

DISCORDEr

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"THAT AL DENTE MAGAZINE FROM CiTR 101.9 FM"

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Local + Free



That AL DENTE Magazine from CiTR 101.9 FM

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cover photo of future star by Lyle Partridge

Disorder

magazine

EDITOR'S NOTE



Like a costume that no longer fits, “going” to work had lost all the legs of “going” and moved sharply into “work.” So we’ve been doing check-ins. It’s a daily test, for me at least, of sentience. Every work day begins with a familiar vignette — half a coffee, full notepad, open window — and now, screenful of coworker’s faces. Like an image repository that allows amateur photographers to sell stock photos at rates which drastically undercut professionals, the tab which holds the people I spend the greater part of my week with has the flattened flavour we’ve become accustomed to in our CuRrEnT mEdIa LaNdScPe. To be specific, this looks and feels a little like: A tab with a duck video (ok), a tab with an important email (stressed), a tab with photo tagged from 2012 (stressed), a tab for writing poetry (stressed), a tab with a hellish news story (stressed), a tab with a *Disorder* article (ok). I don’t want my coworkers to be just another tab because I’m sentimental. And, like all experiences, you need to fill it with meaning to make sure it doesn’t pale. Like Celina Kay offers us in Peyton Murphy’s interview — “what story are you telling yourself about yourself? How do you create meaning out of your own existence? How do you create the relationship you have with another person? That’s the point of creating and being human.” So, we’ve been doing check-ins. In the mornings CiTR/*Disorder* gathers water-cooler style to go over our workday, to carry, to elaborate, to let go and to catch-up. It’s a kind of vengeance against all that has diminished life, and an invitation to reclaim the tabs. I’m probably better at making absences present than I am at anything else these days. How to clot and cling to things. How to make use of that missing layer at all times. No experience abstracted, instead, everything made concrete and demonstrated.

I like to think of this issue as a perfect cadence to all the checking-in. Coming together almost entirely through contributor pitches, the April/May issue radiates the collective energy we’ve been reaching for. *Disorder* should never be reflective of the tastes/ideas of the masthead, but instead, a mirror to all who write, draw and design for it. I understand how far-reaching and romantic that sounds — but as the scaffolding for this issue, it has made for really vibrant stories and surprisingly poetic moments. As a gesture to our contributors, we’ve implemented bios, writer’s own titles and bylines, and stories sourced from those we interview because we are the sum of our composite parts and we depend on these networks to grow and diversify. This issue welcomes the words of Erika Enjo, in their incredibly close-to-your-heart review of Yu Su’s *Yellow River Blue*, Deon Feng, who’s thoughtful profile of Sadé Awele is both reflective and spontaneous, and Peyton Murphy’s aforementioned conversation with Future Star, which lands in the all the right, unexpected, places. Lastly, Maya Preshyon and Desaraigh B. bring us *Disorder*’s new creative writing column: *Discothrash*, a small space for nervy, but gentle, creative writing. I hope it serves its April/May debut pitching to you that we are open to your ideas. Try us.

Enter springtime. Make connections between everything. Be like a building that knows it’s going to fall — too serious. But also, just serious enough.

~T

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You may also direct comments, complaints and corrections via email.

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A GALAXY PRINT LAMBÓ

or contributor bios of April/May 2021



August Bramhoff

August Bramhoff is a passionate analog film geek who frequents alleyway sunsets and ignored buildings for the perfect shot. They find it most convenient to wear their mask straight from the photo lab into the street, and applaud all public health orders that celebrate nerdiness.

Katherine Gear Chambers

Katherine has been writing (obsessively) for Discorder for nearly three years. As the outgoing President of CiTR, she is so grateful for the mag, the station, and all the incredible people behind them. After graduating from UBC in June, Katherine will be moving to Toronto to begin her MA in Canadian Literature. Her undergrad thesis explores language as a site of resistance in poetry.

Jane Diokpo

Jane Diopko is a writer and graphic designer.

Allison Eng

Allison Eng is an illustrator

Erika Enjo

Erika Enjo is a Japanese with thick English accent studying in UBC, the traditional, ancestral, unceded territory of the xʷməθkʷəy̥əm (Musqueam) First Nation. She is a writer (beginner) and photographer (wannabe) who is enthusiastic about racial and gender issues.

Zainab Fatima

Zainab Fatima loves to focus her work on artists and literature – that way she can explore her interests through publishing features and reviews. Aside from writing about art, Zainab loves to create it. You can contact her zaynab.fatimahz@gmail.com

Deon Feng

Deon is a writer with too much and too little time on their hands.

Bryn Gerson

she/they. IG: @doodling_dude

Liam Johnstone

Liam Johnstone is an unreal object. Brewed @liam_.j and served at <https://www.liamej.com/>

Tate Kaufman

Tate Kaufman is a writer, activist, grappler and fan of anything birthday cake flavored.

Juliana Kaufmanis

the pen is one of my best friends.

Alistair Henning

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

R. Hester

A temporal anomaly that spits out drawings from the return bin of an abandoned Blockbuster. Reach them at intheouterdarkness@gmail.com

Alex McLaren

My name is Alex McLaren, and I am a West End resident that writes poetry.

Lisa Mayerhöfer

Originally from Munich, Germany, Lisa Mayerhöfer (she/they) found out she isn't psychic after all when moving continents right before a global pandemic. Once upon a time a cultural worker and tour manager, she now gratefully takes a lot of walks on unceded territories to seek out streets with a view. Her other main interests lie in finding solidarity, subversion, and beauty amidst the end stages of capitalism as well as having lots of coffee on the front steps. @kati_peril

Peyton Murphy

Peyton Murphy is a staff writer at *The Ubyssey*. You can find her on Twitter @pmurph__ and on Instagram @_peytonmurphy.

Sunny Nestler

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

Lyle Partridge

Lyle Partridge is a five-foot moon-rat that learned how to use a computer.

Maya Preshyon

Maya Preshyon is a second year Social Work & Indigenous Studies student at UBC, VP of the Student Executive at CiTR & Discorder. She is a maker of long Spotify playlists, big fan of trees, baking cakes & skateboarding (poorly). You can reach her at mpreshyon@gmail.com xx

Hayley Schmidt

Hayley Schmidt works professionally as a graphic designer in the publishing field. Her main focus and passion lies in editorial design and illustration. Hayley enjoys playing guitar in her band Guppi, attending local shows or events (when safe), crafting, spending time outdoors and praising her cat. @fleshandbone__ and www.hayleyschmidt.com

Alex Smyth

Alex Smyth is an Illustrator/maker of bright and playful things. Find her @guch_world.



It's easy to get on this list. Contact

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KEEPING TIME

SADÉ AWELE

words by
Deon Feng
illustrations by
Katrina Gulane
photos by
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Remember when “Uptown Funk” was a thing? Or when the Whip and Nae Nae was still cool? Going through the catalogue of past radio earworms, it’s easy to lament at the short attention cycle of today’s popular music scene. Catchy tunes ascend to cultural fame for 15 minutes, and are then swept into obscurity to make way for the next round of one-hit wonders. But for the singer-songwriter Sadé Awele, timelessness is always the goal.

In her latest EP *Time Love Journey*, Awele’s intention is laid bare. With its ethereal harmonies and pulsating drums, the record’s sound is nothing short of perennial. The five songs brood an eclectic mix of introspect and celebration, dipping in and out of afro-soul, R&B, hip-hop, and a modicum of jazz. Her sound feels like Etta James meets Beyoncé, Marvin Gaye meets Fela Kuti. The building blocks of Awele’s sound are within her childhood home in Nigeria, where her music-loving father would play CDs of anything from gospel to Yoruba drumming.

Though it wasn’t always apparent music would become such a big part of her life. In fact, during her adolescence, it was not

apparent that music would become a part of her life at all.

“I was a nerd. I was a complete science nerd and I loved math,” Awele confessed over Zoom.

Although she loved to perform, and her voice was always on pitch during family sing-togethers, Awele did not connect the dots until her father pointed out the connection to her. Her very first performance was for a school competition, and she remembers going “super extra” with every aspect — composing a song with her brother, having a choreographer to teach her dance moves, and even coordinating matching outfits with her backup singers. Clearly, a musical impulse already existed, it just needed a stage to shimmy out.

At the same time, coming from an immigrant background, her parents were paranoid of any full-time commitment to music. Although the industry today is finally beginning to invest in the Nigerian music scene, Awele explains there weren’t any clear trajectories back then. A career as a musician was hard to visualize — even more so to materialize. Her family was far more comfortable with a fallback pay-the-bills plan, and music as a side hustle. Awele is now a full-time civil engineer.

It was surprised to discover that on top of her performances, festivals, and recordings, Awele works a regular nine-to-five designing building structures. Her time management skills are



well-worn muscles in her daily schedule; “So maybe during my lunch break I would work on something music-related, or post something on my social platforms,” Awele explained casually, a microwave beeping in the distant background. “After working hours I write music, or sometimes go to the studio with other people that I’m writing music with. My weekends are always busy; I’m always in the studio, I’m always performing.” In her own words, Awele is an “engineer by day, musician always.”

When the pandemic did its thing last March, she watched her inbox fill up with semi-apologetic emails announcing the cancellations of her booked performances.

“2020 me was very upset. I was ex-treme-ly upset by the pandemic because I had like five or so festivals lined up, and they all canceled.”

If the quiet before the storm is prophetic, then the silence after its destruction is transformative. When Sadé Awele eventually accepted the reality of her situation, she saw this forced break on normalcy as an invitation to redefine its meaning.

“I’m now finding that I have to go out of my way to really determine where I see myself in this pandemic,” she said. “I have to forge that path for myself, rather than waiting for the opportunities to come because the opportunities have changed. They don’t look the same as they used to.”

Turns out, Awele was able to release an entire EP in 2020. A good bulk of *Time Love Journey* was conceived under the contemplative mood of the paranormal year. Without having to physically visit her office or venues, she found more time to focus on the mini-album, which already had two songs down prior to the worldwide kerfuffle. She rented some equipment and recorded the rest in her storage space amidst cardboard boxes and the opportune times between her apartment neighbours’ workout schedule. When Awele celebrated the release on a livestream last October, she broke down crying. Indicative of its title, *Time Love Journey* is the culmination of the forces that drove Awele to this accomplishment, the zenith of Awele’s musical talents and personal growth.

An many aspects, Awele’s artistry is as reflective as it is spontaneous. In line with the tradition of soul music, the singer fully embraces improvisation as a foundational part of her recording process. The song “Take It Easy” almost feels like a live jam session, with horns and funky guitars slowly unfurling on top of Awele’s dreamy vocals. In a behind-the-scenes video of the recording, we see Awele and her collaborators in full creative swing, trying new harmonies and suggesting sounds for one another. While she knew how she wanted the song to feel, Awele was open to how it may change in finality.

“Yes, I have this structure, but when it comes to the studio. I’m just going to let go, I’m just going to see where my emotions take me,” she said. “I think the first few times, everyone was sort of in their head, making sure that they’re

getting their parts right. But once we were locked in by the fourth take or so, the energy changed in the room. It started to feel like, ‘okay, we’re really just creating this beautiful work of art at this point in time. Let’s just do it. Let’s just jam.’”

Instead of chasing the elusive hit song formula, or sticking to one particular genre, Awele’s music is a testament to the fluidity of her experiences. With every song in her repertoire comes another expansion of her musical toolkit, another jolt of clairvoyance on her life’s journey. While every musician craves an audience, Awele is careful to not let this craving contaminate her authenticity. Two years ago, she put out a single, “Dreams,” without any expectation of how it would land. It ended up on a Spotify editorial playlist, reached almost twenty-thousand streams, and suddenly, random people from the United States were using the tune to score their epic backflip videos.

Awele believes “good music is good music regardless of whether it’s very mainstream or not.” Her intention is to vibe, to be in the zone. “If your music is good, and you’re true to yourself, and you’re writing from your heart, and you really work hard on that thing, it will resonate. It will always resonate with people. And it’ll have more meaning because you know that it was more of who you were.”

Earlier in February, Sadé Awele sang at the 2nd Floor Gastown venue on Water Street, inside what could only be described as a separated display wall. Behind the plexiglass, Awele freestyled a soulful rendition of “Put Your Record On” by Corinne Bailey Rae. Her voice envelopes the audience in viscous warmth, like some fossilized amber—a candid note of life, rendered timeless inside a gemstone.

FUTURE WOMB

// t had been around a year and a half since I had last spoken to Mikaela Cochrane, and back then it was at the crowded Ship and Anchor Pub in Calgary. Now, our plans for a walk and talk scrapped due to a historic cross-continental cold snap, we meet face to face through the occasional stutter of our webcams. *BABYGIRLGALACTIC*, the debut album from Mikaela's band Future Womb had recently released at the time of our first meeting, and watching the band perform the material at 2019's Sled Island, it was hard to resist the dynamic, tempestuous song-writing brought forth by the band. What is so immediately impressive about Future Womb is their ability to shift sonic palates not just between songs, but within them too. Indeed, spectacle might just be the band's M.O. When I first saw them, each member was adorned in outlandish garb, Mikaela herself sporting pauldrons constructed from purple skeleton hands. In large, this theatricality stems from Mikaela's career as an actress and burlesque dancer and is further reflected in the tumult of her narrative driven songs.

Back in Calgary I remembered Mikaela had told me she would soon be moving out to Vancouver, where she hoped she might land a role in Riverdale before her years of being able to play a teenager were behind her. She had also hoped to continue her pursuits with Future Womb within the Vancouver music scene, which was bustling with creativity, collaboration, and experimentalism. Only a short while after moving to Vancouver, however, something strange came brewing when 2020's most infamous player had its big outbreak-breakout into the spotlight. We speak, of course, of Covid-19.

// heels grinding to such a sharp halt — so as to let sparks fly — Mikaela found herself in a new city, looking for work in two industries which had just been, for all intents and purposes, pushed outside the law. She managed to briefly snag an acting gig back in Calgary, entailing arduous health measures and processes, but plans for a tour, and capabilities for collaboration appeared scant. Lucky for Future Womb, the time-intensive toils of video production had left them with an ace up their sleeve:

a music video recorded before the release of their first album, not yet given its shine in the light of day. From its initial intent as a teaser, to a potential tour promo, and now a slice of satiation while the band works to restructure amidst the scattering storm, "TGIF" puts Future Womb on full display. Starring Jezebel Sinclair, a Co-worker and friend from Mikaela's burlesque days, the camera locks in-step as Jezebel performs in a not-quite-yet-decorated apartment. Overlooking the cement silhouettes of downtown Calgary, and with unhung mirrors propped against the walls it feels intimate — as if the viewer is there themselves. The song opens with a patient psych pop chime, washing over as Mikaela sings "You're going to see me / you're going to acknowledge my agony / I'm going to carry on and / I'm going to love you still." Her vocals are delightfully

warm and delivered, with a rare tonal diversity for music of this breed.

"The first chunk of the lyrics was directly from a text message" Mikaela explains, although moving further into the songwriting process, self-reflection put her gears into shift. "I didn't feel like I was honoring where I was really at... forgiveness is not linear, the forgiveness I was thinking I needed to give this person was a lot more the forgiveness I needed to give myself"

Phis reorientation of thought was incurred in part by a serendipitous technological blip. Originally titled "The way it's going to go (TWIGG)", Mikaela's phone autocorrected the acronym to TGIF. This happy accident wended into the notion that the phrase TGIF is invariably declared with the looming knowledge that Monday will

soon come again. This cyclical entrapment mirrored a frustration with those patterns of emotional turmoil — of an inability to progress past some unbeknownst narrative problematic. *BABYGIRLGALACTIC* toys with a bubbling anger throughout its duration, and at the midpoint of "TGIF" we hear it start to boil over. Suddenly shifting from a reverbed bass run into a noisy guitar drone and more assertive series of declarations from the narrator, "I have accommodated beyond my comfort level / I have walked on ice / I have spelled it all out."

Releasing this video, Mikaela says, feels like "a closing of a chapter, all the [video's] collaborators were from Calgary at the time, but everyone has since moved from Calgary... it feels so far in the past."

Indeed, while marked by a sensation of closeness, of openness and honesty, TGIF feels also alien, distant, mythic. As if the intimacy and struggles it seeks to document are now frozen in amber, relics of a world that, while so near, seems now lost. Indeed, quarantine has forced Mikaela to set out on her own even more than with the previous album — diverting from jam-based songwriting, to one more oriented on trading recordings back-and-forth over the cloud.

"It has been this constant question of how, and in what ways, we [could] continue to collaborate" She says, "I write the song, and the lyrics and arrangement... what I have in my head already... But I need bass and I want lead Guitar and I'm open to everything changing."

Pough, considering all this, Mikaela is taking up some music production, and seeking to use this distance as a tool rather than a detriment. "We're all in different places using different gear. Hopefully that adds something to it and doesn't just make it a total shit show," she notes. Indeed, having acquired an electronic drum kit, Mikaela was pleasantly surprised by the idiosyncratic sound it boasted, holding a nostalgic resonance. "Things that sound familiar in a children's toy way... bring me a special warm feeling" she explains, detailing how she hopes to integrate more sounds like these in order to evoke responses of emotional familiarity.

Mikaela has three records in the works, two of which she cannot tell me about.

WORDS BY

Tate Kaufman

PHOTOGRAPHY BY

Alastair Henning

ILLUSTRATION BY

Hayley Schmidt

LAYOUT BY

Sheri Turner



"Future Womb"



The one she can draw its name from a doctor's note she recently uncovered when transferring the records of her life-long family doctor to Vancouver. Written in her infancy, its description of her is both humorous and evocative: "Appears ravenous, but most food is thrown." This one-off medical morsel had an impact:

"That sentence really stuck with me [...] kinda an idea of approaching this stage of my life, of desiring so many things but throwing away every option [...] everything feels wrong, but I desperately want connection, to be nourished or to be loved and just pushing it away."

Mhe realization soon set in that this throughline has underpinned many of the songs Mikaela had in the bank.

Mikaela has a near endless repository of songs and album titles stored away in her notes app, and she occasionally does metacognitive exercises to find threads within. There are a few other album titles ("What if someone steals them?" she says

"Here, I'll tell you some of the ones I'm not going to use"), among them, there is "Flat side to the spring" — a little line for remembering which way to install a battery. Ultimately, Mikaela's story is one of many: countless young artists are finding ways to adapt and push forward in the uniquely challenging circumstances which they now face. This time, for

Mikaela and Future Womb, has been one of restructuring, of moving forward, and finding new ways to make their art work. Though the band continues to playfully expand sonic boundaries, she hopes that

they come roaring out of quarantine with something as multifaceted and uniquely orchestrated as their first entry. After all, what would all this trouble be worth, if not to evolve our perception and the art it produces.

"Looking back I'm sure I'll find a throughline" Mikaela muses, thinking about how she may come to look back at the songs and albums she's written years from now. Hope, change, self-discovery, whatever it may be, there's a throughline for all of us to find in this mess. One day, she thinks, she'll be able to point and say "That's the Future Womb sound".



"Future Womb"

A Dweller on Two

Planets

Truthfully, I've never eaten *SPAM*, but my inbox has welcomed it in abundance over the years. Special Presentation Art Mail is a project run by Number 3 Gallery featuring artists working collaboratively to create digital content beyond typically facilitated artistic mediums. *SPAM* provides access to thoughts, resources, music, and joy through interactive art served over email. For those unfamiliar, Number 3 Gallery is a mobile curatorial project run by Julie D. Mills and Julia Lamare. Exhibitions for the project often challenge the dynamic pertaining to typical exhibition spaces, investigating the nuanced connections between space < access < success < visibility. Diving right into the first edition of *SPAM*, I joined the artists in a *dérive* of their inner worlds, that is to say, where activating one's intuition is deeply rewarded.

and Patrick Cruz are both Vancouver based artists whose practices frankly couldn't be more dissimilar. Yet, Qian and Patrick collaborated on Easter Eggs in such a way that they both found space to hold themselves amidst the other's

Words by Liam Johnstone

Moodboard collab courtesy of Qian Cheng, Patrick Cruz, and Liam Johnstone
Layout by Oliver Gadoury

A galaxy print lambo, an office chair wearing socks, a hamster hidden in a 16-bit forest. Yummy eats like a coconut bun, surfing a leg of lettuce. The East Van cross, and even that poodle sculpture some of us love, and some of us hate.

dérive [literally: "drifting"]

a technique of rapid passage through varied ambiances. *Dérives* involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the journey or stroll.

juxtapositions. Patrick, whose work could be described as chaotic, playful, maximalist, and altogether intuitive, was met with Qian's, whose methodologies are conducive to a natural drive for logic and structure. These contrarieties established the framework for a project which created a process-tempo for their *dérive*. Manifesting in a wonderful web of ethereal tethers from one click to the next.

The mood board's reflective surface is a playful and optical treat. Engaging in the artists' curated wanderings, one finds themselves bound in the minds of the two artists as they share K-pop jams, restaurant reviews, a "Better World" simulator, and a plethora of other content that will propagate more browser tabs than normal.

Easter Eggs was predestined, originally, to be a review booklet of restaurants that were subtle, yummy, and family run.

a balanced virtual language; one that embellishes and diversifies, instead of derails. In many ways the work still exists as it intended. A review booklet, in essence, would work to derive significance and express quality, right? And Easter Eggs is this reflective surface — the only difference being this review booklet bestows the assessment unto those willing to participate.

Reflections are diametrically opposed entities. There is a core entity whose movements are registered upon a surface, while the opposed entity exhibits the same movements as a direct opposite, despite visually appearing to move in the same direction.

Ambi-syn-anti : Both with and against. When we look back through the mirror...

Easter Eggs, as an archive, as a review booklet, sets its rubric as the delicate moments which emerge and pass as ephemerally as the spilling of a glass of oat milk. Delicate like a 4am rabbit hole



For those not yet subscribed to Number 3 Gallery's *SPAM*, I implore you to brew your favourite comfort beverage and plant yourself in front of a screen for an hour. Hit up Number3Gallery.com and subscribe to *SPAM*. Your first email, Easter Eggs, will be a virtual mood board displaying a chaotic and delicately composed assortment of images. You'll find yourself fluttering around the image in your PDF viewer, enjoying the visual interplay. Qian Cheng

Your cursor grazes over the perfect curve of the golden ratio and the tantalizing lobster tails which catch only a crisp edge of lettuce. With the path you follow, there are several embedded links. Each link momentarily transmutes your geometric pointer, like the fluttering of a butterfly into the index finger of an unknown digital being, before it finishes tracing a line into the point of a blue pin.

Remnants of this intention still reside in the depths of the mood board with mention of Kilimanjaro and their rotating daily menu, or Angel cafe, known for their lobster combo and sticky rice dessert. Easter Eggs later transformed into a structured call-and-response between Qian and Patrick. Working in threes, they would add material to the mood board and the other would respond with another three additions — constructing

dive, where you're so invested in understanding the etymology of Bikini Bottom that you find yourself learning more about nuclear physics than you would in a 100 level course. And yet, the morning after most of that experience lays in your frontal cortex as spent kindling — the spilled milk, the 12 tabs that brought you there, the *dérive*. This is the rubric it feels like we're working with inside Easter Eggs. It's a field of

psycho-geographic phenomenon that we flutter around playfully. No doubt we wander in our own way as we invest our own subjectivities.

Life and survival has been pretty complicated to think about in an era where the internet is a fundamental pandemic resource. The footsteps between the milestones, which we presume mark greater significance.

and the mind wanders furiously from one intent to the next. This notion of survival is seen in the structure developed by Qian and Patrick, which ultimately supported the blossoming freedom within the mood board. Engagement in this content allows life to be felt. It's slow. It's with — and for — yourself. You learn and grow from each new wandering to see what sticks and what doesn't.

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It felt like -- *untouchable*.*

But now, NFT's are foolproof-authentic.

As I collaborated with Qian and Patrick on a mood board interview, holding space for each other was a central dialogue; one where I found myself focused on traversing the space between the three of us. What does it look like to acknowledge and hold space for someone else? And how does that manifest in a creative space? Perhaps the best experiences don't provide answers but help us identify better questions. Easter Eggs functioned as an artifice to provide boundless inquiry — some questions prompted through exploration, whilst others emerge simply through an act of participation or the

Sometimes there were accidental images speaking to each other. Jojoba tree and the pipeline.

like opening states of dreaming. In our own mood board images of lobster-motorcycles and wild horses watching a volcanic eruption, crypto market graphs, and DMT inspired imagery, were pasted out of the æther while we developed our own tempo. When the internet is almost all you have, does the internet's physical relationship to space change? Lest we forget the internet is housed in servers that still do occupy a material reality. As crypto-miners construct farms in cooler climates, or underwater, when will we truly be swimming through the wifi? Will climate change change the electronic-currents of this tangled world? It all feels so abstract to sit in a voice-chat hosted on a server that resides in what must be a large warehouse somewhere. It's really like your body stays sitting in your room while your mind is transported to this unknowable space. I wonder if someone could look at the blinking lights on a

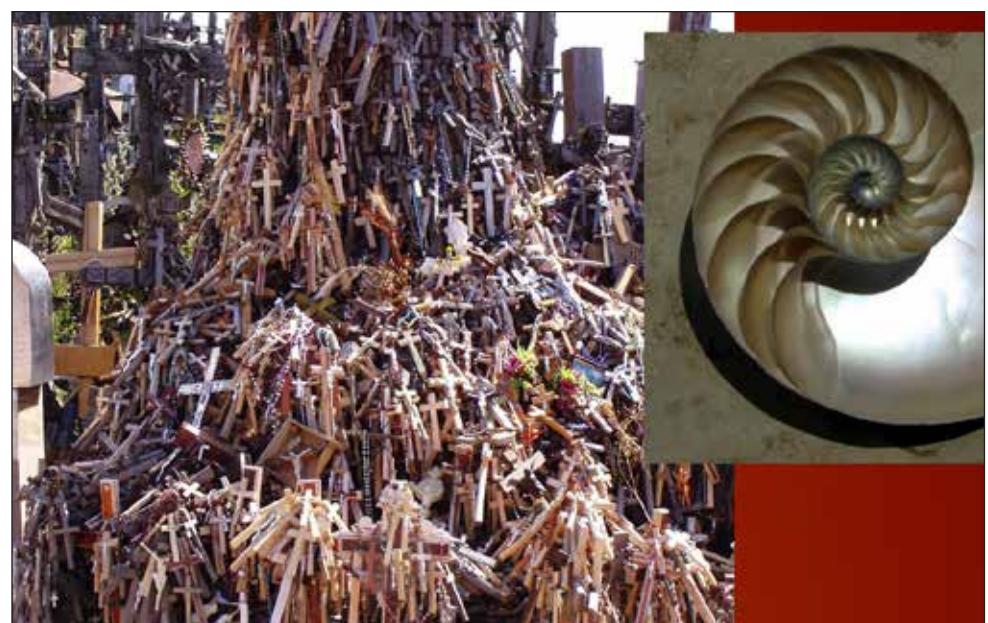
The internet is a disembodied space like astral projection. Where you go outwards with your mind. Kind of like uploading your consciousness. Meditation does the opposite. It's where you go inward. Ambi-syn-anti : Both with and against.



The internet has been an invaluable pandemic resource for many of us. It has meant survival. This era has also excavated community from its material roots and established new grounds for collaboration, mutual aid, organization, and exploration. This new survival also provides more space to explore our interests in the abundance of quiet. As Survival now sets the pace, it feels like there is so much to do, so much to learn,

embrace of multiple browser tabs. Stockpiling experience, rabbit holes, or even Doordashing some sticky rice rolls.

As a reviewer my words won't provide anyone with an articulate "formal description" of the work, nor its "contextual meaning". Ideally, you will investigate the work. If you're still with me, you may think this is nothing more than a whimsically obtuse exploration of what Can Be. So what if it is? Opening tabs was



server rack and see us pasting images and laughing together, or if to them it's all the same.



NORMIE CORP

The raddest, hottest, most sincere

fosterers of virtual "safe spaces" you ever did see, Normie Corporation's Haina, Pao and Vinson are equal parts aesthetic wet dream and raging talent. They each bring forth a range of skills that come together to create online dance parties with a uniquely welcoming and inclusive environment. Reminiscent of the pandemic-born digital event eminence that is "Club Quarantine," Normie Corp is existing in a similar vein, platforming loads of local QTBIPOC performers at each event. Although a sentiment surrounding Zoom events is that they are a fleeting bandaid fix to our COVID-induced party deficit, Normie Corp (respectfully) does not care. They are exuberantly making due and making parties happen for as long as we aren't allowed to dance, breathe and sweat in enclosed spaces. As long as they have a wifi connection, and as long as they have cute fits with nowhere but Zoom to flaunt them. They are new and growing, but already beloved in our local queer and BIPOC community. We discussed recent collaborations that sent new followers flocking to their platform, the neoteric benefits of virtual dance parties, as well as plans for how Normie Corp may change shape in the unpredictable – albeit, promising – future. Normie Corporation has shown that beautiful, vibrant, community-nurturing, low-barrier events are more than just possible, they are too valuable not to create. They said themselves they "have not been gatekept by anyone or anything" in their virtual endeavours – the hope is that attendees feel the same way. Welcome without limitation. The pandemic has pulled the curtain on arbitrarily constructed barriers and virtual dance party initiatives like Normie Corp are spotlighting that in their own right. Needless to say, Normie Corp is changing how people party 4ever, and post-pandemic, it's not goodbye, it's c u l8r...irl. <3



Your very first Instagram post aptly stated that "normie corporation™© was born out of "reminiscing" the days and nights of dancing with friends." How did you come to form this plan for virtual dance parties?

It was pretty much the only viable option for us at the time! We had our first meeting at Wreck Beach and at the core of it was this longing to put on a cute outfit and dance with our friends. We chatted excitedly about hosting events after the pandemic was over, whenever that would be. Throughout the meeting, we all agreed that online parties were the new normal and it would be a good practice simulation for event coordination. Shortly after our first meeting, events irl were shut down and we decided that it was now or never.

Your individual exec photos and bios on the Normie Corp IG are amazing, iconic, so hot and so wonderful—but they don't happen to mention the intricacies of how you all know each other. What's the backstory? Additionally, what talents and skills are you individually bringing to Normie Corp?

Honestly, we met through partying. This is something that we are



extremely passionate about and we hope it shows LOL.

We saw our skills as an opportunity to start a new project — Haina is a fashion savant and a wizard with photoshop, [she] is our Executive Manager of Aesthetics; Pao does event management and audio tech at her day job, so she's our Executive Manager of Technology; Vinson handles communications and manages talent so he became the Dutchess of Human Resources. Even though we all "specialize" we have made a concerted effort to learn each other's skill sets so we can become more well-rounded employees for Normie Corporation.

It's clear that the heart of Normie Corp's efforts is by marginalized folk and for fellow marginalized folk (inclusive to everyone, of

course.) Stemming from that, do you think the virtual space has anything unique or special to offer to those of marginalized identities that in-person spaces do not?

Absolutely. Events have become more accessible than ever. Hosting events online has been a blessing because we have not been gatekept by anyone or anything. In the spirit of low barriers, our events include Jam Sessions, where performers of any skill level can come and live their DJ fantasy. They don't even need DJ gear —some have made mixes on free apps like Traktor, or played their curated playlists through their music streaming services. We have been so touched by some of the results as performers put a lot into their sets.

I think now is a good time to mention that all of the members of Normie Corp are queer people of colour, and we are thankful to have a platform where we can serve our communities. Since conception, we have featured 42 unique performers, most of whom are QTBIPOC.

Evidently you've been making the very most of the platform, however, Zoom parties and digital events are notoriously either loved or hated. Given that, did you have any nerves or hesitancy in launching Normie Corporation? If so, in what regard?

We were nervous, but we saw it as an opportunity to start a project without a lot of risk. The worst thing that could happen is that our zoom party...flops. That's a lot easier to swallow than renting an expensive space in Vancouver with no experience in event coordination. If people are growing tired of us, or online events in general, we pretend to not see it. We still have cute outfits and an internet connection, so we're gonna keep going!!!

You've managed to curate party environments time and time again that simply do not miss — the people love your lineups. Who have all of your biggest creative or musical influences been?

I think an obvious inspiration is Club Quarantine. They showed us how engaging online parties can be. Rice Cake was the first in the city to curate a party by, and for, queer

Asian people. That is actually where Haina and Vinson met. We all have very fond memories of turning up at Level Up, Vancouver's only queer rap and hip hop dance party. As for creative and musical influences: Haina is inspired by Boiler Room, Park Hye Ji, Peggy Gou, Yaeji, to name a few. Pao channels raves in the Mexican jungles (she means Tulum but she doesn't want to say Tulum), where techno and house thump deep into the night. And Vinson looks up to the women in pop music.



If you could collaborate with anybody ever, who would it be? Multiple answers are very much welcome.

We recently collaborated with Rice Cake for Lunar New Year and showcased some of Vancouver's hottest Asian talents. We are currently working with Kinsey, a Black-led collective based in Brooklyn that showcases the talents of emerging QTBIPOC artists. We are obviously inspired by local collectives Dame Vinyl and NuZi collective — both of which are lead by iconic women. We're excited at the prospects of working with collectives from all over the world. The beauty of throwing online events is that the biggest barrier is time zones. It would also be amazing to be featured by the pioneers of online clubbing, Club Quarantine.

As for individual artists — Normie Corp has been really into Shygirl, Ms. Keta, SOPHIE, Sega Bodega, Nicki Minaj, Charli XCX, Quay Dash, Tierra Whack, Prado, Danny L Harle, Honey Dijon, & A.G. Cook...to name a few!

Love love love to hear you've been connecting with other dope (& local)collectives! Still, Vancouver's art scene can sometimes feel quite disconnected, intimidating and exclusionary. Normie Corp has

played a large part in ameliorating the issues, but what is your take on Vancouver's arts community as it stands?

First of all, thank you for teaching us a new word. Ameliorating. That's hot.

Also, thank you for noticing that Normie Corp is putting in the work to be as inclusive as possible. As queer people of colour, we have been in spaces that seemed unwelcoming and sometimes hostile. We will continue using this platform responsibly to ensure that guests feel safe and welcome. This isn't just directed at local venues and communities, but there's been an increased emphasis on diversity and representation. While these discussions are great, it means little unless the minorities that they want to represent their brands are compensated fairly and in positions of power. Like, it's nice seeing QTBIPOC be the face of ad campaigns but we want to see them RUNNING SHIT.

What is your favourite thing that has come from the creation of Normie Corp? It can be a moment, a feeling, anything!

Haina: We've had the pleasure of connecting with really talented artists from all over the world!

Pao: The three of us have become a lot closer from working together and we are mutually supportive of our DJ journeys —all of us started at the beginning of the pandemic.

Vinson: In general, it has been so rewarding to bring the community together when we are required to be apart. In a way, I think throwing dance parties kinda makes you a public servant. It's been weird times and we're thankful to see all of you dancing and having fun at our events. It really makes working for free worth it LOL

Speaking of "irl," with the recent announcement that life may very likely be returning to the old "normal" this fall, do you imagine Normie Corp will shift direction or change form? Or alternatively, do you plan to continue embracing the digital form as it is, and keep leaning into the concept of futurism?

Oh, Normie Corp is ready to rave in-person!!! When we first talked about hosting events, we had no idea we'd have to do it over Zoom. Even at our first meeting, where we discussed hosting our first online event, we were already thinking about outfits and decorations for the first party in real life. When we go back to "normal", whatever that may be, we'll adopt a hybrid model and stream our events, as we still want to make it as accessible as possible.

In the nearer and less "speculatory far future", what are your next plans for people to look forward to? Upcoming events, announcements? Fill the people in!

We are throwing a silly little festival on April 20, at 7 pm. There will be ten DJs living their outdoor music festival fantasy at FVDED With The Pod. Hope you can UNCE UNCE with us! We are also going to host an event on May 1, we just haven't started planning yet. But please, pencil it into your BlackBerry — We'd love to see you there.

'note: since the time of this interview the proceeds made will now be split between mutual aid funds Swan Vancouver and Public Assistants – in addition to the entirely BIPOC cast.



You heard it here first! Normie Corporation has no intention of dying down and they have events upcoming. Be there!!! To stay in the loop, Instagram is the best spot to catch their updates, @normiecorp.

it was never going to be okay

poetry, joy, and disruption with jaye simpson

jaye simpson is a Two-Spirit Oji-Cree person of the Buffalo Clan with roots in Sapotaweyak and Skownan Cree Nation who often writes about being queer in the child welfare system, as well as being queer and Indigenous. Writer Lisa Mayerhöfer sat down to talk about jaye's debut, the intimacies of intergenerational trauma, queerness, mess, dreams, and the soft lowercase.

Thank you for being here, jaye! Your debut "it was never going to be okay" just came out with Nightwood Editions. How does that feel?

It feels surreal to have published a book, especially during a pandemic which adds another layer to it. I was expecting to be able to show it off more and have it be an opportunity for me to return to places where I come from. So, it's bittersweet but also part of my biggest dream.

How did publishing the book come about? I think Massy Books played a big role in it?

The whole collection was years of work and a big part of it was myself, but it was also working in community. Being a co-host of "Indigenous Brilliance" with Massy Books and *Room Magazine* gave me more insight on how publishing works. For the longest time I was just a performer. The launch for my very first publication was at Massy Books, and the launch for this one was meant to be there too. Knowing that I have Patricia, along with the rest of the staff on my side, willing to front so many Indigenous authors across Turtle Island is so fantastic. The collection wouldn't be where it is at without them, and my whole circle of kin that occupied Massy Books.

"Indigenous Brilliance" is a reading and performing series?

It is all of us gathering, being with each other and sharing stories. That inspiration is so integral to my writing process. I do most of my writing after hearing someone else speak.

Your writing process happens very much in relation to other people?

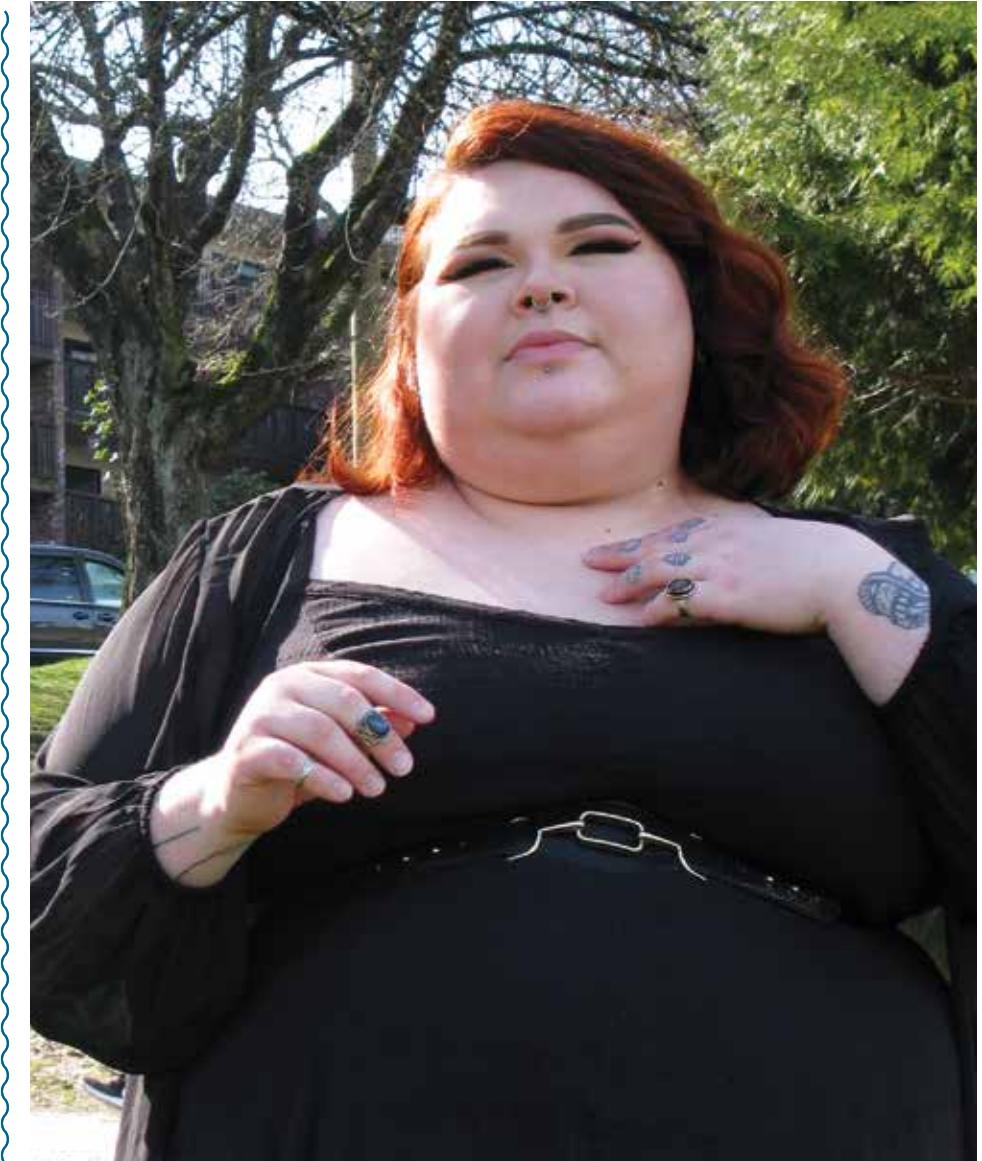
I like to practice with shape and form, so when I hear another poet who performs or writes in a different way from mine, I'm just so enthralled. Some of the people who inspire me so much are Brandy Bird, Emily Riddle, and Jessica Johns. My end result is always nothing like that person's — but it is fueled by them. I would say inspiration is a big thing, but at the same time I also never want to take from someone without permission or acknowledgment.

How does the tradition of oral storytelling differ to writing? Is it just as integral?

Sometimes I will just speak — and some of it will be poetic, and then I'll write that down. Some of it is very important to me in regards to oral storytelling as a people. But also, coming from my theatre background, improvised poetry can be some of the most beautiful work you will get. Even after my work is printed it's not concrete for me. I'll mix it up and people will be like, "That felt like a new poem" — well because it is. When we move into the world of oral storytelling and performance, there is such a uniqueness that cannot be found elsewhere. When someone knows how to read in their own voice, it's just so much more powerful.

What was your first publication?

My very first publication was in a magazine called *Poetry Is Dead*, in an issue entitled "Coven". I love witchy things. Spiritualism is so important to me. I did not think that my submitted essay would be accepted because it was really cheeky.



What was it about?

It was about white witches taking space and criticizing BIPOC witchcraft and spiritualism. So I was calling out a lot of white supremacy within the community and it ended up being the very first piece in the whole collection. That was really incredible.

Did you like that kind of writing? Publishing an article?

Oh, I loved it. After that I just began to submit over and over again and was rapidly published. It was difficult because I had so many friends in the

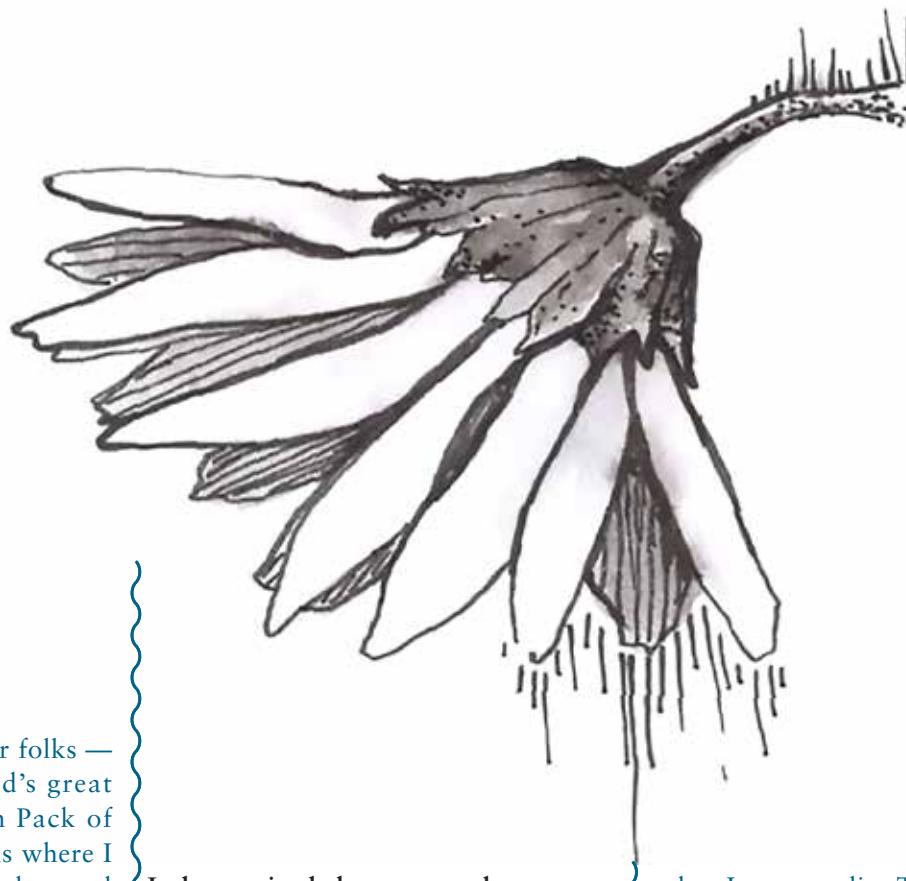
words by | Lisa Mayerhöfer

photo by | phoebe telfar

illustrations by | bryn gerson

layout by | ricky castaneda Laredo

scene who would get so many rejections and then I'm there being like, "Oh yeah I just got published in six magazines in my first year." I don't think it was because I'm just so incredibly talented. I think I really benefitted from this new shift in publishing to get more voices that weren't heteronormative and super white. I was finding my Indigenous kin and I were getting published more and more — and it was just nice to get that platform.



world because it is humbling — it is very integral to my career. I don't expect to be published because it's my name, but for the craft. Part of me is like, "do I want to create an alternative identity and start publishing under that?" But it's hard because my poetry is so pinpointed in my identity, so even if I were to try people would be like, how many queer, trans, Indigenous people are from this small, roughly 2200 membership in Manitoba, you know?

Is the editorial process important to you? To have someone read your work first and talk about it with you?

I love the editorial process. I love slicing things up, folding them in, I also love saying no. In university I had a professor who was like, "I just don't like this poem, I think you should change it." And I was like: "I'm gonna keep it as it is. I didn't write this for publication, I wrote this for me." She turned to the whole class and said, "See that is also important to remain true to your integrity, and this is art, and it is you." I was being so mouthy, but it turned out that sometimes you need to take a stance. Reflecting where I am now, because this was like seven years ago, she was a hundred percent right. I hate that poem now. It's so weak, but at the time it was necessary and important.

Is there a poem in here where you would also take that stance?

My manuscript got accepted by four or five publishers. I had to pick one which was a nerve-wracking process. One of the publishers didn't want three of the poems, which were, and are, very important to me. They also happened to be poems that were in "Hustling Verse" which is a sexworkers' anthology, so it was abundantly clear why.

That probably made the choice easier.

I was instantly like, no. They [the poems] are important to this collection and to my debut. I was kind of like "how dare you try to edit this out?", because sometimes to be published you kind of have to adhere to their guidelines. Nightwood has a history of publishing sexworkers,

Indigenous folks and queer folks — like Cassandra Blanchard's great poetry collection, "Fresh Pack of Smokes". I was like, this is where I wanna do that work. Nightwood made it very easy.

Does taking a stance about the content of a poem translate to when you perform it orally?

There are some poems that I don't read out loud because I'm like that's fine where it is. Coming from that theatre background, I pay attention to the audience and their body language. So I would take out a line or a stanza that I know might impact a little bit harder, or I'll drop a poem really quickly. I like to leave my performances well rounded — where there is that emotional punch, but there is also joy, which is very very important to me. I like to be fluid. I like to play with words.

How do you feel about writing in English?

There are non-English words in here [it was never going to be okay], but I don't italicize them anymore. I used to, not to show that they're super different, but to communicate that this is not a word in English. Then, Nicole Lachat was like, "I invite you not to. Just disrupt English as a language and put yours in there."

Is it Oji-Cree or Cree?

I'm Oji-Cree, but my specific dialect is Swampy Cree. It's not as easy as just learning the language — only two communities speak that specific dialect.

I also noticed that no word ever gets capitalized.

Oh, I fucking hate capitals. I hate grammar. I hate honorifics. I hate ellipsis, even though there are authors who love ellipsis. I prefer the em dash and the ampersand. And that's just my aesthetic. I don't like capitals. I don't like it for my name, I don't like it for anything really. Stylistically for me it comes across as a whisper. Lowercase has a melodic pacing that balances how loud and full of life I sometimes am.

I am really enamoured with the title of your collection: "it was never going to be okay."

It is a line from the comic series, *The Wicked + The Divine*, and it resonated so deeply with me because my whole life had been narrated with these false affirmations like, "Oh, it'll be okay." It was never. People knew. All these people who told me it was going to be okay knew it wasn't okay, and it wasn't going to be okay. And at the time of my life when I read that comic book, it was such a visceral gut punch. I could not get it out of my head. It's also my very clear statement of saying, just because it's not okay doesn't mean it's all bad. Then it calls into question — what is okay?

The Wicked + The Divine is also super queer, diverse, and messy, and I love mess.

Why?

It gives me something to look at. And there's nothing more satisfying than like a super clean apartment,

but I am a reality TV show fanatic. Netflix' *Bling Empire* was so good because it was so messy. Who knew I would be so invested in these rich people when I hate the rich? When I'm like, I will eat you all. I won't because cannibalism is top-tier bad in my culture, but someone else will eat you, and I will watch.

I think my problems were so dark and so impactful that I enjoy watching these people have mess in their very mundane, privileged lives. I like to watch mess, I don't like to be in it.

You often talk about how creating alternate realities helped you through the foster system and the colonial violence you experienced. Do you feel like you have more agency as an adult, or are the colonial structures so prevalent that all you can do is live and have your kin and good relationships surrounding you?

I don't think it's all I can do. I could really radicalize and burn down a building. I think I have that capacity. Am I going to do it right away? No, because the stakes are different for me. I would much rather have the people who systemically cannot be as injured as I can — who benefit from white supremacy — do the necessary work. Right now I will always focus on my reality: I am surrounded by people who love me and who I love. We've had years of communication and kinship, we also do a lot of community work to make sure that tomorrow can be kinder for others. So, I always want more, more for other people. My crafting of different realities as a coping mechanism was what made sure I could survive but

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now it doesn't have to be an illusion, it's obtainable. And now I have to find new dreams because I'm accomplishing them and I think that's a great thing.

I love the quote by your friend Billy-Ray Belcourt on the back of your book, he calls the last section of it, "a kind of love letter to trans Indigenous peoples, one is called on to build a new world. In this way, jaye simpson's poetry is a vital artifact of a decolonial future." What does a decolonial future look like to you?

That quote means so much to me because it's from Billy-Ray. His work is so much about building decolonial futures and utopia. So many folks think decolonial means returning to 100% of what it was in the past — but I think it's just about removing the systems. Specifically the policing of bodies, identities, and experiences.

My decolonial future is ever-changing, according to the youth, because it's not really my future anymore, you know? My future is unraveling now, and my hopes and dreams can only ever be mine. I think my biggest thing is the youth. Braided Warriors are doing some of the greatest work out here, and so much of it is being led by queer folk. It's fantastic, the kids are alright. They're making the right moves, they're manifesting their utopia very quickly.

Another big focus for me is also on trans health. A lot of workplaces don't have healthcare for trans folks, or their health insurance doesn't cover hormones, or laser hair removal, or anything like that. How is that fair?

And also how does that enable a future?

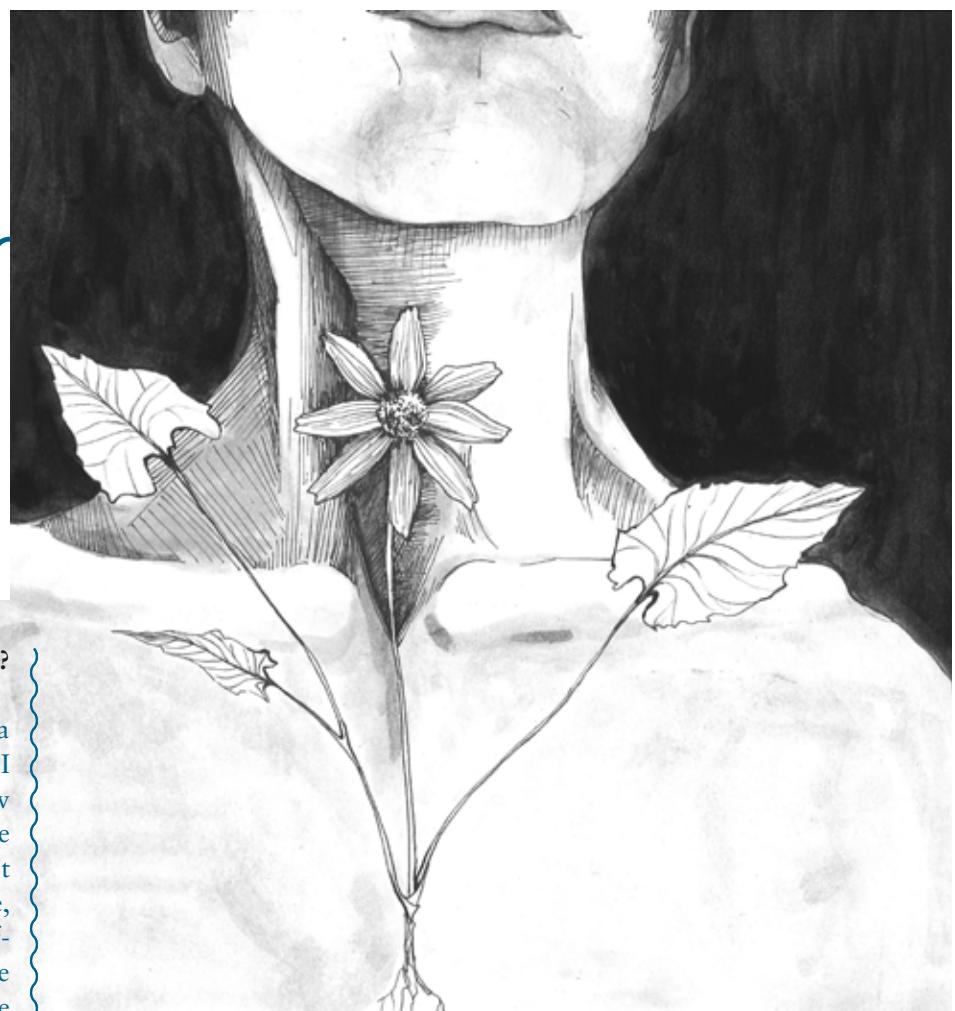
Exactly. It doesn't. All I'm gonna say is that it's complicated, and I want utopia, I just don't know how to formulate it. But I do believe in the dismantling of the current government system of a police force, and a focus on education — specifically in healthcare — to make sure everyone accesses equitable healthcare, especially Black and Indigenous people. It's hard because when I think of my culture, and my people, we made sure everyone was housed, fed and got to exist in our community at their capacity and to their strength. That's what I wish and hope for.

I just listened to a conversation with the poet Natalie Diaz and she talked about how she's collecting words that she doesn't trust like empathy or translation. She firmly believes that we have to be really critical with the practice of empathy and ask ourselves if it's actually not harmful.

I've seen a lot of conversation on that too, empathy is just seen as such a red flag now and I agree. It's a really new word too no? The term empath I think was coined in Star Trek but people took it on so much.

Or the sociologist Eva Illouz, who says it's so dangerous and problematic if you need to be able to empathize with someone in order to care about their struggles.

It's this weird assertion that, instead of seeing the wound and addressing it, folks need to know how the wound got there. Also, sometimes, it's not a wound — sometimes it's just a need that needs to be met.



Preparing for this interview I was struggling with what to ask you about. Your book is so beautiful and there is so much heartbreak and cruelty in it, and I don't want to make you repeat it if you don't choose to do so yourself. At the same time, I also do not want to miss out on giving space to topics that are important to you.

In part, the collection was a way for me to refuse being gaslit long-term. And some folks really wanna talk about the trauma and the pain, and they wanna ask if my poetry fixed it, and that was not what it was meant to do. Yes, it was cathartic to talk about it, but did it heal me? No. It would take years of therapy, and that's all I got to say about that. I want to be able to exist but I need folks to know the backstory.

There must be a lot of folks who read the collection and feel very much not alone anymore in what they have experienced?

My experience of foster care is by design — You feel alone in every way possible because it's hard to fight when you feel alone. As I began to enter the community and build more kinship networks. I realized that this was not a singular experience, but in fact a pattern, and the best way to break a pattern is to address it. I'm really glad that some people are realizing that their experiences aren't singular. I also wish them the fire to burn it all down.



Currently jaye is working on new poetry, an anthology with one of their kin, as well as a kind of memoir about the past and their present pursuit of joy. They also dream about writing a children's book.



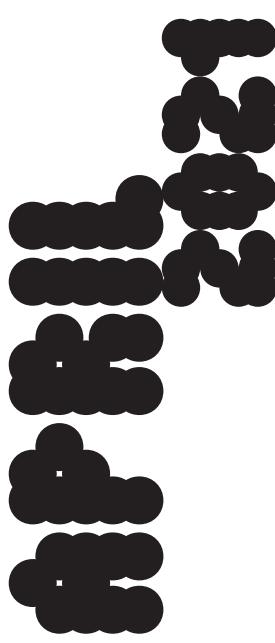


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ART PROJECT BY AB|TAYLOR

GET IT RIGHT!

• Happening around town (lol)
• CITR/DISORDER SPONSORED EVENT
• Happening at all
• Can't Miss This!



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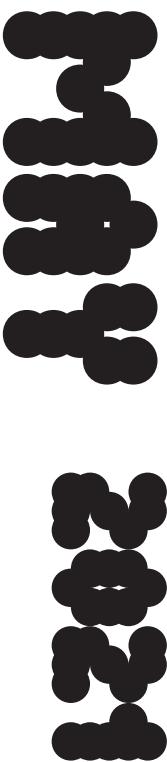
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PAGED WITH THE POGO
FOLLOW @NORMIECORP
FOR THE DETAILS!!!

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GET IT RIGHT!

Not happening
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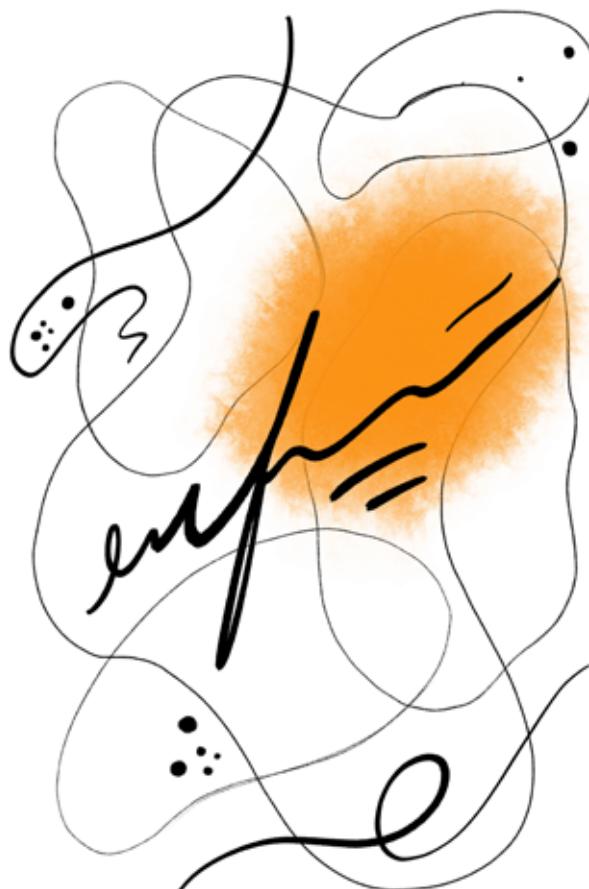
#1

"Given Title"

Alex McLaren

Alex's poems create a sweet little world, I can get down with his work. It made me curious, it left positive feelings, I feel a desire to keep rereading it. "Given Title" is a good time. **MAYA**

illustration by r. Hester



We were all aboard a small novelty Train as the guide laid my head in Her lap of course I pointed backwards Ever fearful that my new and improved Signature would not free me from the Bonds I had created but man it looked Good on that yellowed parchment I suppose that's why we had a more Relaxed attitude when they requested help

I was taking the ferry over that way They need an extra body and Wanted us there for 6 we left at 6 Prior to leaving we checked out the Open air location shaped like a Keyhole as I received a complaint Via the timeline we pulled the truck along The side of the house it barely fit Lita stopped the truck to say goodbye

Again, we left late and as we sped Towards the terminal I ate a Chocolate-filled-croissant that was Covered in both chocolate spread and Raspberries to our chagrin Mr. Brown Called us I reiterated we were on the way Which we were not and then to my Horror he asked what do you look like?

Connecting through beading:
A conversation with artist
~ BREANNA DEIS ~

WORD BY ZAINAB FATIMA
ILLUSTRATIONS BY CHELLY MAHER
PHOTOGRAPHY BY ERIN FLEMMING
LAYOUT BY ENYA HO



Wether it's freezing winter storms, or the 3rd wave of a pandemic, Breanna Deis' art is an eternal ray of sunshine.



A Two-Spirit Dene painter and beader living in Vancouver, her Instagram (@artbybreannadeis) is abundant with colourful and bold creations that take inspiration from a diverse range of sources: nature, bodies, rainbows and much more.

Recently Deis began beading full time and launched a website where people can easily purchase her beadwork or art prints. Although a career in art hadn't been anticipated, over the past few months she began to sell her stunning beadwork online, and found there was a great demand for her works. Deis has also created a YouTube channel where she posts beading tutorials to provide tips for people wanting to learn how to bead.

If you're one of the many people in love with Deis's beadwork, you have her mom to thank for encouraging her to check out Facebook beading groups at the start of the pandemic.

"I found a challenge online called 'bead this in your style,' and every month they release a pattern. So I started with a couple of those projects, and once I got more comfortable with what I was doing, I started posting pictures. Then it just kind of blew up online, and people started asking me to make them stuff."

And we love to see it.

Over the past few months, not only did beading become a wonderful way for Deis to express her creativity, but it also allowed her to feel more connected to her community. "Before [beading], especially in university, I was really isolated and didn't have a lot of other people around me that were also Native," she explained. "So it was really cool — especially during the pandemic [...] just to feel that connection to my community again. It's really wonderful."

Along with being an outlet to connect with her community, Deis said the online beading scene is a great learning platform, "I'm mostly self taught, so a big thing is that there's so many resources out there. During COVID, it's been very hard to get lessons one-on-one, or in person, so I've really loved it. [Also] it's super

encouraging." She added that one of the greatest things is seeing people uplifting one another, not only by complimenting work, but by offering advice as well.

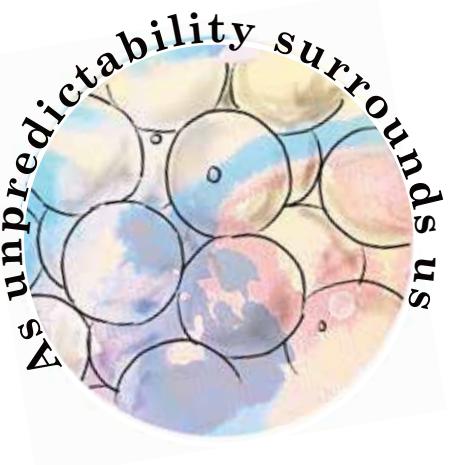
Within this amazing community, Deis has found many artists whose work she admires — one being @lennybeadhands on TikTok, who utilizes different mediums within her work such as sequins and embroidery. She also enjoys the work of Instagram's @nativeglam, who creates pieces with natural stones and shells, or @tonsethdesigns's fringe work with detailed patterns.

Although there are many positives to running a business online — like access to the beading community — there are several hurdles for artists and small business owners due to algorithm/policy changes on

platforms. Deis talked about the limitations that business owners like herself have dealt with lately, much of which are related to Instagram's algorithm update, which no longer favors a chronological feed. Recently, she had gone through and unfollowed many accounts since she scarcely saw posts from businesses/friends, and due to that her account was penalized:



"Breanna Deis"



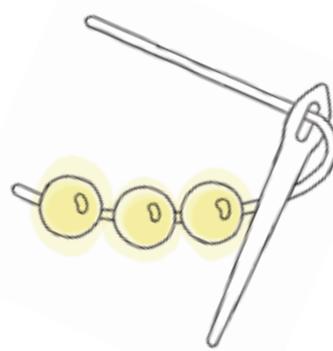
"[Instagram] thought I was misusing the app, so I couldn't post for a week. Which is really detrimental because every time I post, I'm usually getting people going to my website and sometimes it's directly corresponding to sales [...] the difference is crazy because my primary mode of communication with my customers is Instagram."

The algorithm certainly is a total pain, so a tip if you don't want to miss posts from your favourite pages: take advantage of the "post notifications" feature for individual accounts. It will let you know every time that account posts something. Even simple engagement on social media, such as commenting and sharing, can be really beneficial to a small business!

Although social media apps may not always make it easy, Deis still takes care to ensure her business has a positive impact by donating a portion of the proceeds from sales to a new BIPOC organization every month. "A lot of the value of my products comes from me being Native," she explained, "and if I'm gonna be taking credit for Native work [...] I should be giving back to my community as well."

"That's one of the big steps of decolonization: what are you actually doing to give back to your community, or to the community whose land you live on? So I thought it was really important that I did something to give back. Letting people see my art, and knowing that my art can be really helpful for them feeling more connected to their roots [is one thing], but I wanted to go a little bit further than that."

One of her favourite organizations is the Native Women's Association of Canada (NWAC), which advocates for MMIW and for women in business. Another is the Gord Downie & Chanie Wenjack Fund (DWF), who focus on reconciliation and providing more education in schools about Indigenous issues. "Which I think is really important because I feel like a lot of people just don't realize these preconceptions they have aren't true, and if they were to learn differently, maybe they would act or treat us differently, and we could work towards a better community overall."



"To the people that don't feel like they're really 'Native enough,' I really encourage you to [...] take a look into your community and try to reconnect.

Don't worry about what anybody's gonna say because you are Native enough. It's hard work to get to that place. For a lot of us. For myself specifically. I just want to encourage everyone to do that because it's so important. It is something that's made me feel a lot more like myself, and of course, it's given me this career. I now get to be a full time artist which I never thought was a realistic dream."

As unpredictability surrounds us it is increasingly difficult to remain optimistic. It helps to know that there are people like Deis who are adamant on creating safe spaces for marginalized communities and supporting causes that create change.



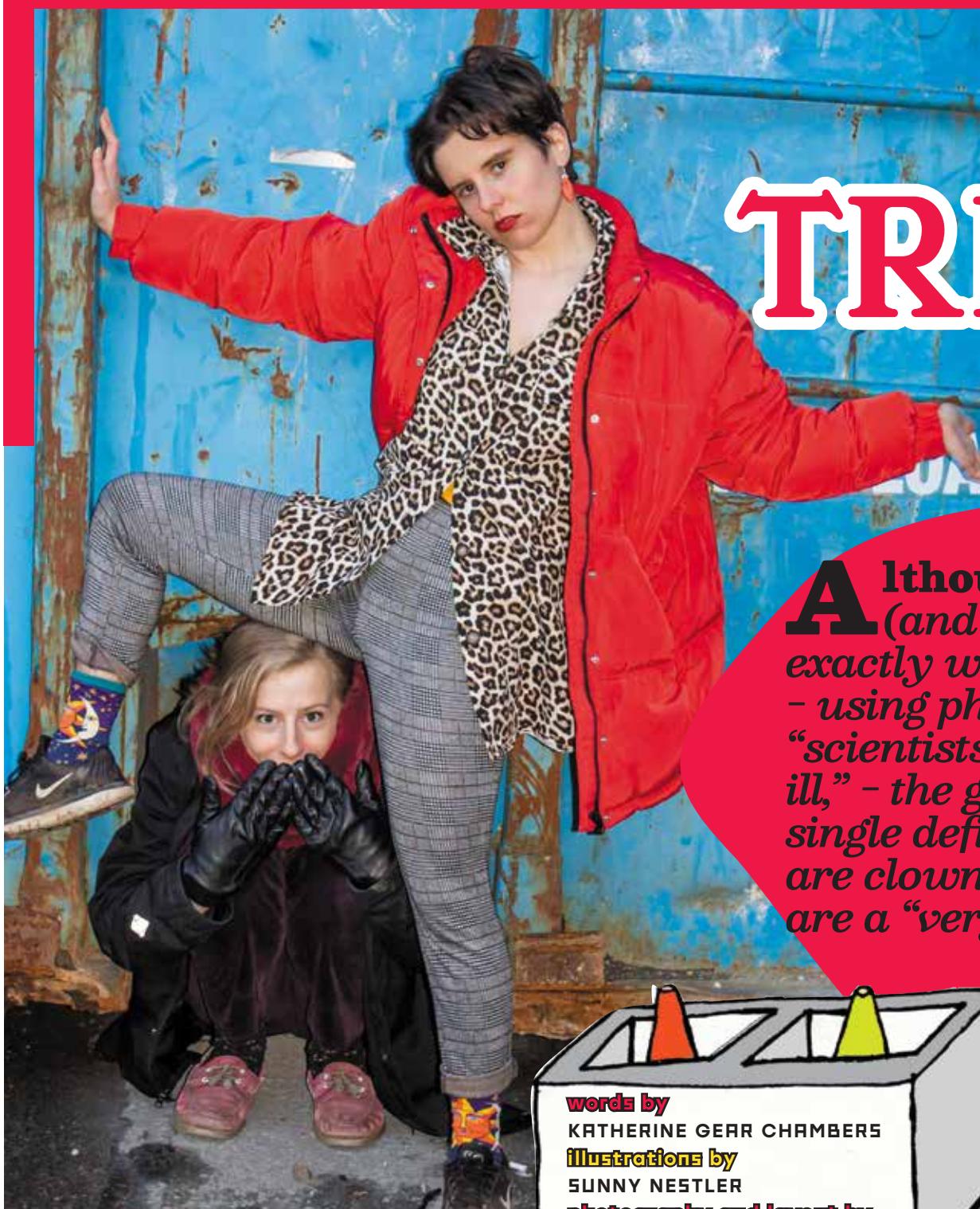
Through her art and donations to BIPOC charities, Deis has worked hard to combat stereotypes that are used to limit the potential of Indigenous artists. Placing value on decolonization and community, she offered some advice to anyone feeling reticent to reconnect:

it helps to know that there are people like Deis who are adamant on creating safe spaces for marginalized communities and supporting causes that create change



"Breanna Deis"





TINY TRICYCLE POETS

Although the media has tried (and failed) to put a finger on exactly what Tiny Tricycle Poets is – using phrases like “fringe artists,” “scientists,” and “gay and mentally ill,” – the group wonderfully eludes a single definition. They are poets, they are clowns, they are performers, they are a “very exclusive” artists collective – only three spots open. Tiny Tricycle Poets (TTP) describes a friendship as much as it does an art.

words by
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PHOEBE TELFAR

The poetry trio Tiny Tricycle Poets is aptly named; each poet carries an individual voice, but together the trio is moving in one direction, each one propelled by the other. The three wheels of the tricycle are Angelic Proof (he/they), Emma Field (she/they) and Andrew Warner (she/he/they). Angelic is a poet and a clown, Emma is a microbiologist, and Andy, whose “poetry and artwork is meant for the uncomfortable,” loves to let audiences know “you’re weirder than you think.”

Angelic, Emma and Andy each began their poetry careers with Slam Poetry, but have since moved on to challenge the conventions of the genre. “What if we were funny at the sad time?” Emma asks,

“And what if we dropped this little easter egg here, and what if we confuse people, and what if we disgust people, and what if we arouse people?” TTP enjoys “having the freedom to make mishmash, to make a mess, be playful.”

In the hands of TTP, spoken word poetry is a blend of performance,

poetry, and clowning. Performances lift a poem off the page and infuse it with meaning. Andy reflects on a particularly meaningful staging arrangement that occurred when the trio was performing “That’s What She Said” at the Vogue theatre. “There’s a moment where I don’t even speak but [the poem reads] ‘she is in the centre of the room now,’ and we’re kind of using the theatrics of performance poetry to guide people’s eyes towards me. At the time I had more masculine features [that would leave the audience] questioning, and starting to have these conversations within themselves. That’s where I feel like written poetry just can’t compare. Performance poetry saves space for that beautiful magic.”

Although TTP perform together, they write poetry individually. As they recite poems in one voice, TTP are holding each other’s words, and allowing their own experiences to be held and carried by their friends. Their work is anchored in their care and attention to each other. In this community, compassion and solidarity is so much a part of what brings their three voices into one. Andy describes the process as partly “healing together” and “understanding each other and walking in each other’s shoes.” Emma remembers feeling uncertain

when they first joined in Angelic’s performance of “Fuck Boy,” but eventually realized that she shared Angelic’s feelings: “I didn’t put my head down and write that, but it gave me access to those feelings, to those energies, to that pain even, and to the healing of that poem, that I didn’t construct but I got to experience with Angelic and Andrew.”

For TTP, poetry is alive and is constantly transforming. Although some of their poems are recorded in videos, the group agrees that those recordings are like a time capsule. Only a brief moment in the lifespan of the poem. Meaning shifts depending on the performer or the audience. Even poems written for, or about, an individual may change over time, perhaps to be about someone else, or to focus instead on the intense emotion behind the words. TTP’s performances powerfully blend the vulnerability of self-discovery with the freedom of storytelling.

“I have heard that I share quite a bit in my poetry,” Andy says. “Mental illnesses, for example, are big for me. I talk about having OCD, panic, anxiety, the whole gambit. That’s what the expression is,” they add, “I don’t know where the gambit is, but I’ll find it one day.”

"Part of the reason why I also love to do performance poetry, as opposed to written work, is that some people, so I hear, say that I 'pass until I speak.'" Andy explains that when she performs her poetry, she "allows the audience into a story that they might not have otherwise heard, because trans people are so hidden in society."

"To go back to the first rule of poetry that we learned back in like 2012, 'lie to tell the truth.'" Angelic notes that poets can "play with language in a certain way that might not be literally what happened, but it is very much spiritually, emotionally, the most true that it could be."

In offering intimacy to groups of loose acquaintances or strangers, TTP's poetry blends community with individuality.

"As poets, when we tell those stories, as wide as they can be, as far as they can reach, it really just brings our community closer," Andy reflects. The stories shared in TTP's work are often challenging and painful, yet their performances remain playful and filled with joy. The content of their work is not trivialized, but the poems have a tone of hope and resistance that is able to lift the audience.

"It's giving space to the painful things, the wounds, just as much as you're giving space for the joy and the playfulness," Emma explains, illustrating how their poetry exists in relationship to clowning; "The clowning exists between that space of laughing and crying at the same time, and it's not because the clown has to laugh to make up for the crying, but that there's room for both of those things at once. And that's something that should be made clear at the beginning of the performance. Your pain is welcome here. Your joy is welcome here. We can stare into the wounds, but we can also dig ourselves out and explore other realities together."

Remembering advice they received in their youth, Andy remembers the frustration and harm that comes from forced positivity; "People give that advice of, 'Oh,



it gets better, feel better,' but a lot of the queer and trans people I met were like, 'Mmm mmm. We get better. We get stronger. We get more skilled at what we do so that we are the ones who end up making that change.'"

As poets, TTP understands the power of words. They can see the potential for resistance in language, and they understand that language can be used to dismantle systems of oppression. Referencing the well-known speech act, 'I now pronounce you husband and wife,' Angelic reflects on the ability for words to create a reality, "You declare something like 'I am queer and I am powerful,' and you actually just changed the fabric of reality. You created something, you created yourself, you created everybody in that room with you."

"In the revolution, what comes to mind is the activist poet talking about social justice," Emma observes, "But, I think that one of the really foundational parts of poetry and performance is vulnerability with yourself, honesty with yourself, asserting yourself. [...] How do we expect ourselves to be activists in the social grand landscape if we can't assert who we are on a personal level, and say that in front of a group of people? Like, 'this is who I am!' and defend who you are, and create who you are. [...] Only once we do that can we begin to dream other futures."

TTP's performances use poetry to create alternate realities, while also offering possible futures. "Fuck Boy," performed by the trio at the Vogue Theatre, brings the audience into an alternative world with the assertion: "Until they orgasm believing in the wage gap!// Until they moan my name, and also Alexandria Ocasio-Cortez!// Until they stop running for president!// Until abortion clinics are as frequent as Starbucks!// Until they realize that God has always been a lesbian!"

Emma remembers, "When we were doing that piece, it was before the show had started and people were still finding their seats. Literally that person, with their popcorn,

finding their seat in that theatre while we're [performing "Fuck Boy"]— that's part of the poem. To be able to hear those words, and that to be normal."

Reflecting on the performance, Angelic notes that, "You can kind of 'get away' with saying something super radical and revolutionary, like 'abortion clinics as frequent as Starbucks.' It's just that. That's just what it is."

"There's this systemic way that language is grabbed from us, to not name those things, to not name violences." Angelic continues, noting the intimate relationship between language and reality. They reflect on James Baldwin's assertion, that the lack of language to name the violence of white supremacy is countered by the radical act of naming and of giving language to that experience. Angelic explains, "Kind of how Andrew was talking about 'how do you manifest the dream,' and how Emma was saying, 'how do we create ourselves when we put that language out there?' My professor at NYU said, 'you need to write towards, not against' and that really stuck with me, too, when I think about how poetry is revolutionary. [...] I don't want to write about how sad I am that there are no abortion clinics, I'm just going to tell you right now that there are these abortion clinics here, and this will happen, and God is a lesbian [...] Giving that language back to myself, and back to the audience, to name and imagine those things, as opposed to being suffocated, the way oppression wants us to be, to not dream. [...] You can talk about words like misogyny or transphobia or homophobia, but the way that it actually lives in your body is so unnamed. There is a revolution in naming the horrors, and there is also a revolution in naming what is beyond the horrors — and giving it to the audience. Which is my favourite thing to do. Like, 'this is where we are, this is where we're going, and come with me.' And before the audience can process it, they're with me, and God is already a lesbian."

"I always say, 'the more normative the audience, the more radical you go,'" Andy adds, reflecting on their desire to disrupt the binary and to allow space for people to question themselves, and each other.

The poets are looking forward to living into the futures they are creating. They will continue the radical acts of imagining realities beyond oppression and building alternative worlds through their poetry. "The energy of being in person, together, as queer people is so important and so necessary for our literal survival," Angelic explains, "I think that we want to do everything in our power to keep the energy of delight and joy present in these tumultuous times."

Andy recalls a conversation with Angelic about experiencing writer's block, in which Angelic advised her, "The poems have always been inside you, they just need to know that it's safe to come out." Andy goes on to explain that it is this safety which they aim to create with the launch of aqueer and trans virtual space. They want "to be able to create that feeling more regularly and more reliably for the next generation of queer and trans kids."

The Tiny Tricycle Poets are writing towards the futures they want to live in: they are creating alternate realities through their words, and are dismantling oppression through imagining worlds beyond its borders. The poetry of Tiny Tricycle Poets is radical, joyful, honest and revolutionary. They are taking our hand, and guiding us into the future. It will be our privilege to join them.



You can find Angelic Proof on Instagram at @angelic.cunt, and Andy on Facebook, YouTube and Instagram at Andrew Warner Poetry, and on Twitter @andrewwarnerpo ("because they're cutting down all the trees"). Emma isn't on Instagram, but loves receiving emails at the trio's address, tinytricyclepoets@gmail.com. You can watch TTP's performances on YouTube at Tiny Tricycle Poets, and follow them on Facebook and Instagram under the same name. Andy recommends you check out TTP's YouTube channel to relive queer existence on camera.

FUTURE STAR

ILLUSTRATIONS BY PEYTON MURPHY

**FUTURE
GOINGS BY CELINA**

One thing I really like about *DJ of Luv* is that it seems less to be about yearning for a particular person, and more about yearning for love and connection in general. Is that a distinction that you had in mind when making the album?

I feel like that's just how it was for a long time. The first half of the album was released as a demo EP, and then I re-recorded it for the album. So the first half of the album is all about the post breakup period, figuring out: "how do I exist without this part of my identity that's attached to another person?" Or like, "how do I go on without that connection in my life? What the heck is going on? And why!?" So, the first half is just me moving through that. **The second half of the album is me being like, "now what? I'm ready. Someone kiss me!"** But there are definitely specific people who show up on the album. I would move through each of those crushes, and then be like, "okay that didn't work out. Now what? I'm so ready to fall in love, I'm so ready to have something really beautiful." I feel like this album was this magic spell that I was throwing out into the universe being like, "okay, it's all out there now." But now I met my partner and it's been great!

When you say the album was like a "magic spell," that reminds me of what I got from the title of the album. I think the "DJ of Luv" is a good analogy for the lack of control, or lack of luck that we feel when it comes to our love lives. The idea of a "DJ of Luv" sort of suggests that the fate of love is out of our hands.

I feel like this album is one of complaint and frustration, but also a hopefulness and optimism. Like,

**MORE THAN A FEELING
MORE THAN A FEELING
MORE THAN A FEELING**

Victoria based musician Celina enjoys the freedom of working alone. She's been playing in bands since she was 17, but her solo project, future star, provides an invigorating degree of creative control.

"There's something very powerful to me about writing songs on my own," she tells me as we chat over Zoom. This profound sense of creative liberty is evident in Celina's latest album, *When Will The DJ Of Luv Grant Me My 1 Request*, which, ironically, is all about her desire to not be alone. However, she adds, "while I definitely value my independence within songwriting, the fact is this album could not exist without the help of my friends and my community."

In the album's 22 minute run time, Celina manages to present an honest and multifaceted self-portrait. She's self-conscious in the same breath as she's self-assured. Independent without ever denying her desire for connection. She not only allows herself to express dramatic, over-the-top emotions in her music, but embraces it as an act of self-care. Even when these big emotions are on the pessimistic side, deep down, she's still hopeful. For Celina, "future star is the idea of potentiality."

okay, I'm optimistic, but when do I get what I want? Whenever I have a really big crush, I kind of relinquish control and responsibility. But what this album ended up being was an expression of: "I'm over that. I'm over not doing something about it. I want to do something about it now." I finally got to a place where I was like, "I'm so ready for this. I'm going to tell everyone I have a crush on that I have a crush on them, and something's got to work out, right?" And it just didn't, it just kept not happening. **There's a dialectic of wanting control, and also wanting to be out of control.**

In one track on the album, "It's Hard to Let Go of You," you talk about how you're in a relationship that's not exactly flourishing, but you're like, "let's just keep going because it's comfortable," which I think is a situation lot of people can relate to.

In "It's Hard to Let Go of You," I say "we have similar goals." When really, we didn't have similar goals at all, we had totally different goals. But the whole song is just me being like, "you just don't realize that we can make it work." And that's a pattern that I got stuck in — forever being like, "things will change. This person will realize what they really want." But they knew what they wanted, and it was not the same thing I wanted.

I can definitely relate to that! It's sort of a "love conquers all" mentality, right? When you're in a relationship, you're



"future star"

like, “external circumstances don’t matter, because we love each other.”

Yeah, practical things don't matter, because you're like, “we love each other, and that's what's most important.” My relationship prior to the one that inspired “It's Hard to Let Go of You” was with someone who didn't really like me very much. They had been mean to me. So being in a relationship with someone who was nice to me, and who said they loved me on a regular basis, I was like, “okay, this is way better.” Because the alternative is much worse. **I think it's easy to get stuck in the mindset of: “the only thing that exists is something you've already experienced,” when actually, you don't even know what's coming next. And that's kind of cool. The best thing that's happened to you hasn't happened yet.**

Your album touches a lot on the simple, innate desire for connection. I know that you said your life hasn't changed dramatically due to the pandemic, but do you think the pandemic has changed the way you view intimacy or the importance you place on it? Or even what you define as intimacy?

I never consider myself to be a very touchy-feely person, like, I'm not a hugger. It's not that I'm not a warm person, but in my mind I can do without physical touch. But then it was all those little things, those little moments of genuine physical affection, that I missed a lot. It makes me appreciate that I found a relationship in the midst of the pandemic, even though my partner doesn't live in Victoria. That's a little stressful.

The lyrics on the album are very candid and very honest. Do you ever have any reservations when it comes to putting such personal lyrics out there? Or does it just feel natural?

I don't really feel nervous. I feel like there's nothing on the album that I wouldn't say to someone's face. I think writing music for me is a self care practice — I couldn't write music if it wasn't personal.

I feel like, generally, when being vulnerable or addressing insecurities, a lot of people have a tendency to hide behind irony or self depreciation. Is that something that you consciously try to avoid in your music? Because I feel you've found good balance between

being able to poke fun at yourself, while still having a lot of respect for your own emotions and feelings.

That's really sweet. I don't think it's cool to talk down to yourself, but also, I don't think it's cool to take yourself too seriously. Your feelings are valid, but they're not necessarily real. Your feelings are valid, but it

you're just like, “oh, wait a second, maybe this isn't the end of the world.”

And for some songs, it's more of a moment of celebration. For example, a song like “X-Ray Spex” where I'm like, “wow, I feel a real, beautiful thing for this person.” It's really big and beautiful, and I'm allowed to celebrate that for a second. I don't



doesn't mean that they mean anything. That's just how you feel. That's all it means. That's what I love about feelings. I feel like there's definitely a lot of discussion about how, “your feelings are valid, and therefore, that's the truth.” Like, **it's important to respect yourself, but that doesn't mean that other people have to like you. You can only control what you can control.**

And so you might as well treat yourself nice! Respect yourself, because no one else has to. Anyone can disagree with you, and that's fine. For me, being super dramatic is part of a transformation process. **When I say music is self care, I mean it's like this process of transforming something that feels really uncomfortable into something that's actually manageable.** And part of that transformation process often is poking a bit of fun at myself.

Yeah, when you put big feelings down on paper, I definitely think things get brought back down to earth. And then

have to necessarily rein it in for this song. In the real world, I might have to rein it in a bit. But in a song, I can say whatever I want. **I feel like songwriting is an arena to play things out that you maybe couldn't or shouldn't do in real life, and to make it into something beautiful. Make it into something that's not just for you anymore.** That's for other people.

That definitely goes along with the closing track of your album, “Tell a Story.” It seems like it's very important to you to place the events of your life into a sort of narrative.

I think a lot about meaning making with my creativity. I think a lot about, “what is the point of art?” For me, specifically, art is about creating meaning out of meaningless experiences. Because for most experiences, unless you make it into a bigger deal than it is, and unless you intentionally make meaning out of it, that experience can just disappear. Do you know how many crushes that I've had that I've never

written a song about? That I don't even remember anymore? It's a conscious choice to turn something into a story. I'm gonna bring it all back to my good friend Alie. She wrote a song called “Stories We Tell Ourselves About Ourselves.” I think about that phrase a lot. Like, **what story are you telling yourself about yourself? How do you create meaning out of your own existence? How do you create the relationship you have with another person? That's the point of creating and being human.** We have this unique ability to create narratives and to tell stories about ourselves and make our life a little bit more meaningful. Feelings are valid, and not a moot point, we all know that. But if you write a story about how you feel, then it becomes something bigger. How do we make our lives a little more special? How do we make other people's lives a little more special? It's all the little things. The artistry of life — it's not the only aspect of life, but I think that the artistry of living is something to aspire to.

That's a beautiful perspective. You've mentioned a few times that you ended up meeting your partner after you completed the album. I was wondering, now that you know meeting them was just around the corner, what would you say to your past self who was making this album?

Patience. The most frustrated and angry song on the album is “Judgment Card.” It's about me repeatedly, **repeatedly**, doing tarot readings on myself, always playing the judgment card being like, “you're gonna get what you deserve girl, you just need to wait!” And it's not that nobody told me what I needed to know, which was: “be patient and wait.” I think that even if I told myself to have patience, even if I appeared to myself in the past, I would simply ignore myself. There's not much you can tell me — that's the moral of the story. It's hard to tell me what to do. I'm just gonna keep on feeling.



When Will The DJ of Luv Grant Me My 1 Request was released by Kingfisher Bluez, produced by Tom Whalen and recorded by Julian Marrs. It features album art by Marita Michaelis and Lauren Ray.

YU SU

YELLOW RIVER BLUE

words by Erika Enjo // illustrations and layout by R. Hester

I hopped on the express train at the Waterfront Station, my Spotify playing Yu Su's *Yellow River Blue*, and I am looking out the window. It captures a calm ocean and solemn mountains. Construction in front of nature, colorless concrete blocks, and those emotionless metallic shipping containers. One of the songs — "Gleam" — juxtaposes the sound of water dripping, and the futuristic synthesizer perfectly matches this bizarre scenery; where nature and the manmade coexist in a single frame, the window. The swirl of transparent, refreshing melodies are reminiscent of a beautiful river, it overlaps with the flow of the ocean in my sight and I am being swallowed into a haze.

Yu Su is a Vancouver-based artist who grew up in Kaifeng, China, the city facing the southern bank of the famous Yellow River. She moved to Vancouver to study at the University of British Columbia, and became immersed in the underground, techno scene. *Yellow River Blue* was digitally released in January under Chinese label, bié Records, and the Amsterdam-based Music From Memory. Although her initial plan was to release under a western label, after her visit to China and during the process of writing, she decided to collaborate with bié Records. "I am kind of sick of this structure [...] when you want to pursue music full time, and you want to be successful, there is kind of a structure of it. Things come too easy, because it is a formula." She explains, "obviously, there is a benefit to that, everyone does it and I'm not saying it's bad," she continued, "but for someone like me — I didn't come from here. I still think I am somehow an outsider to this western culture."

The act of releasing from a Chinese label showed her identity as Chinese, and she felt the perception of her works from

Chinese people had changed, that she's seen as one of them. This was important for Yu as she aims to spread techno music throughout China. She wants her music to encourage women in China to make music as well, as the genre — beyond some mainstream examples — remains extremely west. Her music can be described as Oriental techno, an emerging genre that exhibits traditional Chinese melodies, playing on the legacy of new age or ambient music. Both of these genres often use traditional Chinese melodies — actively practicing the act of Western people taking from other cultures, while claiming them as Eurocentric. She wanted to see people's reaction, and recognition of, Chinese melody in electronic music. "The most powerful way for me to try to do something, or make statements about these things, is to break the rule and decentralize things. To do it myself," she said.

The very opening of the album, "Xiu", particularly speaks to Yu's origin. The sounds in this song — although it was entirely made by a synthesizer — create the beautiful combinations of Chinese traditional instruments and melodies. Behind it, the cherry electronic beat pulls us into the groove, as her soft voice plays along with it. The title of this song "Xiu" is of her mother's name 秀, who she told me is the reason why she had got her hands on music. It was one of those typical "Asian mom moments," of making kids practice classical instruments, she laughs. Forced to practice a piano, despite some familiar moments of rebelling. Though most people give up on the practice — instead her interest in music grew. With her mother's strict encouragement in mind, she continued this commitment to music, even after coming to Vancouver. 秀 passed away around the time Yu made the decision to pursue music full-time, but remains forever in her music, as she will always feel elements of her mom in each note. It is fair to say "Xiu", the song most forthright about her Chinese identity, deserves the name of an incredible mother. "Gleam" is another namesake track,

after Li Wenliang, a Chinese doctor from Wuhan. The word "gleam" expresses the Chinese character of his name, a subtle and tiny piece of light that is guiding a power — like how he insisted on raising the awareness of COVID-19. Li Wenliang was one of the first doctors to deal with COVID-19 patients — having immediately noticed this new danger, he felt the need to alarm citizens. Through his recognition of COVID-19, which was unconfirmed at the time, he was deemed a whistle-blower that had leaked the information of his hospital and spread fear. He passed away in February 2020 from COVID-19, and with his vocal samples used in this song, listening to it makes Yu emotional, evoking her memory of him.

Fin the midst of a pandemic which fuels people's racism against Asian people, during a time where this racism leads to the death of 6 Asian women in the U.S., Yu's unwavering expression of her identity as Chinese is empowering to us. She's told me that she wants to be politically outspoken through her musical works. Coming from an east Asian family with a culture of not expressing their opinions until they have something solid, she seeks her own way of speaking up. "That's just us, and it's totally fine. In the past, I think I felt bad, or got in trouble from other people for not being outspoken enough," she said, "I want my work to speak for itself, because I know that once my words are powerful, that power would come from my work in more solid and convincing way, because, if my music is good, and you have to listen to it [...] I don't need any more words to tell you that you have to pay attention to an Asian woman making dance music."

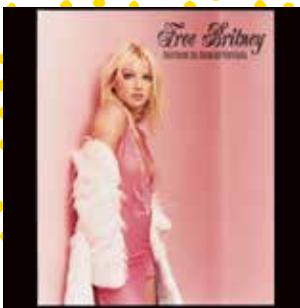
Yu plans to continuously follow her heart, and makes music purely in the way she wants. Unfettered by the challenge of something new in a future that refuses to be determined by someone else's expectation.



"Yellow River Blue"

Under Review

MUSIC



Regularfantasy

Free Britney

(self-released)

August 7, 2020

In Regularfantasy's newest EP, *Free Britney*, the Vancouver-based artist and DJ remixes Britney Spears in a house-inspired mix that could play at any warehouse party (if they were still allowed).

Britney Spears takes up so much space in our collective consciousness. With *The New York Times'* documentary series *Framing Britney Spears* on Crave now, as well as the ever changing enigma that is Britney's Instagram feed, Regularfantasy's *Free Britney* is maybe the timeliest EP I've heard in a while. Consisting of three tracks, each a remix of some of Britney's biggest hits, Regularfantasy's reworking of "Oops!... I Did It Again," "Hit Me Baby One More Time" and "Slumber Party" deliver some Berlin-esque dance tracks that feel familiar for the genre, but completely new for Britney's sound. With additional production from Priori, Regularfantasy's remixes feel like something from an alternate universe where Britney Spears took the place of Sofia Kourtesis.

Each track is laid down with classic drum tracks and bouncy synths, with Britney's voice crooning over them almost unchanged from their original recording. The result is that each song is infectiously fun, bringing a slight groove to my shoulders regardless of where I'm listening to it or whatever I'm doing. It made me wish that this EP could be played the way it feels like it was meant to be: in some warehouse or club filled with Britney fans all looking to get down to some 2000's pop club remixes. From the repetition of the sampled lyric "Oops!... I," to the sparkling synths across the EP, there's a definite love for Britney that is unmissable. Described as "Britney fan content" in the notes on Bandcamp, it's clear that Regularfantasy knows Britney's music and what to do to make it sparkle in a new environment.

Overall, Regularfantasy's newest EP doesn't feel as much like a collection of remixes, but three grooving house tracks that sample Britney's most iconic lines. While maybe just a sliver more of original Britney could have added to the camp of the EP, I have zero actual complaints about the complete joy that is this EP. Through the poppy production and house-like beats, Regularfantasy doesn't just remix Britney, but frees her from that all-too-familiar sound that we've grown to love and transforms it into something truly delightful. —Nathan Chizen



prOphecy sun

SkyCat

(self-released)

January 28, 2021

prOphecy sun's artistic output is just about as varied as can be. In addition to music and sound works, prOphecy sun is also a performance, installation, movement and video artist, as well as a peer-reviewed academic writer, in the field of interdisciplinary art. The majority of her work, however, revolves around a select few subjects and themes. Motherhood, genealogy, the interdependence of the human and the ecological, and how new technologies influence and affect the ways we engage with the environments that surround us — all these ideas are present, in multitudinous forms, in nearly every one of prOphecy sun's projects. And her latest musical release, *SkyCat*, is no different.

Her sixth album, *SkyCat*, presents an immersive auditory glimpse into prOphecy sun's life, environments and personal history through a woven collection of field recordings, processed instruments and vocal motifs. Recording improvised performances in Vancouver, Nelson, Sunshine Bay and Nakusp, prOphecy sun then mixed and further processed these captured moments to create a spontaneous and ethereal sounding experimental sonic work.

SkyCat is not an expansive offering, consisting of six tracks — only two of which extend beyond the three-minute-mark. But prOphecy sun seems uninterested in issuing grand and sweeping musical statements with this project. Instead, they narrow in on everyday and unconscious moments of life that are rarely given the spotlight. Focusing on the intuitive and chance encounters, these six tracks unfold organically, like new growth unfurling in the underbrush.

The aptly titled "Opening" begins with soft incantations that are swarmed in a wash of ambience, before a jittery drum pattern jolts the track to life. Similarly, the sonic palette of "Us" uses the same elements, but the ambient swarm feels much more forward and enveloping than earlier. "Fell a long way," eschews the more abstract elements of some of the other tracks, being made up of almost exclusively vocals, in which prOphecy sun recalls a story of falling down at the age of five.

The final, and longest track on the release is "Ode to Papa." A tender sound collage of a child's conversation, spare and delicate piano, wind chimes, sweeping, wind-like synthesizers, and prOphecy sun's own voice gliding around the piece. As the piece develops, albeit not in any ascension in volume or tension, the soft human sounds dissolve away, and are replaced by a field recording of a train rolling by. As if simultaneously anchoring "Ode to Papa" in a specific geographical location and letting the train pull it away from there, prOphecy sun evokes a transitory imagining of memory — the recollections that shape her and her life are not fixed in time nor space, but always shifting slowly and drifting into one another. —Lucas Lund



future star

When Will The DJ Of Love Grant Me My 1 Request

(Kingfisher Bluez)

February 14, 2021

Pulsating with anti-folk undercurrents akin to DIY superstars Greta Kline (Frankie Cosmos) and Kimya Dawson, future star's *When Will The DJ Of Luv Grant Me My 1 Request* is an ode to love in all of its transient forms — it's as melancholic as it is hopeful.

The 13-track compilation was released on Valentine's Day via Kingfisher Bluez to the wanting ears of those in love's tender embrace — and aching wake. Spreading affection this past year has had some hard limitations, challenging many of us to figure out how to plant our smooches metaphorically.

Cue: The DJ of Luv.

Atop a predominantly staccato, lo-fi synth-pop soundtrack, the Victoria-based singer-songwriter reconciles detachment amid a global pandemic. The songs are like diary entries, detailing the tumultuous process of loving, letting go and (perhaps) loving again.

In the opening track, "I'm Gonna Be Fine," she declares, "I don't want to write another song about being alone." Alas, the following track is titled "I'm So Alone," presenting bouncy chords and the idea that maybe Love has a crush on Logic, but it is seldom reciprocated.

The pre-released single, "Kiss the Mirror," is an anthem of 21st-century feel-good self-love mantras, spiked with a healthy dose of cynicism. My personal favourite: "I wanna swipe right on me / Wish someone else would agree / I'm trying to be funny but it's also kinda true."

"X-Ray Specks" offers a dreamy interlude about half-way through,

breaking up the otherwise animated keys for a moment of melodic tranquility. In "Duck Song," baseline heartaches of the past year are expressed plainly: "I wanna be comforted / You can't hold my hand / It's raining so hard outside."

So when will the DJ of Luv grant us our one request? Perhaps our song is coming up next. Or maybe they lied to our faces when they promised to play it. Regardless, future star reminds us we can always throw on some headphones and dance on our own. —Amanda Thacker

PODCASTS

Film Formally

(Sad Hill Media)

April 2020 - Present

I find most film podcasts range from mildly irritating to offensively grating. The idea of listening to two or three often uninformed friends gabbing about movies they like with little structure and even less insight is not particularly exciting to me. Of course, some exceptions exist. The film podcasts I do gravitate towards are ones that teach me about film history (my all-time favourite is *You Must Remember This*), feature interviews with filmmakers, or help me keep up with new films otherwise overshadowed by large blockbusters. I was hesitant when listening to *Film Formally*, as the episodes are framed around two friends (both of whom are seasoned Vancouver-based filmmakers) having wide-ranging conversations on a number of cinematic topics. Thankfully, hosts Devon Scott and Will Ross are insightful and engaging, and the series offers a number of well-structured, informative, and often in-depth conversations without ever feeling too "chummy" or overly opaque.

Each episode of *Film Formally* is around an hour long, and the two hosts are often joined by filmmaking colleagues, friends, and mentors whose work relates to the episode's theme. Recent episodes include a refreshing conversation on "outsider art" and a two-part episode on the pervasive expectation of "truth and realism" in narrative and documentary cinema (the episode "Narrative Verité with Whit Stillman" is outstanding as the trio problematize mainstream cinema's over-reliance on realism). Other episodes examine blocking (actor placement and movement) in Sidney Lumet's *Before the Devil Knows You're Dead* (2007) and the use of colour in the films of Wong Kar-Wai.

The hosts' own experience as filmmakers (far more hands-on than my academic background in film studies) gives them expertise, but also allows them to hold their own against their often very-accomplished guests. A memorable exchange is when Devon pushed back against Stillman's criticism of shooting with natural lighting, for example. I generally prefer the episodes with guests, not because the hosts on their own are lacking in any way, but because hearing them share stories and bounce ideas off other filmmakers is *Film Formally* at its best.

While Will and Devon's conversations never felt too casual, there were a few times in the Wong Kar-Wai episode where they did seem to get distracted from the episode's focus on colour and I found myself beginning to get distracted. That episode was the first I listened to, and thankfully that sort of "drifting" seems like a rare occurrence. I also find that the show is at its weakest when covering current or evolving stories — such is the case in their "EMERGENCY PODCAST: Justice League & The Snyder Cut" from November 2020. As I had also researched and wrote on the evolving Snyder Cut story that same month, I found the episode lacking in some areas — such as the decision to avoid discussing what sort of precedent the passionate and often toxic fan campaign may or may not set for fan/studio relations in the future. The episode is not without its merits, as a number of good points are made throughout, and I am the first to acknowledge these criticisms reflect my own tastes, interests, and opinions, rather than the podcast itself.

Film Formally fills a useful niche in the film podcasting world, moving beyond surface-level reviews and rankings to allow for in-depth, yet wide-ranging discussions of cinematic trends, theories, and movements. The hosts' intelligence and chemistry make listening to *Film Formally* a fantastic educational experience, without ever feeling lofty or condescending. Even when I do disagree with their points, I rarely think their claims are unfounded or naïve. Perhaps some episodes will be too

niche for some listeners, however I think their ability to take all sorts of films and all types of filmmaking seriously gives the show a broad reach that will appeal to film buffs, scholars, filmmakers, and more casual fans alike. —Alec Christensen

BOOKS

Love After the End: an Anthology of Two-Spirit and Indigiqueer Speculative Fiction

Edited by Joshua Whitehead

(Arsenal Pulp Press)

2020



There are many reasons for why I was drawn to *Love After the End*, the main being that it offers a selection of works from voices that are seldom highlighted in the mainstream media. Additionally, as someone who claims to love all genres, the number

of speculative fiction books I've read is quite embarrassingly low. Not to mention, the few works I have come to know don't centre around LGBTQ+ or BIPOC protagonists, so identifying and truly connecting with the characters was really difficult.

And I must say that I was completely right to trust my instincts and pick up this book: turns out that once we step away from the death trap of colonial tunnel vision, we can be introduced to many geniusly crafted universes and cute lesbian couples (a dream, truly).

Reading this anthology was a whole experience. Each writer has a distinct voice that the audience is able to enjoy, and it quickly becomes evident that every story needs to be included. They are full of creativity and present beautiful (sometimes heartbreaking) ideas.

Joshua Whitehead's "Introduction" to the anthology created the perfect foundation for the nine short stories. The opening passages shed light onto how Indigiqueerness has been impacted by colonization, and the question of whether or not this anthology is presenting a utopia or dystopia. Whitehead rightfully points out that this moment, right now, can already be called a dystopia for the Indigenous communities due to the horrors that have been — and still are — imposed onto them by the Canadian government.

As I mentioned earlier, reading the anthology was a journey and I could write entire reviews dedicated to each story in this collection. But for now, I'll gloss over the details and simply sum up how they made me feel. Let's begin.

"Abacus" by Nathan Adler is the first piece: a sweet love story taking place on a civilization away from Earth. This is one of the shorts in this collection that is very futuristic. You know... with it taking place in outer space. The next tale is Adam Garnet Jones's "History of the New World," followed by "The Arc of the Turtle's Back" from jaye simpson, and Kai Minosh Pyle's "How to Survive the Apocalypse for Native Girls." As I progressed through those narratives, I found myself getting increasingly sentimental. As I reached the fifth story— "Andwànikàdjigan" by Gabriel Castilloux Calderon — I was balling my eyes out.

I'm not sure if my current mental state after months of quarantine in a global pandemic caused my emotions to be so... intense, but I do know for sure that the stories themselves touched me deeply. And I'm certain that even if you're less sentimental yourself, you'll also be moved by these narratives.

The next story, "Story from a Bottle" by Darcie Little Badger, was perfect in deescalating my sobs and introducing an intriguing story about A.I.'s and mysterious islands. The final two tales — "Nameless" by Nazbah Tom and "Eloise" by David A. Robertson — brought the tears once again, while being simultaneously thought provoking.

I want to take a moment to reiterate how much these stories made me feel, despite each being less than thirty pages long. When a narrative can grasp the reader and stay in our minds long after we've completed it, that to me is a sign it's been worth it — and with some having such a strong impact without being novels, it simply proves the talent of the writers. I'm already certain that a few of these short stories have become some of my all time favourites. Additionally, what I truly appreciated about reading this collection was the sheer variety of narratives; there is something in it for everyone. Whether you prefer hi-tech and intergalactic science fiction, or are more drawn towards romantic or sentimental stories, *Love After the End* delivers. —Zainab Fatima

CiTR 101.9FM PROGRAM GUIDE

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

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM CiTR GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	OFF THE BEAT AND PATH	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX
7AM		CANADALAND		CRACKDOWN		
8AM	QUEER FM		BREAKFAST WITH THE BROWNS			
9AM BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE		QUEER FM		PACIFIC PICKIN'
10AM CiTR GHOST MIX	INTER-SECTIONS	CiTR GHOST MIX	ROCKET FROM RUSSIA	GLOBAL GET DOWN	THE SATURDAY EDGE	
11AM FILIPINO FRIDAYS	CiTR GHOST MIX		ABORIGINAL FRONT DOOR SOCIETY PODCAST	MUSE-ISH		SHOOKSHOKTA
12PM PARTS UNKNOWN	FLOWER POWER HOUR	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	VIVAPORÚ: THE OINTMENT FOR THE SOUL	ART HEALS
1PM CUSHY RADIO	DUNCAN'S DONUTS	LA BONNE HEURE w. VALIE	CUSHY RADIO	TOO DREAMY		THE ROCKERS SHOW
2PM EXPLDING HEAD MOVIES	ALL ACCESS PASS	ASTROTALK		BEPI CRESPLAN PRESENTS	POWER CHORD	
3PM CiTR GHOST MIX	C-POP CONNECTION	THUNDERBIRD EYE	SPIT IN YOUR EAR	CiTR GHOST MIX		
4PM CUSHY RADIO	TEACHABLE MOMENTS	DIALECTIC	LISTENING PARTY	NARDWAUAR PRESENTS	CODE BLUE	BLOOD ON THE SADDLE
5PM DELIBERATE NOISE	INTO THE WOODS	ARTS REPORT	FEELING SOUNDS	PHONE BILL	MANTRA	CiTR GHOST MIX
6PM CiTR GHOST MIX	BLUE & GOLDCAST	FLEX YOUR HEAD	CiTR GHOST MIX	K-POP CAFE	2010 RADIO	NASHA VOLNA
7PM EXPLDING HEAD MOVIES	SAMSQUANCH'S HIDE-AWAY		THE BLUE HOUR		FRIDAY NIGHT FEVER	CiTR NEWS: ON THE POINT
8PM CRIMES & TREASONS	I COME FROM THE MOUNTAIN		AFRICAN RHYTHMS	CANADA POST ROCK	CiTR GHOST MIX	RHYTHMS INDIA
9PM	NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL		SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO
10PM THE JAZZ SHOW	SEASONS OF LIFE	CiTR GHOST MIX			TRANSCENDANCE	
11PM STRANDED	PLANET FHLOSTON	LATE NIGHT WITH THE SAVAGES	COPY/PASTE		RANDOPHONIC	THE AFTN SOCCER SHOW
12AM				RADIO ART OVERNIGHT		
1AM CiTR GHOST MIX	CiTR GHOST MIX		CiTR GHOST MIX		CiTR GHOST MIX	
2AM					THE ABSOLUTE VALUE OF INSOMNIA	CiTR GHOST MIX
LATE NIGHT						LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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



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

monday

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

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

• breakfastwiththebrowns@hotmail.ca

FILIPINO FRIDAYS

11AM-1PM, SPOKEN WORD

Filipino Fridays is a podcast for the modern Filipino millennial.

• programming@citr.ca

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Host Chrissarific takes you on an indie pop journey unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

• programming@citr.ca

CUSHY RADIO

4PM-5PM, ROCK/POP/INDIE

Cushy Radio is a weekly show hosted by Aly Laube, the co-owner of CUSHY Entertainment. The purpose of Cushy is to uplift and amplify the voices of marginalized artists through event production and promotion — a mission dear to Aly's heart as well as her business partner's, Mati Cormier. They're both queer women who grew up in the local music scene, and together they try to throw the most inclusive, accessible, and fun parties possible.

• programming@citr.ca

BLUE & GOLDCAST

6PM-7PM, SPOKEN WORD

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

• programming@citr.ca

DELIBERATE NOISE

5PM-6PM, ROCK / POP / INDIE

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

• ninapanini1234@gmail.com

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

9PM-12AM, JAZZ

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

• programming@citr.ca

TUESDAY

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

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

• pacificpickin@yahoo.com

INTERSECTIONS

10AM-11AM (MONTHLY), SPOKEN WORD

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

• genderempowerment@citr.ca

DUNCAN'S DONUTS

1PM-2PM, ROCK/POP/INDIE

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

• duncansdonuts.wordpress.com

FLOWER POWER HOUR

2PM-3PM, MUSIC

The Flower Power Hour, hosted by Aaron Schmidtke, is designed to give a platform for artists that are underrepresented, underappreciated or even underplayed. While the primary focus of the Flower Power Hour is to play quality music to ease listeners into their afternoons, it is also to educate them on these artists played.

• programming@citr.ca

Wednesday

C-POP CONNECTION

3PM-4PM, C-POP/INTERNATIONAL

C-POP Connection brings you some of the most popular songs in the Chinese music industry! The show also talks about Chinese culture to connect you to the Chinese society. Tune in with your host DJ Sab to get updated on the hottest singles, album, and news in C-POP!

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

• programming@citr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

Punk rock and hardcore since 1989. Bands and guests from around the world.

• programming@citr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill Sh*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Rels, Malik, horsepower & Issa.

• dj@crimesandtreasons.com

• crimesandtreasons.com

SEASONS OF LIFE

10PM-11PM, TALK / MUSIC

Seasons of Life attempts to understand the crossroads between distinct phases in our guests' lives and the music that came with them. Host Sean Roufousse interviews a wide array of guests with diverse stories and musical influences to help add context to why people love/loved the songs they do.

• programming@citr.ca

STRANDED: CAN/AUS MUSIC SHOW

11PM-12AM, ROCK/POP/INDIE

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

• programming@citr.ca

PLANET PHILOSTON

11PM-12AM, IMPROVISED MUSIC

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

• programming@citr.ca

• www.planetphilston.com

WEDNESDAY

Wednesday

CANADALAND

7AM-8AM, NEWS/SPOKEN WORD

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

• programming@citr.ca

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

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

• dj@jackvelvet.net

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

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

• programming@citr.ca

LA BONNE HEURE WITH VALIE

1PM-2PM

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

• programming@abfrontdoor.org

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

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

• duncansdonuts.wordpress.com

THURSDAY

Thursday

OFF THE BEAT AND PATH

6AM-7AM, TALK

Host Issa Arian introduces you to topics through his unique lens. From news, to pop culture and sports, Issa has the goods.

ALL ACCESS PASS

ALTERNATING WED 2PM-3PM, TALK/ACCESSIBILITY POLITICS/DISABILITY

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

• [@access_citr](mailto:Twitter:@access_citr)

THUNDERBIRD EYE

3PM-4PM, SPORTS/SPOKEN WORD

• programming@citr.ca

DIPLACTIC

4PM-5PM, ROCK/POP/INDIE

Defined as "The way in which two different forces or factors work together", Dialectic brings the distinct music tastes of hosts Chase and Dan together. Each episode showcases a variety of indie rock and beyond, bound together by the week's unique theme.

• programming@citr.ca

ASTROTALK

2PM-3PM, TALK/SCIENCE

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

• programming@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 volunteer run team that likes to get weird. Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves.

• arts@citr.ca

FLEX YOUR HEAD

6PM-8PM, LOUD/PUNK/METAL

Punk rock and hardcore since 1989. Bands and guests from around the world.

• programming@citr.ca

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• programming@citr.ca

I COME FROM THE MOUNTAIN

8PM-9PM, 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

NINTH WAVE

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

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

• [Facebook: NinthWaveRadio](http://NinthWaveRadio.com)

LATE NIGHT WITH THE SAVAGES

11PM-1PM, INDIGENOUS MUSIC

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

• programming@citr.ca

PLANET PHILOSTON

11PM-12AM, IMPROVISED MUSIC

CiTR 101.9 FM CHARTS

FEB-MARCH 2021

	Artist	Album	Label
1	ZDBT, Prado, SMP*#+	Elastic EP	SPECIALS
2	prOphecy sun*#+	SkyCat	SELF-RELEASED
3	Various artists*#+	Black Lab 2020 Mixtape Vol. I-III	THE BLACK LAB
4	Future Star*#+	When Will the DJ of Luv Grant Me My 1 Request?	KINGFISHER BLUEZ
5	Devours*+	Two Kids/Dick Disciple: Double A-Side	LOCKSLY TAPES
6	OKAN*#	Esprial	LULAWORLD
7	Yu Su*#+	Yellow River Blue	BIÉ
8	Greenteeth*#+	Beta Test	SELF-RELEASED
9	Industrial Priest Overcoats*+	I Used to Pick Berries	SELF-RELEASED
10	Little Sprout*#+	Fake Cake	SELF-RELEASED
11	(Liv).e#	Couldn't Wait to Tell You...	IN REAL LIFE MUSIC
12	Decomme*#	Rental Shop Dark	SELF-RELEASED
13	Afrika Mamas#	Ilanga – The Sun	ARC MUSIC
14	Fake Fruit#	Fake Fruit	ROCKS IN YOUR HEAD
15	The Reds, Pinks & Purples	Uncommon Weather	SLUMBERLAND
16	Kylie V*+	Big Blue	KINGFISHER BLUEZ
17	Shygirl#	ALIAS EP	BECAUSE MUSIC
18	Luna Li*#	ASIA RISING FOREVER	SELF-RELEASED
19	Baby Blue*#+	Stele/ Origin	SELF-RELEASED
20	X. ARI*#	As You Are	COLLECTIVE ARTS
21	Cécilia*#	Accent	SELF-RELEASED
22	Nivram AKAsublime*+	False Hope	SELF-RELEASED
23	Vagina Witchcraft*	Vagina Witchcraft	SELF-RELEASED
24	Brandon Hilton	Reborn	SELF-RELEASED
25	Karen Matheson#	still time	COMPASS
26	Musique à bouches*	L'habit de plumes	PRODUCTIONS SACAPUS
27	Shabason, Krgovich & Harris*#+	Florence	SELF-RELEASED
28	Bebe Buckskin*#	Asiskiy	SELF-RELEASED
29	Dorothea Paas*#	Anything Can't Happen	TELEPHONE EXPLOSION
30	Sofia Fly*#	Fly Beats II Virgo Rising	FLY AF
31	Alicia Clara*#	Outsider/Unusual	HOT TRAMP
32	Elori Saxl#	The Blue of Distance	WESTERN VINYL
33	RAAHiiM	ii KNEW BETTER	SELF-RELEASED
34	Teen Daze*+	Breathing Tides EP	SELF-RELEASED
35	Nd:YAG	Glitch & Clamour	NEW YORK HAUNTED
36	connect_icut*+	Dodecapentaton	CSAF
37	Maskara*+	Winston Slip	BRONZE STANDARD LISTENING
38	Masahiro Takahashi*	Flowering Tree, Distant Moon	SELF-RELEASED
39	LEZ POP	Shades of Green	LEZ POP
40	Kele Fleming*#+	The Song I'll Write For My Whole Life	SELF-RELEASED
41	Badge Époque Ensemble*#	Self Help	TELEPHONE EXPLOSION
42	Maria Dunn*#	Joyful Banner Blazing	DISTANT WHISPER
43	Alvaro Rojas*++	Gran Kasa	SELF-RELEASED
44	Divide and Dissolve#	Gas Lit	INVADA
45	Brijean#	Feelings	GHOSTLY INTERNATIONAL
46	Cedric Noel*	Patterning	SELF-RELEASED
47	Clarice Jenson#	Ainu Mosir	SELF-RELEASED
48	Isabella Lovestory*##	Mariposa	SELF-RELEASED
49	Arlo Parks#	Collapsed in Sunbeams	TRANSGRESSIVE
50	Blue Hawaii*#	Under 1 House	ARBUTUS

From our very own DJ's of Luv

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

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DISCO THRASH

Discothrash is Discorder's revitalization of the No Fun Fiction column. We are now accepting submissions of fiction, **prose**, **poetry**, **creative nonfiction**, **essays**, **comics** and **diverse creative writing**. **Submissions are free and open to everyone regardless of writing experience.** Our priority is to provide a platform for creative writing that is inclusive, open, and accessible, and we are especially interested in cross-genre, intersectional and playful work. It's a space where writers celebrate, mourn, rage, and embrace. We want the writing that challenged you, what felt risky, surprising, and a little strange. But we also want your tenderest, and gentlest. Whatever you're working on now that's hiding somewhere in your drive, we want to read it.

S U B M I S S I O N S O P E N



TOUGH AGE



WHICH WAY AM I?

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