
Fox Cabaret

March 23
DUCKS LTD.
Wise Hall

March 29
PILLOW QUEENS
Wise Hall

March 29
NEW CANDYS MINT FIELD
Fox Cabaret

March 31
PORCHES
Fox Cabaret

March 31
AUSTRA
Fortune

April 1
CLEREL
Fox Cabaret

April 2
EFTERKLANG
Hollywood

April 2
KAINA
Fortune

April 2
ANTIBALAS
Commodore

April 13
VIAGRA BOYS
Rickshaw

April 15
GIRL TALK
Commodore

April 15
SIX ORGANS
Fox Cabaret

April 15
MATTIEL
Fortune

April 18
MOGWAI
Commodore

TICKETS & MORE SHOWS: TIMBRECONCERTS.COM

JUNE 22-26, 2022

SLED ISLAND

MUSIC & ARTS FESTIVAL

REDISCOVER A SENSE OF ENDLESS POSSIBILITIES

DIVERSE VENUES ACROSS
CALGARY / MOHKINSTSIS

PRINCESS NOKIA /

SUDAN ARCHIVES / ALEX CAMERON /

SASAMI / LYDIA LUNCH RETROVIRUS / PEARS /

FRANKIE AND THE WITCH FINGERS / PANTAYO /

CIRCUIT DES YEUX / LAVENDER COUNTRY / PRIMITIVE MAN /

SWEEPING PROMISES / CONTROL TOP / URANIUM CLUB /

FLORE LAURENTIENNE / JOYFULTALK / ZOO / OMBIGIZI /

EVE PARKER FINLEY / GUS ENGLEHORN / GHOSTKEEPER /

UYEMI / LITTLE SNAKE

SUDAN ARCHIVES' CURATORIAL PICKS:

TEEBs / SUZI ANALOGUE / AHYA SIMONE /

SUFYVN / ALLCITYJIMMY / QUEENS D. LIGHT /

SWOOTY MAC / KESSWA / CAT 500

PLUS OVER 150 MORE ARTISTS
STILL TO BE ANNOUNCED!

GUEST CURATOR
SUDAN ARCHIVES

GET PASSES AND
TICKETS AT
SLEDISLAND.COM



Canadian
Heritage

Patrimoine
canadien



Canada

LUKES

FONDATION

SOCAN
FOUNDATION

Structured / Abstraction



Alberta
Foundation
for the Arts

