

"THAT METAMAGIC MAG FROM CITR 101.9 FM"
101.39 No.05 Assue 426



## That METAMAGIC Magazine from **CiTR 101.9 FM**

Oct-Nov 2022// Vol.39 // No.5 // Issue #426

cover photo of x/o by Orrin Pavone

"Cimme some of that good stuff, that human spirit. Cut it with a hundred percent endurance."

100% Endurance - Yard Act

Isn't it weird to have people write about you? Isn't it equally strange to write about other people?

30 years before the invention of the iPhone, Susan Sontag had the audacity to write, "Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood." In response to the modern environment of selfies, POVs, attention economies, colourblock feeds & linktrees — there is a case to be made for documentation as a defense against anxiety. A power tool. Obviously this has been exacerbated by platform media, because now the ideal arm doesn't just reach out, it reaches inward. I think a lot changes when we shift from 'documenting our worlds to feel like participants in it,' to documenting ourselves for the same reason. Looking at anyone's online presence, there's something human at the root of it. We want to microdose being seen, we want to be active participants, we want to publicly evolve. But this comes at the expense of our capacity to be seen by other people, because the pursuit of capturing your personality (or your dewy dolphin skin, I don't judge) is something one does to impose standards and blot out nuances. When we're not monitoring ourselves, we're not thinking about what we are revealing or presenting. And, if things are revealed or presented by you, they are a surprise to you too. We lose the ability to surprise ourselves when we don't let others see us — and I say this from the perspective of someone who begrudges being seen on even a basic level. We also lose the potential for interesting profiles, art-writing and candid interviews. It's uncomfortable to let other people find things in your work that you didn't intend, but fixating on intent is a leftover way to survive. We need surprise, nuance and unflattened experience more than ever, and that's hard to achieve in a self-sufficient echo chamber.

guess my argument is biased, I make a magazine which exclusively deals in other people's stories. We love to write those stories, and I think it's nice to get off my treadmill for a bit and indulge in other voices. I think it would be especially nice to drop my own label-maker and be seen in a totally alien, completely new way. When we give up control of how we'd like to be perceived in this flaming-hamster-wheel-panopticon, it allows more nuanced explanations for what's going on in our lives and heads. The world can be so dull — let someone take a gross photo of you. Thank you to all our features this month for letting us see all the ridiculous, the surprising, the unintentional and free. Discorder has some of that good stuff — that human spirit. Writer Bryn Shaffer takes a dive into the enduring world of video rentals with Video Cat, seamlessly blending a picture of the past — "families with young children ponder which Scooby Doo to rent this week," — with a portrait of a small business owner, keeping that magic alive. In a review of poet David Ly's book launch, Katherine Chambers writes, "If we trust Ly to pull us into a world where we are hugged by tentacles and chased by fish, perhaps we can trust the poets who tease each other as they reflect on the power of metaphor to lead us into a different world; [...] one nevertheless more livable, open and vast than our current reality." I trust in this ability to look into the world of someone else and find something new.

Every party is a 12 ft. tall skeleton,

T

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## ARE WE DANCER?

or some contributor bios of OCT/NOU 2022



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.

#### ANDREI ANGHELESCU

Andrei is a human who resides and works on the unceded lands of the xwməθkwəýəm, səlilwəta4, and skwxwú7mesh peoples. You can find art and tattoos by Andrei here: spookyskeletonwizard.com Please stay | SID WATSON hydrated :)

#### CORALINE THOMAS

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

#### MAYA PRESHYON

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

#### AIZA BRAGG

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

#### EMMA MARSALES

make art, make love, make out

#### ESMÉE COLBOURNE

writer and researcher

#### KALENA MACKIEWICZ

Vancouver illustrator and Emily Carr University graduate has been a Discorder Magazine contributor for over six years, and still trying to go viral online

#### KATHERINE GEAR CHAMBERS

Katherine has recently graduated from UofT with an MA in English Literature and Women & Gender Studies, focusing on nationalism & CanLit, feminist zines, and urban space. She is grateful for the beautiful, gracious, radical people who led her to and through the degree, and for those who make this place home. Katherine now spends weekdays working in the arts, and weekends running away from basement spiders and chasing a sunny place to read.

#### HANNAH MARTIN

find me at: sunlight\_onmy\_belly

#### AMANDA YAU

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

With an affinity for wacky design and the colour orange, Sid is the coolest kid on the block.

I love to focus my work on artists and literature; a way that I can explore my interests is through publishing features and reviews. Aside from writing about art, I also love to create it- I adore visual art and creative writing.

#### SHAYNA BURSEY

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.

#### BRYN SHAFFER

Bryn Shaffer is an amorphous being made of hot chocolate, frizzy hair, and cozy sweaters that occasionally forms itself into a person to deliver it's opinions on the latest in media content. In these colder months it can be found hibernating in front of its television, playing video games and rewatching 80s horror movies.

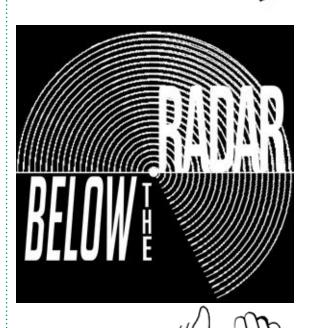












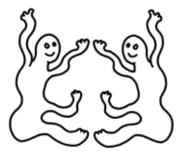


- TO THESE FINE
- PEOPLE. THANK YOU FO
- YOUR SUPPORT.
  - DISCORDER LOVES YOU

### ABOLITIONIST ASTROLOGY

from Someone Cool // illustrations by Andrei Anghelescu











#### ARIES

Instead of waiting for || Snitches get stitches. If you retirement, consider:

> QUITYOURJOB BURNYOURHOUSEDOWN SCREAMINTOTHEVOID

#### **TAURUS**

designed to create food waste and more profits for corporations, specifically industrialized farming (boo!). There is no oversight, and the companies perfectly good food and forcing Eggs don't go bad!

#### **GEMINI**

beheading so many aristocrats you tried going outside? that they needed a beheading machine. Aristotle stated that inequality triggers revolution. I'm not telling you to do anything the fruits of your labor. with this information, but I'm also not telling you to \*not\* do anything with this information.

#### **CANCER**

everyone notices? What if a stranger makes eye contact with you at the liquor store? You are a fool and you deserve whatever learn your lesson you scamp!

#### LEO

Just, like, tone it down a bit. We all get it. Jesus Christ.

#### **VIRGO**

you are completely fucked. The us and it will inevitably be good news is that so is everyone those with the least agency. If else, and now we have nothing to you fuck over one person from lose. No one is coming to save | the global majority, that's one us and the oligarchs will never | fuck - but if you choose to develop a conscience. Wake up to | fuck over the CEO of a large the fact that to get anything corporation, or a member of we deserve, we will have to pry  $\|$  the monarchy, that's like 1.6 There is no war but class war is, redistribution of wealth and it's time to pick a side.

#### **LIBRA**

witness someone commiting a victimless crime, looking the other way is literally the least you can do. Life is hard enough — when you rat on someone for shoplifting, credit card fraud, Expiration dates are a scam or drinking in public, who is benefitting? Not you! Mind your own business!

#### **SCORPIO**

Listen here crankypants. Anxiety can print whatever they want to and depression are actually scare you into throwing away totally rational reactions to the state of the world right now. you to buy more. Ignore the Everything is fucked and you warnings! Use your own judgment! | are having big feelings about it. Inner peace is unattainable without becoming a self-absorbed piece of shit. The outside The wealth gap is currently 10 world is affecting you, and it times what it was just before should. That being said; Go. To. the French revolution — when | Therapy. Just kidding! Mental the working classes started||healthcare is not covered. Have

#### **SAGITTARIUS**

Your landlord doesn't deserve vancouvertenantsunion.ca

#### **CAPRICORN**

Labor creates all wealth. In an unfair society (this one) You should not have eaten all $\parallel$ you are either a worker, or a those edibles. You have shit | parasite. Which one are you? And to do today! What if you start||yes, I am including mental and breathing weird on the bus and creative labor in this, don't get your panties in a bunch.

#### **AQUARIUS**

Did you know you're an air happens to you. I hope you never || sign? But aquarius starts with aqua, how fucked up is that?!

#### **PISCES**

The only way to get anywhere is by fucking other people over, but have you considered who you want to fuck over? When we are I regret to inform you that | passive the system decides for it from their cold dead hands.||Billion fucks! What I'm saying lis essential. Fucking over is a zero sum game, and there are people on the planet who really, really, deserve it and everyone else will benefit. Go get 'em!















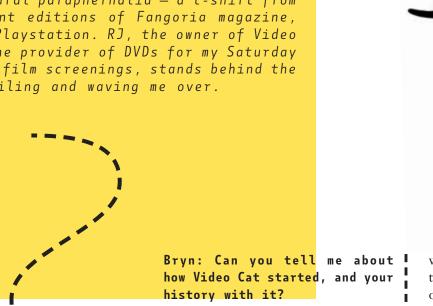


and late-night coffee shops. Across families with young children ponder universe. the street, The Park Theater glows which Scooby Doo to rent this week,

brilliantly, the marquees illuminated and young auteurs silently peruse

IT'S A FRIDAY NIGHT in the mid with an indie film from its pre-Cin- the foreign film section. Behind the 2000s, and my best friend and I eplex days. The bus stop line down the counter the staff chat while scenes are walking to the video store down block intermingles with the liquor from a John Hughes classic flit the block to rent a movie for our store crowd. As we enter what was across a CRT on the shelf. It's a far sleepover. We've been entrusted with then Black Dog Video, we are greeted cry from the repetitive lackluster a crisp 10\$ bill, and much to our by aisles crammed with films, vibrant of the nearby mega Blockbuster. It's delight it's enough for a flick and chatter filling the air and bodies happening, it's dazzling and to our also snacks. We pass by cheap pizza milling about excitedly. Teenage boys young film geek tween selves, it's joints, bustling sushi restaurants giggle at the unrated section covers, quite possibly the center of the

It's a Monday evening in 2022, and as I walk up to the storefront, I notice Video Cat hasn't yet replaced the old Black Dog Video awning. Instead, they have a personalized street sign out on display - it's a pun centric hand drawn chalk rendition of a classic film featuring a cat instead of a film star. The store is familiarly charming with its aisles of films categorized with exquisite curation, its vintage poster art, and its handwritten recommendations taped to the titles. There are tables set out today with retro cultural paraphernalia — a t-shirt from Alien, print editions of Fangoria magazine, and an OG Playstation. RJ, the owner of Video Cat, and the provider of DVDs for my Saturday night home film screenings, stands behind the counter smiling and waving me over.



Vancouver. This was one of the first places I wanted to go because I just loved video stores and movies and stuff — it just sounded up my alley. I was going to Langara, and I would walk down to kill time because I was so poor I didn't want to pay for the extra transfer to Burnaby where I was living.

I was wearing a Laura Palmer T-shirt and I walked in and the girl was like "Nice shirt!" We hit it off, and talked about horror and VHS and all these things. I was just hanging out so much, they were like "why don't you work here?" I started with a few hours a week, and then I became store manager, and now I'm the owner.

#### When did you turn it into Video Cat?

It was the end of 2019, early 2020, that the previous owner was humming and hawing about closing the store. So I was sort of distraught and talking to some good customers who know me pretty well who were like, "Why don't you take over?" I was like, I've never really thought about that, let's see if I can make it happen. But then COVID came along, and I was like, "I dunno! Am I insane?" We had a very short vision ■



two and half years later... It was a bit for it are disappearing? of a challenge, but I have taken over.

#### RJ: I was a customer of the store What do you think is the role of since like 1996 when I moved to a Video store in the community?

Well, honestly, one of the reasons I moved to Vancouver was because it was so culturally interesting. There were so many things to explore, so many things to discover. Between bookstores, record stores and video was just so excited to move here. A video store has always had a circulation of people who are enthusiasts, people who share the love of cinema. Because it's been here for so long. it acts sort of like a community hub. As time has gone on, there are less and less options of culturally interesting things to go around. Obviously, there are still some record and book stores — but downtown used to be the epicenter of all this stuff, and there's nothing left down there.

Having the store here is important because . it's become this circle of people sharing things and meeting and getting access to movies that are becoming harder and harder to get. Streaming platforms are out there, but they don't carry this stuff because they consider it old, or outdated, or uninteresting, or too niche. So, all this stuff just falls through the cracks. It's important to me to try and keep this vibe alive in the city.

of the future then — by the fall we'll If the interest for independent be back to normal, and everything popular culture is still there,

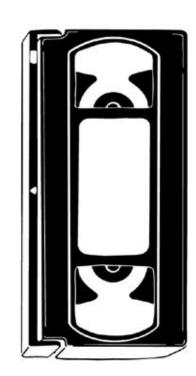
## will open up again! Well, here we are why do you think these channels

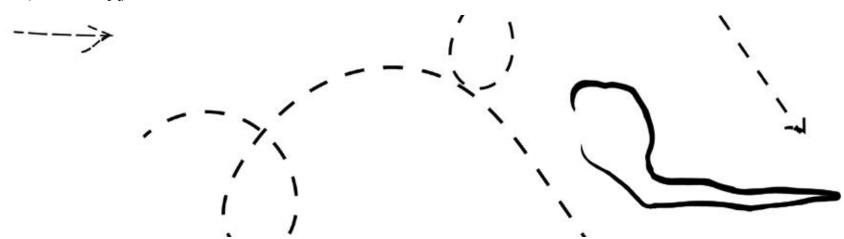
It's in how people find it — they just don't know how. Our social media platforms are monopolized by corporations, so whatever is discoverable through them is what they want to promote. A lot of stuff doesn't have the power to reach people. We want to keep art circulating and available to people.

#### stores, there was just so much, and I How are you working around the effects of streaming?

I'm trying to offer things they don't. Some generations don't really like computers and streaming very much, they want tangible stuff, so I keep it available for them. I also try to curate and bring in things that streaming platforms don't have. Obviously, there's some overlap, but I try to have a strategy to reach around what they're promoting.

A lot of them are just promoting their own productions these days. Unfortunately, those get pushed by the media because the platforms are also pushing them to promote it. People ask for those, and we have to say, "sorry we don't have that, it's only on streaming services" — for example, Koda won an Oscar last year. It's hard to get, but, honestly, it's our catalogue that gives us an edge. The older films that none of the platforms are interested in. It used to be people renting new releases, now its mostly catalogue.





Do you feel it's hard-to-find | films now, outside of what's being suggested to the average person?

That's the challenge because I'll bring in movies, but no one has heard | of them. So, unless I've seen them myself and I can recommend them, it's hard to promote. Most people don't have cable TV anymore, so films? why would they put commercials on TV? Who's watching it? And even on YouTube, it's so algorithmically curated that it tries to zone-in on what people have previously been interested in, so it's not even really expanding your horizons. Obviously some people do their homework and know what's out there. But COVID has made a huge impact on that too — it's really cut people off from **I** what's being released. It's just a lot of these [films] have had less exposure.

#### Do you feel like you're playing a part in garnering exposure for those productions?

We're only a small group of people, but we try to get the word out. We write notes on movies — we love it and it seems to work. Side story: I was looking at the google reviews can't tell you how many times people have told me they love the notes! So they're probably the only person in the universe who thinks that.

#### Can you tell me about the process you go through to find all the

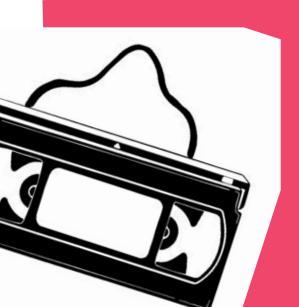
I read Sight and Sound, a great magazine from the UK. I subscribe to a lot of social media news about movies — I have a diverse range of interests from cult to foreign films. Criterion is doing a great job. Film Comment, though I don't think it's in print anymore, still has a social media presence. There's also Mubi. I pay a lot of attention to film festivals around the world. I'm very excited to see what's going on with Cannes, and Venice, there's a lot of great stuff. Even VIFF and TIFF. That's traditionally where I'd learned a lot about film. There are certain film publishers that do a great job of finding and promoting independent cinema. Cinema Guild and Film Movement do a fantastic job — so I typically order their stuff.

person was like, "I hate the notes on | heavily developed, and it's | going to the video store again? the movies!" But, at the same time, I changing this neighbourhood a lot — how has that affected you?

> Honestly there's a lot of weird city planning around this street, and it kind of just falls to the side. It's ironic since it's literally where City Hall is. There's a whole block that's mostly salons, which are only open during the day. So at night | there's this huge gap, as opposed to Main St. where there are diverse businesses on every block which facilitate people circulating. Whereas Cambie doesn't make a lot of sense. There's a lot of development, the Skytrain thing is insane. Honestly, I'm always surprised and appreciative of the effort people make to come here because it's not easy sometimes. There used to be more going on. Now there's literal holes in the block... There's gaps where there's nothing. So many things have closed, and through COVID and all the development there's been a lot of vandalism and storefront windows being broken. We're being squeezed by Oakridge and Broadway. I really feel for the businesses on Broadway.

for Black Dog previously and one | The Cambie corridor is being | How do we get people hooked on

The way to sell it is, it's not just a video store anymore. We're diversifying what we do — I've realized that people want to interact with the store, not just rent movies. We still have people who collect and buy movies, but we're diversifying into books and other pop culture related things, and so far it's working really well. Hopefully, eventually, we'll do some remodeling. The plan prior to COVID was to have events in here, so we're looking into the practicalities of maybe changing the floorplan for that, and having more interactive spaces. There are people who want to have screenings in here, so we're considering that. It's not just, 'go pick something and go home.' Part of my idea is to make this more of a hangout space, so people can come and chill.



As I leave Video Cat, dodging kids with their families construction and sidewalk holes, decide on which Scooby Doo to  ${
m I}^{\prime}$ m struck by what RJ said — apart rent, the teenagers are still from a few restaurants, Cambie loitering in the unrated section street is oddly dark. The Park's new and the auteurs are still searching overlords have installed self-serve the stacks for their next inspimachines flashing through the lobby ration. They're all here supporting windows. There's a Starbucks now, this cultural hub, drawn by their and some stores I don't think I can collective love of film. And while afford to even walk into. The new, I video stores may not occupy the mostly empty condos down the block spotlight of every neighbourhood as sparkle, and further down there's they once did in the 90s, Video Cat a large crowd of people gathering is still clearly the center of this outside the fluorescence of the community for its members. Canada line.

The window of Video Cat glows in the dark, open late for the last-minute! rental crowd. It's one of the last! You can follow Video Cat on Social of its kind, competing with the Media here: likes of Amazon, Netflix and Indigo in an increasingly precarious time instagram.com/video.cat.vancouver/ for small businesses. But here, the



facebook.com/thevideocat/







words and photos by Esmée Colbourne illustrations by Emma Marsales

The Window Art Walk 2022 was an open air group exhibition, displayed on and in houses between Commercial Drive to Fraser Street / East Broadway and 16th Avenue.



walk like this should not be undertaken alone. As a team, we were chaotic but happy to participate and see some art. I was photographing and recording, M. was there for commentary and dog petting, and O. navigated and cat spotted. As a group we had a lot of crossover in artistic taste, but had our own standpoints which made the walk more engaging because we didn't always like the same works.

We started off later in the day — all of us tired from work and smoke. Vancouver had the worst air quality in the world due to wildfires, and the pollution had dimmed the light to grey, and then, as the sun set, to a golden hue.

Our first stop was This house is not a home is not a house, a work by Lana Connors and Josh Neu (flavourcel). As an animation based on the theme of the house and the home, it was ironic viewing the inside of a house on the outside of one — a tongue extending from an overstuffed couch licked household objects that were drawn in bright candy colours.

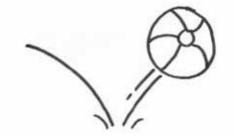
East 10th, it didn't take much for us to be thrown off

course — despite double fisting Google Maps and a physical map, we became focused on the points system we developed for whoever spotted the next piece of art first, rather than direction.

As art viewers we were met with some interesting challenges. We were looking into non-public exhibition spaces, literally toeing the property lines to discover the details of each work. We lingered around pieces that had a high level of detail which we could get close to, like My Soup Your Soup by Annie Canto, a piece made from Food paper and cotton stitching. Spanning a kitchen window it traced the instillation encounter of the Canto and the volunteers hosting the work.

The pieces that made us the most excited were the ones that were easily seen and obviously placed, like the bright LED scroll of Good Job! by Shizen Jambor, or the long hands and feet depicted in Aman Aheer's *Limelight*, an oil and acrylic painting on wood board.

Overall, it was fun to engage with art in a community setting without feeling like we needed social capital to be allowed into the gallery space. This wasn't a serious or critical walk through the neighbourhoods, but the experience left us with some important thoughts — we asked the question, "can the combination of house site After this video piece and a couple of others along and art medium transcend the binary of 'art' versus 'not art,'" but couldn't decide either or. Then we













wondered, could this walk work in more dense neighbourhoods? Potentially, but it would have to be more curated and more dense as an exhibit, and be more inclusive for local emerging artists connected to the buildings displaying the art.

Although we were not able to see all the pieces, it was made up for by the many good pets we caught along the way; cats out and about, on their evening stroll, and dogs who got a little anxious if we looked into their yards for too long. It felt good to participate as an art viewer in the urban landscape, and we are looking forward to more opportunities to peer into stranger's yards in the name of art.

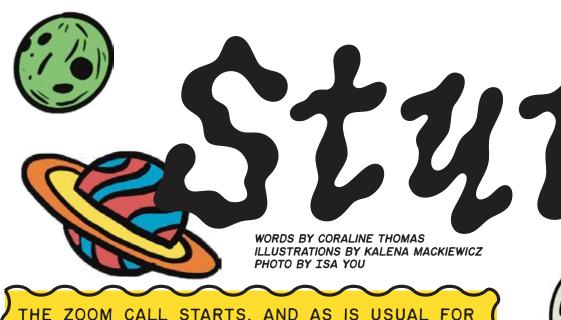












THE ZOOM CALL STARTS, AND AS IS USUAL FOR TECHNOLOGY, THERE'S A HICCUP. THE SOUND ISN'T WORKING FOR SOME REASON. ACROSS THE DIGITAL MIRROR THERE IS A WARMLY LIT ROOM WITH INSTRUMENTS FRAMING THE BACK. SMILEY FACES GOING THROUGH STAGES OF MITOSIS ARE PAINTED ACROSS THE WALL, AND FOUR SMILING FACES MAKING GESTURES BACK AND FORTH — SWITCHING DEVICES, LAUGHING TOGETHER AT THE MISFORTUNE OF IT ALL. ONCE THE SOUND FINALLY PULLS ITSELF TOGETHER, FRIENDLY LAUGHTER AND FAMILIARITY FLOODS THE ROOM.

Cora: Alright so, can you do a roster run-off for me?

Heather: My name is Heather and I use she/her.

Jono: My name is Jono, I use he/him.

Brie: My name is Brie, she/her.

Ralph: I'm Ralph, I'm he/him.

So tell me, how did y'all start? What's the story?

Well, Ralph and I have known each other since middle school, but we didn't start playing music together until just after high school. We were always trying to get a band going, but it never really panned out. It was always just me and him writing songs, going back and forth. Ralph actually worked with Brie, and that's how we got that connection in there. Ralph invited Brie to a party, and we all bonded over punk music and —

#### And medications.

(laughing) Yeah, what antidepressants we all take. And we were like, "we should start a band!" That classic party thing.

"Yeah, man, we'll totally start a band."

It was Ralph who got the group chat going, and we're like "okay, might as well make this a thing." So we started in my basement, and we just got together every week, none of us had any high-end gear, we would just play covers of songs we liked. Then we would write one or two songs, and all of us had a really good feeling about it, so we just kept going.

Yeah, right away we felt really good about it. I think we wrote a song on the first day of practice — and it's on our EP.

I love that you got together and immediately made a song, big powerful energy on that one, tell me about that.

So we had a couple bands in common that we covered, but right away we were like, "we're not going to be a cover band," so we had to break the habit. We played two Fidlar, songs, and they made me play —

(laughing) We tried to do a Smith's cover.

The first day, they were like "do you know the Smiths?" so I looked up a tab and played along.

And we all were like, "this isn't the vibe for us."



But all shade towards Morrissey.

We started writing music from then on. And I wasn't even going to go to the party we all met at, I was at home watching Benjamin Button. I could have stayed in, but I went, and now we're here. Heather joined in 2020. We had our original drummer, Trevor, for about a year, but we had no drummer for way longer than we should have.

Yeah, we were just practicing the crap out of our songs with two guitars and a bass player. I was doing vocals and we were just going to keep jamming like this until we found a drummer.

Trevor went in a different direction, but Heather was an immediate puzzle piece.



Yeah, perfect fit, could not have been more of a perfect fit.

Right away our personalities worked well together. We're such a mushy band, how do I put it ...

We're not assholes to each other.

We say "I love you" constantly, we hug all the time. We're not here to be cool and not care about each other.

We're not rock jerks. Every practice we always check in on each other, and if someone's having a rough day we'll talk about it. We'll ask each other, are we ready to play? What kind of practice do we want to have today? What do we have the capacity to get done today?

Yeah, we're very open and we love each other very much. There's no bullshit like playing together then not speaking to each other for months on end. We talk constantly.

Caring in the face of a culture that does not believe in care is a punk thing to do.

It sounds so cliche, but caring is so fucking punk. You see posters like "no sexism, no homophobia" that's caring. Or shouting about bullshit that makes you upset about the world — that's a lot of care.



Whatever. Being nice is punk.

So tell me about the first song that had all of you together.

> We have an EP coming out soon... at the end of the year or beginning of next year. But [there's a song we're] mulling over since Heather joined, and her flavour came into the track. It's honestly one of my favourite songs we've written.

> And with my lyrics, I'm not usually consciously thinking, "okay this song is gonna be about this, this song is gonna be about this." I did battle a lot of my own mental health challenges and that's what comes out in my lyrics. It's kinda like me figuring out what's going on inside of my head. At the time I felt like there was a lot of stuff going on particularly with social media.

#### Social media was very prominent.

It was really loud, really prominent. I needed some time away from it. I've been listening to a guy recently, he's <u>Creativity\_discussion</u>] a spiritual psychology guy, his name is Micheal Singer. He talks about

doing what's in front of you and then things come together. I was at a point in my life where I just, in order to move on and keep going, I needed to take some time away from it [social media] and do what was in front of me. I think we all have had that to some

F, We were still learning how to write with each other, having been a band for two years at that point. Then, there was a bit of a break because of Covid. We were just getting back to being able to practice, so that song in particular was a learning experience.

Covid has definitely been a large part of the interviews I've done recently.

Yeah, there was an interview I was listening to today and they were like, "tell us how Covid has been for your creativity" and I fast forwarded through it because I was like CAN'T DO IT ANYMORE, MAN."

[Fast-forward through Covid-

So we're back to doing things in person!

#### AAAA I'm so excited!

It's truly, truly wonderful.

I feel like we're finally getting that fire under our ass again. We played Sled Island in June, and to me that felt like things were finally getting going again. We had been in our box of a jam space for two years, it was cool to see some sort of progress. Sometimes I need reassurance, okay!

Tell me about that first concert back "after" the pandemic.

Well, I think there were two different first shows.

Yeah, what would you consider a 'first show'.

We had a Covid safe one, we played the Cambie.

We played the Cambie and then the Fox, but both of them were regulated. People were seated. I guess those were our first two shows back — but if we're talking our first show back? Crowded room? Everyone standing up?

#### People able to get into it?

That was at Red Gate. It was unreal. I didn't know how to process it. In the best way possible, it was insane. We had a good response. We're on showcase.

So I wanna know a bit more about this EP you've been working on.

#### Ohhhh yes. We're so ready.

It's great, it's a great EP. It's very fun.

It's very fun, yeah. That's what we were saying, one of the songs was the first song we wrote with Heather. The three songs were songs we already had, but we did some revamping with Heather. That's why I think that one song is the one we're most excited about — because we were able to write it as a band. I think that's why it's our favourite. Are we allowed to say the name of the EP yet?

#### I dunno, is a SWAT team gonna bust in about it?

(Laughing) The EP is gonna be called Stuck in the Muck. Brie and I go for mental health nature walks sometimes, and we were talking about possible names. Actually, we weren't even talking about names for the EP. We were just like, "how would you describe the feeling of Covid?" and the phrase "stick in the mud" came to me. Instead, we felt kinda stuck in the muck that's the one!

That's the one!



The playful chatter continued on, discussing the future of the band with hope and kindness — and a bright future apparent. It was difficult to say goodbye, even as the seconds came closer and closer to the end of the 40 minute free a small label/collective. It was their zoom call. This won't be the last you see of Stuttr, so keep your eyes peeled for these incredible, caring punks.



The Vietnamese-Canadian electronic music producer, vocalist, and filmmaker x/o is forging a space between binaries, constructing a sonic storyworld where duality thrives. Pushing the boundaries of melody and rhythm, their debut album *Chaos Butterfly* experiments with contrast to imagine the possibility of opposing elements in harmony. The project stages a multivocal musical conversation, where industrial noise and distorted sound are interrupted by interludes of ethereal vocals, punctuated by breakbeats. These clashing musical elements come together to express the narrative of an anti-hero navigating trauma and dynamic emotions, while fighting against the noise of societal expectations. In conversation, x/o demon strates a fluency in contrast, a skill for subtle storytelling, and reveals a journey of growth and self-actualization mirroring that of their musical epic.

words by Sophia Ohler

illustrations by Aiza Bragg

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How have you evolved from your EP, Cocoon Egg, to Chaos Butterfly?

From Cocoon Egg to Chaos Butterfly, I realized that the writing process was an avenue for me to become more comfortable with myself. Music is my own safe space for me to explore and express myself coming to terms with who I am and what I want to put forth in the world. Both my EP and LP approach parallel character building conflict resolution arcs, but sonically and technically, Chaos Butterfly evolves by becoming more complex, intricate and confident as well.

How does this imagery of the butterfly function in your work?

The butterfly represents evolution. To me it's a symbol of growth and transcendence. It's about being comfortable with who you are

and expressing things the way you want to express them, and growing through that process. Music has been such an incredible, cathartic experience because it really gave me a chance to work through my own mental barriers.

Why did you pick such a feminine and delicate creature?

To be honest, I never liked butterflies when I was young, but I came back to it as a powerful evolutionary symbol. Duality is a key part of my work. I picked such a delicate creature precisely because it's so opposite from the intense musical journey of the album. Duality is a key part of my work. One of the aspects I enjoy playing with is combining opposing contrasts.

Did you have the narrative structure for the album in *mind before you started*, or did it come to you as you were creating?

> I knew I wanted there to be some kind of story, and I wanted the mood of each song to lead into the next, with a central character. You know when you watch a movie and on the surface it's about one thing, but really, it's about something else? My approach to writing music often has an element of narrative. Like many stories, they are like long journeys, where conflict, character development and resolution comes into play. I love exploring that sonically and intuitively. Generally, I had a rough framework before I started, but it's open

enough for me to see what I might express subconsciously.

Your sound is very high contrast. Can you talk about juxtaposition in your work?

One of my main themes is duality. There's lots of contrast in the album, and I like to play with it. Basically, it's the idea of yin and yang. There are so many dualities present, like hyper-feminine and hyper-masculine, light and dark, internal and external, soft and hard, quiet and loud... I could go on. Even the name x/o references that as well. It's all about expressing how I feel. It's a way for me to be comfortable with myself.

You push these elements to their extremes, but you also have these moments where things start to work together. You're carving out a space where both things can exist together, and it doesn't have to be a binary.

Yeah, it's definitely about all those moments of harmony and in between. For each person, gender expression is so different, so to me these kinds of explorations are like the full spectrum between the binary.

And you have a very unique way of expressing that. Can you talk about your influences, and what comes together in this album?

I have such a vast list of influences and references it essentially forms another layer of my work. It includes anime, video games and artists, music from different genres. There are elements of *Final Fantasy X* world-building, *Fight Club* type conflicts, the half-yoma warriors in the anime *Claymore*, and the Vietnamese Trung Sisters, that have



influenced songs, energies, aesthetics and moods, on this album. As well, musically, their is Yoko Kanno to Bone Thugs-N-Harmony as well as the heavy Deftones, rhythmic Massive Attack, euphoric Orbital, and honeyed vocalist Aaliyah.

#### You're influenced by a variety of mediums. How does your filmmaking fit into all this?

All these mediums play into each other. They approach concepts in different ways, but ultimately deal with the same thing. I have a background in art direction and graphic design but I had never ventured into film prior to my first music video "Red Alert." Basically at the start of pre-production, my original director had to drop out. I had written the treatment and had such a strong vision that I just wanted to try it. And thanks to the support of my film team, I was able to direct my first video. Since then, I've directed a few other music videos that I'm excited to share in the near future.



What's the story behind that song? Where does it fit into the narrative?

The idea behind "Red Alert" is that the character feels like something's pursuing them or following them. They become really paranoid about the colour red. They're fearful of this red alert, essentially, and the red alert comes in the forms of streetlights and signs, red lights, and neon lights. It also comes in the form of this butterfly. They're constantly trying to escape this red light, this red alert. And then at some point, they realize that this

red light is coming from within, and it's something that's trying to protect them from harm. Red can be seen as an aggressive/fearful colour, but its symbol as colour of warning also comes from a place of kindness and protection. These contrasts, in combination with the song, help push the narrative themes of *Chaos Butterfly*.

That track was really striking. The alarm sound blaring in the background made me a little tense. It put me on alert! It put me into a similar state to the character you're talking about.

Yeah, thank you. It reminds me of this funny anecdote. Sometimes when you eat one particular food so much, your body will naturally become averse to it because you've had too much of it. So I used to have a shrimp allergy, from eating too much shrimp as a teenager — I'd get hives and stuff. I stopped eating it for a while, and now I can eat it again. It's the idea of fightor-flight, which I actually used for a song title. How running away can be a sort of fight itself, an internal fight with yourself. So much turmoil can play out inside of you.

## How does rage and anger express itself in your work?

In my work, I explore rage and anger through aggressive sonics/lyrics, distorted vocals, metal aesthetics. I had learned how to do a metal vocal fry, for the track "promise armour," but it's more prominent in my live performance.

Yes. And a lot of discourse around healing is really intellectualized and abstract, but in your music, you let the sound express the raw emotion. Do you find making music to be cathartic?

Yeah, definitely. Sometimes it's a cathartic experience to express things that have caused me anger or grief. Sometimes, it's under so many layers without me even realizing. In that way I feel music also helps communicate in ways words can't. The post-process of reflecting is rewarding to me as well. I find that I often learn a lot about myself as well through the process. But journaling and meditation are also a big part of that.

## When you're performing live, how do you embody those emotions?

When people are seeing a live performance, I want to tell a story. When I was performing early stuff from *Chaos Butterfly*, I would start off

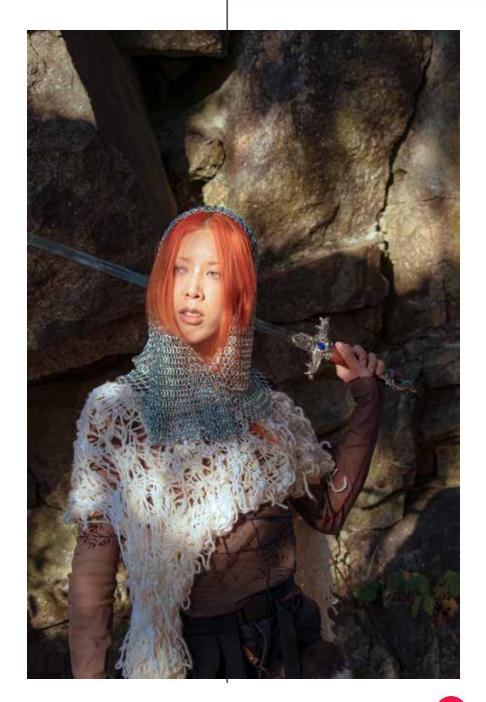
with a poem, or something very soft and delicate. And then, at some point, there would be an abrupt break where the whole performance changed. Because I know people expected something soft after listening to *Cocoon Egg*, but it has these little aggressive elements too. I want listeners to relate, be surprised, or just feel some type of way through combinations of sound and emotion.



Threatened by time and my free zoom account, x/o and I are drawn back to reality. The budding filmmaker is busy editing multiple music videos, expanding the x/o cinematic universe by the minute.

Along with the image of their fiery orange hair, I was left with the impression of a masterful world-builder at work, an artist committed to immersing listeners into a complex and high-contrast musical realm. Now that x/o has emerged from their artistic cocoon a confident musical auteur, it's time to spread those wings and fly.







Rebecca Bair's The Sun Found Me Amongst the Clouds presented by Burrard Arts Foundation, and open from August 18th to October 22nd is an exhibition showing silhouettes of black hair, and the flow of kanekalon playing the role of clouds in deep indigo skies. In these clouds, you can dream up shapes and musings — I saw the sun faintly from under the ocean, I saw the universe's entrails all coiled up, I saw meteors, pollen and seedlings running on airstreams. All things that are organic, all things powerful and in everlasting movement — even when the sways are soft. It begs the question, stiff where?!

settled their differences, the tale of their reconciliation is told in glyphs of lightning, sunshine, clouds and wind in all their atmospheric glory. In essence, the show consists of cyanotype prints, created with brushes made of hair extensions. When material is exposed to light via the cyanotype process, its photo-negative image is left behind — a casted shadow amidst a rich indigo background. Those gleaming silhouettes emanate a palpable ethereality. Ethereal: adjective 1. "Delicate, light, too perfect for this world." Attributions the Western world has always refused to "grant" to Black hair. But that IS the material what I dreamt up in Bair's cyanotypes, each individual one calls in the clouds who dance along. to something adjacent or askew.

Rebecca Bair creates a Black roundtable discussion out of often wordless prompts — the dialogue in her imagery is playfully floating around in the art's airspace. The words imagined are nurturing and tender, in-line with Bair's ethos of "celebrating Black plurality, as well as enabling interpersonal and intercultural care, being a vehicle through which the complexities of history and identity can be uncovered, redefined and expressed."

Walking into BAF, you first catch a glimpse of cotton sheets straight ahead, suspended in staggered alignment, like a game of peek-a-boo. Some tall, some small, floating above and betwixt natural eye-lines. Walking into their midst felt like wading into a tidal pool. Some of the photo-negatives twirled like fine sand in a little dancing current.

These works were placed in front of a bright yellow wall. Not yellow like the sun, but yellow like a meyer lemon. Meyer lemons are thee recipe lemon — potent and versatile. That yellow seemed to be infatuated with the deep, bluest, bluey-blue, of the cyanotype sheets. Blue's sprightliness, passion and enigmatism harmonized with yellow's consistency and love of of hot plasma, jellyfish in choreographed numbers, rorschach ink dialogue and eminent relation. tests shaped like mother spiders, splatters of leave-in conditioner, seed pods running around and leaving their footprints behind, moisture stains in a satin bonnet, electric filament sparks, ancient

The chemical lore behind this show includes the characters doodles of little girls with stretched fros, guts twisted into a rose, 'Cyanotype Fluids,' 'Cotton Sheets' and 'Sunlight Beams.' They shedden follicles after the knotless braids come down, and Mars clashed in the grand battle of photosynthesis but ultimately up close. I think each of those entities may have something to say - whether it's an "mhm" or a whole dissertation.

> Black hair can quickly graduate from playtime to chemical baths. Butterfly clips, and bobble hair ties, to hot comb scorches on your earlobes and stifled yips (they say don't be tender-headed but your ears better come correct too!) The cyanotype bath converses with the relaxer kit.

A happy medium is box braids concluded by plastic beads. The clacking when you skip and hop is a symphony, but not everyone truth of Black hair, it needs no introduction or allowance. It is loves the tune of it. Sometimes they hate it so much they make gentle, it is sweet, it is organic and it is beautiful. Whether it you turn it off. Sometimes they even try to trick you into thinking came from a pack from the beauty supply store, or it has always it's in the wrong key. They battle black hair with their notions of been finely coiled into 4c shrinkage treasure troves. Black hair validity — "is your hair real?" My water wave hair is as real as is real magic; it is as real as the sky and clouds regardless of if the Atlantic ocean. Her sew-in bundles are as real as bushels of it's human, remy or synthetic. These thoughts are just some of harvest crops. The plastic beads sing an encore for the jellyfish

> Synthetic hair is a guardian. "Protective styles" are called that for a reason — they keep our gentle strands safe. Safe from 400+ degrees of ceramic, ion, and tourmaline friction that break apart our bonds. The hot plasma orb sees parts of itself in the flat-iron.

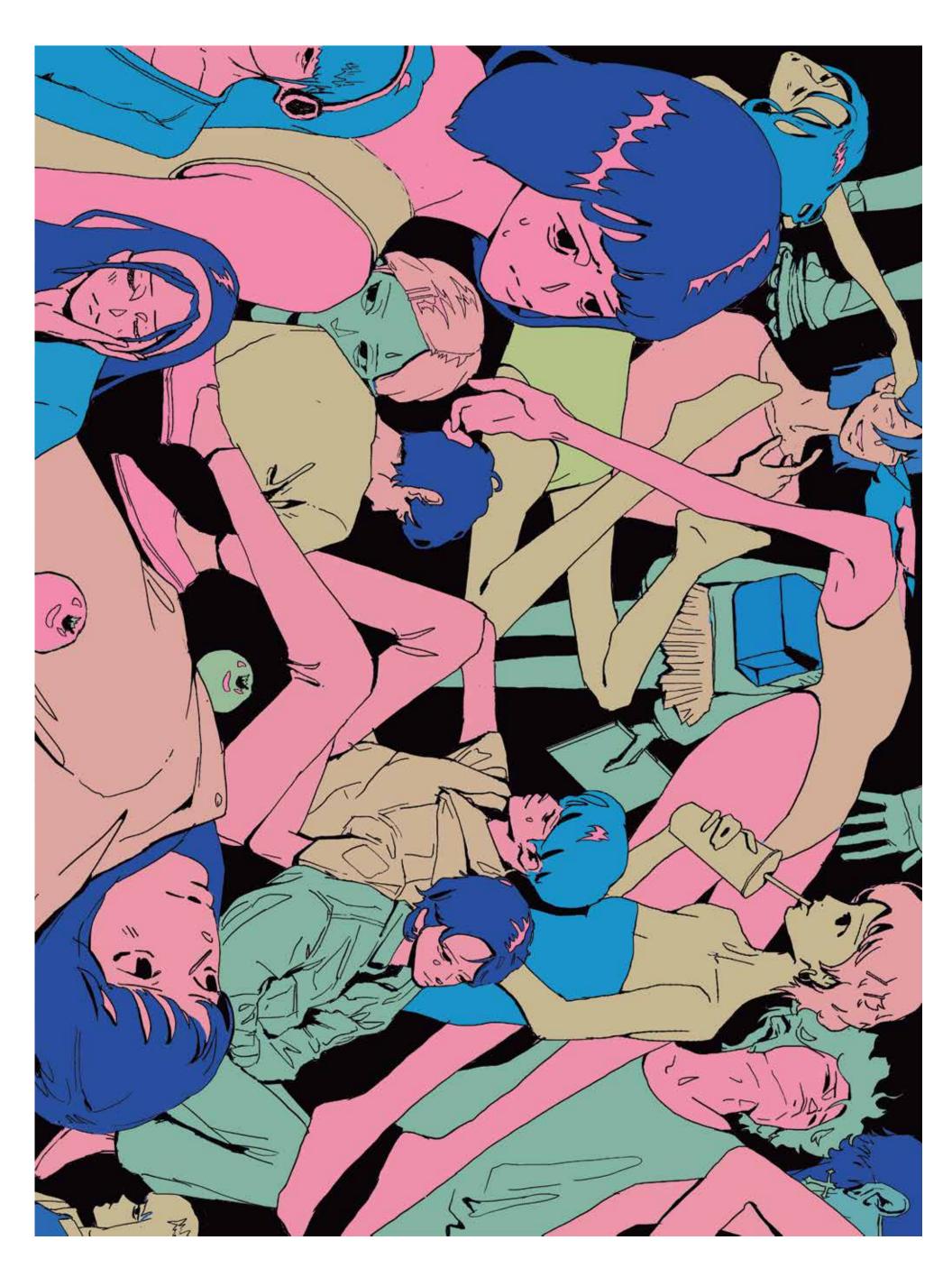
Down with the notion that Black curls don't grow, when our coils reach for the sky they do it sneakily, keeping their full glory a tucked away secret — never underestimate any fro! Like little seed pods falling miles from the tree they were born from, a little shedding is good — it's all part of the growth cycle. The seedlings relate to the strands when it comes to flying the coop.

It shouldn't be controversial to wear your hair as it comes from your scalp, but the reality is it can often catch some heat. Black hair as it chooses to exist is not inflammatory, is not undignified, and is not a spectacle — it is radiant glory. Like the hieroglyphic little girl, like the filaments in a lightbulb, shining is just what they do. And what about it? Strong and soft, delicate and powerful, Black hair is everything at once. It is Mars, the sky, its clouds, and its subsequent musings tucked inside a satin bonnet.

Rebecca Bair via The Sun Found Me Amongst the Clouds, new challenges. They were perfect for each other and seemed to encapsulates Black identity and its vastness is each sheet of be in a most saturated love. Yellow let blue express themselves steeped cotton. These cyanotypes cement Black hair of every without shame or hesitation — so blue became everything they kind as real. As real as the elements, and as real at the ritual of wanted to be. Within those cotton sheets, blue became giant orbs a seamless 360-frontal-bussdown install. This show is infinite









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illustrations & layout by Sid Watson

n a late summer evening, in the small, brightly lit space of Massy Arts Society, David Ly turns everything that seems solid into a fluid, expansive, porous possibility. Having arrived to see the launch of Ly's 2022 poetry collection, Dream of Me as Water, the crowd of eager listeners also find themselves simultaneously at the 2021 book launch for Mythical Man —during the release of which gathering in-person was unsafe — and additionally feel the anticipation of the release of an upcoming anthology, edited by Ly and Daniel Zomparelli, Queer Nightmares. Time folds, and every poem Ly reads from his collections, whether just published or already widely

praised, is, in this moment, new.

A line of books displayed on the table at the back of the room - *If I Were in a Cage I'd* Reach Out for You, it was never going to be okay, The Shadow List and Dream of Me as *Water* — is mirrored at the front of the room, where their respective authors sit in a row. Ly is joined by Adele Barclay, jaye simpson, and Jen Sookfong Lee, each of whom opened the evening with their own introduction and readings. It is an honour to be in the room with such insightful, talented people; to be invited into our own vulnerability and fluid porousness by the generosity of theirs. The four sit in affectionate and easy conversation as they discuss Ly's career and latest release, and their respect for one another is tangible in each question, answer, and smile. When Ly reads the title of a poem from his new collection, "Godzilla (2014)," he glances with a cheeky grin to where simpson sits behind him. The audience laughs, recognizing the nod to simpson's poem "godzilla" in it was never going to be okay. In this space, literary bodies, as well as physical ones, lean towards each other to form community.

The synopsis at the back of *Dream of Me* as Water describes Ly's latest collection as a reflection on identity: "Using water as his central metaphor, Ly meditates on how identity is never a stagnant concept, but instead something that is intangible, fluid, and ever-evolving" (Ly, paratext.) Ly invites the room to join him in his exploration of identity, choosing "Seas of Origin" as one of the poems he reads aloud to introduce the collection.

"Maybe it's natural for him to return / to the three seas where his existence is rooted / from time to time, pulled back to write about / facets of identity while trying to imagine how else / he can be seen, like a freshwater eel instinctually / finding its way to the Sargasso Sea in order to spawn" (Ly 36).

Waves of laughter, snaps, nods and sighs ripple through the audience as identities are recognized and challenged throughout Ly's reading, opening up or slipping away like the eels. We can see ourselves reflected, uncertain and wavering, in Ly's poems — we, too, wish we believed in essential oils. We would love to witness the mysterious beauty of the life of a Spinosoraus. We know the emptiness of waking up, even if we do not share dreams.

A poetry reading is one of the rare and beautiful spaces where the written and spoken word meet; where the tongue and mouth create language for the ears of listeners until each body in the room is holding poetry. In the Q&A session after Ly's reading, Sookfong Lee points out the motif of unsettling creatures' body parts that populate the covers of Ly's books. The room chuckles, then nods with appreciation as Ly offers that after the intensity of Mythical Man, he welcomed a lighter tone in *Dream of Me* as Water. In this collection, a human body can instead be a body of water, or an eel within it. There is both discomfort and joy found in these options, and the hosts banter playfully about the

creatures that populate Ly's work.

Stepping for a moment aside from a discussion of all things slippery and scaly, Sookfong Lee asks Ly to respond to a statement regarding the style of the generation of writers to which Ly belongs, and the tensions between work that is accessible and work that is deemed 'literary.' In Ly's response — accompanied by the laughter of the poets alongside him — the current state of 'CanLit,' and the fractures that run through a genre born out of nationalism and into elitism. feel less real than the eels, serpents and octopi that entered the room when Ly opened his new book. The works of these writers, who are gathered in a small gallery on a Saturday evening to hold space for poetry, expand beyond the confines of any genre or literary expectation, and reach instead towards something vast and generative that cannot be labelled. If we trust Ly to pull us into a world where we are hugged by tentacles and chased by fish, perhaps we can trust the poets who tease each other as they reflect on the power of metaphor to lead us into a different world; Maybe not necessarily one with octopus hugs, but one nevertheless more livable, open and vast than our current reality of smoky air from burning earth, or fiery oceans which Ly references in a poem about astrology that, as the room fills with laughter, has found its audience.

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Cited: Ly, David. Dream of Me as Water. Palimpsest Press, Windsor, 2022.

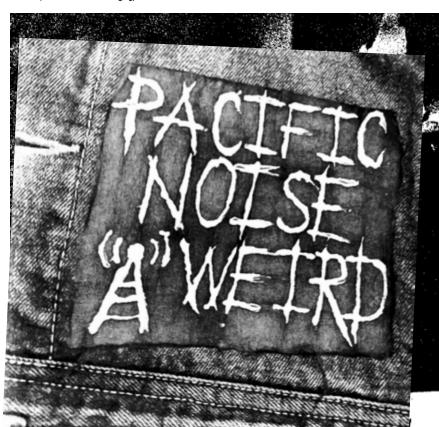
## Welcome back to the school year all you wonderful punks and weirbos!

With October coming it's time to bust out the jackets after summer, and what better way to battle the coming cold with a battle jacket. Battle jackets were originally WWI bomber jackets with the sleeves cut off, with patches and badges sewn onto them to represent the history of the pilot. They were worn in opposition to the military command who wanted faceless and replaceable soldiers. The battle jacket returned during the Vietnam war, as people were forced to fight a war they didn't want. The garment expressed their rage and loss through handmade patches, bullet casings, and medical equipment. These jackets were taken home, and quickly became an important image of the anti-war movement, where it mixed into the punk movement. To this day, they remain a symbol of fighting against oppression, of exisiting on the fringes, and of counter-culture.

Now that you know the broad strokes of their history, let's talk about making a battle jacket.



jacket that will hold up to having the sleeves cut off no problem.



STEP THREE: Places, Everyone The placement of pieces on your jacket is crucial, each with a long tradition behind them. The patch on the upper left of your jacket is the one closest to your heart, but should be small. A badge or symbol for yourself fits best here. Your upper right is a great place to post your allegiances — such as your support for a band, an organization, or philosophy. Your cuffs, if you have left them on, can fit longer pieces that most people will see immediately, so be bold and say something loud there.

## Patchwork Adams

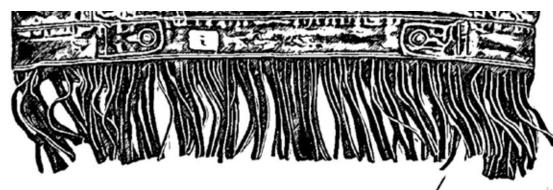
The simplest way to modify your jacket is to paint it. A cheap acrylic paint from the dollar store will work just fine. If you want a bit more flair, you can cut up fabric from other shirts/jackets/any source, and paint on those. Your patches are your chance to express yourself. A needle and thread, or fabric glue is all you need to attach them to the jacket.



Your back patch, which should cover the majority of the back of your jacket, is the centrepiece. It will be your biggest patch, so put effort, thought, and time into expressing yourself through it. A credo, manifesto, band, or favourite piece of art works best here.

## STEP SIX: Adornment

With the use of safety pins, spikes, nails, shell casings, and other metal adornments your battle jacket can shine like armour. They can be sewn, glued, or tied down however you like. They may fall off, but repair is part of counter-culture.



And that's it! You now have your own battle jacket and the skills to fight back against fast fashion and consumerism. Get out there with pride and confrontation!



# Ander Review

## Music

#### Apollo Ghosts



#### Apollo Ghosts

Pink Tiger
(You've Changed)

March 11, 2022

witnessed Apollo Ghosts perform for the first time in mid-July. I hadn't heard of them previously but within the first minutes of their set I was enthralled with the yearning and the

emotional energy they let fall from each chord and lyric. Something so full of love and loss permeated into the crowd during their song "To Set The King Bloom." A deep sense of mourning and indifference woven into the starting lyrics of "Mother Theresa is dead, her mother Theresa is dead." Laid in between soft ethereal guitar and a constant sea of changing vocal melodies, it made for an almost religious experience.

*Pink Tiger,* released on March 11th, 2022, is a 22 track album that combines elements of folk, indie, and jangle pop. Initially I was a bit threatened by the length of the album, expecting a few filler songs and out of place instrumental tracks. However, I was blown away by how skillfully pieced together it was.

The first half of the album is soft and raw. "Pink Tiger," the opening track, sets a tone of hopefulness and almost gratitude towards heartache and loss. Heavy themes of healing, platonic love, and maturity are sprinkled in all the tracks. Although, it is the imagery within the lyrics of these eleven tracks that drew me in. Songs such as "Rookery," "Morning Voice" and "Surfer's Ear" contain beautifully vivid depictions of the West Coast, from tide pools to oysters, which purvey feelings of soft rain on wet sand. The instrumental and harmonies add such a depth and tangibility to the poetry laced within the songs. The feathery melodies and delicate harmonies in a few of the tracks are reminiscent of the solo works of Adrienne Lenker. Deeply personal yet mundane lyrics create a strange sort of mysticism within songs like "Melatonin 5G" and "To Set The King Bloom."

The following half of the album beautifully juxtaposes the beginning. The contrast between "Surfer's ear" and "Spilling Yr Guts" feels celebratory. From then on the tone shifts, the songs become the feeling of moving on. Upbeat tempos and funky guitars mix perfectly, creating a euphoric indie/surf rock melange. "Pink Boys," "Gentlemen Go to Heaven," and "Island Kids" encapsulate a very warm, summery feeling with wavy guitar and mellow harmonies. This part of the album is the rush of energy that comes after being vulnerable.

This album is perfect for easy listening, whether you choose to shuffle or listen from beginning to end. The tracks are perfect for rainy mornings, sunny afternoons, or evenings with those you hold dear. Apollo Ghosts' *Pink Tiger* is reminiscent of artists like Big Thief, City and Colour, and Courtney Barnett.

 ${\it Pink \ Tiger} \ is \ amongst \ my \ favourite \ albums \ to \ be \ put \ out \ by \ Vancouver \ artists \ this \ year. \ I'd \ recommend \ it \ to \ all, \ for \ the \ days \ you \ feel \ hopeful$ 

- KAIT OLSEN



#### anchoress

Stay Positive
(Carly Onset)

March 25, 2022

Anchoress ('æŋ kər ɪs) noun

 A punk band formed in 2010, based in Vancouver, British Columbia, Canada (so reads the definition on their official website)

have known of Vancouver's "post-punk heroes" Anchoress for a few years now, thanks to a couple hardcore tracks that I've found deliciously sinister — "She-Devil" and "Grease Fire," both lifted off 2013's Set Sail LP. The (newly) five piece ensemble released their latest and fourth album, Stay Positive, on March 25, 2022 through Early Onset Records.

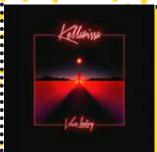
The nine song collection begins with the instrumental title track "Stay Positive." The uneventful opener comes in at 1:09 and essentially serves as a precursor for the next offering, the robust and jittery "Anxious Hum." Musically, intermingling guitar work between Keenan Federico and Phil Jones is most notable, and lyrically "Anxious Hum" sets the album's distorted tone — "It took me a long time / But I'm figuring out why / My success always feels like a crime"

The blistering "Peace Lines" goes for it at full sonic tilt, for a fleeting moment featuring a guitar run reminiscent of Tony lommi of the legendary Black Sabbath. The ambitious "Middle Management at the Money Factory" is a mild departure, but still pure Anchoress fare. The fifth cut, the dreamy, slightly slower paced "An Old Wolf" breaks things up a tad until we kick it into a familiar high gear at about the midway mark of the song. We progress with the instrumental "Canadian Pastoral," a dramatic droner with a hint of reflective piano that gives us distance and prepares us for the aggression that awaits. The catchy "Hydrodynamic" returns to the more familiar Anchoress sound, and is easily the sleeper college radio chart topper. The second to last song, "Psychobabble," is the obligatory deep cut of heaviness (my interest is briefly piqued by a guitar part reminiscent of the late B52's Ricky Wilson). As the ruckus persists, we transcend into the epic final track "The Futurist." Stretched out to 7:35, "The Futurist" features a more subdued vocal approach that gives the track a hidden layer — the essence of the group still reverberates but with a thicker, more melodic angle. The entire album leads us to this desperate moment and final cut — it fails to disappoint.

Lyrically the record is charcoal grey — "Change will come / Like it always does/ The future will arrive / No matter how hard you fight / You're trying to hold back the dawn / Because you profit off the night." Ultimately the theme is timely — set against the backdrop of the world pandemic, the loss, the suffering, and the alienation of these opaque clouds remain clear. And If your brave new post-pandemic world appears a little too obscured and gloomy, heed Anchoress' primary message: *Stay Positive* and remember...

"It's okay to ask for help / When your sun doesn't shine"

— TODD MCCLUSKIE



## Kellarissa

(Mint)

April 1, 2022

fo bo

usic and vocals combine with a terrific force in *Voice Leading*. "Shadows, bodies / You ignore me / I can't tell

you why" Kellarissa sings on the album opener

"Exposition" as the synths and vocals create a disconcerting tension that just keeps growing and growing. Somehow and without clearly seeing how it happens, this beautifully transitions to a moment of clarity and triumph as Kellarissa's soaring vocals ("I've only known desire") echomajestically on top of thumping drums and synths.

Both vocals and music (and spaces in the music) change to accommodate the emotions Kellarissa is guiding us to feel and consider. "Passive aggressive; push away your best friends, / Constant erosion; am I a bad person?" The words are being pulled apart and left hollow, giving space for the rapid synths to contribute to an eerie emptiness.

Kellarissa draws us into this haunting quagmire of atmospheres, thoughts, and feelings, but also leaves us with some way to navigate it all. "Why can't we look away? / Reflections start to fade / It might be time to face our double being / Mind without body is free" on title track "Voice Leading" sounds like a realization encouraging you to tackle self-doubt. At other times, like in "Dread," Kellarissa explains feelings with piercing clarity that equips us with a chance to fight back. All being said, I wouldn't be against hearing an album by Kelarrissa that puts vocals above all else.

The atmospheres that are created with the synths are magnificent — the uncomfortable pulsating combined with the epic tones on "Tempting Fate" work well with the choral vocals, and give an impression of a futuristic spiritual meeting. The twangy synths on "Bad Influence" draws you in like a whirlwind, which is clearly very fitting for that song.

Voice Leading is a very cohesive album that is both substantial and accessible. The interplay between all the different elements is masterful and leaves you eagerly anticipating Kellarissa's next work.

- SHEBLI KHOURY



Chaos Butterfly
(Precious Metals)
April 4, 2022

n their latest release, x/o understands navigating binaries as if it were a perfectly quantifiable science. If there is

an opposition that exists, the Vancouver-based, Vietnamese-Canadian artist will tackle it head-on like some great beast that needs to be slain. But rather than silencing it once and for all, x/o would rather get to the root of the issue, exploring it and using it as a tool for better understanding themselves.

Chaos Butterfly, x/o's sophomore album, feels as if it emerged directly from 2018's Cocoon Egg. Like its predecessor, there are fleeting moments of soothing ambience that serve to be usurped by industrial clangs and pounding bass. Its opening track, "Chrysalis Wrath" begins with soft sloshes and gentle murmurings. Reminiscent of the academic and artistic stylings of Montreal's YlangYlang in these nascent moments, x/o quickly rejects the traditional stylings of experimental music (if there even are any.) Piano notes are soon punctured by electric drum sounds alongside fuzzed-out synths that make up a large portion of the LP's instrumentation. Using the lens of experimental music to explore the complexities of one's own being through genre and conflicting sounds is a wholly fitting move on x/o's part, and one that results in an incredibly rewarding listen.

Chaos Butterfly's push-pull sounds morph consistently over the album's eleven tracks, merging them into a mix that knows when to blend and when to separate. Its sonar landscape oscillates between acoustic and electronic, gentle and violent, natural and artificial, all to a technically impressive extent. With each of its generic inspirations and sonic inclusions, the result is a textured mosaic of trip-hop, industrial, ambient, and emo pop.

"Mirror Shard, Phoenix Down," which appears nine tracks into the album, finally marks the arrival of an acoustic melody. Whereas pianos and drums earlier were blessed with artificial echos and loops, the six strings employed on the track remain unadulterated, resulting in a comforting respite for the album's second half. This is the moment where the album reaches its emotional zenith, merging comfort and harshness into a perfectly balanced blend. Catharsis cannot exist without the catalyst that is pain, a matter which x/o seems to know all too well.

Rather than eschewing styles in a continuing metamorphosis, x/o understands that change is building upon what works, and evolving what doesn't. Binaries require two halves, and existing between them is what the x/o masterfully explores in *Chaos Butterfly*'s roughly half-hour runtime. It's self-reflection without pity, and celebration without narcissism.

Chaos Butterfly is dichotomy done right. – NATHAN CHIZEN-VELASCO



Sigh Down One

Desire, or a Common Place (Self-Released)

June 20, 2022

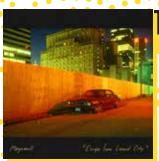
hoegaze is so hot right now — so is yearning. *Desire*, or a Common Place, the second LP from Sigh Down One

(artist Sasha J Langford's solo project) takes both of these things and ties them together with a velvety dream-pop bow.

Desire, or a Common Place, embodies the yearning gaze that indie pop has increasingly taken on within the last half decade or so. Songs blend in and out of one another, retaining a consistent, melancholic feel throughout the album's forty minutes. As straightforward drum machines and synths are laid carefully underneath fuzzy pedals and low-fi filters, Langford's soothing voice echoes over them in a near-perfect compliment. The album's opener, "You and I," sees this happen almost instantaneously, as gentle garage-like guitar riffs are met with Langford's lyrics. The track bleeds desire, as does each one that follows.

Like the crooners of the 1950s, Langford knows how to sound romantic and wistful, minus the embarrassing desperation that plagues many of the former's most iconic tracks. Plainly put and precisely delivered, the album's soft spoken vocals see Langford looking inward, inviting listeners to join in on an emotionally insular experience. It's one of desire and dissociation, recognizable to anyone who's gazed at their shoes or experienced a love that may or may not have been requited. The album perpetuates these feelings throughout its runtime, as its instrumentation often swells with poppy melodies and drum tracks that know when to pull their punches. "An Image and a Truth," the penultimate track of *Desire*, or a Common Place, encapsulates this notion, as brushed cymbals and light tambourines make way for the album's most wistful lyrics. If this song is the confession, "Counting Backwards" serves as the near-perfect goodbye.

Shoegaze-y, grungy, and appropriately sad, *Desire*, or a Common Place is a solid listen for grungeheads and indie enjoyers alike. Part Molly Nillson and part Au Revoir Simone, the album knows exactly what it is and how to achieve it. With a homogenous energy across its nine tracks, *Desire*, or a Common Place is familiar, at times lush, and completely comforting. – NATHAN CHIZEN-VELASCO



## Megamall

Escape from Lizard City

(Fanta)

July 1, 2022



he usual flow of wandering Blundstones and Arc'Teryx jackets busily occupy the streets of Kitsilano — out of the

distance appears a blurry silhouette zooming across the concrete and as the figure approaches, you distinguish a crop-top-and-cargo-pants-with-shinpad-wearing rollerblader. Straight out of the late 90s, an idiom of the past here to galvanize our modern urban landscape, meet our protagonist: Megamall's new release Escape From Lizard City.

The first song, "With Abandon," marks this arrival, setting the musical and lyrical themes that will be further explored in the rest of the EP. A quick and bouncy drum beat overlaid by a bassline that efficiently emphasizes the song's simple yet delicious bubble-gum melodies. The clear zenith of the song is its catchy chorus: "I've been running all night." Carolled by vocalist Alie Lynch, it introduces the restlessness and pressures of a world in constant motion.

In the EP's single "The Bug," we perceive that our blader, at moments, seems on the verge of losing their balance. Upon closer observation, we realize not only that our

protagonist is able to stay on their feet, but that the tension between their style and the impending, controlled chaos makes them appear pretty darn cool. The song is characterized by duel surf-pop guitars on the pre-chorus, and by an array of new-wavey rollicking drum patterns. The chorus cuts the turbulent nature of the song, with a dreamy atmosphere constructed by multiple layers of harmonies and a sweet guitar phrase.

"Two-faced" marks a segway to the second half of the EP. Our rollerblader takes a rest in Charleson park and looks out over downtown

Vancouver as the sun sets. The rhythm of the EP is slowed down, giving the listener some repose. Though the tempo is slower, the song maintains power and energy despite its contemplative atmosphere. This song announces the arrival of "Want You to Stay," the penultimate track of the release. Here we perceive a new swiftness to our rollerblader's orchestration of movement and gestures, as they speed down the hectic and dark streets of downtown. This is the quickest song on the EP and displays Megamall's capacity of blending punk and low-fi pop with charm and mastery.

Finally "Playing the Part" as well as "First Floor Apartment" assert and embed the band's characteristic sound into the listener's mind — strident guitar sounds, memorable riffs, pop-punk chords, pulsating drum lines, catchy vocals, and of course aethereal harmonies. The image of our rollerblader is now clear, awkwardly running blinking traffic lights with undeniable style.— SAMUEL SANDRI



#### Brutal Poodle

Hi Apathy

(Westerly Records)
August 16, 2022

hen I finished listening to *Hi Apathy* for the first time, I went to Brutal Poodle's bio on Spotify to learn about

their background. As the intro track "Skyscraper"

punched its way to my eardrums again, I read "envisioned in a parking lot and realized in a claustrophobic jam space," and realized there was no other way I could describe the infectious punk band that is Brutal Poodle. Consisting of Karmin Poirer, John Johnston, and Dustin Bromley, Brutal Poodle have let their music punch and kick into the Vancouver punk scene with their debut album *Hi Apathy*.

What sticks with me while listening to *Hi Apathy* are the musical moments that add extra drops of detail and colour the songs on the album. These moments can be long, such as the breakdown in the entire second half of "Psychic War" that ditches lyrics in favour of letting the melodies do all the talking, and they can also be short, like the vocals letting loose on the chorus of "No Shape." These moments are what tie this elegant ballet of distortion and angsty vocals together — creating the image of a dancer looking directly at you and winking mid-performance. Without them the performance would still be an impressive feat, but with them they turn a good performance into one that'll stick in your head for days after the moment has passed, replaying in the brain over and over again.

To understand the rich layers of *Hi Apathy*, all one needs to do is look at its album cover. The dense guitars that riff throughout the album not only paint an image of pop-punk revivalists going ballistic at a local backyard show, but they also create the taste of the rich chocolate cake found on the album art. "Soft Swerve," my favourite track on the album, serves as a moment of calm amidst the storm of fuzz and overdrive, and it fits in perfectly as the layer of vanilla icing directly in the middle of the half eaten chocolate cake. Karmin, John, and Dustin all take on the roles of both bakers and cooks on this album — in the sense that they use the science of baking to calculate just the right amount of grunge and pop to create something unique, and use the art of cooking to layer the album with the crunch of hard distortion and a rich presentation to create a local punk piece like no other. — MATT "PLOO" PLYUKHIN



## Best Falafel (Restaurant)

rowing up in a Calgary neighbourhood with no less than four shawarma restaurants, after school shawarma became a tradition for me. It came to my shock and horror then, that when I moved to Vancouver last September the only shawarma-like wraps I could find all seemed to be aiming for a different goal or committing some shawarma sin

or another (wrapping with a tortilla being the most heinous.) In my mind, the perfect shawarma needs three things. First, toum, the tangy garlic sauce that ties the whole wrap together. Second, they should have the fillings distributed evenly throughout the wrap — there's nothing worse than taking a bite and ending up with a mouthful of only one ingredient. Finally, they need to be wrapped in a warm pita for the proper texture—tortillas just don't cut it. All the stores I tried on my quest to find the perfect Vancouver shawarma failed at least one of these criteria. After 8 long months of shawarma-less suffering, I finally found the cure to my woes one night after work. Best Falafel.

Located in Kitsilano at 1859 West 4th Ave, Best Falafel is a perfect spot for a post grocery shopping treat. They offer chicken, beef, and lamb for the carnivorously inclined, and an astonishingly crispy on the outside, soft on the inside falafel to satisfy the vegan crowd. All the proteins have a warm, subtle middle eastern spice blend. They have six toppings available: lettuce, tomato, pickles, pickled peppers, pickled parsnip, and onions. The tang from the parsnips and pickles goes excellently with the warm spices of the protein, though if you're not a fan of heat you might want to hold the peppers. For sauces, they have the all important toum, along with hummus, tahini, sweet sauce, and hot sauce. All the sauces and toppings are fresh and crisp, which set the stage excellently for the star of the show: the protein. I recommend asking for your meat to be carved straight off the spit, as the meat from the tray doesn't have the little crispy bits that add an incredible texture contrast. If wraps aren't your thing, Best Falafel also has platters which come with rice, hummus, and a choice of three salads: tabouleh, Greek, or house. Lastly, they have large party catering trays, and smaller pre-made goods like samosas, beef patties and baklava. Unfortunately, from what I've tried, the smaller baked items don't really stand out from the crowd of other deli counter food, and are just okay. My personal favourite order — and the one I'd recommend to anyone looking to give Best Falafel a try — is the chicken shawarma wrap with all the toppings, hummus, tahini, hot sauce and toum. At a price point of \$12 per meat wrap and \$11.50 per falafel wrap, Best Falafel offers an excellent and fairly budget friendly way to scratch that itch for carbs and fat that lives within us all. - SIMON MCMILLAN

## Go Fish (Restaurant)

f you're walking to Granville Island, you might spot signs lining the barrier fences calling out "Fresh Salmon!" or "Crabs Caught Today!" Follow their trail and you'll find yourself at Fisherman's Wharf and a little place called Go Fish — a fish and chips shop that has become somewhat of a Vancouver institution, while remaining a hidden gem tucked away into the cove of the wharf. The shop is unassuming, just a building the size of a shed and patio of outdoor seating where you can watch the fishing boats bob in the harbour. The space is undeniably inviting — on the crisp fall day I visited, classic rock poured from the serving window with several of the cooks singing along.

It feels important to note that I am well known for my love of fish. I have two large salmon tattoos and my boyfriend calls me a seal for my near-neurotic desire to be constantly eating seafood. What can I say? Growing up in Seattle across the street from the beach leads to a certain fondness for aquatic life, and perhaps even greater love for what to me is a classic dish of the Pacific Northwest: Salmon and Chips. On my visit to Go Fish it is this iconic dish that I dug into first.

Go Fish's two-piece Salmon and Chips (\$20) is served in a large bamboo steamer on a bed of fluffy, golden fries crowned with two hefty portions of fried salmon. Batter is king when it comes to all things fried and Go Fish's does not disappoint — it's a delicate and crispy coating that perfectly locks in the juicy fattiness of the pieces of fresh salmon. While fish and chips is certainly the dish this local treasure is known for, their sandwiches are also a must-try. I picked the Oyster Po'boy and was slightly trepidatious for the texture of grilled oysters. When cooked, these shellfish, I find, can turn into a sort of sea-flavoured chewing gum, but I was pleasantly surprised by Go Fish's sandwich. The oysters were tender and perfumed with charcoal smoke from the grill which was in beautiful harmony with the slight char of the Portuguese roll it was served on. Having spent some time in the southern US, being spoiled by its incredible cuisine, I did find myself missing some of the sweet, pickily notes of remoulade that I typically expect on this classic Louisiana sandwich. Yet, this sandwich was a true highlight of the meal.

So, if you find yourself walking to Granville Island, follow the fishmongers' signs and you're guaranteed a delicious, fresh-caught, and hearty meal. You might even meet a local cat named Shadow, a regular of Go Fish, happy to help if you happen to drop a fishy morsel.

- FRED O. BEEBY

## Jingle Bao (Restaurant)

ucked into a corner on Denman street, a small dumpling restaurant is revolutionizing the pork bun.

"Welcome to Jingle Bao," the host greets you, and gestures for you to follow her. You pass the open kitchen where the chefs are preparing the dumpling dough, rolling it between their palms, stretching it through their fingers like a game of cat's cradle, stuffing it with ground meat and chopped green onion. They nod and smile as you snake through the yellow tables to a booth near the window.

"Can we get the magnificent seven, and the supersize long bao please?" The prices are reasonable. \$13 for the magnificent seven and \$9 for the supersize bao.

It doesn't take long for the waiter to return with your order. The dumplings jiggle as the bamboo steamers are set down on the table. You eat with your eyes first, taking in the pinks and blues and oranges. "The restaurant colours the dumplings organically," the waiter tells you. "We use blueberries, dragon fruit, spinach, and carrots." She points to each flavour of the magnificent seven. "Classic, spicy, shrimp, spinach, mushroom, garlic, and curry."

You poke a hole in the 'classic' dumpling with your chopstick, letting the soup dribble out onto your spoon. It's salty with just a hint of sweetness. The dough is soft, but not chewy. You can tell it was made by hand. You try each flavour, deciding shrimp is your favourite because of how buttery it is.

In a flash, the magnificent seven are gone and you turn giddily to the main event: the supersize bao. Though slightly flattened, the dumpling wears its name proudly. Taking the straw, you stab through the dough. The broth is warm and savoury. The pork filling, tender and packed with juice, melts in your mouth. Simple, yet delicious. — HALEY MAGRILL

## Podcast



#### Let's Make a Sci-Fi

Season 1

March 2022 - June 2022

BC's new limited podcast series, Let's Make a Sci-Fi, is nothing short of comedy gold. Hosted by Vancouver comedians Ryan Beil, Maddy Kelly, and Mark Chavez, the series raises one central question: can comedians

write earnest science fiction? After listening to all nine episodes, I raise a second question: should comedians write earnest science fiction?

The series dedicates each episode to a different element of the writing process, and for this reason alone, it is useful for any aspiring writer. In episode 1, the hosts riff off a variety of pitches, ranging from genetically modified athletes, to space princesses fighting indentured labour, to underwater humans, and my personal favourite — a dystopian world where no one ever dies, which creates numerous ethical dilemmas surrounding resource scarcity. By the end of the first episode, the trio settles on a show about a generational spaceship travelling to a distant planet in order to save humanity from extinction. While the premise is not particularly original, the show, later titled *Progeny*, redeems itself through its unique world building.

But I digress, this review is not about *Progeny*, it's about *Let's Make a Sci-Fi*. There are many podcasts floating around cyberspace that teach writing, but this is the first show I have encountered that does it so organically. The hosts make a point of continuously criticizing and questioning their own work — they leave in the 'bad' material: the clunky first stabs at writing dialogue, the un-fleshed out characters, etc. In a very intriguing and intimate way, they want you to listen to them struggle. On a more technical note, the show's pacing was well balanced for a podcast

that is primarily conversational. Discussion is split up by interviews with industry experts featuring familiar voices like Neil deGrasse Tyson and Rainn Wilson, who not only extend their knowledge of science and storytelling to the hosts, but also to you, their faithful listener. If that's not enough, the host's playful, sometimes cheeky, humour is sure to have you snorting up laughs on the bus. The series concludes with an hour-long audio drama based on the pilot script. While overly expository at parts, and still holding on to some wooden dialogue, the episode's most redeeming quality is its phenomenal sound design, complete with lasers and space beams, even though, as Neil deGrasse Tyson drills into us in episode 4, there is no sound in space!

Returning to our starting questions: can comedians write earnest science fiction? And more importantly, should they? In an early episode, the hosts briefly visit the idea that they might be shooting themselves in the foot by not playing to their comedic strengths, but ultimately decide that to be taken seriously, they must write seriously. Although I wholeheartedly commend their efforts, the jury is still out on whether comedians can write earnest science fiction. The final script episode needs to rework some of its one-dimensional characters and really focus on the golden rule of screenwriting, 'show don't tell.' That being said, I think the podcast exemplifies exactly why comedians should write science fiction. First and foremost, they make it fun! Listening to the hosts map out the plot and build the world of *Progeny*, with all its deliberate lore, all while cracking jokes about their characters having to drink recycled urine was truly engaging. If you are a Sci-Fi aficionado, a newbie screenwriter, or anything in between, I implore you to check out Let's Make a Sci-Fi. I promise it will not disappoint. - HALEY MAGRILL

## Book



#### The Acid Room: The Psychedelic Trials and Tribulations of Hollywood Hospital

Jesse Donaldson & Erika Dyck

February 15, 2022

ociety has shifted; attending therapy is no longer viewed as a scarlet letter or a shame that should be hidden. With that, it seems like everyone is looking for that magic "kind" of therapy

that will dispel their ailments and release them from their mental health struggles — myself included. As of late, many articles and case studies have emerged surrounding the use of psychedelics as a support mechanism during intensive therapy. Treating the likes of addiction, anxiety, depression, and a variety of other mental illnesses, the evidence that there is benefit in this method seems to grow every day.

My assumption has always been that this practice is of newer thought and only something that has come about in the last decade or so. Imagine my surprise when I came to find *The Acid Room: The Psychedelic Trials and Tribulations of Hollywood Hospital*. The book details the use of psychedelic psychiatry between the years of 1957 and 1968, where the Hollywood Hospital was the site of over 6000 supervised acid and mescaline trips.

The Hollywood Hospital was a large mansion-for-the-50s building, tucked behind a tree lined street in New Westminster, British Columbia. Nothing like the infrastructure we associate with hospitals and care centres today, the Hollywood Hospital contained many rooms, all modest in appearance, and emanated a warmth its patients noticed and embraced during their time there. It was important the space felt safe so patients could be vulnerable enough to make breakthroughs during their LSD-induced therapy sessions.

The concept of the hospital is an interesting one, as are the people who jump-started its existence. *The Acid Room* details the likes of J. Ross Maclean, the medical director of the hospital, and Al 'Captain Trips' Hubbard, who I'm still unclear what his official title was. During his life, Hubbard was an inventor, a sea captain, a pilot — the list goes on and on. His purchase of a biopsychology degree also added "doctor" to his sprawling resume, much to the dismay of those who had earned their education. The book paints Hubbard as a go-getter, working towards

causes he believes in. You can appreciate Hubbard's drive to provide care to Hollywood Hospital patients through whatever means necessary — even if it meant smuggling LSD into the country.

While the story of the Hollywood Hospital's inception and operation is interesting, I found myself more taken with the chapters that detailed the patients they were treating. A man struggling with addiction was able to 180 his life after a trip at the Hollywood Hospital. A woman who deals with extreme self esteem issues, suddenly able to view her worth differently after this intensive therapy. Another man hoping to "cure" himself of homosexuality, but instead comes out the other side of his trip with a true

acceptance of himself. While it's questionable that the book only details patient accounts that ended positively, it's intriguing, nonetheless.

I'll be honest, *The Acid Room* wasn't the best book I've read all year, but it also wasn't the worst. I didn't find the writing to be full of the depth I might have expected, but I can also appreciate that it's an account of history, and that's not always flowery. If you have interest in this province's fringe history, it's worth it to familiarize yourself with the Hollywood Hospital. Above all else, it's interesting to learn about British Columbia's involvement in spearheading a psychiatric practice that continues to push the boundaries of what we consider therapy. – SHAYNA BURSEY

# REAL LIVE ACTION!

Concert

Noose Sweat w/ Hacked Apart, Power Trip and Smuther September 15, 2022 @ BULLET FARM

he sound of guitar and drums beckoned the crowd that had formed outside the venue back in, and not a few hands started pulling out ear plugs. What came next though was something like the theme song to a superhero movie. After the initial laughs, Smuther's music was fast and loud, and their control of the rhythm and tempo made the dark space feel like it was about to explode, and explode it did, whenever Smuther wanted it to.

Power Trip came up next, and the interplay between the drums, guitars, and vocals was devastatingly beautiful. The back and forth over what will dictate the tempo and rhythm created a terrific tension. The release of that tension in the form of sharp drums over the guitar and vocals created music that was heavy, but quick and crisp, and the crowd responded with approval.

After a short break, Hacked Apart took the stage and sent a wall of furious sound crashing into the audience (and I mean that in a very good way.) All the music came together nicely, and the bands' excellent stage presence and intensity helped create mayhem in the already chaotic Bullet Farm.

There was still more to come as headliners Noose Sweat had the last set of the night. The powerviolence band played ridiculously fast, blasting their instruments and vocals. What felt like thousands of musical notes were being sprayed aggressively into the Bullet Farm at once, but all were still ordered into a superb whole as they made impact with a charged up audience that was clearly enjoying the music.

The atmosphere was great and there was a strong other and with the audience with guitar solos and sense of community. A fan got up to the stage during Noose Sweat's intense set, gestured for permission to contribute to the vocals, and was met with approval from the band and the audience. other and with the audience with guitar solos and smirks made me think about how music can, without saying a single word, pull our attention away from the stress of everyday life and indulge in the sheer amount of fun one can have with art.

Many people went up to the band after the set was done to chat and it didn't seem like people wanted to leave the venue. There were even some compliments going around — "You go hard in the mosh!" "You too, man!"

All the bands put on a fantastic show. For Noose Sweat, this show kicked off their West Coast tour and if you get a chance to see them (or any of the other bands) play, it would be a mistake to let that chance go — SHEBLI KHOURY

Laterdays w/kylie U, Ramen Fog, and Superbudget
September 22, 2022 @RED GATE

tress. I'm stressed. You're stressed. How do you beat the stress when it feels like that's all life has to offer? My dad says I should go jogging. My professor says I should sleep. I say you should go to a god damn concert. Each performance I saw at the Laterdays show on the 22nd had their own style that reminded me of the ways that art, and music specifically, can eliminate, embrace, forget, or go beyond what it means to feel "stress."

The first performance of the night was from Kylie V, a singer-songwriter whose melodies bled beautifully into the air as their lyrics poked earnestly at our heartstrings. It was a soft opening to the night, as their voice and telecaster were the sole intertwining sounds. The performance felt like Kylie was opening their stitched up soul to us as we got to take a look at the depths inside. I saw stress dissected here, with lyrics acknowledging the anxieties and fears we feel in day to day life — illustrating them into a comfort all of us could relate to.

Next up for openers was Ramen Fog, a jazzy indie pop band who you could tell was able to communicate a thousand words to each other with just the pluck of a high E string. I got immense enjoyment out of seeing the bassist and drummer make eye contact, smile, and hit the hook flawlessly, and that was before I knew the bassist was filling in that night. The way the band communicated to each other and with the audience with guitar solos and smirks made me think about how music can, without saying a single word, pull our attention away from the stress of everyday life and indulge in the sheer

The final opener was a band I had never heard of, never seen before, but was immediately scrambling for more of their music online as soon as I heard them: Superbudget. Superbudget is a five-person psych pop/shoegaze band that can be described with one of my favourite words that I learned in English class this week:

**Paroxysm**: a sudden strong feeling or expression of an emotion that cannot be controlled

I was immediately in a trance when Superbudget played their first song. I was back to the days of discovering emo rock for the first time, aggressively rocking my head to the distorted guitars intertwined with the bellowed vocals of "When I was fifteen." Their music reminded me of what it's like to release your frustration towards the stress in the world. To pick up a guitar, say fuck the world, and sing your heart out.

And finally came Laterdays, the main act of the night. With the openers, I heard music that dissected, escaped, and embraced the pressures of the world. With Laterdays, I saw a way of dealing with stress I somehow hadn't thought of before: the fact that living life didn't have to be a question of how can I live life, but how can we live life. On stage was a lead singer, lead guitar player, bass player, trumpet player, and a backup singer, and they played as if they'd all known each other since childhood. The crew pulled off a sound that recreated that sweet bite into a nectarine during cherry blossom season. Looking around at the band and the audience, I was reminded of why I even recommend going to concerts. Not just for the music, but for the people and fellow weirdos out there. To find others who understand just how strange, weird, and funny the act of living can be. - MATT "PLOO" PLYUKHIN



## A Toast to this Moment — Nadya Isabella SEPTEMBER 8, 2022 @ LIBBY LESHGOLD

he reception for Nadya Isabella's debut art exhibit, A Toast to this Moment, was held on September eighth at the Libby Leshgold Gallery. In this collection Nadya juxtaposes fantastical moments of human reality with imaginative scenes of fictional characters and non-human perspectives.

The show consists of vibrant, saturated paintings where the colour palette and brush strokes capture the essence of a memory. For example, in one painting a person pours cream in their coffee. Here Nadya paints them with grey tones and a blue hat against a bright yellow café. The artwork invites the observer into its world, one that describes those slow, gloomy days where it seems as if the world is too loud and fast.

This piece is just one example of how the many forms of human interaction are explored in A Toast to this Moment. Some paintings depict what are probably "traditional" moments one might think of when considering this, such as picnics and parties. However, the two paintings that attracted me the most were snapshots of cakes. I think part of what made me so in awe of these works in particular is, of course, my love for cake — as a dessert and as a symbol of celebration. In both artworks, the candles and firecrackers are lit, which Nadya explained was the key moment to capture. Certainly, there is much to say about those seemingly fantastical seconds when the candle glow becomes the centre of everyone's attention and admiration. That being said, the exhibit is not limited to human based narratives.

Nature is a significant part of this collection as well, not just through the lively snapshots of outdoor picnics, but also through paintings that seemingly depict the perspectives of small creatures. One painting in particular struck out to me as it illustrated a group of moths, some who appeared to be conversing as they headed towards a bright light. Another piece is an extreme closeup of a spider web, reflecting the moon at night. These are moments that we probably aren't experiencing ourselves, but surely they contain beauty that deserves recognition; perhaps such intricate depictions of non-human life become an avenue for further understanding, and maybe even empathising with the different organisms we co-exist with.

Lastly, the human experience is combined with nature through Toadetta, an animated toad who is illustrated on a date in one painting, and listening to music in another. Even though animation is where the unimaginable is possible, I love that here a fictional character is experiencing what you and I: can, reflecting on the immense joy brought to us from even the most "ordinary" moments.

A Toast to this Moment is a celebration of the real and unreal, where memory and imagination are merged to create a world where we can experience life in its multiple forms. - ZAINAB FATIMA



## One Man Pride and Brejudice SEPTEMBER 17, 2022@ RED GATE REVUE STAGE

rom *Bridget Jones Diary* to the board game "Marrying Mr. Darcy," from Austenland to Pride, Prejudice and Zombies, it is a truth universally acknowledged that Jane Austen's 1813 masterpiece novel must be in want of another new adaptation. I don't know if I could be described as an Austenian super fan - I certainly haven't read all her novels — but I'm at least a serious nerd for her work who isn't ashamed of listening to the 2005 Pride and Prejudice soundtrack while sewing myself historically-accurate early 19<sup>th</sup> century menswear. So, when my partner proposed seeing Charles Stuart Ross' One Man Pride and Prejudice at the Vancouver Fringe Festival, his suggestion was met by an instantaneous, enthusiastic, "PLEASE."

Charles Stuart Ross's performance did not disappoint. The genre of the one man show, I think, gets a bad reputation — you imagine being held hostage by some guy monologuing his heart out at you for hours on end. Far from feeling under duress from a singular actor, when watching One Man Pride and Prejudice it was hard to believe Ross was playing every part. Not because of any elaborate costume change — the actor wore the same facsimile of a black Regency coat and breeches the entire show — but rather thanks to the dynamism of Ross' performance as he flowed between one hilarious character to the next — each one as stuffy, British, and somehow undeniably lovable as the previous. Ross' portrayal of each of Austen's iconic characters were dead ringers: Jane was painfully *perfect*, Mrs. Bennett flapped across the stage, Mr. Collins was a crushingly awkward, snivelling creature, and Mr. Darcy — despite his rough exterior — was charming as ever. Not once in the course of the hour-long play did I feel lost as to where we were in the novel's plot as Ross performed a sort of literary necromancy, bringing Austen's characters and her world to life.

It is a truth universally acknowledged that while just about anyone can do an Austen adaptation, not all adaptations are created equal. I went into One Man Pride and Prejudice with some doubts — Would the play capture the spirit of the book? What would it look like to see a man perform what is considered a very significant work in the history of women's literature? And finally, how could only one person tell the story of one of literature's most famous romantic comedies? Yet, Charles Stuart Ross' performance stood out against the pack of P&P adaptations — truly capturing the simultaneously ridiculous, hilarious, and deeply touching nature of Austen's novel. By the end of the night, I came to the realisation that while a one man romantic comedy seems like it shouldn't work, Ross's One Man Pride and Prejudice doesn't need a romantic interest to play against, as his one hour play is a story of the audience falling in love with him and the world he has created. - FRED O. BEEBY

## SEPTEMBER 18. 2022 @ RED GATE REVUE STAGE

ntecedental Theatre's production Woyzeck was one of the plays presented at this year's Vancouver Fringe Festival. What drew me to this show was that it was originally written by Georg Büchner nearly 200 years ago, and was apparently one of the first plays that focused on the working class.

The play centres around Woyzeck, a man with numerous jobs whose mental health increasingly deteriorates as he struggles to provide for his family. I was highly interested in watching something that focuses on the struggle and perspective of the working class — especially because of COVID-19 and its impact on the economy. Sure enough, Woyzeck delivers.

Starting with the set — the smoke and minimal props establish the ambiance for the bleak subject matter. Dark tones combined with stark lighting and occasional loud sound effects were essential components to portraying Woyzeck's escalating emotional state.

We see Woyzeck explain his perspective as a member of the working class and the dismissive reaction his remarks receive from the upper class. On multiple occasions the show discusses the idea of a "good" person, which reminded me of the types of conversations we might see in the media today— where instead of addressing systemic conditions that place the lower class at a perpetual disadvantage, often the narrative is about a "lack of work ethic."

The show also comments on this through the symbolic use of animals. In one scene Woyzeck is in the street with his wife, where they witness animals being presented as spectacles, as if in a circus. Considering that animals in show business are almost always overworked and denied basic rights, the parallels between this exhibit and Woyzeck's life are undeniable.

Along with this, Woyzeck further dives into how

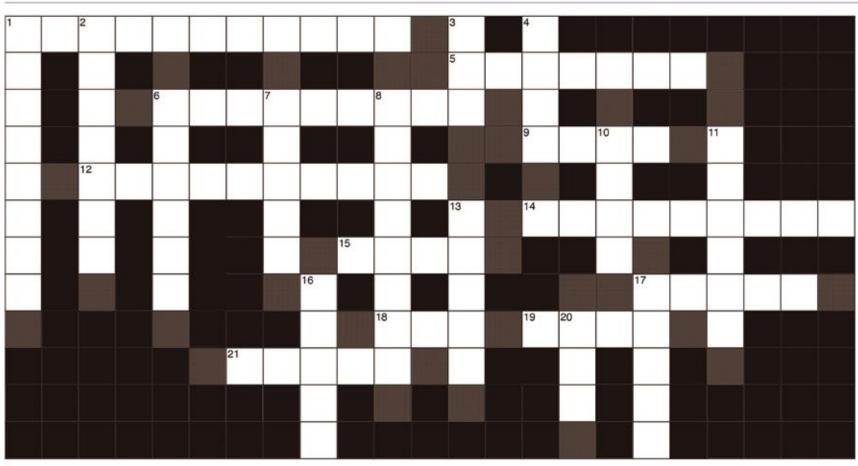
in the working class experiences differ between the sexes, as demonstrated through Woyzeck and his wife's relationship. While Woyzeck is portrayed perpetually working or undergoing medical tests in hopes of earning extra money, his wife is criticized other women, and a camera follows her when she is alone. A female-centred lens is added to the narrative: one that explores the constant judgement of women, the male gaze, and the desire to be loved. As Woyzeck's marriage worsens, so does his mental health. Although early scenes showed him struggling, the breaking point was finding out about his wife's infidelity. We get a glimpse into how both individual's emotional needs are neglected as they try to survive in an environment that repeatedly dehumanizes them.

In the end, Woyzeck is left with nothing. I find this to be very apt commentary on the despair of living in a world that does not value human labour, or one that prioritizes profit over people's wellness.

- ZAINAB FATIMA







#### Crossword

#### **ACROSS**

- 1 A blend of words in which parts of multiple words are combined into a new word
- 5 Little yellow freak who shoots lightning bolts 6 Tiny, angry,
- misunderstood dog
- 9 smooth brain, to some 12 Van neighbourhood
- that hosted GFAC's Window Art Walk, which does not accurately reflect my experiences as an Italian person
- 14 Iconic Mt. Pleasant mall that is STILL NOT A CONDO!!!! VIVA FOREVER!!
- 15 Dude Chillin', for example
- 17 Dream of me as by David Ly
- 18 The 99 B-Line will be this temperature to the extent of hell itself during the winter months, wear coats at your own risk.
- 19 101.9 FM ???????
- 21 Teeth to Your Throat

#### DOWN

- 1 Cool and awesome trick wherein one balances their body like a board in & around public infrastructure (fuck you, it's always funny)
- 2 First name of "The Sun Found Me Amongst the Clouds" Artist @ BAF
- 3 In Foucault's concept of the panopticon, he asserts that as citizens of a capitalist western society we are always our appearances with an omipresent selfdiscipline in order to conform, so actually yes I do \*need\* to go here and treat myself

- 4 Go skkkkkkkkrrrrrrrrttttttt
- 6 Turnt hostel bar
- 7 Proceeding a BONK, one must go to this category of jail
- 8 Brutal Poodle's most recent release
- 10 Vancouver independent label, home to The Evaporators and Kamikaze Nurse respectively.
- 11 For the environment and Nelly Furtado, please turn these off

- 13 Popular tattoo phrase or Die" which is actually very threatening
- 16 Tim The Mute's Sucky Free-
- 17 Beach that will challenge ur selfconfidence in many ways, but especially with stairs
- 20 MacKaye who coined the term "straight edge"



## CITR 101.9FM PROGRAM GUIDE

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

(1)	MONDAY	TUE	SDAY	WEDN	ESDAY	THURSDAY		FRIDAY	SATURDAY		SUNDAY		
<u>6_AM</u>	CITR GHOST MIX	PACIFIC PICKIN'		CITR GH	HOST MIX			CITR GHOST MIX	CITR GHOST MIX			<u>6_AM</u>	
7_AM	BLUE & GOLDCAST			CANADALAND		CITR GH	HOST MIX	VIEWPOINTS			CITR GHOST MIX	7_AM	
8_AM												<u>8_AM</u>	
<u>9_AM</u>	BREAKFAST WITH THE BROWNS	QUEER FM		QUEER FM		SUBURBAN JUNGLE		QUEER FM RUSSIAN TIM SHOW				CLASSICAL CHAOS	9_AM
10_AM		LOVE IN PUBLIC	INTER- SECTIONS	MUSIC	IS GOOD	PHONE	BILL	FLOWER POWER HOUR	THE SATURDAY EDGE			10_AM	
11_AM		CITR GH	HOST MIX	TALK WI	ITH JEFF	ORANGE GF	ROVE RADIO	MUSE-ISH			SHOOKSHOOKTA	11_AM	
12_PM	FILIPINO FRIDAYS	CRAC	KDOWN	THE SHAKESPEARE SHOW DUNCAN'S DONUTS		DAVE RADIO PRESENTS THE ECLECTIC LUNCH	CITR GHOST MIX			12_PM			
1_PM		DUNCAN'	S DONUTS		HEURE W. LIE	THE BL	UE HOUR	CITR GHOST MIX			THE ROCKERS SHOW	1_PM	
2_PM	PARTS UNKNOWN	TAKE	JUAN	CITR GHOST MIX ASTROTALK		BEPI CRESPAN PRESENTS	POWER CHORD			2_ <u>PM</u>			
3_PM		CITR GHOST MIX		THIS IS	NOT FINE	CITR CHARTS SHOW			-			3_PM	
4_PM	CITR GHOST MIX	TEACHABLE MOMENTS		CITR GH	OST MIX GHOST VIVAPORÚ		NARDWUAR PRESENTS	CODE BLUE		LA FIESTA	4_PM		
<u>5PM</u>		INTO TH	HE WOODS	ARTS	REPORT		JCCULENT UNT	PACIFIC NOISE WEIRD	MANTRA	CITR GHOST MIX	QUEER ASS	5PM	
6_ <u>PM</u>	SPIT IN CITR GHOST MIX	CITR GHOST MIX		RESEARCH REVIEW	CITR GHOST MIX			FRIDAY NIGHT FEVER	NASHA	VOLNA	CLASSICAL	6_PM	
7_PM		AFRICA'S LIT	DOGEARED	THE	SAMS- QUANCTH'S HIDEAWAY	CITR GH	HOST MIX		RADIO WA	VES RADIO	THE TWO FOURTEEN	7_PM	
<u>8_PM</u>	EXPLODING HEAD MOVIES			MEDICINE SHOW	CROWD FLIP		/ FIRST OEDIO	CANADA POST ROCK	MUZIK BOX	2010 RADIO	TECHNO PROGRESSIVO	8_PM	
9_PM		CRIMES & TREAS		NINTH	H WAVE	LIVE FROM					ATTIC JAMS	9_PM	
10_PM	THE JAZZ SHOW		HE BEAT PATH		E FROM DUNTAIN	THUNDERBIRD RADIO HELL		SOCA STORM SYNAPTIC SANDWICH		TRANCENDANCE	10 PM		
11_PM		CITR GHOST MIX	PLANET FHLOSTON			COPY/	/PASTE					11_PM	
12_AM				AFTN SOC	CCER SHOW			<u>.</u>	RANDO	PHONIC		12_AM	
1_AM	CITR GHOST MIX	CITR GH	HOST MIX			CITR GH	HOST MIX	RADIO ART OVERNIGHT	CITR GH	IOST MIX	CITR GHOST MIX	1_AM	
2_AM				CITR GF	HOST MIX				THE ABSOLUTE VALUE OF INSOMNIA			2_AM	
LATE NIGHT												LATE NIGHT	

DO YOU WANT TO PITCH YOUR OWN SHOW TO CITR?

EMAIL THE PROGRAMMING MANAGER AT PROGRAMMING@CITR.CA TO LEARN HOW



#### mondau

#### THE BLUE AND GOLDCAST

7AM-8AM, SPOKEN WORD The Blue and Goldcast is a monthly podcast hosted by UBC President & Vice-Chancellor Santa J. Ono.

#### · programming@citr.ca

#### BREAKFAST WITH THE BROWNS 8am-11am, eclectic

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

#### FILIPINO FRIDAYS

1PM-3PM, SPOKEN WORD Filipino Fridays is a podcast for the modern Filipinx millennial.

· programming@citr.ca

#### PARTS UNKNOWN

11AM-1PM, ROCK/POP/INDIE Host Chrissariffic takes you on an indie pop journey not unlike a marshmallow sand

wich: soft and sweet and best enjoyed when noked with a stick and held close to a fire programming@citr.ca

#### SPIT IN YOUR FAR

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the the Music Collective of CiTR.

programming@citr.ca

#### EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

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

#### • programming@citr.ca

#### THE JAZZ SHOW

On air since 1984, jazz nusician Gavin Walker takes 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@citr.ca

#### ••••• TUESDAU

#### PACIFIC PICKIN' 6AM-8AM, ROOTS/FOLK/BLUES

Bluegrass, old-time music and the lovely Andrea Berman.

pacificpickin@yahoo.com

#### • INTERSECTIONS

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

Tune in monthly for conver sations about gender, race and social justice brought to you by CiTR's Gender

genderempowerment@citr.ca

#### • LOVE IN PUBLIC

ALTERNATING TUES 10AM, SPOKEN WORD

radical listening. With an emphasis on diverse storytelling, this podcast carves out space for intentional conversations on community, listening, sto-rytelling, and social justice.

programming@citr.ca

#### CRACKDOWN 12PM-1PM, TALK

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

· crackdownpodcast@gmail.com

#### **DUNCAN'S DONUTS**

1PM-2PM, ROCK/POP/INDIE Sweet treats from the pop underground. Hosted by

Duncan, sponsored by donuts · duncansdonuts.wordpress.com

#### • TAKE JUAN

2PM-3:30PM, ECLECTIC

programming@citr.ca

TEACHABLE MOMENTS TUES 4PM-5PM, TALK/POP a show with music

> about being uncool programming@citr.ca

• INTO THE WOODS TUES 5PM-6PM, ROCK/POP/INDIE

Lace up your hiking boots and female and LGBTO+ artists. s 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

programming@citr.ca

#### AFRICA'S LIT

ALTERNATING TUES 7PM-8PM, TALK / MUSIC

forget your own trail mix!

Africa's Lit: more than just books, it's an hour of music, interviews and analyses brought together to highlight the best of African Literature. Each episode introduces vou to a new title, mavbe

an old classic or an all-time favourite, giving you a chance to explore much more of Hosted by show creato Daniela, following the Africa Center Hong Kong book club Africa's Lit brings relevant and essential content to light.

programming@citr.ca

#### • DOGEARED

ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

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

#### CRIMES & TREASONS

8рм-10рм, нір нор

Uncensored Hip-Hop & Trill \$h\*t. Hosted by Jamal Steeles Homehov Jules, Relly Rels, Malik.

dj@crimesandtreasons.com
 crimesandtreasons.com

#### OFF THE BEAT AND PATH

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@citr.ca

#### PLANET FHLOSTON

11PM-12AM, IMPROVISED MUSIC

programming@citr.ca

#### ..... WEDNESDAY

#### CANADALAND

7AM-8AM, NEWS/SPOKEN WORD

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

programming@citr.ca

#### SUBURBAN IUNGLE 8AM-10AM, ECLECTIC

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

dj@jackvelvet.net

#### MUSIC IS GOOD

10AM-11PM, TALK/MUSIC Hey! Welcome to Music is Good, the podcast where we pick a random album every week and discuss it. with your hosts Devalin

· programming@citr.ca

#### • TALK WITH JEFF

11AM-12PM, TALK

with host Jeff Lee.

#### programming@citr.ca

THE SHAKESPEARE SHOW 12PM-1PM, ECLECTIC

> Dan Shakespeare is here back with gems from the past, present, and future Genre need not apply

• programming@citr.ca|

#### • LA BONNE HEURE WITH VALIE

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 ind en Français! With some interviews on the horizon and many good times too... soyez sûr de nous rejoindre!

programming@citr.ca

#### THIS IS NOT FINE

WED 3PM-4PM, SOCIAL COMMEN-TARY / MUSIC A show about everything that

is not fine. Tune in for you healthy dose of rage radio about culture, media, and society, featuring cool music.

spokenword@citr.ca

#### ARTS REPORT 5PM-6PM, TALK/ARTS & CULTURE

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

 arts@citr.ca • RESEARCH REVIEW

ALTERNATING WED 6PM-7PM, SPOKEN WORD

esearch Review features a different UBC-affiliated researcher during each bi-weekly show, as we ndeavour to showcase a broad range of change-makers from a range of unique disciplines. Our show, featuring hosts Alirod Ameri and Gurmaan Gill, highlights cutting-edge work in a

#### format that is accessible and engaging for all audiences.

programming@citr.ca

#### THE MEDICINE SHOW ALTERNATING WED 7PM-9PM, ECLECTIC/PERFORMANCE

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

and community building. programming@citr.ca

#### SAMSQUANTCH'S HIDEAWAY

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

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

• programming@citr.ca

#### • CROWD FLIP

ALTERNATING WEDNESDAYS 8PM, ECLECTIC

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

programming@citr.ca

#### NINTH WAVE

PM-10PM, HIP HOP/ R&B/ SOUL Retween 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 len • Facebook: NinthWaveRadio

#### I COME FROM

10PM-11PM, ECCLECTIC

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

artcoordinator@citr.ca

#### AFTN SOCCER SHOW 1PM-1PM, SPORTS / COMMENTARY

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

and the world of football. programming@citr.ca

#### . . . . . . . . . . . . . . . . . . . THUR*SDA*U

#### RUSSIAN TIM SHOW

9AM-10AM, PUNK Hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted

English. Great Success! • rocketfromrussia.tumblr.com rocketfromrussiacitr@gmail.com • @tima\_tzar Facebook: RocketFromRussia

#### • PHONE BILL

10AM-11AM, ECCLECTIC Hey there you've reached Phone Bill on CiTR 101.9FM. So sorry we can't take you're call right now,but please tune on Fridays at 5pm for the freshest guest-curated

playlists from accross the country!

#### · programming@citr.ca

ORANGE GROVE RADIO 11PM-12PM, JAZZ Orange Grove Radio Episode 7 is here! Featuring the best and brightest in Canadian Jazz.

• programming@citr.ca

#### **DUNCAN'S DONUTS**

12PM-1PM, ROCK/POP/INDIE Sweet treats from the pop underground. Hosted by

Duncan, sponsored by donuts

#### duncansdonuts.wordpress.com THE BLUE HOUR

1PM-2PM, SPOKEN WORD The Blue Hour is a conversation - a dialogue about life, literature, science, philosophy and everything

in between. · programming@citr.ca

#### ASTROTALK

2PM-3PM, TALK/SCIENCE

3PM-4PM, MUSIC / THE BEST

from our latest charts!

A selection of music picked

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

 programming@citr.ca CITR CHARTS SHOW

· programming@citr.ca

#### VIVAPORŰ

ALTERNATING THURS 4PM, SPOKEN WORD

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

• programming@citr.ca

#### • DEAD SUCCULENT HAUNT

DAVE RADIO PRESENTS THE ECLECTIC LUNCH 5PM-6PM, ROCK/POP/INDIE 12PM-1PM, TALK/ECLECTIC A plant- and nature-based Join us every Friday at noon as we play ou favourite sounds for the

MUSE-ISH

12PM-1PM, EXPERIMENTAL/ IMPROV

sic, and an eclectic vinv

library join me, chronfused as I mish mash everything that inspires me (and

anything you send in) into

eniovment of all who reside

daveradiopodcast@gmail.com

in Thunderbird Radio Land

BEPI CRESPAN PRESENTS

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

RADIO ART in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general

3:30PM-5PM, MUSIC/INTERVIEWS

Join Nardwuar, the Human

Serviette for an hour and a half of Manhattan Clam Chowder flavoured

entertainment. Doot doola

doot doo... doot doo!

PACIFIC NOISE WEIRD

Pacific Noise Weird delv

nto the nitty gritty of the

latest grunge, indie, garage, hip-hop, and metal coming out of the Pacific Northwest.

With an eye towards the production process, PNW looks to show you just who is behind the weirdest

noise of the PNW, and

where it all comes from.

• FRIDAY NIGHT FEVER

6рм - 7:30рм, disco/r&i

Friday Night Fever - an

exploration into the disco nation B-) Every alternating

Max on a journey of disco, funk, and RnB on CiTR 101.9

Night-time is just around the corner, so get ready to head out with some groovy tunes.

· programming@citr.ca

5РМ-6РМ, ЕССLЕСТІС

• Twitter: @bepicrespan

CRESPAN® weirdness.

NARDWUAR PRESENTS

CITR's 24 HOURS OF

programming@citr.ca

new improvised tunes

programming@citr.ca

#### K-POP CAFE ALTERNATING THURS 6PM-7PM, K-POP/ECCLECTIC/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@citr.ca

#### 2010 RADIO ALTERNATING THURS 6PM-7PM, INDIE/ELECTRONIC

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

this genre and the occasional interview with said artists! programming@citr.ca NOT MY FIRST SCHMOEDIO

THUR 8PM, COMEDY / SCHMOE STUFF comedy show devoted to celebrating people's embarrassing moments, aka schmoements, because at the end of the day they hap a temporary non-schmoe who is an expert in their field, and a call in segment in which we celebrate a listerner's schmoement.

### programming@citr.ca

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ing in the

COPY/PASTE

VIEWPOINTS

11PM-12AM, ROCK/POP/INDIE

Thunderbird Radio Hell

every week performing in t comfort of the CiTR lounge.

but sometimes bands from across the country and

around the world are nice

enough to drop by to say hi

FRIDAY

7AM-8AM, TALK/NEWS/POLITICS

Viewpoints is the latest

podcast and news magazine

Radio Fund of Canada. It provides an overview of what's happening across Canada, thanks to some 20

radio reporters posted across the country (British Columbia, Alberta, Ontario, North West Territories, Québec, New Brunswick and Nova Scotia)

and working for the Local

Journalism Initiative (LJI).

8am-10am, talk/politics

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

• FLOWER POWER HOUR

10AM-11AM, NEW MUSIC/EC-CLECTIC

· queerfmvancouver@gmail.com

The Flower Power Hour, hosted Fri-

days 10am-11am by Aaron Schmidt-ke and Sasha Balazic, is designed to

give a platform for artists that are

underrepresented or underappre-ciated that we really dig. While the primary focus of the Flower Power

ease listeners into their afternoons

artists played through interviews,

· programming@citr.ca

dialogue and event coverage.

Hour is to play quality music to

QUEER FM

· programming@citr.ca

produced by the Community

features live band(s)

Most are from Vancouv

LIVE FROM THUNDERBIRD RADIO HELL 9PM-11PM, ROCK/POP/INDIE

 programming@citr.ca Thunderbird Radio Hell features live band(s) CANADA POST ROCK every week performing in the comfort of the CiTR lounge. Formerly on CKXU, Canada Post Rock remains committed to the best in post-rock, Most are from Vancouver, but sometimes bands from across the country and drone, ambient, experimental, around the world are nice enough to drop by to say hi noise and basically anything

your host Phone can put the word "post" in front of. Stay up, tune in, zone out.

#### programming@citr.ca Twitter: @pbone

SOCA STORM I DJ #SOCACONDUCTOR endeavour to keep you, dancing in your seat, on the table, in the car with with an abundance electric hot weekly releases. We'll keep you connected to the extremely active and overwhelming music scene with music curated and delivered in

weekly live music mix fashion for your listening pleasure

#### · programming@citr.ca SATURDAY

#### THE SATURDAY EDGE

8am-12pm, roots/blues/folk Now in its 31st year on CiTR, The Saturday Edge is my personal guide to world & roots music, with African, Latin and European music in the first half, followed by Celtic, Blues, Songwriters, Cajun and whatever else fits!

steveedge3@mac.com

#### POWERCHORD

1PM-3PM, LOUD/METAL Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Coleman, Serena, Chris-Bridget and Andy!

· programming@citr.ca

#### CODE BLUE

From backwoods delta low-down slide to urban harp honks, blues and blues Jim, Andy and Paul.

codeblue@paulnorton.ca

#### MANTRA

Mantra showcases the many faces of sacred sound traditional, contemporary and futuristic. The show features an eclectic array of electronic and acoustic beats, music, chants and poetry from the diverse peoples and places of planet earth

6PM-7PM, TALK/RUSSIAN

program in Russian

RADIO WAVES RADIO

7PM-8PM, FUNK/ECLECTIC An extremely funky

programming@citr.ca

ALTERNATING SAT 8PM, ELECTRONIC / RAVE

Muzik Box features a selection of early house, classic techno, acid house, and classic hardcore rave

#### 2010 RADIO

ALTERNATING SAT 8PM-9PM, INDIE / ROCK / CLASSICS Good & interesting independent music from the

past, present and future. Hand selected by Charlie D. programming@citr.ca

SYNAPTIC SANDWICH 9PM-11PM, ELECTRONIC/RETRO/ TECHNO Every show is full of electro bleeps, retrowave, compute generated, synthetically manipulated aural rhythms.

#### RANDOPHONIC

11PM-1AM, EXPERIMENTAL Randophonic has no concept of genre, style, political indaries or even snace time relevance. Lately we've fixed our focus on a series, The Solid Time of Change, 661 Greatest Records of the Prog. Rock Era - 1965-79.

We're not afraid of noise

## sunday

THE ABSOLUTE VALUE OF INSOMNIA

4 solid hours of fresh Absolute Value of Noise and its world famous Generator. Ideal for enhancing your

dreams or, if sleep is not on

9AM-10AM, CLASSICAL / CHAOS

your agenda, your reveries CLASSICAL CHAOS

#### From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music

from around the world. · programming@citr.ca

10AM-12PM, INTERNATIONAL/ AMHARIC/ ETHIOPIAN 2 hour Ethiopian program on Sundays. Targeting Ethiopian people and aiming to encour-aging education and personal people and ai

oment in Canada.

12PM-3PM, REGGAE All reggae, all the time. Playing the best in roots rock

#### • programming@citr.ca LA FIESTA

3PM-5PM, INTERNATIONAL/LATIN AMERICAN Let's get your party started with "La Fiesta"! Tune in every second Sunday from 3-5 PM with your host DJ MIXXX. Listen to internationally acclaimed Radio Latina Caliente that makes your body move and your heart beat. Lose yourself in the sounds that will fill your soul and get you ready for your night out! La Fiesta - hot,

#### program **QUEER ASS CLASSICAL**

· programming@citr.ca

5PM-7PM, CLASSICAL Spelunking in the depths of the queerest asses in classical music for your

7PM-8PM, ECLECTIC / MYSTERY

at the moment...

#### TECHNO PROGRESSIVO

sic, tech-house, prog-house and techno + DJ / Producer

interviews and guest mixes. · programming@citr.ca

Join Sara Rodriguez in her metaphorical Attic. Dive into an eclectic musical treasure trove while tuning into interviews with guest DJs, producers, and artists. We'll be dustin off some oldies and embracing the newest tracks. No matter what you am is, you can find it here

10PM-11PM, ELECTRONIC/TRANCE Trancendance has been broadcasting from Vancouver BC since 2001. We favour

· djsmileymike@trancendance.net

## Island of

#### • STUDENT PROGRAMMING

Marks any show that is pro-duced primarily by students

CITR GHOST MIX ANYTHING/EVERYTHING Late night, the on air studio

we make no guarantees

is empty. Spirits move from our playlist to your ear holes. We hope they're kind, but

ALTERNATING SAT 5PM-6PM, ELECTRONIC/MANTRA/NU-GAIA

#### · mantraradioshow@gmail.com

#### NASHA VOLNA

Informative and entertaining

nashavolna@shaw.ca

radio show

#### **MUZIK BOX**

programming@citr.ca

If you like everything from electro / techno / trance / 8bit music / and retro '80s this is the show for you!

• programming@citr.ca

• programming@citr.ca

2AM-3AM, EXPERIMENTAL/ GENERATIVE

• programming@citr.ca

SHOOKSHOOKTA

· programming@citr.ca

#### reggae, Dub, Ska, Dancehall with news views & interviews

THE ROCKER'S SHOW

sultry and all you.

#### aural pleasure since 2022 • THE TWO FOURTEEN

· programming@citr.ca

A mix of the latest house mu

#### ATTIC JAMS

9PM-10PM, ECLECTIC

#### · programming@citr.ca

#### TRANCENDANCE

Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem. specially if it's remixed.

## Lost Toys

## CITRICILIS SIN CHARTS

	AUG-SEPT	2066	mm. mm m. moodimadhaadh		
	Artist	Album	Label		
1	Tallies*	Patina	KANINE		
3	Heaven For Real*	Energy Bar	MINT		
3	Dust Cwaine*+	Arcana	SELF-RELEASED		
4}	DILL THE GIANT*	Weed Man Son	BIRTHDAY CAKE		
ฮ	x/o*+	Chaos Butterfly	PRECIOUS METALS		
б	Julia Jacklin	Pre Pleasure	POLYVINYL		
7	Ablaye Cissoko & Cyrille Brotto	Instant	MA CASE		
3	Alex G	God Save the Animals	DOMINO		
9	Various Artists*	ABT100: The Arbutus Record	ARBUTUS		
19	distraction4ever*	Please Don't Think About Tomorrow	SELF-RELEASED		
11	Big City*+	Liquid Times	PERENNIAL / K RECORDS		
12	Bby Eco	Grow! (re-sync)	LUSTRE		
13	Cosmic Analog Ensemble	Expo Botanica	HISSTOLOGY		
14	DJ Katapila	Techno Africa	CLUB YEKE		
15	Blood Orange	Four Songs	KANINE MINT  SELF-RELEASED BIRTHDAY CAKE  PRECIOUS METALS POLYVINYL MA CASE DOMINO ARBUTUS SELF-RELEASED PERENNIAL / K RECORDS LUSTRE HISSTOLOGY CLUB YEKE DOMINO/RCA SELF-RELEASED FLYING CARPET SUB POP SELF-RELEASED MEXICAN SUMMER FIRE TALK KINGFISHER BLUEZ RIPSESH CAPTURED TRACKS		
15	subtractiveLAD*+	Time Scale	SELF-RELEASED		
19 17	Kibrom Birhane	Here And There	FLYING CARPET		
18	Σtella	Up and Away	SUB POP		
19	twen	Op and Away  One Stop Shop	SUB FUF  SELF-RELEASED		
	Sessa	Estrela Acesa	MEXICAN SUMMER		
20 54	PACKS*	WOAH	FIRE TALK		
<u>2</u> 1		How Does It Feel When It's	FIRE IALK		
22	The This*+	Gone?	KINGFISHER BLUEZ		
23	Spank Williams*+	Discount Cowboy	RIPSESH		
24	JayWood*	Slingshot	CAPTURED TRACKS		
25	Marci*	Marci Annonnomonomonomonomonomonomonomonomonom	ARBUTUS		
25	Maria Rita Stumpf	Ver Tente	SELF-RELEASED		
27	Jack J*+ ***********************************	Opening the Door	MOOD HUT		
28	Cherry Blu*+	4 Tears	DIGITAL COMPANY		
29	Aux25*	Ocean & Stars	INTERCHILL		
<b>3</b> 0	Brutal Poodle*+	HI APATHY	WESTERLY		
31	Sahati*	Post-Kid	SELF-RELEASED		
32	Besieged	Violence Beyond All Reason	Unspeakable Axe		
33	Ross Birdwise*+	All By Compass Am I (De)  Composed	SELF-RELEASED		
34	Pierre Kwenders	José Louis And The Paradox of Love	ARTS & CRAFTS		
35	Kamikaze Palm Tree	Mint Chip	DRAG CITY		
<b>3</b> 5	Oneida	Success	JOYFUL NOISE		
<i>37</i>	Anber	Mwanawa	SHANGO		
38	DOMi & JD BECK	NOT TIGHT	ASE APE SHIT ENT.		
39	A.M. Overcast*	A.M. Overcast	SELF-RELEASED		
40	Art d'Ecco*	After The Head Rush	PAPER BAG		
41	Jay Douglas*	Confession	Kycker Music		
42	Korea Town Acid*	Elephant In The Room	URBNET		
43	Stereolab	Pulse Of The Early Brain [Switched On Volume 5]	Duophonic		
44	Tomu DJ	Half Moon Bay	FRANCHISE		
45	Clea Anaïs*	Circle Zero	FACTOTUM CASSETTES & ODDITIES		
46	maxime.*	rubber checks	SELF-RELEASED		
47	Desire*	Escape	ITALIANS DO IT BETTER		
43	MARBLE	the shadow in me	SELF-RELEASED		
49	<b>,</b>				
	Ex-Vöid	Bigger Than Before	Don Giovanni		
50	Ex-Vöid Modal Melodies	Bigger Than Before Modal Melodies	ARBUTUS  SELF-RELEASED  MOOD HUT  DIGITAL COMPANY  INTERCHILL  WESTERLY  SELF-RELEASED  UNSPEAKABLE AXE  SELF-RELEASED  ARTS & CRAFTS  DRAG CITY  JOYFUL NOISE  SHANGO  ASE APE SHIT ENT.  SELF-RELEASED  PAPER BAG  KYCKER MUSIC  URBNET  DUOPHONIC  FRANCHISE  FACTOTUM CASSETTES & ODDITIES  SELF-RELEASED  ITALIANS DO IT BETTER  SELF-RELEASED  DON GIOVANNI  ANTI FADE		





VANCOUVER ORPHAN KITTEN RESCUE ASSOCIATION



