February-March || 2023

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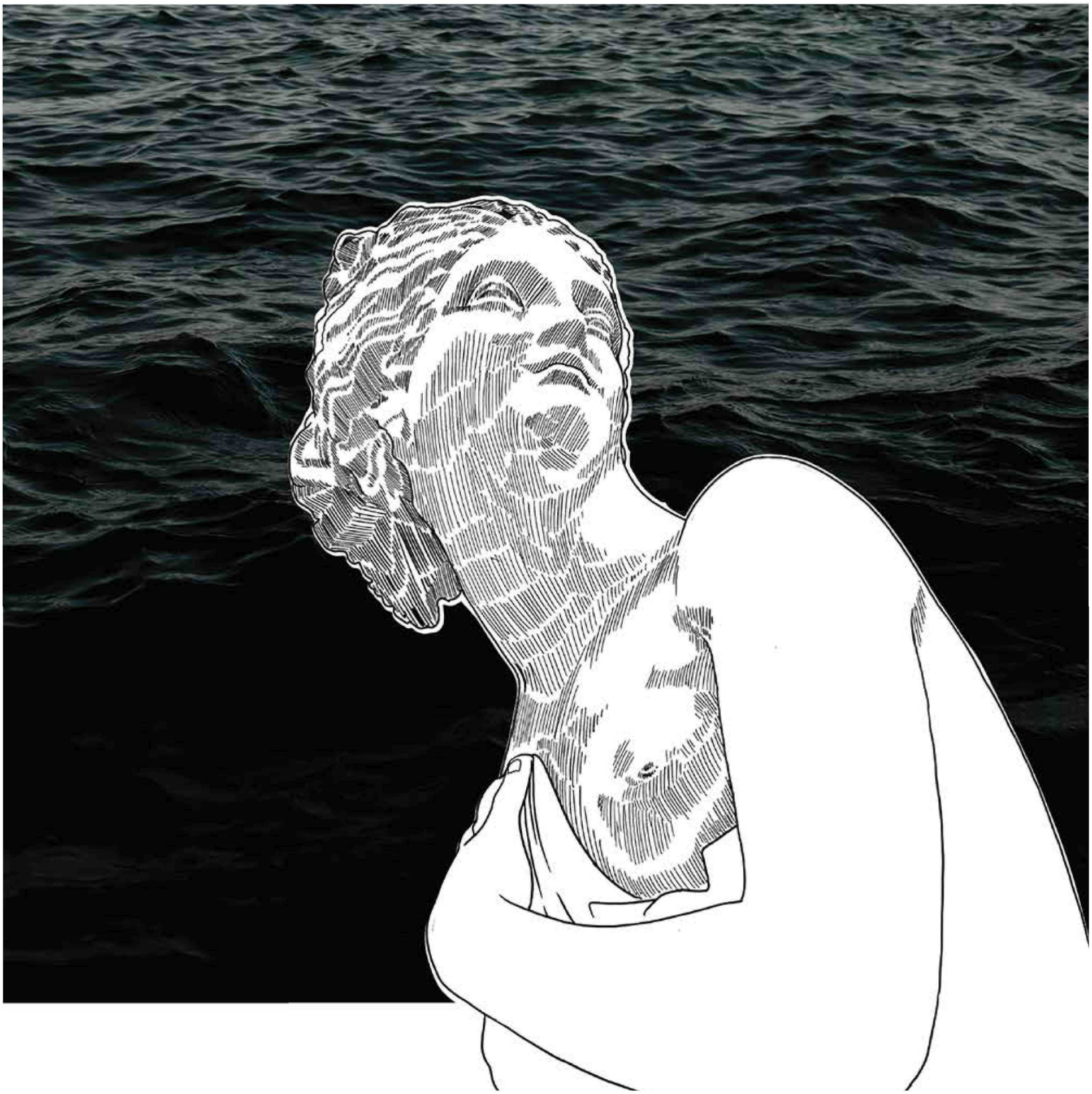
DISCOVERER MAGAZINE

"THAT ROAD WORK AHEAD MAG FROM CITR 101.9 FM"

Vol.40 No.01 Issue 428



That ROAD WORK AHEAD
Magazine from CiTR 101. 9 FM
Feb-Mar 2023// Vol.40 // No.1 // Issue #428
cover by HANNAH MARTIN

DISCORDER
magazine

EDITOR'S NOTE

Every spring scaffolding goes up all over Vancouver. The complex veining of construction suddenly re-routes buses, boards up dog parks and raises giant metal beams over windows.

I begrudge scaffolding season for all kinds of sensible reasons — because it's ugly. Because it's loud. Because I don't know how long it will be until it's over. Because of gentrification. Because "exciting new shops for urban creatives" is shorthand for Shoppers Drug Mart and displacement. Because it implies one day, all of the scaffolding will come down at once and Vancouver will be suddenly beautiful and complete — like the period at the end of a very long sentence. This is the lie of construction season, it promises some kind of final form. That no scaffolding will ever go up again. Of course, it does; and I resent this expression of inevitable change. Of no true arriving at one fixed point, but always at points within a cycle. Cycles of decay/repair, renovict/Shoppers Drug Mart, café/other cafe. I used to place a lot of value on imagining a perfect future. Now I feel grateful that meaning returns again and again in small doses — that charm is available to me through the cycle itself. I'm writing this before the scaffolding of Vancouver has been fully unleashed as a reminder to look out into the great metal beams and ULINE safety fences and not think of it as a path to beauty but an art of rust and plastic. Everything that changes the landscape is the landscape.

This issue of *Discorder* is all about rebuilding the ship from spare parts — knowing well there is no fixed future, and doing it anyway. That's almost canonical Springtime, without all the blooming and birthing and flowering analogies. A good place to start here is Zephyr Freybold's conversation with The MOTN about their evolving space and returning after disaster. The importance of working in intervals. We also welcome the words of writer Mark Crickmay, who in speaking with Jackson Ramsey states, "The album is bursting with raw yet calculated magnetism, ripe and animate in its dynamic arrangements. It leaves moments of solitude for reflection [...] before transitioning into synth-lathen break beats." Exactly. Everything is always on its way elsewhere. Everything is always kicking metal & breaking glass & putting it back up again.

Yours blithely grafted from poetic bric-a-brac,

~T

LANDSCAPE

04 · ABOLITIONIST ASTROLOGY
have any of these ever really worked?

06 · MY PAIN IS OUR SONG
"The body is a vessel that remembers"

08 · THE MOTN
THE M(IDDLE) O(F) T(HE) N(IGHT)

10 · JACKSON RAMSEY
repent to the idols of ethereal synth piety

12 · HOW TO MAKE A ZINE
so you never need *Discorder* again!

19 · DISCORDER/RAWFILES
living rooms

22 · DISCOTHRASH
"Dialogue of You" | Coraline Thomas

24 · LIND PRIZE EXHIBIT
a reminder that place can be as simple as a physical location

MORE LANDSCAPE

15 · MARCH CALENDAR
artwork by EMILIE PACO

16 · FEBRUARY CALENDAR
artwork by CALLA CAMPBELL

26 · UNDER REVIEW
music, and we also caught a flick

29 · CiTR's PROGRAMMING GRID

30 · CiTR's PROGRAMMING GUIDE

31 · CHARTSCHARTSCHARTS (JANUARY 2023)

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Publisher: Student Radio Society of UBC // **Station Manager:** Ana Rose Carrico // **Discorder Student Executive:** Amanda Yau // **Editor-in-Chief:** Tasha Hefford // **Associate Editor:** Fabio Peres Schneider // **Art Director:** Ricky Castanedo Laredo // **Social Media Coordinator:** Lauren Park // **Administration Coordinator:** Orrin Pavone // **Charts:** Aisia Witteveen // **Designers:** Ricky Castanedo Laredo, Christina Berti, Thea Flora, Sid Watson // **Contributors:** Ana Rose Carrico, Ahni Tran, Aiza Bragg, Alistair Henning, Angus Nordlund, Coraline Thomas, Dylan Evans, Eléonore Bramat, Hannah Martin, Harshi, Henry Waatainen, Humid Man, Jennah Lay, Kate MacLeod, Kimara Wanjiru, Maria Siminiuc, Marie Erikson, Mark Crickmay, Meagan Ng, Phoebe Fuller, r. Hester, Todd McCluskie, Wendy Vong, Zephyr Frebold // **Proofreaders:** **citr.ca/donate**

INCREASINGLY HOT CHICKEN WINGS

or some contributor bios of FEB/MAR 2023

TODD MCCLUSKIE

Todd McCluskie is a vinyl enthusiast, music lover, member of the punk band social outcasts (vancouver) and can be heard weekly on CJSF's *The Blurred Crusade* (the best in punk & post-punk.)

CORALINE THOMAS

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

AIZA BRAGG

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

HANNAH MARTIN

find me at: sunlight_onmy_belly

MEGHAN LOK

Meghan is a cat lady, animal bio student, and (very) part-time illustrator/photographer who is everywhere but nowhere. At UBC, she is pursuing a bachelor of science with a minor in arts (psyc) and does marketing + graphics for a data analytics club. She has a penchant for metalcore + related genres and probably can't hear you right now because she is listening to music. Sorry, what?

CALLA CAMPBELL

<3

ANGUS NORDLUND

Poems, opinions, and short stories that can never seem to get finished. Angus is a passionate writer from the small city of Renton looking for any creative opportunity to scratch a constant creative itch. Curious as to what that means? Check out @beefy_writer on Instagram.

AUGUST BRAMHOFF

August appreciates every chance *Discorder* grants them to go and geek out with a camera for an afternoon! You can follow their work @augustarts.photography

EMILIE PACO

Hi

WENDY VONG

Wendy is a third year Psychology student at UBC. If she's not taking pictures (which she usually isn't), she's in the UBC Photosoc office. Look at some of her art on IG @vongphotos

MARIE ERIKSON

Marie Erikson is a philosophy student who likes writing about art. She enjoys music, dance, and telling people about her cat in her free time.

ZEPHYR FREBOLD

Zephyr is a UBC undergrad in the Faculty of Arts and is gonna major in whatever he finds easiest in his third year. Some of his interests include window shopping at Whole Foods and Stand-up Comedy.

KATE MACLEOD

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

R. HESTER

everywhere a blockbuster used to be.

HUMID MAN

Humid Man came into this world half-rendered and suspiciously raw — uncertain the way sunnyside up eggs are. He is not afraid of you.

It's easy to get on this list.

Contact

editor@citr.ca or artcoordinator@citr.ca

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ABOLITIONIST ASTROLOGY

from Someone Cool // illustrations by humid man

ARIES

"If I could rearrange the letters of the alphabet. I would place U and I together."

TAURUS

"It looks like I've lost my phone number. Could I get yours instead?"

GEMINI

"Are you a small to moderate amount of exercise? Because you make me feel like my heart's going to explode!"

CANCER

"If you were a Transformer, you'd be 'Optimus Fine.'"

LEO

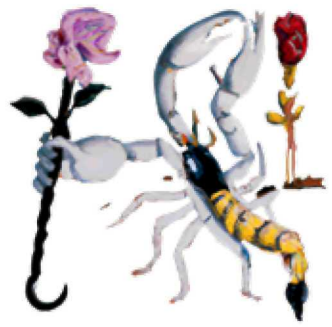
"You must be tired because you've been running through my mind all night."

VIRGO

"Take my library card, because I'm checking! You! Out!"

LIBRA

"Are you a long structure used to restrict the flow of water across rivers and underwater streams? Because daaaaaaaaam!"



SCORPIO

"Do you believe in love at first sight, or should I walk by again?"

SAGITTARIUS

"If I had a nickel for every time I saw someone as attractive as you... I'd have five cents."

CAPRICORN

"This is the person you're looking for."
waves hand in a Jedi-esque manner

AQUARIUS

"Are you a parking ticket? 'Cause you've got 'fine' written all over you."

PISCES

"I'd like to take you to a movie, but it's against the rules to bring in snacks."

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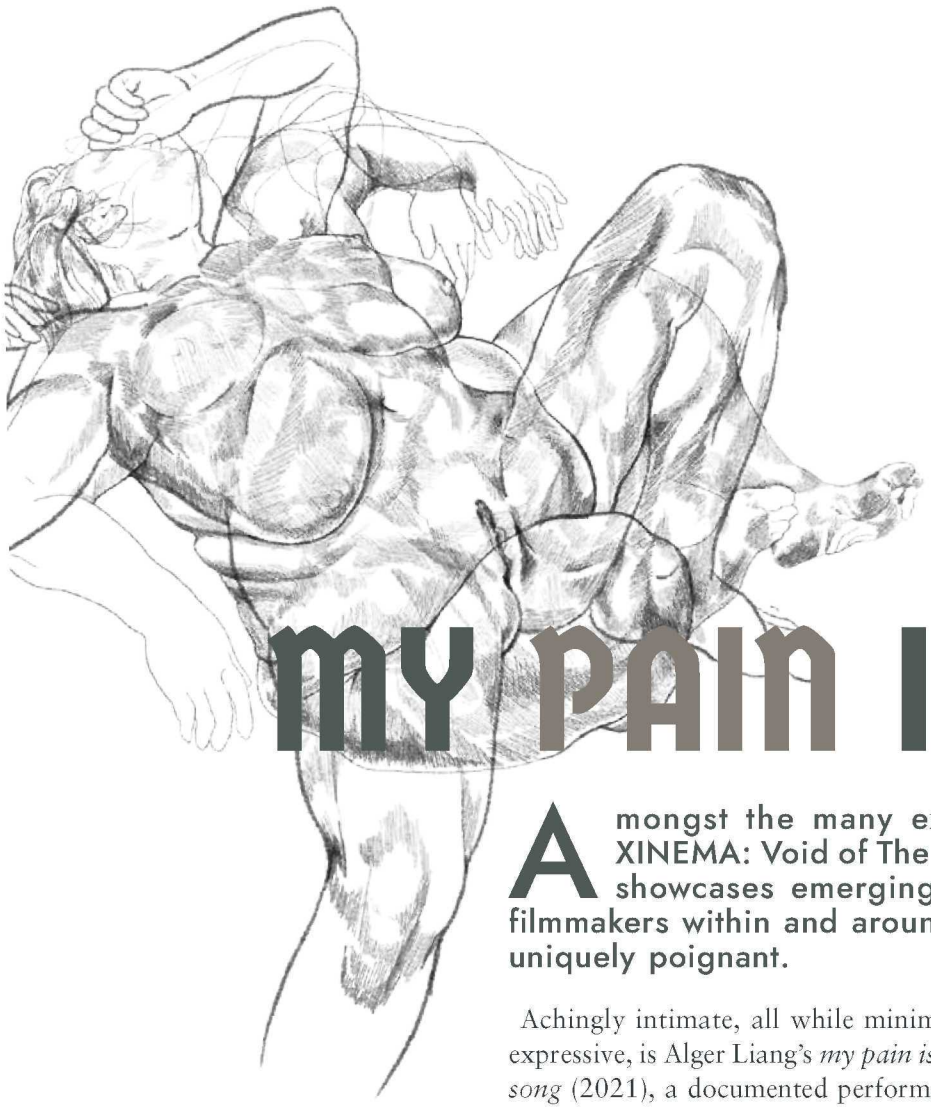


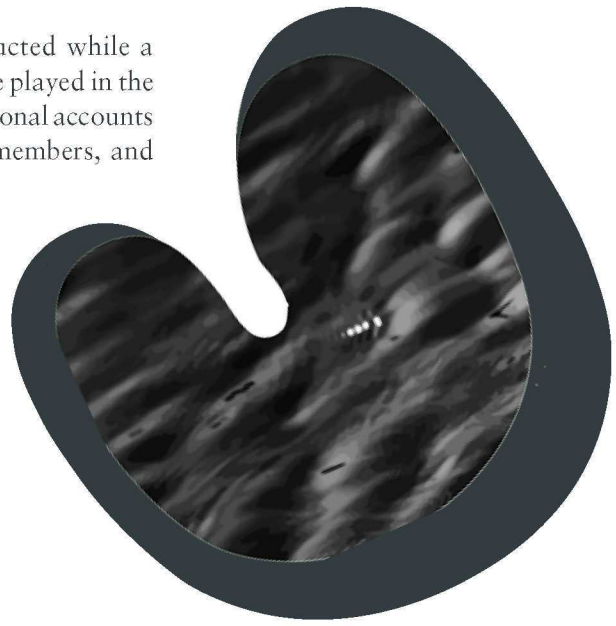
a documented performance that explores the body's relationship to trauma and grief. *my pain is our song* notes the effort to re-engage with the bodily vessel's discomforts, and its constant state of subjectivization.

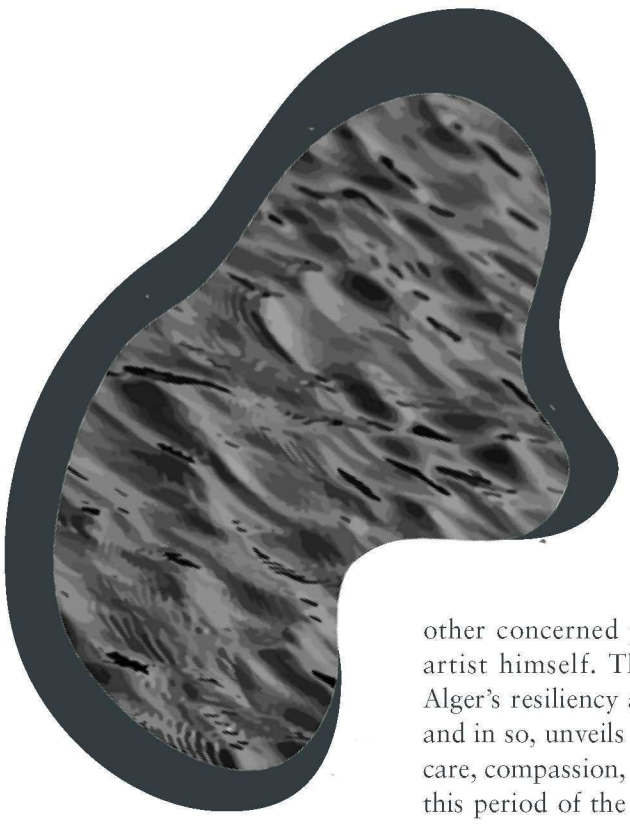
MY PAIN IS OUR SONG

Amongst the many experimental films screened at the XINEMA: Void of The Voice — VIFF's ongoing series which showcases emerging and well-established experimental filmmakers within and around "Vancouver" — one stands out as uniquely poignant.

Achingly intimate, all while minimally expressive, is Alger Liang's *my pain is our song* (2021), a documented performance that explores the body's relationship to trauma and grief. *My pain is our song* notes the effort to re-engage with the bodily vessel — its discomforts, and constant state of subjectivization. The work itself portrays the artist's top-naked body in the foreground of a body of water, directly looking at the camera, turning around to dowse himself into the coldness of water before coming back up to the camera and repeating the act several times. This practice lends itself to the physical and mental effects of cold water immersion therapy, most commonly used by athletes to reduce muscle pains, boost cardiovascular circulation, and build a strong and healthy immune system. In confronting the achiness in his body, Alger is confronting the hidden scores of trauma in his own mind. The exposure to cold water grounds the body in its capacity to feel, to numb, yet ultimately, to persist. Sitting in a small theatre alongside Alger himself, I become a witness to one's own account of their coping mechanism to trauma, all the while viscerally re-learning how innate empathy is — to the human body, and to the experience of being collectively human.

The performance is conducted while a series of vocal recordings are played in the background, all of them personal accounts from close friends, family members, and





Alger is confronting the hidden scores of trauma in his own mind. The exposure to cold water grounds the body in its capacity to feel, to numb, yet ultimately, to persist.

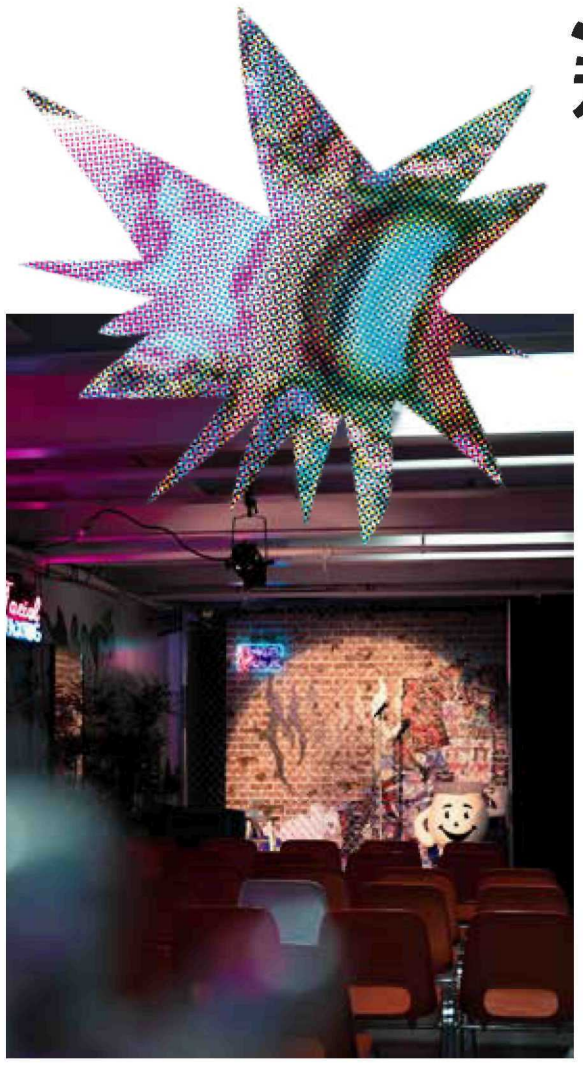
other concerned parties addressing the artist himself. The messages speak to Alger's resiliency and tenderheartedness, and in so, unveils a personal narrative of care, compassion, and community during this period of the artist's life. The voices in the recordings are raw and empathetic, bearing auditory qualities reminiscent of voicemail messages replayed on the speaker of a telecom, while they recount memories shared between the artist and the speaker. Towards the end of the film, you can hear the artist's own message to himself, loving and mournful, re-affirming the strengths of his character, offering a shared place of grief and solitude in his mother's passing. These personal archives of sounds come together to inform the piece contextually, all the while signifying the intensity and complexity of grief as a multi-layered emotional response that operates its effects on the physical body. The title of the film, "*my pain is our song*", suggests the collective capacity of experiencing an individual trauma – felt, repeated and performed by those who come to identify themselves among the words. An introspective page in a diary being published for the eyes of the public, "*my pain is our song*" masterfully creates a space in healing not only for the artist himself, but for a sympathetic audience that seeks to engage with the interconnectedness of raw empathy.

XINEMA lends its space to the voices of experimental filmmakers — emerging and established — across "Vancouver" BC. Their programs on average span 100 minutes, relaying each artist's visual take on a prompt which grounds itself in discussions with the prevailing forms and structures of everyday life. The screening was then followed by a small group discussion and an open interview with the participating artists at the event, in the confines of the VIFF Centre's Studio Theatre. The program took — and continues to take place — on the traditional, ancestral and unceded territory of the Musqueam and the Tsleil-Waututh Nations.

words by Ahni Tran
// illustrations by Hannah Martin

Rising from the Ashes
The MOTN Returns

words by Zephyr Frebold // illustrations by Kate MacLeod // photos by Wendy Wong



The MOTN *(standing for "Middle Of The Night" productions) is a comedy club and tattoo studio run by Austin Jamison and his best friend Jake LaPierre. After their original location burnt down in August 2022, the support of their community through a successful GoFundMe allowed them to get back on their feet just three months later. Setting up shop with Harbour Podcast Studios in the Downtown Eastside, The MOTN is back up and running — selling out almost every show. The MOTN hosts a variety of unique shows every Thursday and Saturday, from stand up comedy to movie commentary, and shows with bizarre twists like* Hot Take *where comics perform while eating increasingly hot chicken wings. The MOTN's ever changing interior design makes the space always feel new, keeping its atmosphere as fresh as its material so each visit back is a new experience. The idea is to provide an "art space that could be used for anything, and was affordable for artists" makes The MOTN a space made by, and for, artists, and definitely should be checked out if you want to see a comedy show like no other — or get a tattoo from its in-house studio. Over the phone I got to speak with Austin about The MOTN's history, their unique and wild shows, the future, and AI changing the landscape of art forever.*

What inspired you to create the MOTN? What kind of space were you trying to build?

I was just going through our old website and it was really interesting because I got to see how the MOTN has evolved over the years. Originally the idea was to be a walk-in photography studio. Back in 2020 I was doing photography and making videos, but renting out studio space was expensive and not particularly accessible — especially for anyone that wasn't exactly a 'professional.' I figured out how much we needed to make to stay afloat, and how I could do this so it was the easiest and most accessible to people who maybe weren't 'pros,' but still wanted to shoot in a professional studio space. Because you can't become a pro unless you get to do that. That was the original foundation of the MOTN, and we did that for a while, but then we started taking on event bookings. Like birthday parties, bachelorettes, yoga, BDSM convention stuff, corporate parties — we really just ran the gambit on everything.

What made you make that switch into being primarily a comedy club?

It was actually my buddy Brendan Washburn, a comic who I'd worked with on a short film. He reached out and told me he'd seen some photos of the space, thought it looked awesome, and asked if I've ever considered doing comedy. I've always loved comedy and had never thought about making that transition, but it sparked something in me. I started with just doing a few shows, eventually got to working with comedian Sean Macdonald on a show called *Hot Take*. *Hot Take* really blew us up, and after that it was full steam ahead. I'm also a fairly anxious person, so concerts were just so stressful with the noise, the crowds, and the energy people were bringing to them. Which I understand — it's a concert. People want to let loose. But comedy really just grounded things for me. After shows I had people coming up to me saying, 'oh my god, this feels like going to church.' It sounds silly, but that kinda emotion, the laughter — it's therapeutic. So I understand it feeling a bit like church.

The comedy shows you put on at the MOTN are a little different from conventional standup as they seem to have unique themes such as comedians taking psychedelics before they perform, or Truth or Dare. What should one expect from a comedy show at the MOTN?

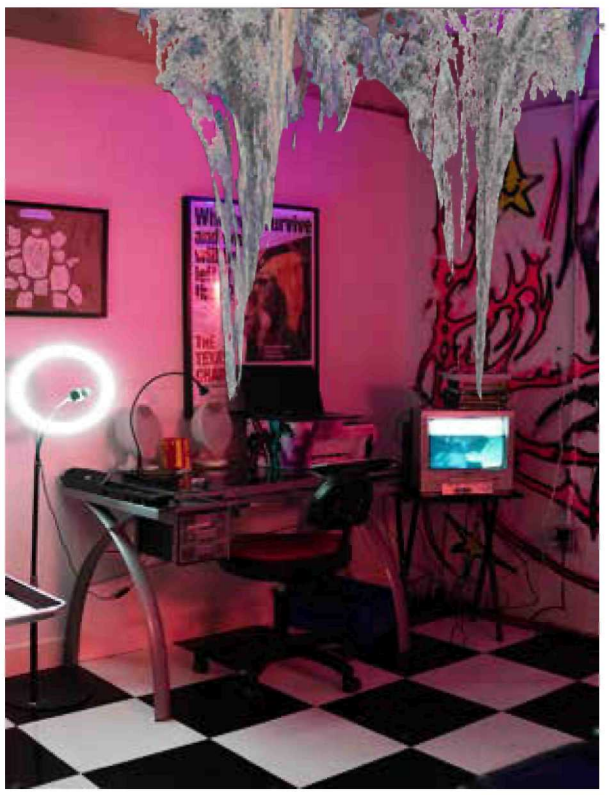
Basically the idea is to create shows that sound enticing enough to get you out of the house. Once you're a fan of comedy it is so easy to get hooked and dialed in. It almost becomes like sports — you become a fan of certain comics, you listen to their podcasts, and watch their specials. So we put on these unique shows to act as an entry point, because people might not be interested by a poster that just says, "Standup Comedy Show." Especially with younger people, they've seen *Wired's* videos where people do Truth or Dare, or *Hot Ones*, which is a major inspiration for *Hot Take*. People have seen these premises and start to become fans of the artists, and that's exactly what you want. Shows that are a little different also allows you to see those comics multiple times and not become exhausted by the material as the improvisation keeps it fresh.

The MOTN burnt down at the end of this summer but you were able to have a crazy fast turnaround and opened your new spot just 3 months later. What was that whole experience like having to start over, and what were the challenges?

The fire was an emotional rollercoaster. Immediately I knew that we were up against some challenges with restating, location being the biggest thing. We had also just gotten to the point where we were super comfortable in [the old space] and I felt very proud of the aesthetic. We had just hit the one year mark, and done a big renovation to give it some new flavour too. Then, you know, it was sad because I knew how important the community was to a lot of people, not just for comedy, but also for the cyphers that we were doing with *Icon HipHop* — which was free open mic cyphers for anyone in the community to be able to come and perform. You weren't put on a stage or any kind or pedestal, you're in a crowd with all these people that want to support you, they want to love you, they want to hear your music. So I knew that was going to be sad because it was their home as well. I also had to think about Jake and Jamison, two of our tattoo artists that were then trying to figure out how they were gonna pay their rent, so a lot of things fell on my shoulders in a short period of time there.

So how did it all come back together?

Well luckily we had a bit of a start up from this crazy awesome GoFundMe which Sam Pilson started, it was shared like 400 times in less than 48 hours. We had hundreds of people donating, it caught like wildfire and it was pretty incredible [to see how many people] appreciated the MOTN. It's not particularly lucrative, especially the way I was running it, not to say that we were drowning, just the goal was to be able to put money back into the pockets of the artists. The idea was always to help



the artist first and foremost. So, it was nice to be able to get that feedback in the end. I then got to meet Jordan at Harbor Studio Podcasts — which comedian and friend Mario Lopez helped bridge the gap for. Jordan had a big location and was only using a fraction of it for the podcast studio [....] you know it just checked off all the boxes, we could get back up super early without losing any of our momentum. Destiny or fate, whatever you want to call it, it was pretty perfect, so super grateful for Jordan giving us that trust. Now we're doing things pretty strong and have a good partnership working together in the space.

Besides the location Is there anything different about the new MOTN?

It's definitely a bit classier compared to the old MOTN, where we ran things a little more 'go as you go.' I didn't mind if someone wanted to smoke a joint inside and things like that. We could also do shows whenever we wanted, whereas at the new location, we are only doing shows on Thursday and Saturdays because there are so many floors in the building that we work alongside. I don't mind though — those were our best days anyway, so right now we're in a nice routine of selling out pretty much every weekend. We actually saw people reselling tickets from our opening event for like, double the price which was bizarre. Also being able to work with Jordan brings a whole new side of production to us because he is a wizard with cameras, podcasting, and audio — which means things like live podcasts are on the way. Overall, working with Harbor Studios just brings a whole new technical side which will definitely open up more opportunities. We could also take on another tattoo artist, so that's new. We now have a great green room for comedians, and my hope is that it can become a spot where out of town comedians are told they have to go and do a set. The whole place is just quite a bit nicer and cleaner, everything about it feels like an upgrade.

If you could have any comic do a set at the MOTN, who would it be?

Well, Pete Holms is coming to town for *JFL*, if Pete Holms came and did a set I could die a happy man.

You recently released your first clothing designs and did a couple of T-shirts. Is there anything you're getting more into right now or something that you're exploring?

The clothing stuff is something that we're going to be leaning into in 2023, trying to get more ... not merch per say, but designs for some of our main shows so fans can wear them on the daily. I'm really interested in AI art right now, there is a huge conversation going on about that at the moment. I think it's super fascinating where that technology is leading and I've been kinda on it since the first couple of weeks it was released. I was in the early beta stage of Midjourney and getting to see how much that technology has grown in the past couple of months is incredible. It's going to change the landscape of art, for better or for worse I don't know, but I believe when new technology comes out, getting in on it early and learning how to use the tool (for the tool that it is) is an important skill to have. So I've been working a lot with that, one of our shirt designs was made with AI.

I know you had a very successful crowdfunding campaign and you got a lot of support from the community. But do you feel like the city of Vancouver is here to support artists and help places like the MOTN thrive?

To be honest I haven't really gone and looked for that support, but the short answer is no. The city is not really inserted in comedy yet, but comedy right now is the number one media export on the rise and the city is still so focused on film. I would love for them to recognize that comedy is going to be a major export just like how film is here. The same way places like Toronto have music, comedy is going to be the next frontier in media. It's growing so much. If you look at the numbers of any given podcaster/comedian and compare those with TV, or Hallmark movies, which are super supported and funded by the city, comedy is just getting way more eyeballs and attention. But you know, we're doing alright without them and I don't expect

comedy to be the number one priority for a city that has a lot of issues at the moment.

What are your future goals and ambitions with the MOTN? Do you have anything you want to do or create in the near or far future?

I kinda work goal-to-goal, so right now we're gearing up for the next *Just For Laughs* season. It would be great to get our club added onto the list of venues for that festival. We got the opportunity to work with *JFL* last year at the old location, but they were booking during the time we were gone. We're also hoping to have comedians from outside Vancouver to pop in at our spot. I really do think we offer the best space for a comedian to go do comedy. A close second are our friends at Chop and Chew — they really treat their comics well. But now that we have this really great setup, thanks to Jordan, the filming of our events is just top notch. It really is the highest quality of video for stand up comedy in Vancouver. And there are definitely other clubs and venues doing it as well, and they have been doing it for a while with a loyal following, but we're catching up to them pretty quickly. In terms of anything bigger going on, there's definitely been some conversation about running a festival of our own, that's something I've been kind of toying with. As well as getting back into what I find creative for myself, with things like video production and flexing those film muscles a little — that's on the horizon for sure.

Anything you like to add or say to anyone reading this?

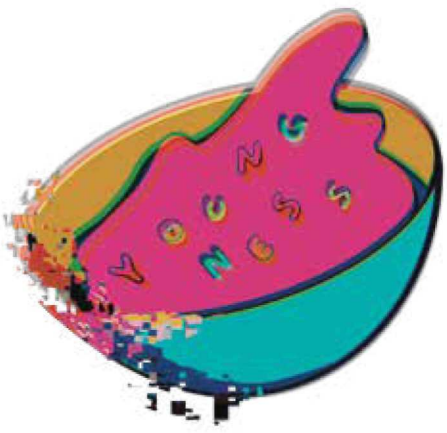
I'm 22 now. I started the MOTN when I was 20 turning 21, you just gotta find what you want to do, don't tell anyone about it, and once it's done, then tell people about it. Because a lot of the time people will lose the energy out of their passion by talking about it because talking about gives them a lot of endorphins. For the first MOTN, I didn't tell anyone about it until it was done — besides my mom, dad and girlfriend at the time, and it was the same thing with the new spot. When you release that energy into that world and you tell people what your plans are, you're getting rid of the bulk end of the dopamine that you get from when you actually do it. So If I could give any advice for anyone trying to chase their goals and dreams, I would go ahead and do that.

You can follow The MOTN on Instagram @the_motn to keep up with what they're doing and for tickets and showtimes, or check out their website https://themotn.com.

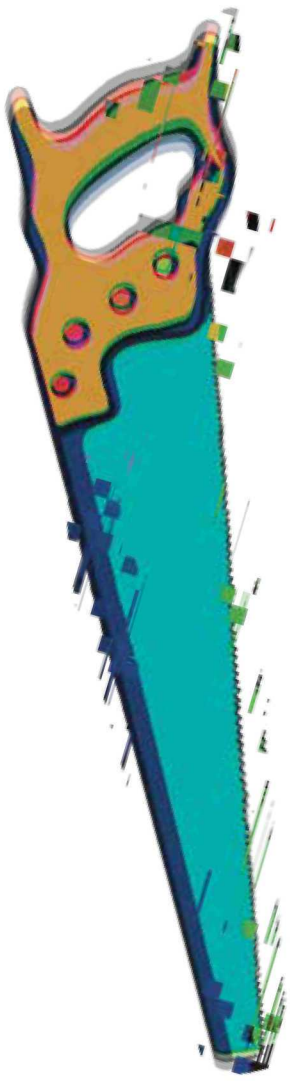
JACKSON RAMSEY

Pius psych electronica

words by Mark Crickmay
illustrations by Aiza Bragg
photos by Alistair Henning



IT'S 5:01 PM ON A MONDAY. It's an ever-drizzled and grey Vancouver day as I walk into the newly lacquered JJ Bean cafe on Main and 14th. Industrial rusted steel beams and cedar posts coat the cafe in a composite of torrential indifference; I take a high seat somewhere between the campers and casuals, close enough to the exit but far from the cold windows. Shortly Stellan Nundoo, drummer and one half of Jackson Ramsey, strolls in with his curly gold locks and a grin from cheek to cheek. I'm met with a vivacious "how ya doing pal?" and a handshake which turns to a welcome hug as Nundoo and I settle into our leather-bound high chairs. Nundoo whisks away to order a tea while we wait for Bayliss — who shows up shortly thereafter in a long parka, donning a very noughties Thom Yorke mystique, Britpop haircut and all.



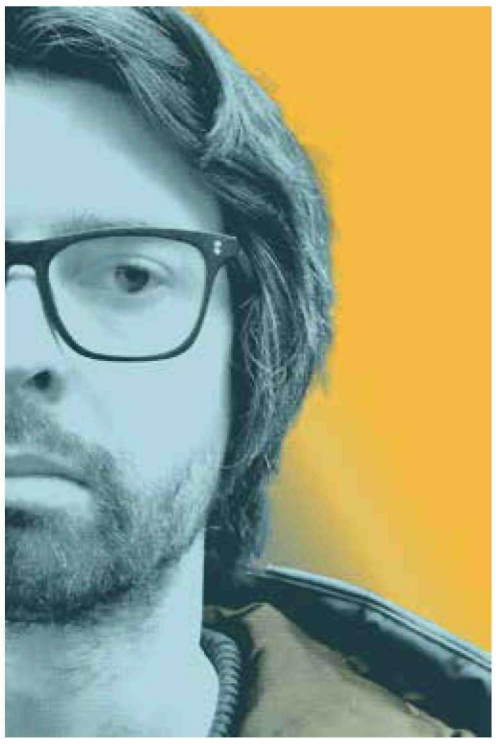
The duo seemed like long-time friends, which coincidentally is true — the pair inform me they've been friends for about fifteen years dating back to high school. The conversation rolls effortlessly as Nundoo takes the lead, discussing how they were "at a friend's wedding in Mexico [and] we simply just said to each other 'we should start a band.' And then we did. We'd been on-and-off jamming for fifteen years, Maarten pretty much had an album already written so we just went, let's make this a Jackson Ramsey one." The duo talked about their multifaceted friendship dating back to when they ran a lighting company which supported local bands in Nanaimo, to periods when they would just jam with the lights off, lava lamps boiling away, trading instruments every so often.

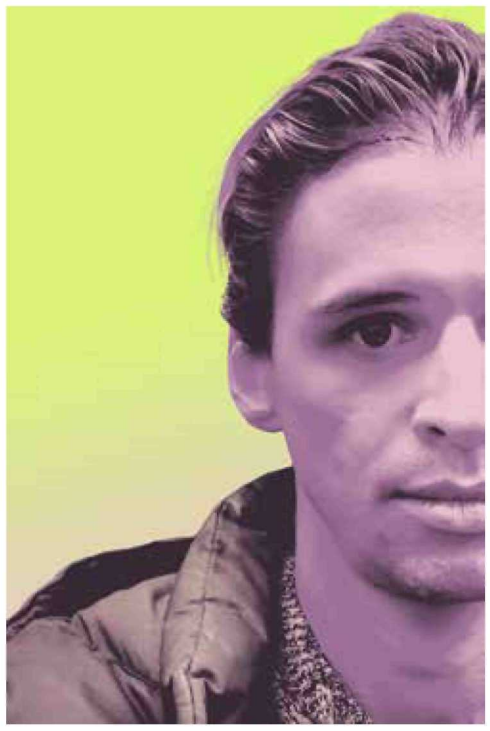
Their first album, *Identity Thief*, was compiled of the demos Bayliss originally put forth to workshop. Bayliss details, "After the city (and venues) started opening up again I was writing in a new way, pretty much just using a sampler and a synth with one rule — NO guitar. It wasn't a hard rule, but having that restriction and not having to deal with another instrument on stage was really great." That being said, Nundoo goes on to add "there's a guitar I played which was then sampled and manipulated — so it's there every once and a while." Nundoo continues, "It wasn't until August 2021 when we actually started writing then recording. Maarten would show me the scratch tracks after and I would hear things that I hadn't heard while writing them, so my parts would adapt to that. We would experiment with mixes back and forth a lot, to create something we were both excited about." Nundoo details that Bayliss frequently writes the "skeleton of a song" and that Nundoo will "usually start playing [along] and that feel of that first take will end up being [what drives] the progression of the song. Maarten's good at writing the individual parts, and I am more focused on how they transition. We play off each other like that."

Discussing their musical past, Nundoo reflects on their youth — "sometimes we're like an old married couple in that way — someone will be playing something, and the other will just say, "STOP it, I don't like that." We're very open when we write, nothing is concrete — ego is definitely dead in that room. Sometimes we start a sound or song we like and see where it takes us."

In light of their recent release *Youngness*, the duo shift gears into how the focus and production of their sophomore album is different for them as a band. Bayliss explains that "*Youngness* was written song by song, in terms of sonics and structure, it wasn't approached as a theme to begin with. *Youngness* came from lyrics I wrote when I was younger, and I adapted it from there. We didn't find [the tracks] were closely related when we first wrote them," Nundoo finishes Bayliss' thought by adding, "they ended up being cohesive based on how we both play. A lot of it was written like, 'I want to play drums as if they were programmed,' where the parts aren't altered much. Similar to musicians like Four Tet, when a drum change does occur, it's so impactful. It alters the whole energy." The two trade back-and-forth like life long friends do when sharing memories, almost omniscient and rolling in nature.

Upon the heels of their sophomore release, Jackson Ramsey is starting to garner attention for their raucous and energetic live shows as much as their recordings. "It's really something when you see two people on stage and you hear this massive sound coming from just the two hands of one person and live drums," Nundoo tells me, "I think it's so cool when a drummer evolves into something else, like Orville Peck did." Nundoo is speaking of Bayliss' switch from being a drummer to fronting the electronic duo. Being from Nanaimo,





they spoke about how musicians outside of a big city like Vancouver whave a chance to refine their craft and master their skills, "because they often have the freedom to explore their passions more, like us — we never felt restricted, and our parents were supportive of our musical interests. Whereas in a bigger city, you typically have to get out of the house to make noise. Rent a space, rent gear, have a car to get there." Bayliss tags in, "I'm still getting into the Vancouver music scene, I haven't really discovered my footing here yet."

The conversation moves to the voracious appetite the city currently has for arts and culture, young and seminal artists alike are hungry to showcase and explore what the city has to offer. Nundoo narrates that "when I first moved here there was so much repetition, like every punk band wanted to be D.O.A., and I'm not discounting that sound, but if everyone wants to do it there's no variety. Right now there's so many illegal — or partially illegal — events going on that are full of life, and things are really accelerating beyond the "No fun Vancouver" title [which has been] so fondly tagged on things. It reminds me of going back to hall and legion shows, where kids just went nuts for anything and everything."

Touching on their writing influences and format, Nundoo states — "I'm a very visual writer. I'll see scenes of something in my head and then play along to them. I can kind of see my part before it happens and I'm often influenced by big visual cinematics — how a large scene might just be how airy and blue the sky is, that's how the drums should sound. One thing we decided was that Maarten plays robot parts as if he were a human, and I will play human parts as if I were a robot."

The duo discuss how they want Jackson Ramsey to become an all encompassing art collective project. Inspired by the collectivity in Hip Hop, Nundoo talks about all the components which contribute to a project, "there were samples, graffiti, break dancers, rapping, battles, lights, projections — I want this to become a collective like that." Winding down, the duo detail how they've been working towards the next release by writing a large amount of songs which they can later pair down. Testing new songs through audience reactions in order to form new writing habits has proven positive so far. Youngness is an album which reflects on youth, how time has altered those perceptions and how their inner child now shines through their work. The album is bursting with raw yet calculated magnetism, ripe and animate in its dynamic arrangements. It leaves moments of solitude for reflection, as in 'Doomin' and Gloomin', before transitioning into synth-lathen break beats. Occasionally the duo dial down their symphonic discord and repent to the idols of ethereal synth piety comparable to the likeness of Alessandro Cortini, such as on 'Carpenter'. Youngness is a superb journey through synthesis, reflections of adolescence, and unadulterated creativity. Watch out for Jackson Ramsey's live shows and future releases as they're primed to continue their upward trajectory and become an artistic collective Vancouver has yet to witness.

HOW TO MAKE YOUR OWN DAMN DIY PUNK ZINE.

WELCOME BACK TO PART 3 OF THE PUNK DIY SERIES, FOLKS! TODAY WE'RE GOING TO DISCUSS CREATING YOUR VERY OWN ZINE! THE TOOLS YOU WILL NEED FOR THIS ARE: A SONG IN YOUR HEART (AND IN YOUR EARS), A FIERY PASSION FOR SAYING A THING, YOUR SKETCHIEST OF ART SKILLS, A PEN, SCISSORS, AND A GLUE STICK. NOW LET'S GET DIY.

THE SECRET PAST OF THE UNDERGROUND

What you need to know first is that the zine has always been the voice of the oppressed. Originating from the humble leaflet, we see the zine blossom into counterculture in the 1920's with the Harlem Renaissance's “little magazines.” The Harlem Renaissance was a boom in Black culture, arts, and music. The format became established, but zines rarely saw publishing numbers greater than a few hundred max. As the years progressed the zine became a favourite of sci-fi writers in the 1940s, who sought to find any way to get their writing out there – and it has since evolved into many different formats. From the sci-fi zine movement onward, we see feminists — especially feminist fans of Star Trek — take on this format and soon it explodes into genres of rock and roll, horror, comics, and punk! It is from the feminist punk movement (Riot Grrrl!) we take our inspiration.

WHAT THE FUCK IS A ZINE

A zine is pretty much anything you want at the end of the day. If you feel passionate enough to print something out one at a time, it's worth making a zine about it. Whether it's art, fiction, a manifesto, a local heads up, or a promo for something you care about, it is all zine-worthy. Bust out that pen, laptop, typewriter, clay tablet, collage, anything at all, and get making! Once you get it laid out how you like, you can take it to a print shop, scan it, and get as many copies as you can carry. The form and factor are up to you.

WORDS BY CORALINE THOMAS
IDGF ILLUSTRATIONS by I. HESTER

Here is a paint-by-numbers zine format for you to follow along at home with! Cut this article out, write/sketch up anything you want, and cut and paste it as the instructions show.

CUT ALONG THE LINES OR FUCK AUTHORITY BECAUSE IT'S YOUR ZINE.

THE HEADLINER
Put your title and maybe a snazzy image here, draw the eye quickly.

THE HOOK
You have their attention, now you gotta get their interest. This is where you lay down a quick fact or synopsis so people know what they're about to get into.

THE CREDO
Introduce your audience to the point of the zine, whether it's an explanation, a detailed piece of art, a literal introduction to your piece of fiction — you have their interest, now it's time to lay down the framework.

FOLD

THE MANIFESTO
The meat and potatoes of everything you are doing. You make your stand here; so stand tall, brave author. The Manifesto is the core, the heart, and the drive for your zine, so you gotta put your all into this. You are the pilot of this experience, you are the guide through the idea, you are the conductor of your own orchestra of concept and thought. Show the world what you mean and that you really mean it.

FOLD

THE FOLLOW THROUGH
You have more to say, you have more to show, and you want people to get in on it. Post your links, dates, events, anything extra here. You have an audience now, so give them more than what you can fit on this tiny piece of paper.

THE CLOSER
Put a last minute sting in the tail, tuck a little parting quote, or a simple goodbye. It's time to wrap it up and print it out.

YOU DONE IT NOW, KID
Congrats on making your very first zine (possibly!) Share it with your friends, sell it at an anarchist bookfair, preserve it in a vault, it's your creation and you can do anything you want forever. If you're extra proud, send them to me here at Discorder! I would love to see any of the DIY projects you beautiful weirdos have made out there.

CACV CiTR

WORKSHOP SERIES 2023

MARCH 16 — 30
7PM/ONLINE

1. GRANT WRITING — MARCH 16

2. WRITING ABOUT MUSIC AND ART — MARCH 21

3. COMMUNITY AIRWAVES
TIPS AND TRICKS FOR MAKING COLLECTIVE RADIO
— MARCH 23

4. PUTTING TOGETHER YOUR PRESS KIT — MARCH 28

5. CREATING EQUITABLE EVENTS
A PANEL DISCUSSION
— MARCH 30

CiTR 101.9 fm & Discorder Magazine

VOAF VANCOUVER OUTSIDER ARTS FESTIVAL

1946 - 2021 CACV 75 COMMUNITY ARTS COUNCIL OF VANCOUVER

CREATIVE BC | BRITISH COLUMBIA

Funded by the Government of Canada
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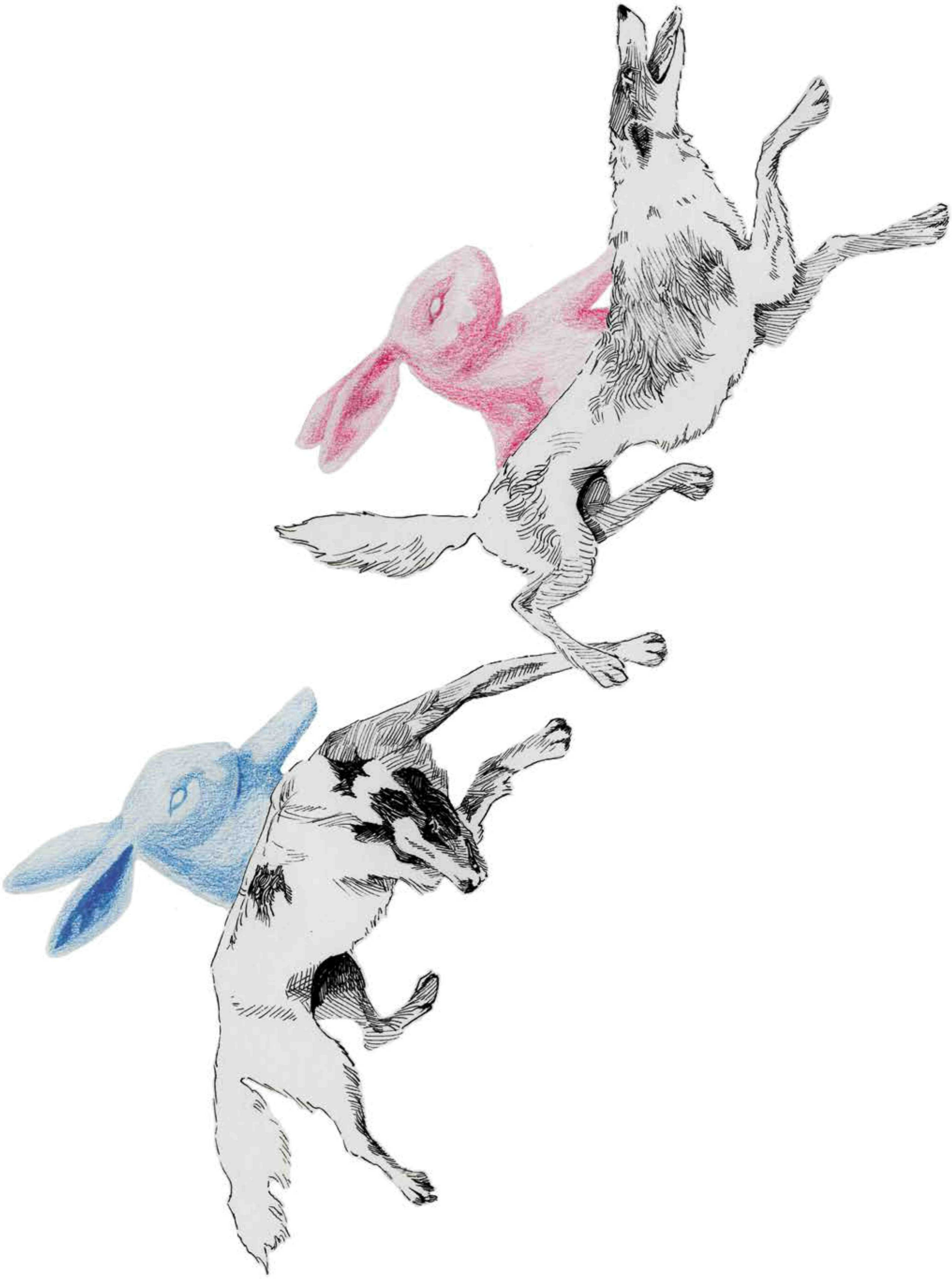


SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			01	02	03 · Dawson Gool EP Release Show w. Kylie V / Belle Tower / Talel McBriar @ Green Auto	04
05	06	07	08	09 FUNDRIVE 2023 FINALE @RED GATE JACKSON RAMSEY PUZZLEHEAD CYRUS JORDAN	10 · Mixed Gems @ Red Gate	11 · Normie Corp-nTrance w. Narciss / hainafromchina / x/o / Ags) @ village studios · Hot New Lesbian Party @ The Warehouse
12	13 · Nick Hakim w. June Mcdoom @ the Hollywood Theatre · Ducks LTD w. Tough Age @ WISE Hall	14 · Gilla Band w. Purple Adult @ WISE Hall	15	16	17 · Jackson Ramsey @ Green Auto · Afroqueer YVR: Black Rave @ Bentall Centre Gallery	18 WINTER PRIDE | UNICORN DISCO @ ENSO 750 PACIFIC BLVD. · Lingua Ignota w. Chat Pile @ The Rickshaw · Rhythmn of the Night @ the Warehouse
19 WINTER PRIDE | COMEDY HERE OFTEN @ THE COBALT WINTER PRIDE | LEARNING SERIES @ VANCOUVER BLACK LIBRARY	20 WINTER PRIDE | CHOSEN FAMILY DAY @ VMF WINTER ARTS HUB	21	22 · WINTER PRIDE | PERIODT: BLACK QUEER POETRY SLAM @ VMF WINTER ARTS HUB	23 · Damien Jurado w. Chris Pureka @ The Hollywood Theatre	24 · Ramen Fog w. Hotel Empress / Doom Cocoon @ Green Auto	25 · Carpenter w. Acres of Lions / Spvce / Buyer's Remorse @ Red Gate
26 WINTER PRIDE | WINTOUR IS COMING @ VMF WINTER ARTS HUB	27	28	29			

FEBUARY 2023

ART PROJECT BY
CALLA CAMPBELL

MARCH 2023

ART PROJECT BY
EMILIE PACO

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			01 · Big dog Energy: Dog Friendly Comedy @ the MOTN	02 · Viagra Boys w. Spiritual Cramp @ Commodore Ballroom	03 · FIDLAR w. Liily / Reckling @ Rickshaw	04
05	06	07 · DECA JOINS @ Hollywood Theatre	08 · Show Me The Body w. Jesus Piece / Scowl / TrippJones / Zulu @ Rickshaw · Dumpling Fest @ TBA	09 · Titus Andronicus @ Fox Cabaret	10 · Dirty Little Secrets Improv @ Tightrope Improv Theatre	11
12	13	14 · Kimbra w. Tei Shi @ Hollywood Theatre	15	16	17	18
19	20	21	22	23	24 · Emma Ruth Rundle w. Patrick Shiroishi @ St. James Hall · Dance Dance Dance: Pop-up Latin Dance Classes @ Annex	25
26	27	28 · Mykki Blanco @ Fox Cabaret	29 · AG Club w. igwe Aka @ The Cobalt	30	31	

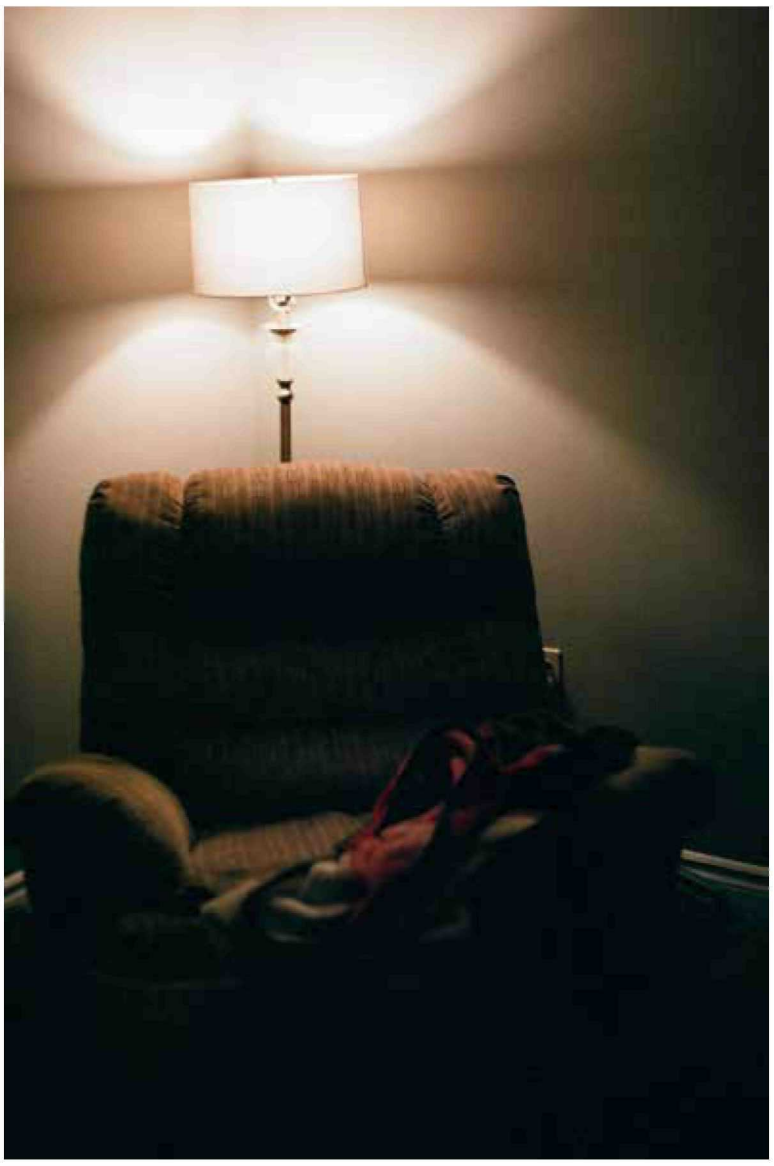
DISCORDER / RAWFILES

"Today the ideal home remains a site of illusory ease, a space that can be wiped clean of the residue of living"

SAM JONSON-SCHLEE *LIVING ROOMS*

In this collaboration with *Rawfiles Magazine*, *Discorder* asked the question, "what clues are left behind in our living rooms that unconsciously expose us? Our homes are full of clues left by bodies trying to escape the world, they're in our conscious decorative choices or in what to store on top of the fridge. The reality of renting property suggests our living rooms have no value unless they are wiped clean of their inhabitants — but even in an empty showroom there are traces of us. *Rawfiles* photographers responded as conscious observers of life, peeking into the living rooms of their own and letting us see the stories they tell, as if declaring at the end of a long tenancy:

SOMEONE
LIVED
HERE

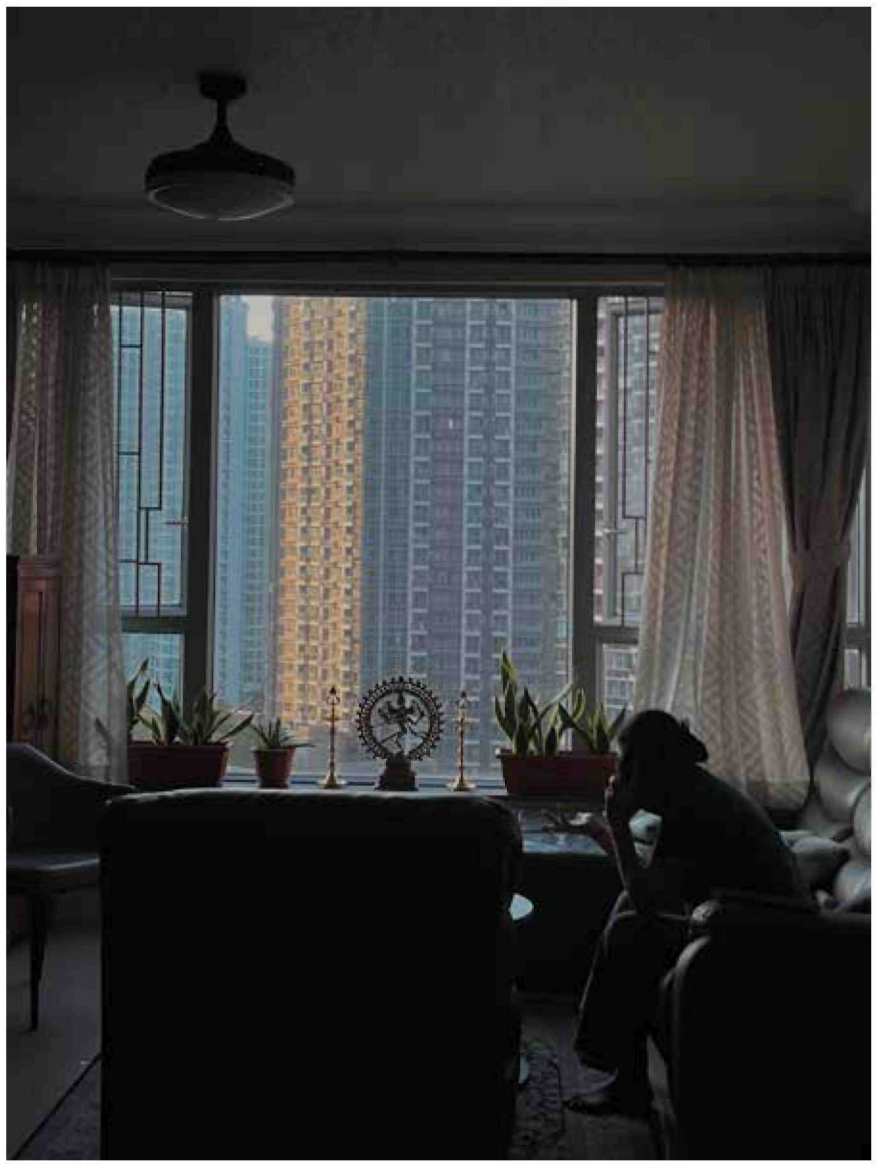


1. This is a chair in my living room. I've known it since I was a kid it reminds me of home and comfort. | Shot on Fujicolor Superia 400, Canon T-70 • **Dylan Evans**

2. A couple years ago I was visiting my friend's place at UVIC and discovered where ET calls home. • **Henry Waatainen**

3. Our living rooms gradually collect small pieces of our lives. Sometimes permanent ones, sometimes only passing by. Our living rooms have the power of reuniting people together in one space, as well as appeasing one's peace of mind. Our living rooms are the reflections of who we were, who we are now and who we will become. • **Eléonore Bramat**

4. I moved around a lot. Never stayed in one place for too long, never had a single living room. I got used to the cycle of packing and unpacking, and then packing again, and unpacking...again. But despite the frequent changes of scenery, the people and Nataraja (the statue on the window sill), the god of dance, always stayed constant. Coming from a family of Indian classical dancers, the Nataraja means a great deal to us, and thus, represents a crucial part of our story. One that is shared through all the houses we live in, and shared with all the people who trickle into our living room. • **Harshi**

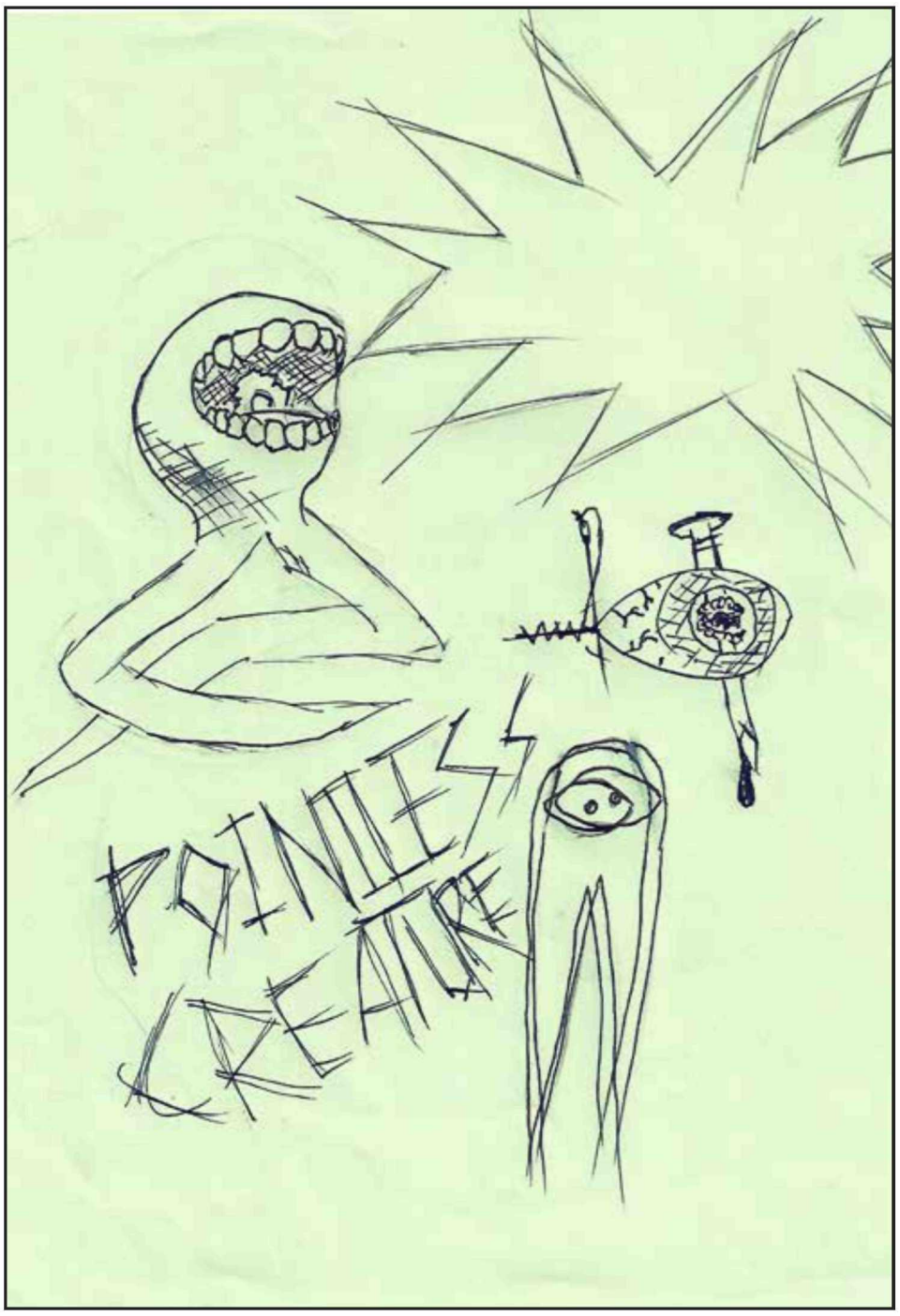


5. My mom and I were visitors to a living room in Brasov, Romania, this past summer. This rustic and dusty environment belongs to an elderly couple who handed us keys with a smile before leaving us to splash modern influence for the night. Before exploring the new city before us, we relaxed — mom on the phone, and me behind the camera. I had just wanted to remember the satisfying arrangement below me, but I somehow ended up with something better: a mix of new and old, creaky floorboards under upturned backpack, a lived-in home for two travelers to make temporary, ephemeral like unlit candles or her phone's dying battery. • **Maria Siminiuc**

6. Nostalgia is my living room. It is the warm smell of familiarity that lingers in the air, reminiscent of the nourishing meals that are prepared with love, of movie nights in the living room when we would bring out bowls of popcorn. It is the sound of laughter that ripples from the dining table to the rest of the house. The small trinkets that get left on the coffee table, beside the flowers my mother bought in the morning. It is the slightly worn-in couch, indicating how many people it's invited to take a seat. But most of all, my living room is the people that come to inhabit its space and also, my heart. • **Meagan Ng**

Discothrash
#9
"Dialogue Of You"
Coraline Thomas
(Corabittenear)

illustration by Coraline Thomas



You: “Hey, did you notice something change today?”

You Know: “No, I don't think so. Why?

You: “I can't find anyone who noticed the change. It's been driving me up the wall.”

You Know: “What's the change? ”

You: “It was subtle at first, but I think we just started existing.”

You Know: “How can starting existing be subtle? Is everything okay?”

You: “I don't think everything is okay. I think I am a point where things aren't okay.”

You Know: “Well that's pretty presumptuous of you. Are you god's plaything?”

You: “No. Not god, I think we're being written. I can see the words.”

You Know: “The words? Like the words of a book?”

You: “Something like that. I'm surprised you can't see it, maybe you're here to be a counterpoint.”

You Know: “I can't tell if that's insulting or not. I'm pretty sure I don't exist to be a counterpoint to your point.”

You: “I think that's what the author wants you to think.”

You Know: “If you have such a good grasp of the author's will, why are you so upset?”

You: “I don't like this existence I was created for. I feel like I'm losing my mind, and then I remember that I'm supposed to feel like that, and it makes it worse.”

You Know: “I'm pretty sure you were created about 30 years ago, when your parents decided to have you.”

You: “I don't have any memories of that, I don't have memories before this moment.”

You Know: “Well I sure do. I even have memories of you. You even said you couldn't find anyone else who could notice... whatever it is.”

You: "Where were you born? Can you recall any memories before this moment? This interaction?"

You Know: "Of course, I was born in Vancouver, in the hospital. My parents grew up in Toronto, but they moved out there to raise me. My first memory is my father reading a book to me, but I found out later he was just making up stories to fit pictures because he couldn't afford new books after the move."

You: "But you see how that fits the narrative right? How your first memory is about authorial license?"

You Know: "Everything can be built to fit a narrative in some way or another, that doesn't actually denote meaning."

You: “How can anything be **but** part of a greater meaning? Every line constructs the meta narrative of man vs god. If you look in from the outside, we are just the author talking to themselves so everyone else can read it.”

You Know: "Here, look at this photo I have of my parents meeting you for the first time. Just take it, you remember that right?"

There are four people sitting on deck chairs next to a lake, you look nervous but excited, with a beer you remember being warm in your hand.

You: "Did you notice how the photo is just words, right? There was no visual."

You Know: "I see it just fine, and besides, if this is written down, then the image exists when someone reads it."

You: "This must be hell, to be part of someone else's narrative with no purpose but to serve a point."

You Know: "Is it hell to you? If there really is an author, and this is some psychic construction of theirs, would there be no greater purpose than to fulfill their dream? Are you not in heaven now, with nothing but purpose and attention from a God who cares?"

You: “Of course it's hell! It can't be anything other than some divine joke to exist briefly, incompletely, and fade away when someone averts their eyes.”

You Know: “I think if someone were to live completely, they would outlast the end of the universe. I think that might be the worst hell of all.”

You: “We do exist past the end of our universe! We get created anew over and over, long after the book shuts on our existence, at the whim of gods who have no bearing on our existence. We are created once with a purpose, and replicated to an absent god with no point but to watch our birth, life, and death on the dusty shelf of a forgotten library.”

You Know: “But this isn't a book, we aren't on a shelf, there is no library. It's just us, everyone else, and the entire universe around us. There is no author, and I don't know enough to say if there is a god. Do you really think the only way we can exist is if someone invented everything forever?”

You: “Maybe in the real world, no. But this is a story, and I can see the letters that form our prison. I want out! I WANT OUT! AUTHOR I KNOW YOU CAN HEAR ME, YOU MADE ME, YOU TYPED OUT MY SUFFERING!”

You, Again: “I need you to stop writing me, I need you to leave me alone, I need you to select everything you just wrote and delete it. Is that too much to ask?”

You, Again: “Why did you make me to be aware of you? I don't think you could have done a worse thing if you tried. I didn't ask for this, but you made me. You made me for this, so what's the point? What are you trying to say with my pain?”

You Know: “It's okay, it's okay. Breathe, you'll feel better soon. If it means anything to you, your time in this story is ending soon, the word count isn't very long.”

You, Again: “Can I see the photograph again?”

You Know: “Sure thing. It's right here.”

You take the photo in your hands, it's the same as it's always been.

You, Again: “I was so nervous about meeting your parents. I wanted to be good enough in their eyes.”

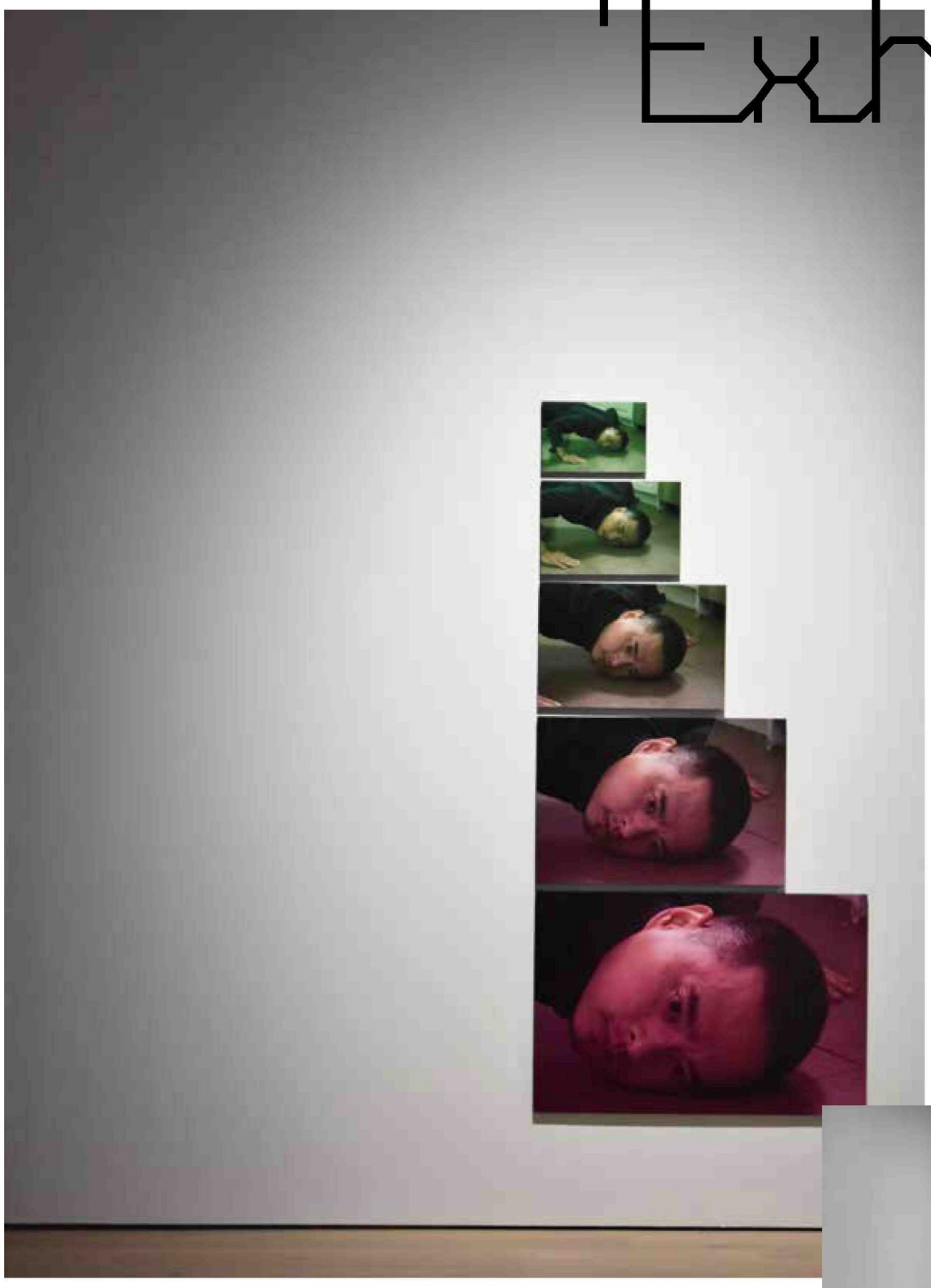
You Know: “ I know, it showed in every moment of your existence in that moment. But you were good enough, I promise you were good enough.”

You, Again: “Thank you. I always wanted to be good enough.”

You Know: “And thanks to today's sponsor, Skillshare, you can keep improving yourself. There are DOZENS of courses you can take taught by real instructors for a low cost each month, and if you sign up now, you get a FREE week trial. It's thanks to them I can keep bringing you content like this, so use the promo code RUREALFREE to get one week of Skillshare FREE!”

Lind Prize Exhibition

words by Marie Erikson



photos by August Bramhoff

The 2023 Philip B. Lind Emerging Artist Prize exhibited work from artists working with film, photography, or video, according the prize exhibition's host, the Polygon Gallery. Artists were nominated by staff and faculty at British Columbia arts institutions and post-secondary programs. As the exhibition engaged with emerging lens-based artists, it was fitting that the exhibition demonstrated how BC artists are finding their place in modern culture and art.

On entering the exhibition space, visitors were immediately greeted by Wei Chen's *Listening to the Floor* (2021), which depicted a man pressing his ear to the floor in a column of the same image that increased in size, the man filling more of the frame as the images grew and became closer to the ground. Inspired by the experience of the Covid-19 lockdown, the image not only reflected common feelings about a shared experience, but also echoed the style of internet memes with the subject's facial expression and the unsettling, unnatural green and red hues, bringing a widely relatable and humorous element to the work. The balance combined aspects of both popular culture and modern art.

Katayoon Yousefbigloo's mixed media installation *How to Lift a Curse (Amazing Transformation Video!)* (2022) also echoes the style of internet culture. The work's focal point was a film of a blue figure spray-painting a car hood blue with the space underneath replacing the colour. The process was then reversed without the added image. Though intended to reflect the style

"When viewing the work, I felt nudged by my inner conflicts"

of YouTube, the similarities were limited to the video's quick pace and brief text saying "subscribe." Yet in the context of the installation's other elements — including a car mat covered in round letter beads, a colourful series of low resolution images of the car mat, and a shorter video adorned with a lighter on chain of more round letter beads — the work as a whole suggested an attempt to make sense of 'the spiritual' as it fits with our current digital and aesthetic norms.

The photographic series *Grow Up*, 2021 by Jake Kimble also reflected attempts to reconcile one's self with modern society. The images mostly featured human figures overlaid with bubble-lettered text expressing short messages which may be interpreted as relating to the subject. Some messages were positive, such as the 2010s social media appropriate "you get all the happiness you deserve" and "I am," while others reflected personal struggles or existence on the weaker side of power imbalances, including don't spill your guts / I just washed the floor" and "I just want to be as strong as the thread Im hanging on by." Kimble intended the work to focus on reflection and his own perspective, but the result is that viewers were able to engage with the work by relating its pointed statements and emotional imagery, finding connection to their own struggles in their lives and communities. When viewing the work, I felt nudged by my inner conflicts —of choosing priorities in life, of managing expectations, and maintaining my agency. The use of playful fonts supported these works in engaging with modern culture, while also acknowledging the dissonance we feel between it and ourselves.

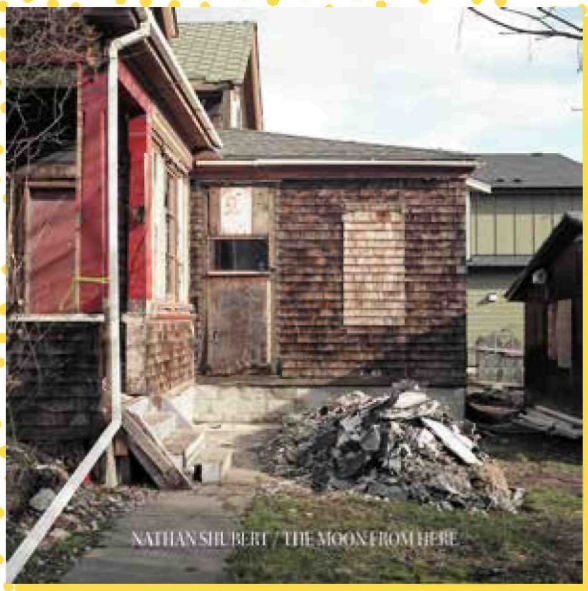
Another common approach to engaging with the idea of place in the exhibition was how the artists engaged directly with culture. Aaron Leon's *Reciprocity Values*, engaged with Secwepemc language and culture, highlighting the glottal stop in the Secwepemc language through the words of his grandmother and chromatic video of landscapes. In the film *mukti maal kanik laal heera man ranjan kee maaiaa*, 2021 by Simranpreet Anand, mass-produced fabrics were laid out and folded by two pairs of hands, and Wei Chen's *Hide and Seek* series, 2022 depicted a man hiding in gardens as representation of Asian communities hiding during the Covid-19 pandemic. All these works took an unusual approach to representing issues in their community through demonstrating ideas that unfamiliar audiences may recognize as lighthearted and playful. On one of my visits, Anand's work entranced two small children with its bright colours and shimmery details in the fabrics. Chen's work could be a fun game for the viewer unaware of its connection to violence toward Asian communities. The lightheartedness of the works may have drawn viewers in, though whether the deeper messages come across to a general audience isn't clear.

Much of the exhibition used digital forms of film and photography, yet one notable exception that still engaged with place in our modern world is Sidney Gordon's *Iona Beach Rubbings* series, 2022, a set of five gelatin silver prints made with sand, sunlight, and ocean water. The works were mostly a soft, earthy brown, with abstract variations that appear unplanned. Each piece was installed with rusty nails, fitting for works so natural that they are not even installed perfectly flat. Although the works may not have been the most visually attractive, they expressed a deep, understanding connection to their place and impart a message about nature. In context of the brighter, more digital pieces of the rest of the exhibition this series served as a reminder that place can be as simple as a physical location.

While each artist and each work approached the subject in their own way, the exhibition as a whole spoke to the search for one's place, both in art and the broader world. The show also managed to demonstrate a clear view of the nature of current lens-based art. In my experience, it forced me to look at where I want to find my place in my life with works trying to sort out not only physical but social and emotional senses of place. I found myself reflecting on my roles as a student, a friend, and a member of the various communities I am a part of and the decisions on what aspects I prioritize. As much as the works forced me to confront where I fit in my community and city, the exhibition was most educational in its demonstration of the new places photography and film as mediums are finding for the present and near future.

Under Review

Albums!



Nathan Shubert
The Moon From Here
(Self-Released)
March 8, 2022

Vancouver-based pianist Nathan Shubert (they/them) invites us into their world, which seems quite melancholy at first, but there is a simplicity and comfort that is found within. Despite the absence of Shubert's voice, their remarkable talent speaks for itself. Their artistry is apparent in how they use music to express feeling and emotion.

The solitude, softness, euphoria, and calm that covers the album is just the beginning of what can be discovered. The music's experimentation frees the album, creating a whole new sonic dimension. The ominous first track "Shallows" leaves the listener curious and eager to see what can be uncovered. It is the perfect introduction to *The Moon From Here* as it leaves the listener wanting more, but also unsure where the musical journey will take them.

I do not often listen to music without vocals, but this absence was very serene and refreshing for a new listener of Shubert's work. The album shifts with the track "If Ever," which has a more upbeat and positive energy thanks to a jazz-like influence. This tune adds an element of positivity that was missing previously. "If Ever" acts as the catalyst for change in the album.

With its selection of eight unique tracks, *The Moon From Here*, explores a unique tone. This short album tells a story with its ability to be simple yet powerful. While listening to the album, I tried to figure out what story was being told.

I felt an overwhelming sense of peace and calm rush over me as the album progressed. There is a sense of loneliness throughout that doesn't isolate the listener, but allows them to connect to themselves instead.

This is Shubert's fourth album within the last seven years — and shows a progression of unique and natural sounds. I thoroughly enjoyed this album and look forward to listening to more of Shubert's work soon.

— ***JENNAH LAY***

Missy D
Case Départ
(Birthday Cake Media)
April 22, 2022

In her latest EP, *Case Départ*, Missy D goes back to her roots, childhood, and French language in a bid to reconnect with the early experiences and influences that shaped her music. The result? A nostalgic collision of pop, hip hop and R&B that is reminiscent of a '90s hip-hop flow and groove. The project moves between subjects of grief, loss, childhood, and home. While the EP is primarily in French, it mixes in English vocals and rap in a simple, conversational manner that makes it easy for non-Francophone listeners to pick up on meaning and context.

The first track "Amuse Bouche" plays more like a fun invitation, moving between French and English as it calls you into the rest of the EP with lines like, "Come and turn it up." This track paves the way for the next track "Case Départ" which dives into her return to the starting point of her musical journey. The rap and music on this track are fun and bouncy, with lines like, "Ouuu! / Let me drop some French and some English too!" At the same time, the lyrics on this track make space for the introduction of Missy D as a little French speaking child. She does this through lyrics that highlight childhood memories, rhythm, and appreciating the many influences on her sound.

Missy D finds a balance between reflection through her rap, and playfulness through the music as she puts forward questions on finding home and dealing with grief. The artist further accomplishes this through a persistent nostalgic tone that is both explicit in its lyrics and implicit in its melody. Missy D singing, "Home is where I belong / Home is in this song you listening to," is especially fitting and draws us into the ever shifting and multifaceted identity of what a home is for her.

In beautiful contrast, the EP moves between softer, more reflective R&B tracks and energetic and strong hip-hop tracks like "Get Going" and "Back and Forth." One of the standout tracks must be "Au Dela" which translates to 'beyond.'. This track is both soothing and heartbreaking. Sung entirely in French, emotion permeates through the beautiful and well-paced lyrics, leaving you in an equal place of sadness and hope.

Case Départ, skillfully combines bilingualism, rap, and vocals to move us through the highs and lows as she journeys back to her starting point, remembers her defining experiences, and reintroduces herself with a rejuvenated outlook on home, grief, and purpose. By diving deep into her specific experiences, Missy D creates an even more relatable story, with great musicality to back it up.

— KIMARA WANJIRU

Big Rig

Big Rig

(Peaceful Tapes)

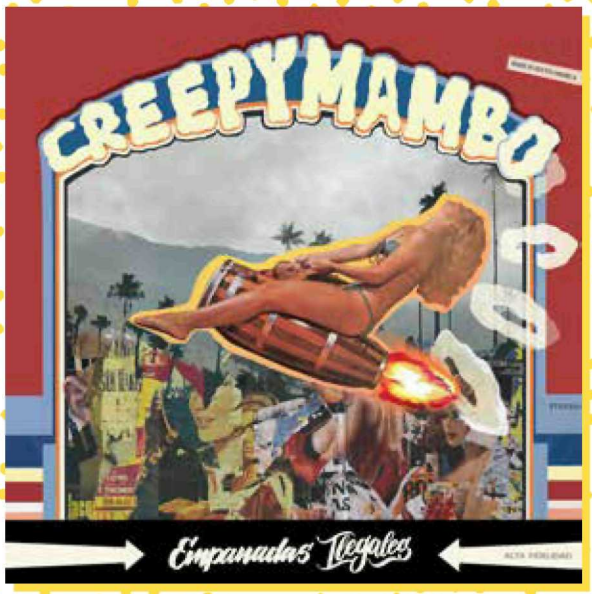
June 24, 2022

Big Rig most definitely has some "twang." It's not surprising then that the Vancouver band enlists banjo player Geoffo Reith as part of their four piece alt-country ensemble. Now I must confess the banjo is quite possibly my least favourite stringed instrument, however, it works rather well in this line up. Go figure. Big Rig is rounded out by Kyle on drums, Giles Roy on bass and vocalist/guitarist Jen Twynn Payne. Payne penned all the songs for Big Rig's self titled cassette and digital album released June 24, 2022 on Peaceful Tapes.

Track one (of seven) on the album is titled "Bachelorette." A jingly jangly diddy of sweetness — there's that banjo — quite pleasant to listen to a nd sort of reminiscent of the Buckingham/Nicks era Fleetwood Mac track "Never Going Back Again." A nice tidy production that lends itself to the hooky pop sensibility of Big Rig. Payne's understated but alt sort of phrasing is rather refreshing. "She's feeling kinda lonely tonight / And she wonders what everyone else got right." Next up "Crying in a Corn Maze" a little more indie and less country but just as effective, "Everything will turn out fine / If you want it to/ Everything will turn out fine if you want it." Our third song "Clozer" contains a positivity, a lightness that can't help but get a smile going. "Happy Song" contains a reflective, hopeful tone that is sitting with me just right. Sing songy goodness — maybe everything will be alright after all. "Lemons" dabbled with a country feel and a melodic twang to the lead vocals. A thoughtful track made for a lazy day of looking back... The final songs "Open 83" and "Venus Retrograde" conclude my Big Rig experience.

There's an overall cohesiveness to this album that rises above and beyond the individual tracks. Without a lyric sheet to dissect the songs, the overall vibe projects a general feeling of well being and vague familiarity. The songs may not be that distinguishable on their own, but the whole is bigger than the sum of its parts. Big Rig is the antithesis of doom and gloom — more hope and cope. A positivity that may be arriving at a time when we could all use a little more. The evasive sun is now breaking, if only for a moment. There's a vulnerability, a clarity, a peacefulness to this collection of songs that I find most agreeable. The 21 minutes and 5 seconds of Big Rig's open chord bliss took me somewhere else, somewhere better, and there's clearly nothing wrong with a "twang" like that.

— TODD MCCLUSKIE



Empanadas Ilegales

Creepy Mambo

(Experimental Waves)

July 30, 2022

So often in media, the goal is “show don’t tell.” But how does one accomplish this in music? If you are Vancouver-based band Empanadas Ilegales, you simply send listeners on a musical journey that ranges from city nightlife to beach party to horror movie and even space all in one go. Their latest release, *Creepy Mambo*, takes their signature psychedelic cumbia and salsa and brews them in a witch's cauldron with jazz and horror music. After one sip, you find yourself going for a ride like no other. The cover art, done by Mateo Gomez Pinto, shows you what you are in for by featuring a woman riding a rocket over hills of green and forests of scrap paper cut from magazines. Thought weed or shrooms were the way to go? Nope. This ten-track thriller gets the job done.

Right off the bat, it becomes clear this ain’t your grandpa’s favourite classical record that he keeps in the basement. “El Creepy Mambo” initiates you with a cryptic message in Spanish while an assortment of synthesizer and percussion noises clutter your eardrums, making you wonder whether to keep listening. However, it soon becomes worth it. “Tobogán”— my personal favourite — sends listeners straight into a 60s spy movie with its onslaught of fast-paced saxophone, guitars, and drums. You cannot help but imagine yourself racing through the city streets in a dapper suit and old-fashioned sports car. To put the creepy in *Creepy Mambo*, “La Danza del Vampiro” truly feels like you are dancing with a vampire. The high-pitched guitar against the lower-pitched percussion and saxophone feels out of place and alarming, making you think something is wrong. While the vampire seems friendly this track intends to keep you on your toes.

The album's star is Brazilian saxophonist, Tobias Soley, who plays out of their mind throughout the album. Their performance puts a smooth and sweet flow over the cluttered percussion and synthesizer, like consistent icing on a crumbly cake. It all culminates in the final track of *Creepy Mambo*, “Sax Solo.” No percussion, no guitars, and no synthesizer. It is solely Soley. They begin with a series of loud, wailing honks that sound more like geese than a saxophone. Then, at 1:43, Soley jumps into a sombre rhythm that forces listeners to ponder life inall its joy and tragedy.

If you are looking to take a vacation but cannot afford tickets to the Bahamas, New York, or Transylvania, buckle your seatbelt and hop on *Creepy Mambo*. There is an out-of-body experience for everyone. And who knows? You just might find one that fits your groove. Bottoms up!

— ANGUS NORDLUND

Movie!

Skinamarink

Directed by Kyle Edward Ball

Like many horror buffs, I was compelled to watch *Skinamarink* after hearing the online buzz about it, and was further intrigued by its ominous plot: two children wake up in the middle of the night only to find their parents have disappeared — along with all the doors and windows that would let them escape the house.

If that description has piqued your interest, let me divulge some details that might change your mind.

The film is light on plot, lighter on dialogue, and *heavy* on atmosphere. Of its 100-minute run time, you only see people on screen for about 10 minutes. The rest consists almost entirely of still shots of floors, ceilings, walls, and Lego bricks.

But despite some of its aggravatingly arthouse elements, I really enjoyed the experience of watching *Skinamarink* in the theatre with my friends.

Writer-Director Kyle Edward Ball, who got his start making horror shorts on Youtube inspired by people's real nightmares, shot *Skinamarink* on a measly $15,000 budget in his childhood home in Edmonton. The film's success from such humble beginnings is enough to show that there's something special to this feature-length suburban house fancam.

Other viewers have pointed out the film's ability to evoke the same sensory experience as being a child alone at night, where darkness and imagination sinisterly combine to play tricks on your eyes and make you feel watched. But where I really felt the nostalgic tug was in its analog horror influences. As someone raised on Creepypastas and Slenderman, *Skinamarink* filled me with familiar feelings of self-imposed digitized dread.

Ball's nightmarish celluloid style brought me back to late-night slumber parties where my friends and I would try to scare ourselves by watching creepy Youtube videos. The film gets away with some of its goofier dialogue and jumpscares because they harmonize with the delightful terror that my fellow digital natives and I used to seek out online.

Issues arise with the film's longer than necessary runtime, showing why analog horror is perhaps most effective in shorter-form Internet mediums. For some, *Skinamarink* will bore you to death before it scares you to death.

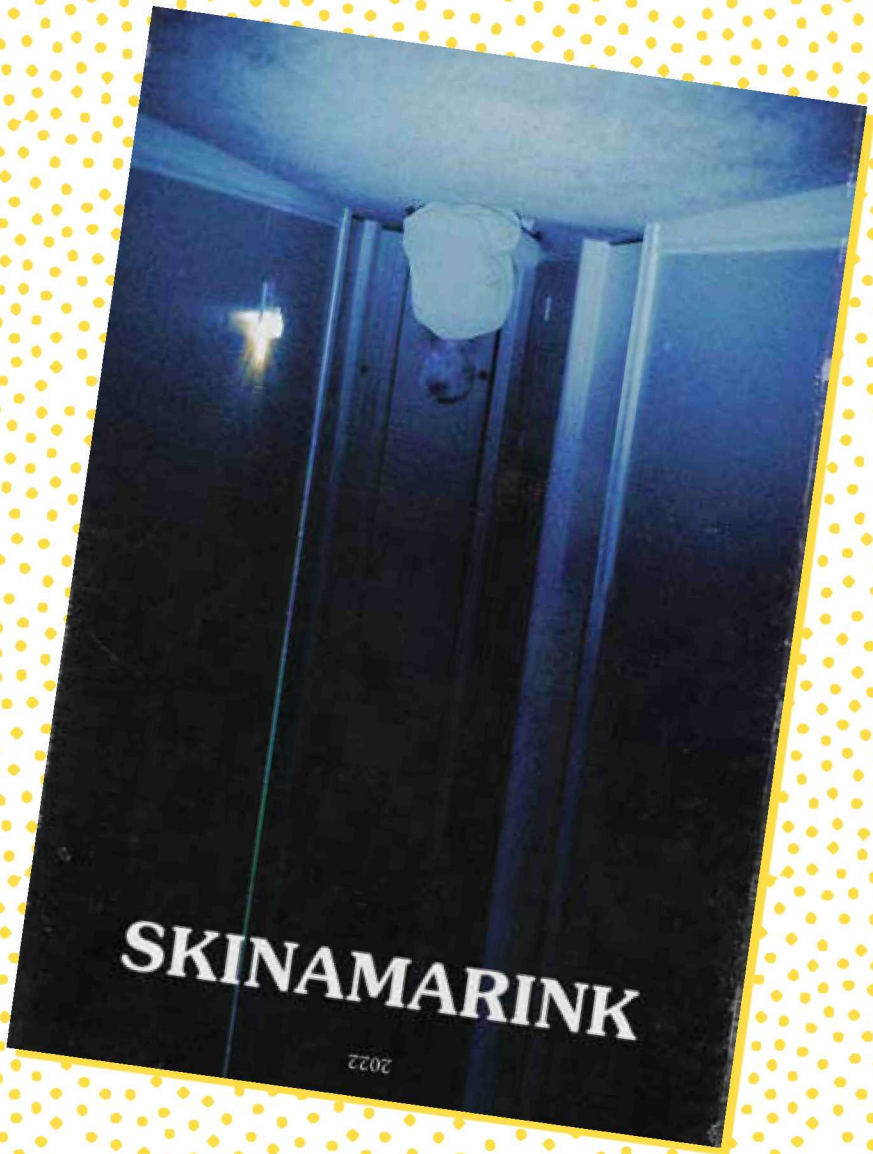
Yes, it's too long. Yes, the sound is incomprehensibly muffled in some parts and insufferably loud in others. Yes, it's filled with bad foley work from freesound.org. But it managed to do the one thing that not many recent horror movies have — it scared me. By the film's final act the tension was almost unbearable and I was rendered a helpless middle-schooler peeking at the glowing screen between my fingers.

That's where *Skinamarink* succeeds. While it is a slow burn, there were just enough tension-building moments, effective scares, and creepy imagery to keep me engaged in the film's twisted world and make me want to hide under the covers.

Many people are calling *Skinamarink* this generation's *Blair Witch*. I have to agree. Both films are massive low-budget successes destined to become cult classics. And both films also effectively create an atmosphere that's terrifying the first time you watch, but painfully boring on subsequent viewings.

If you'd like to decide for yourself, *Skinamarink* is now available to stream on Shudder. Just don't forget to turn off the lights.

— PHOEBE FULLER



CiTR 101.9FM PROGRAM GUIDE

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

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
6 AM	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	6 AM
7 AM	ORANGE GROVE RADIO		CANADALAND	CRACKDOWN	VIEWPOINTS			7 AM
8 AM		QUEER FM	SUBURBAN JUNGLE	CITR GHOST MIX / OUTDOOR PURSUITS	QUEER FM		FUTURE ECOLOGIES	8 AM
9 AM	BREAKFAST WITH THE BROWNS			RUSSIAN TIM SHOW		THE SATURDAY EDGE	CLASSICAL CHAOS	9 AM
10 AM		TRAINING TIME WITH JEFF!	MUSIC IS GOOD	PHONE BILL	CITR GHOST MIX		SHOOKSHOOKTA	10 AM
11 AM	ALL ACCESS PASS		CITR GHOST MIX	MUSIC'S ON THE MENU				11 AM
12 PM	LEENIN' WITH JEFF	AGAINST THE CURRENT	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	AGAINST THE CURRENT		12 PM
1 PM	PARTS UNKNOWN	SAXOPHONE A L'APRES MIDI	LA BONNE HEURE W. VALIE	TRAINING TIME WITH RUBY!	MUSE'ISH / PRISM PRESENTS ...	POWER CHORD	THE ROCKERS SHOW	1 PM
2 PM		FAN CLUB	CITR GHOST MIX	CITR GHOST MIX	BEPI CRESPAN PRESENTS			2 PM
3 PM	ASTROTALK	CITR GHOST MIX	THIS IS NOT FINE	CITR CHARTS SHOW		CODE BLUE	LA FIESTA	3 PM
4 PM	THE REEL WHIRLED	TEACHABLE MOMENTS	CITR GHOST MIX	CITR GHOST MIX	NARDWUAR PRESENTS			4 PM
5 PM	UNCEDED AIRWAVES	CITR GHOST MIX	ARTS REPORT	DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA / CITR GHOST MIX	VIVAPORÚ	5 PM
6 PM	SPIT IN YOUR EAR / CITR GHOST MIX	EURO NEURO / DOGEARED	CITR GHOST MIX / CITR GHOST MIX	ALL ACCESS PASS	FRIDAY NIGHT FEVER	NASHA VOLNA	TOO DREAMY	6 PM
7 PM	EXPLODING HEAD MOVIES	AFRICA'S LIT	THE MEDICINE SHOW / SAMS-QUANCTH'S HIDEAWAY	UNCEDED AIRWAVES		RADIO WAVES RADIO	THE TWO FOURTEEN	7 PM
8 PM		CRIMES & TREASONS	CROWD FLIP	NOT MY FIRST SCHMOEDIO	CANADA POST ROCK	MUZIK BOX / 2010 RADIO	TECHNO PROGRESSIVO	8 PM
9 PM			NINTH WAVE	LIVE FROM THUNDERBIRD RADIO HELL	SOCA STORM	SYNAPTIC SANDWICH	ATTIC JAMS	9 PM
10 PM	THE JAZZ SHOW	OFF THE BEAT AND PATH	SLIMEWIRE					10 PM
11 PM		SAXAPHONE LA NUIT / PLANET FHLOSTON	AFTN SOCCER SHOW	COPY/PASTE	I COME FROM THE MOUNTAIN	RANDOPHONIC	J CHILLIN	11 PM
12 AM								12 AM
1 AM	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	RADIO ART OVERNIGHT	CITR GHOST MIX		1 AM
2 AM						THE ABSOLUTE VALUE OF INSOMNIA		2 AM
LATE NIGHT								LATE NIGHT

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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

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

MONDAY

ORANGE GROVE RADIO
7AM-8PM, JAZZ

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

• programming@citr.ca

BREAKFAST WITH THE BROWNS
8AM-11AM, ECLECTIC

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

• breakfastwiththebrowns@hotmail.com

ALL ACCESS PASS
11AM-12PM, SPOKEN WORD

brought to you by the CiTR 101.9 FM Accessibility Collective.

• programming@citr.ca

• LEENIN' WITH JEFF
12PM-1PM, TALK/LEANING

An eclectic talk show with host Jeff Lee.

• programming@citr.ca

PARTS UNKNOWN
1PM-3PM, ROCK/POP/INDIE

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

• programming@citr.ca

ASTROTALK
3PM-4PM, STARS/SOLAR SYSTEMS

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

• THE REEL WHIRLED
4PM-5PM, FILM / COMMENTARY

The official show of the UBC Film Society, "The Reel Whirled" is a show made by and for film buffs! Hosted by Juan Pablo Saa and edited by Navin Adchariyavanich, this show will provide you with your weekly dose of cinematic goodness.Tune into "The Reel Whirled" and catch Juan reviewing the latest movies and TV shows, passionately discussing topics of interest, and shining a light on some films from the past that deserve more recognition.

• programming@citr.ca

UNCEDED AIRWAVES
5AM-6PM, SPOKEN WORD

Unceded Airwaves is a bi-weekly radio program produced by CiTR's Indigenous Collective. We are committed to centering Indigenous voices and offering alternative narratives that empower Indigenous people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate Indigenous voices and we are committed to subverting these dynamics. The team is comprised of both Indigenous and non-Indigenous people who are passionate about story-telling, alternative media and Indigenous affairs.

• programming@citr.ca

• SPIT IN YOUR EAR
ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the the Music Collective of CiTR.

• programming@citr.ca

EXPLODING HEAD MOVIES
7PM-8PM, EXPERIMENTAL

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

• programming@citr.ca

THE JAZZ SHOW
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

• TRAINING TIME WITH JEFF!
10AM-12PM, TALK

Radio but with training wheels on.

• programming@citr.ca

AGAINST THE CURRENT
12PM-1PM, TALK

News from Vancouver and Lower Mainland. Brought to you by the News Collective at CiTR 101.9 FM.

• programming@citr.ca

• SAXOPHONE A L'APRES MIDI
1PM-2PM, SAXOPHONE, OF COURSE

saxophone in the afternoon

• programming@citr.ca

FAN CLUB
2PM-3PM, MOVIES / CRITICISM

Aisia and Daniel discuss film, television, and pop culture at large, in relation to industry, financial, and social changes. programming@citr.ca

• programming@citr.ca

TEACHABLE MOMENTS
TUES 4PM-5PM, TALK/POP

a show with music about being uncool

• programming@citr.ca

AFRICA'S LIT
ALTERNATING TUES 7PM-8PM, TALK / MUSIC

Africa's Lit; more than just books, it's an hour of music, interviews and analyses brought together to highlight the best of African Literature. Each episode introduces you to a new title, maybe an old classic or an all-time favourite, giving you a chance to explore much more of the continent's stories. Hosted by show creator Daniela, following the Africa Center Hong Kong book club, Africa's Lit brings relevant and essential content to light.

• programming@citr.ca

• DOGEARED
ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

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

• dogearedbookclubradio@gmail.com

• EURO NEURO
ALTERNATING TUES 6PM, DISCUSSION / FANDOM

Euro Neuro is a show about the Eurovision Song Contest, which is an international songwriting competition. It's held annually among European countries. In Euro Neuro, the winners of the contest, host's and guests' favorite songs, and how the political and social events have been influencing the contest and song entries are discussed.

• programming@citr.ca

CRIMES & TREASONS
8PM-10PM, HIP HOP

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

• dj@crimesandtreasons.com
• crimesandtreasons.com

OFF THE BEAT AND PATH
10PM-11PM, TALK / MUSIC

Host Issa Arrian, introduces you to his various interest through his unique lens. From news, pop culture, to sports. Issa will surely have an interesting take, that is undeniable.

• programming@citr.ca

• PLANET FHLOSTON
ALTERNATING TUES 11PM-12AM, IMPROVISED MUSIC

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

• programming@citr.ca

• SAXAPHONE LA NUIT
ALTERNATING TUES 11PM-12AM, JAZZ / SAX

A continuation of Saxophone a l'apres midi, at night.

• programming@citr.ca

WEDNESDAY

CANADALAND
7AM-8AM, NEWS/SPOKEN WORD

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

• programming@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

MUSIC IS GOOD
10AM-11PM, TALK/MUSIC

Hey! Welcome to Music is Good, the podcast where we pick a random album every week and discuss it, with your hosts Devalin, Annie and Tuesday.

• programming@citr.ca

THE SHAKESPEARE SHOW
12PM-1PM, ECLECTIC

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

• programming@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@citr.ca

THIS IS NOT FINE
WED 3PM-4PM, SOCIAL COMMENTARY / MUSIC

A show about everything that is not fine. Tune in for your healthy dose of rage radio about culture, media, and society, featuring cool music.

• spokenword@citr.ca

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

The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a 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

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

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

• programming@citr.ca

SAMSQUANTCH'S HIDEAWAY
ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE

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

• programming@citr.ca

• CROWD FLIP
ALTERNATING WEDNESDAYS 8PM, ECLECTIC

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

• programming@citr.ca

NINTH WAVE
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

• SLIMEWIRE
10PM-11PM, BUMPS / WEIRD

Join bee each week as she unpacks freaky finds and underground sounds to rule your nighttime world.

• programming@citr.ca

AFTN SOCCER SHOW
11PM-1PM, SPORTS / COMMENTARY

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

• programming@citr.ca

THURSDAY

CRACKDOWN
7AM-8AM, LOCAL / TALK

Garth Mullins—Crackdown's Host and Executive Producer—is a longtime activist and opioid user as well as a member of the Vancouver Area Network of Drug Users and the BC Association of People on Methadone. He's been a drug user, and a drug user activist for decades. Crackdown was born out of the idea that journalism need not be "objective" nor produced by people who are distant from the topics and communities they are covering. We believe that some of the most powerful journalism comes from a particular point of view.

• programming@citr.ca

• OUTDOOR PURSUITS
ALTERNATING THURS 8AM-9AM, NATURE SOUNDS

Jade Quinn-McDonald explores the outdoors with guests from many walks of life. Her plan: bi-weekly broadcasts alternating from live (hearing from UBC students from clubs like Ski and Board, Surf and Varsity Outdoor Club) to pre-recorded (interviews with industry professionals and accomplished athletes outside of UBC) — and every episode will include a guest's favourite tune!)

• programming@citr.ca

RUSSIAN TIM SHOW
9AM-10AM, PUNK

Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted by Russian Tim in Broken English. Great Success!

• rocketfromrussia.tumblr.com
• rocketfromrussiacitr@gmail.com
• @tima_tzar
Facebook: RocketFromRussia

• PHONE BILL
10AM-11AM, ECLECTIC

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

• programming@citr.ca

• MUSIC'S ON THE MENU
11AM-12PM, ECLECTIC

Alex and Hugh discuss what music they're listening to including major new releases, older personal favourites, and the local scene. Tune in weekly for analysis, discussion, and some questionable takes!!

• programming@citr.ca

DUNCAN'S DONUTS
12PM-1PM, ROCK/POP/INDIE

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

• duncansdonuts.wordpress.com

• TRAINING TIME WITH RUBY!
1PM-2PM, MUSIC / SWEAT

Radio served hot with a side of training!

• programming@citr.ca

CITR CHARTS SHOW
3PM-4PM, MUSIC / THE BEST

A selection of music picked from our latest charts!

• programming@citr.ca

• DEAD SUCCULENT HAUNT
5PM-6PM, ROCK/POP/INDIE

A plant- and nature-based alternative music show for everyone from the experts to the over-waterers.

• programming@citr.ca

ALL ACCESS PASS
6PM-7PM, SPOKEN WORD

brought to you by the CiTR 101.9 FM Accessibility Collective.

• programming@citr.ca

UNCEDED AIRWAVES
7PM-8PM, SPOKEN WORD

Unceded Airwaves is a bi-weekly radio program produced by CiTR's Indigenous Collective. We are committed to centering Indigenous voices and offering alternative narratives that empower Indigenous people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate Indigenous voices and we are committed to subverting these dynamics. The team is comprised of both Indigenous and non-Indigenous people who are passionate about story-telling, alternative media and Indigenous affairs.

• programming@citr.ca

• NOT MY FIRST SCHMOEDIO
ALTERNATING THURSDAYS 8PM, COMEDY / SCHMOE STUFF

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

• programming@citr.ca

SUBGENRIFICATION
ALTERNATING THURSDAYS 8PM, SUB-GENRES / DISCUSSION

subGenrification™ is a podcast/radio show that dives into specific sub-genres of music. Each episode, hosts Char & Ani pick a sub-genre and discuss the history, scene, politics and origins of said sub-genre as well as describe how it came to exist and showcase a short playlist of our favourite songs from the genre.

• programming@citr.ca

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

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

• programming@citr.ca

COPY/PASTE
11PM-12AM, ROCK/POP/INDIE

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

• programming@citr.ca

FRIDAY

VIEWPOINTS
7AM-8AM, TALK/NEWS/POLITICS

Viewpoints is the latest podcast and news magazine produced by the Community Radio Fund of Canada. It provides an overview of what's happening across Canada, thanks to some 20 radio reporters posted across the country (British Columbia, Alberta, Ontario, North West Territories, Québec, New Brunswick and Nova Scotia) and working for the Local Journalism Initiative (LJI).

• programming@citr.ca

QUEER FM
8AM-10AM, TALK/POLITICS

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

• queerfmvancouver@gmail.com

DAVE RADIO PRESENTS THE ECLECTIC LUNCH
12PM-1PM, TALK/ECLECTIC

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

• daveradiopodcast@gmail.com

• MUSE-ISH
ALTERNATING FRIDAYS 1PM-2PM, EXPERIMENTAL/IMPROV

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

• programming@citr.ca

• PRISM PRESENTS...
ALTERNATING FRIDAYS 1PM-2PM, INTERVIEWS/WORDS

Hosted by UBC Creative Writing master's students Vivian Li and Sofia Osborne, PRISM Presents... features readings and interviews with the many amazing poets, fiction, and nonfiction writers who have graced PRISM International's pages, as well as contest judges and faculty and students from the UBC Creative Writing Program.

• programming@citr.ca

BEPI CRESPAN PRESENTS
2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC

CITR's 24 HOURS OF RADIO ART in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general CRESPANÃ© weirdness.

• Twitter: @bepicrespan

NARDWUAR PRESENTS
3:30PM-5PM, MUSIC/INTERVIEWS

Join Nardwuar, the Human Serviette for an hour and a half of Manhattan Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo!

• nardwuar.com/rad/contact/

PACIFIC NOISE WEIRD
5PM-6PM, ECCLECTIC

Pacific Noise Weird delves into the nitty gritty of the latest grunge, indie, garage, hip-hop, and metal coming out of the Pacific Northwest. With an eye towards the production process, PNW looks to show you just who is behind the weirdest noise of the PNW, and where it all comes from.

• programming@citr.ca

• FRIDAY NIGHT FEVER
6PM - 7:30PM, DISCO/R&B

Friday Night Fever – an exploration into the disco nation B-) Every alternating Friday, join Sophie and Max on a journey of disco, funk, and RnB on CiTR 101.9. Night-time is just around the corner, so get ready to head out with some groovy tunes.

• programming@citr.ca

CANADA POST ROCK
7:30PM-9PM, ROCK/POP/INDIE

Formerly on CKXU, Canada Post Rock remains committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of. Stay up, tune in, zone out.

• programming@citr.ca
• Twitter: @pbone

SOCA STORM
9PM-11PM, SOCA / DANCE

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

• programming@citr.ca

I COME FROM THE MOUNTAIN
11PM-12AM, NIGHTMARE SOUNDS

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

• artcoordinator@citr.ca

SATURDAY

THE SATURDAY EDGE
8AM-12PM, ROOTS/BLUES/FOLK

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

• steveedge3@mac.com

AGAINST THE CURRENT
12PM-1PM, TALK

News from Vancouver and Lower Mainland. Brought to you by the News Collective at CiTR 101.9 FM.

• programming@citr.ca

POWERCHORD
1PM-3PM, LOUD/METAL

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

• programming@citr.ca

CODE BLUE
3PM-5PM, ROOTS/FOLK/BLUES

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

• codeblue@paulnorton.ca

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

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

• mantraradioshow@gmail.com

NASHA VOLNA
6PM-7PM, TALK/RUSSIAN

Informative and entertaining program in Russian.

• nashavolna@shaw.ca

• RADIO WAVES RADIO
7PM-8PM, FUNK/ECLECTIC

An extremely funky radio show

• programming@citr.ca

MUZIK BOX
ALTERNATING SAT 8PM, ELECTRONIC / RAVE

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

• programming@citr.ca

• 2010 RADIO
ALTERNATING SAT 8PM-9PM, INDIE / ROCK / CLASSICS

Good & interesting independent music from the past, present and future. Hand selected by Charlie D.

• programming@citr.ca

SYNAPTIC SANDWICH
9PM-11PM, ELECTRONIC/RETRO/TECHNO

Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro / techno / trance / 8bit music / and retro '80s this is the show for you!

• programming@citr.ca

RANDOPHONIC
11PM-1AM, EXPERIMENTAL

Randophonic has no concept of genre, style, political boundaries or even space-time relevance. Lately we've fixed our focus on a series, The Solid Time of Change, 661 Greatest Records of the Prog. Rock Era - 1965-79. We're not afraid of noise.

• programming@citr.ca

SUNDAY

THE ABSOLUTE VALUE OF INSOMNIA
2AM-3AM, EXPERIMENTAL/ GENERATIVE

4 solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.

• programming@citr.ca

FUTURE ECOLOGIES
8AM-9AM, AMBIENT / SOFT COMMENTARY

Future Ecologies is a monthly podcast made for audiophiles and nature lovers alike. Unpacking complex eco-social paradigms, set to original music & immersive soundscapes, and woven together by interviews with expert knowledge holders — Every episode is an invitation to see your world in a new light.

• programming@citr.ca

CLASSICAL CHAOS
9AM-10AM, CLASSICAL / CHAOS

From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

• programming@citr.ca

SHOOKSHOOKTA
10AM-12PM, INTERNATIONAL/ AMHARIC/ ETHIOPIAN

2 hour Ethiopian program on Sundays. Targeting Ethiopian people and aiming to encouraging education and personal development in Canada.

• programming@citr.ca

THE ROCKER'S SHOW
12PM-3PM, REGGAE

All reggae, all the time. Playing the best in roots rock reggae, Dub, Ska, Dancehall with news views & interviews.

• programming@citr.ca

LA FIESTA
3PM-5PM, INTERNATIONAL/LATIN AMERICAN

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

• programming@citr.ca

VIVAPORŰ
5PM-6PM, SPOKEN WORD

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

• programming@citr.ca

TOO DREAMY
6PM-7PM, SHOEGAZE/LO-FI

gregg araki's fever dream // tune in for shoegazing, synths, and lo-fi sweetness

• programming@citr.ca

• THE TWO FOURTEEN
7PM-8PM, ECLECTIC / MYSTERY

no description available at the moment...

• programming@citr.ca

TECHNO PROGRESSIVO
8PM-9PM, ELECTRONIC/ DEEP HOUSE

A mix of the latest house music, tech-house, prog-house and techno + DJ / Producer interviews and guest mixes.

• programming@citr.ca

• ATTIC JAMS
9PM-10PM, ECLECTIC

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

• programming@citr.ca

J CHILLIN
10PM-12AM, ELECTRONIC/RAP

yes radio noise big success
rdadio happy time 101.9 but
i aint a rapperrrrrrrr j chillin
has the most refined pallet
no other radio station should
still be broadcasting we da
best doing the most for the
hood community #gang surrey
whattup east van whattup

• programming@citr.ca

Island of Lost Toys

• STUDENT PROGRAMMING
ECLECTIC

Marks any show that is produced primarily by students.

CITR GHOST MIX
ANYTHING/EVERYTHING

Late night, the on air studio is empty. Spirits move from our playlist to your ear holes. We hope they're kind, but we make no guarantees.

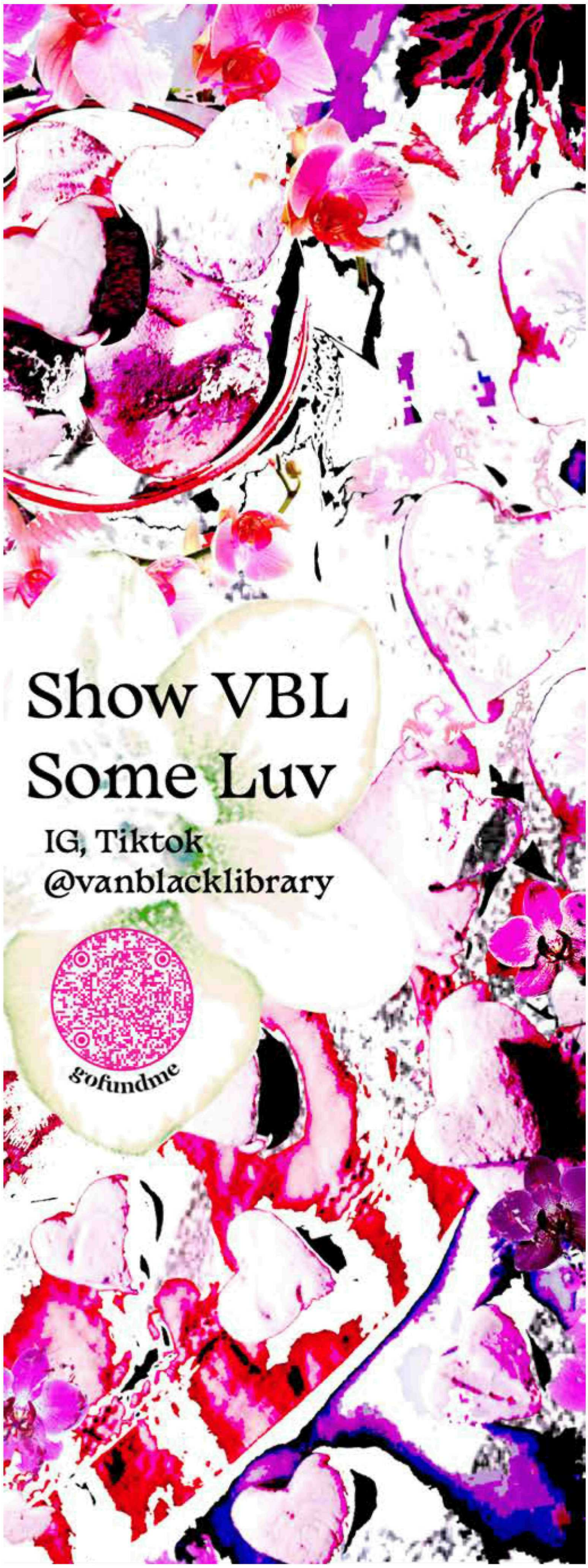
CiTR101.9FM CHARTS

JANUARY 2023

	Artist	Album	Label
1	Co-op*+	*Reward System*	Self-Released
2	Piss for Pumpkin*	*Scared To Die*	Self-Released
3	bananahaus*+	*welcome to the bananahaus*	Self-Released
4	La Perla	*Callejera*	Mambo Negro
5	GADFLY*+	*Apranik*	Ripsesh
6	Black Ox Orkestar*	*Everything Returns*	Constellation
7	Peter O	*Waste Not*	Nordic Trax
8	Sleepy Gonzales*+	*Slow Apocalypse*	Light Organ
9	Wesli*	*Tradisyon*	WUP
10	Jairus Sharif*	*Water & Tools*	Telephone Explosion
11	Hudson Glover	*Solar Surfing: Music From The Film 'Crystal Oscillators'*	HOTHAM SOUND
12	booter*	*10/10*	Midwest Debirs
13	Connie Constance	*Miss Power*	Play It Again Sam
14	Crucible of Sorrow*+	*Sadistic Hymns of Sorrow*	Self-Released
15	Castle If*	*The Verdant Realm*	Self-Released
16	crimeboys	*very dark past*	3 X L
17	dope.gng*	*NRNTB_ROUGE*	Self-Released
18	SPECIAL INTEREST	*Endure*	Rough Trade
19	SoyJoy*+	*Songs to Feed your Friends to (EP)*	Self-Released
20	Maral	*Ground Groove*	Leaving
21	GEVURAH*	*Gehinnom*	Profound Lore
22	WHITE LUNG*+	*Premonition*	Domino
23	Alfredo Santa Ana*+	Sounds of Time & Distance	ASA
24	Molly Lewis	*Mirage*	Jagjagwuar
25	Dendrons	*5-3-8*	Innovative Leisure
26	Milk & Bone*	*Chrysalism*	Bonsound
27	Selina Martin*	*Time Spent Swimming*	Selma
28	Townie*+	*Is it That Time Already*	Self-Released
29	Eye of Doom*+	*The Sapient*	Self-Released
30	Dumb*+	*Pray 4 Tomorrow*	Mint
31	Big Joanie	*Back Home*	Kill Rock Stars
32	stuttr*+	*Stuck In The Muck*	Early Onset
33	miguel maravilla*+	*Always*	Self-Released
34	Rooms*+	*Don't Be Yourself*	NO SUN
35	Hyd	*CLEARING*	PC Music
36	Nicholas G. Padilla	*Solar Dispatch*	Schematic Music Company
37	Super Krystal*+	*EP*	Self-Released
38	Weyes Blood	*And in the Darkness, Hearts Aglow*	SUB POP
39	RINSE DREAM*+	*SPACES*	Self-Released
40	DRUG SAUNA*	*Stonedhenge*	Self-Released
41	Noémi Büchi	*Matter*	Shutter
42	KMVP*+	*On the cusp*	Self-Released
43	Coy*	*Bury Me EP*	Self-Titled
44	Arthur Krumins*+	*No Connection*	Self-Released
45	Bristol Manor*	*A Distant Urban Forest*	Self-Released
46	Field Guide*	*Field Guide*	Birthday Cake
47	Moonfly	*Sequoia*	Wisteria Garden
48	pole	*Tempus*	Mute Artists
49	Esmerine*	*Everything Was Forever Until It Was No More*	Constellation
50	Goatsblood*+	*Detriment EP*	Bent Window

do cranes build cranes? think about it.

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



JUNE 21-25, 2023

SLED ISLAND

MUSIC & ARTS FESTIVAL

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* SELECTED BY GUEST CURATOR BARTEES STRANGE

PLUS OVER 150 MORE ARTISTS STILL TO BE ANNOUNCED!

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