August-September || 2023

local/free

DISCOVER MAGAZINE

"THAT PAIN 4 PLEASURE MAG FROM CITR 101.9 FM"

Vol.40 No.04 Issue 431

That PAIN 4 PLEASURE
Magazine from CiTR 101. 9 FM
Aug-Sept 2023// Vol.40 // No.4 // Issue #431
cover illustration by Billie "Forever 19" Cullen

DiSCORDER
magazine

EDITOR'S NOTE

NOTHING DESCRIBES LATE SUMMER BETTER THAN A GREAT, GLOWING, TRAGIC POP SONG.

One that, for all its indulgences — down to the very last orchestral hit — is fueled by the fear that a good time is just between hand and fruit. Considered a little more strictly, a good pop song is lonely. It's dancing as fast as it can to get away from its loneliness; oil-slick and drenched in sweat. It's joy because nothing is wrong, because something has been wrong, and because something will be wrong. Nevermind the timing, just get your catharsis in when you can. A great pop song is the beating heart in a room full of people, but it's alive despite something, not because of it. It's tempting to think joy is easy for everyone else, but it's almost never easy for anybody. If it were, we wouldn't have to put ourselves in sweaty little rooms about it. We wouldn't write glossy synth hooks and muscular riffs — we wouldn't have pop songs that sound like happiness snatched from the jaws of everything around it. This summer has curled itself around the hard-won joy of a pop song; because when it works, it makes you feel genuinely off your rocker. It's embarrassing, but you love it. You know you do.

Discorder of the August and September variety is a pop song that is as sticky as it is glamorous, as sexy as it is furious, lonely and on-fire. New writer Willow takes us under the purple glow lighting (;-)) in their personal essay, "Feminine Creature" — part 1 of their series which explores identity through place, though party, through pop. Emma Watson sits down for a conversation on a hot summer day with musician des hume to dissect the hypnagogic FM.era. Thomas McLeod and Oliver Cheung write to us with dispatches from the dawg days of Music Waste; offering experiential bytes such as accidently ending up couch-bound at the Red Gate, and a band which embodies the sound of "the sunlight streaming in like it would through the dirty windows of the basement of their tear-down rental." We stayed out late enough to witness this gross, pop summer finally stick it's landing. Two months to go, team.

a little ridiculous, but so are you.~T

PARTY ROCK

04 · DR.BADMUSIC
HOW I LEARNED TO STOP WORRYING AND TO LOVE TO ROCK

08 · LANCE HARRISON'S COMEDY CLUB
Boxing gym by day, club by night

10 · des hume
An alien standing atop a piano

12 · FEMININE CREATURE
Yellow: feeling flirty

20 · MUSIC WASTE 2023
Dispatches from the chicken-field

22 · SYNCRaTIC BIRTHRIGHTS
Protectors, guiding hands and elemental beings

23 · back home
only in control up to certain point

28 · PUBLISHER'S NOTE
cleave your life into before and after

ROCK PARTY

17 · AUGUST CALENDAR
artwork by AIDAN HARRIS

18 · SEPTEMBER CALENDAR
VICTORY SQUARE BLOCK PARTY!

24 · UNDER REVIEW
back to basics – just music

33 · CiTR's PROGRAMMING GRID

34 · CiTR's PROGRAMMING GUIDE

35 · CHARTSCHARTSCHARTS (July 2023)

ADVERTISE
Ad space for upcoming issues can be booked by emailing **advertising@citr.ca.**
Rates available upon request.

CONTRIBUTE
To learn how to get involved with *Discorder* contact **outreachcoordinator@citr.ca.**

SUBSCRIBE
WE FINALLY MADE IT EASIER! Head on over to: **citr.ca/discorder/subscribe**

DISTRIBUTE
To distribute *Discorder* in your business, email **advertising@citr.ca.** We are always looking for new friends.

DONATE
We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit: **citr.ca/donate.**

! ! ! ! ! !
To inform *Discorder* of an upcoming album release, art show or significant happening, please email all relevant details 4-6 weeks in advance to **Tasha Hefford,** Editor-In-Chief at **editor@citr.ca.**
You may also direct comments, complaints and corrections via email.

©Discorder 2021 - 2023 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 3,000 Discorder is published bi-monthly by CiTR, located on the lower level of the UBC Nest, situated on the traditional unceded territory of the hən̓q̓əmin̓əm̓ speaking Musqueam peoples. CiTR can be heard at 101.9 FM, online at citr.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at (604) 822-2487, CiTR's office at (604) 822 1242, email CiTR at stationmanager@citr.ca, or pick up a pen and write to LL500 - 6133 University Blvd. V6T 1Z1, Vancouver, BC, Canada.

Publisher: Student Radio Society of UBC // **Station Manager:** Jasper Sloan Yip // **Discorder Student Executive:** Isabelle Whittall // **Editor-in-Chief:** Tasha Hefford // **Associate Editor:** Fabio Peres Schneider // **Art Director:** Ricky Castanedo Laredo // **Social Media Coordinator:** Lauren Park // **Administration Coordinator:** Audrey Reich // **Charts:** Aisia Witteveen // **Designers:** Ricky Castanedo Laredo, Christina Berti, Thea Flora // **Contributors:** Alec Christensen, Alex Lane Antrobus, Alistair Henning, Anubhav Sharma, Billie Cullen, Calla Campbell, Chantal Heinen, Christy Lu, Ciara Reid, Coraline Thomas, Daniela Rodriguez, Dennis Ha, Emma Watson, Hannah Martin, J-Slip, Kiana Mortensen, Mya Froese, Natalie Hanna ,Nathan Chizen-Velasco, Oliver Cheung, Rayna Friar, Shawna Tan, Thomas McLeod, Thea Flora, Zephyr Frebold // **Proofreaders:** if you read this you win a free month of *Discorder.*

TURNS WATER INTO COORS LIGHT

or some contributor bios of AUG/SEPT 2023

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.

EMMA WATSON

is a morning person and non-practicing cynic. She asks a lot of questions.

ALEC CHRISTENSEN

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

ALISTAIR HENNING

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

BILLIE CULLEN

19 years old. I wouldn't be surprised if we met one day and I cut your hair.

CALLA CAMPBELL

★

HANNAH MARTIN

Hannah Martin is and artist and designer based in Vancouver. She holds a BFA and is currently pursuing a post-graduate certificate in Product Design at Emily Carr. Hannah has served as a curator, instructor, and contributor to the arts community.

NATALIE HANNA

3rd year cogs student who likes jazz n spring and hates ranch dressing! ig @_natalie_hanna_(。◕‿◕。)!

ZEPHYR FREBOLD

Zephyr is a self proclaimed standup comedian, writer, and UBC Bachelor of Arts student. He plans on majoring in whatever he finds easiest in his third year so he has more time to write silly little jokes that really only he finds funny. Some of his interests include window shopping at Whole Foods and Stand-up Comedy.

R. HESTER

I don't think we're in Kansas anymore.

It's easy to get on this list.

Contact

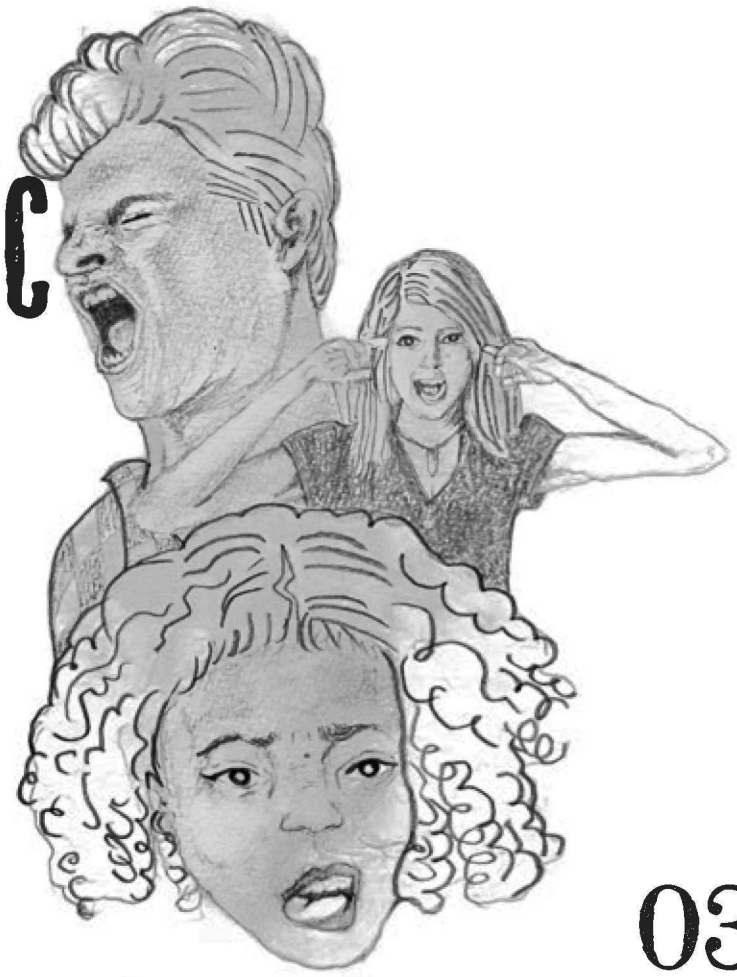
editor@citr.ca or artcoordinator@citr.ca

DR. BAD MUSIC

(OR HOW I LEARNED TO STOP WORRYING *AND TO* LOVE TO ROCK)

words by Coraline Thomas

illustrations by Billie Cullen



IF YOU'RE ANYTHING LIKE ME -- and you should be -- you're driven from deep in your soul to create, something, anything, it doesn't matter what or how. Mixtapes, battlejackets, zines, art, whatever. In this piece, I'm handing down the ability to make bad music. Music is one of the oldest art forms, and no one can take that from you. Music is our first site of resistance, of connection, of expression. So raise your voice. It doesn't matter if you're good, you just have to mean it. Some of the most influential punk bands didn't know how to play a single instrument before they started recording, and I promise you - you can do it too.

01. KIT UP

You have your voice and you can always just sing, but sometimes one needs something more. To start, I recommend checking second-hand stores, online marketplaces, or bugging your friends relentlessly. On the cheapest end, you can start with a shitty acoustic guitar. That's all you need. Going electric, or using any other instrument, totally possible, but there might be extra work. You can also get pianos for free online if you have the room. Trust me, you can. Drums, harmonica, violin, flute, keyboard, you can get these all online or secondhand. Just keep your eyes peeled for a good deal.

I would like to also take a moment to send up a good word for junk instruments. Is that a garbage can? No, it's a drum. Is that a broke-ass fan? No, it's a sound effect machine. You can make sounds with just about anything. If you like that sound, then go for it. This is your time, and no one can question you.

02. PREP

Singing: Get singing, homie. Put on your favourite songs and sing along as loud as you can. Drink water. Guitar: Get a free tuning app on your phone or laptop. You can play out of tune, it doesn't matter, really, but it's handy to be able to play the same thing twice. If you're electric, get an amp and some cables. You can get that shit cheap -- usually from the same person selling the guitar. Drums: I hope you don't live in an apartment. Harmonica: Clean that shit, you don't know whose mouth that's been in. Piano/keyboard: Good to go probably? Violin: You're gonna need rosin for your bow. Learn how to bow a string without screeching. Flute: Clean that shit, you don't know whose mouth that's been in.

03. MAKE BELIEVE

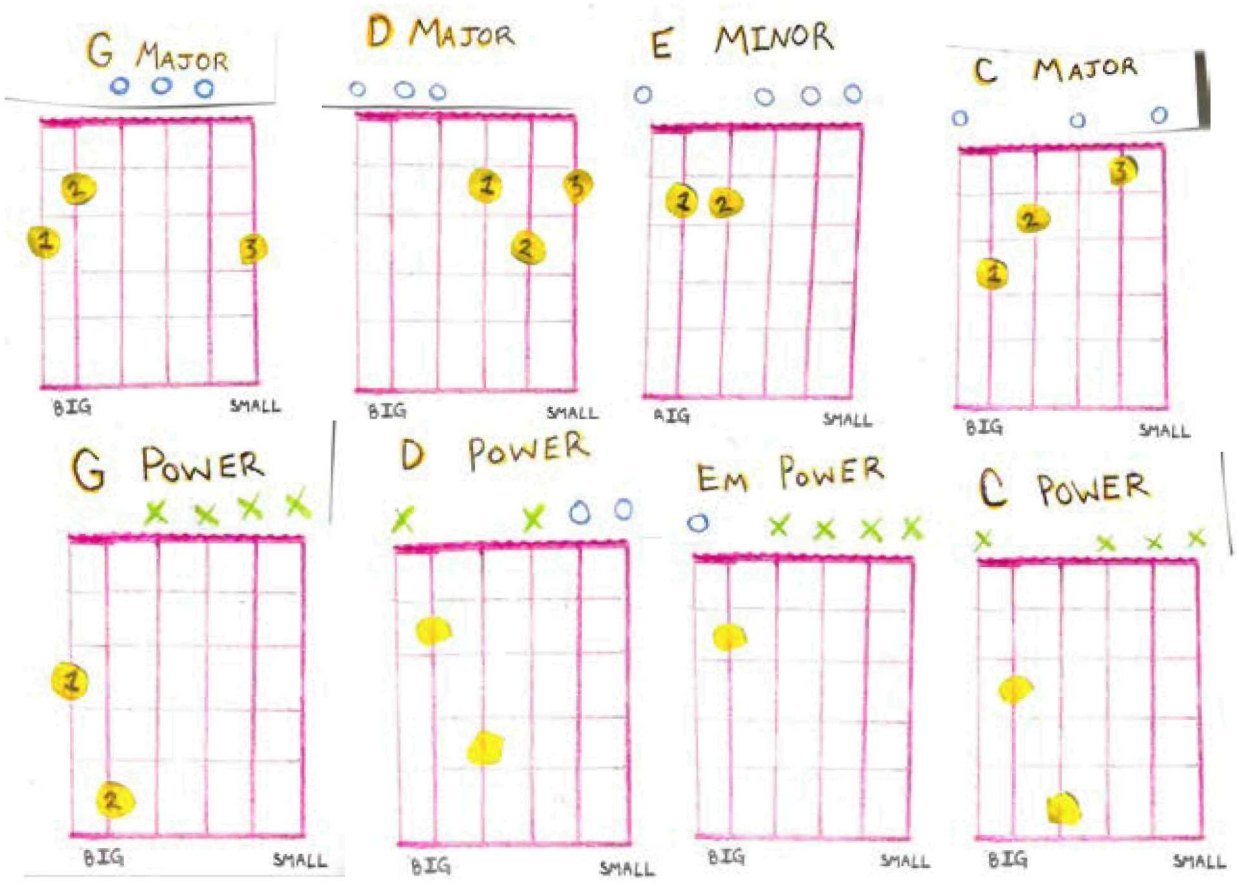
(AKA WORDS)

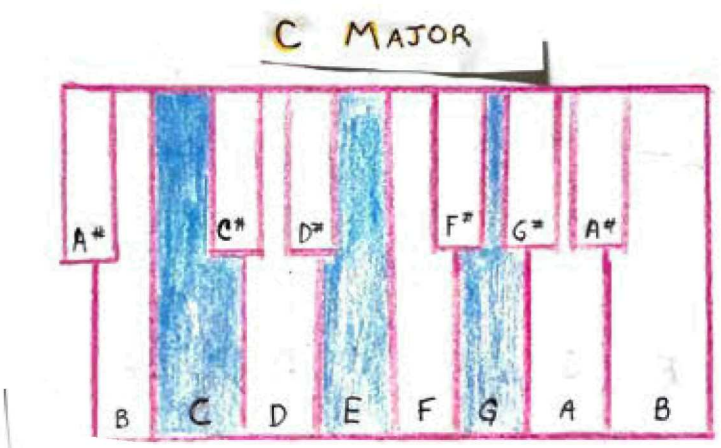
Do you feel something so big in your soul it might consume you? Are you mad? Sad? Hurt? Glad? In love? You're ready to make music. Trust me.

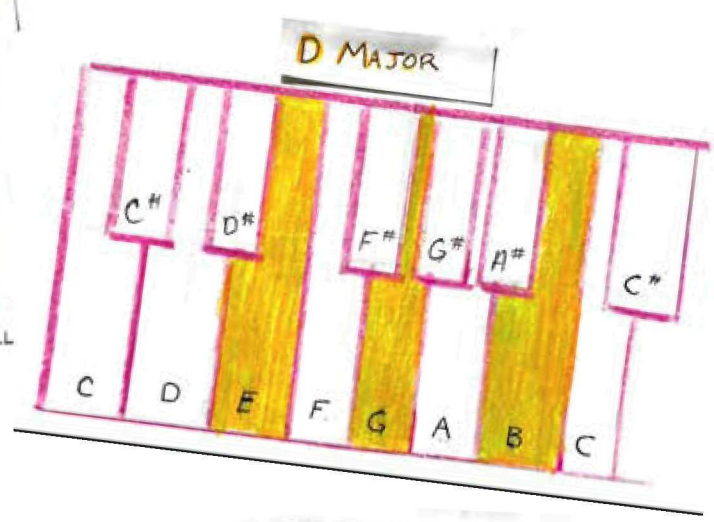
You could go online, learn tabs, or learn proper and get lessons. But that's not what we're here to do. Sit down now. Yes right now. Write down some words that feel right. No, I don't care if it's embarrassing, let go of your shame. You're here to make music and you're gonna be real about it. Say it out loud. Say it again. Say it until all you hear is the flow of the words, the bumps and valleys in your voice. If something doesn't flow right, rewrite it a little and try again. Learning poetry can help, but it is far from necessary. You don't have to be smart, you don't have to rhyme -- you just have to mean it. When it comes out feeling right, that's a song. Sing it again, with feeling. Push your whole heart out; scream, cry, rage, laugh, feel it and let it be real. You're making music now.

04. PLAY ALONG

You've got your lyrics, now it's time to pick up your instrument. I can't tell you everything about each instrument, but I can tell you that all you need is a few simple chords -- the most basic songs only use four. That means you only need to find four things that sound good together. Do you have to do this? No. Do what feels right. The only thing that matters is you feel that it's right. Now sing and play along. That's music. You've just written your first song. Don't worry about making the top one hundred, or composing the rock opera of your dreams. You made something real to you because you needed to. That's the only thing that matters. Now do it. Again.



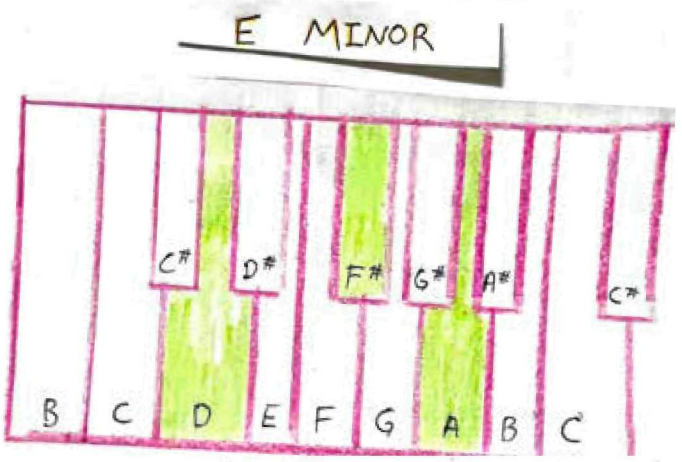




05. RECORD THAT SHIT

Optional step, but if you got this far, you might as well. Get your phone or laptop out and sing into it. You can record your instrument separately, or do both at the same time. You might be able to find a cheap USB mic somewhere, use that.

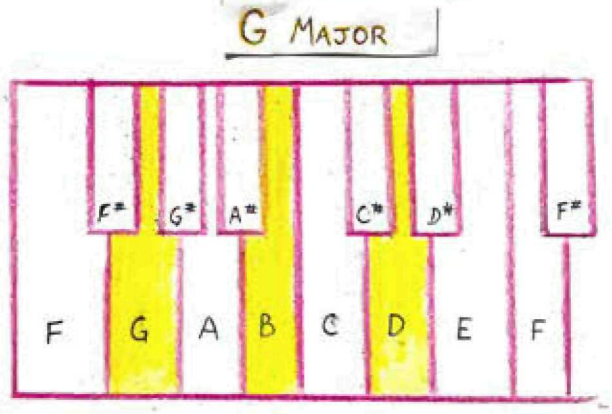
I recommend using Audacity, which is a free open source program you can use to record music with. It's got some quirks, some irregularities, but you can pick it up with a tutorial or two on youtube or wherever. You can mash different recordings together to make more sounds per sound. It's a lot of fun.*1



06. PLAY NICE, TOGETHER

You've got some songs under your belt, you got your feelings down and out, time to get together with some friends and do it all over again, together. Find people who want to do it with you. Get more instruments, get more feelings. Sing about them together, build a community. Brag about it. Do a show in a garage. Put it up on Bandcamp or Soundcloud. You're all musicians now, and you don't have to be good, you just have to mean it.

Whether it's punk, pop, folk, country, rock, whatever you want to play, it all starts here, with this simple guide to making bad music quickly. Where you go from here is up to you. The most important part is that you're making music now, and you can do anything you want.



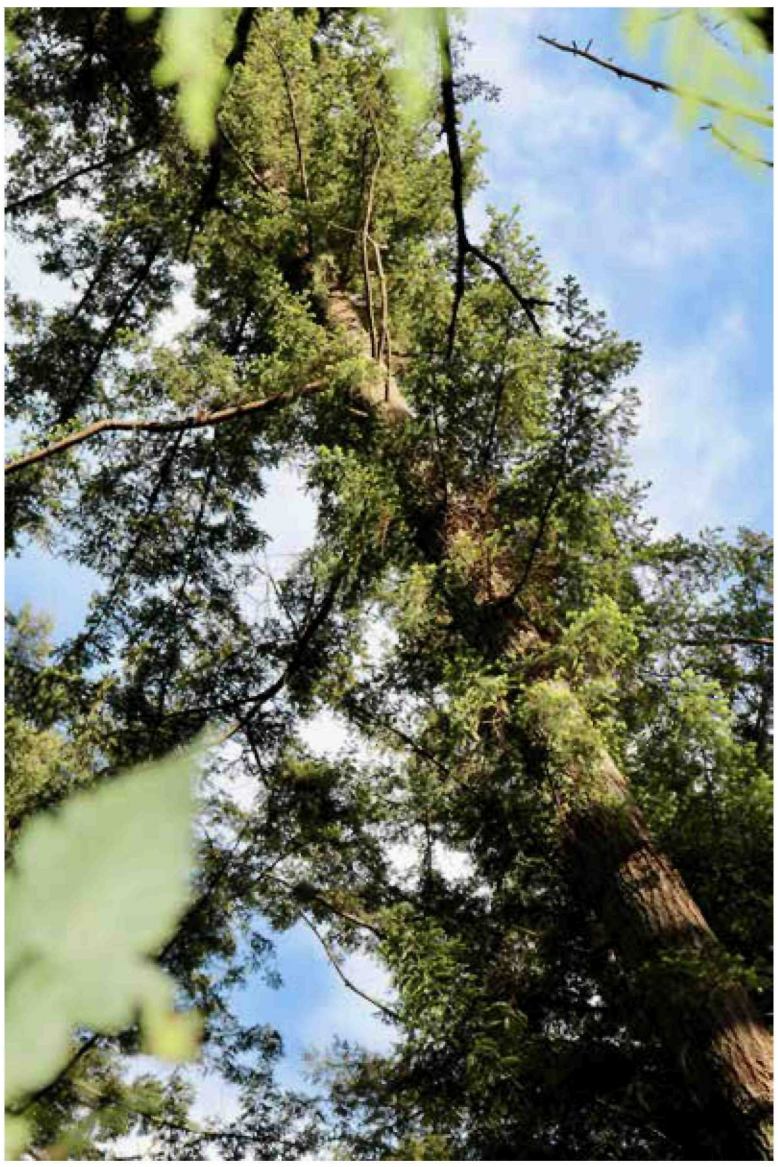
*If you do record it, send it to PacificNoiseWeird@gmail.com I'll put it on the radio. I swear I'll do it. Fridays at Five PM on CiTR, no question. Well, okay, it can't be a billion minutes long.

"DR.BADMUSIC"

DISCORDER / RAWFILES 3.0

OTHER SIDES

Other sides are both literal and figurative. In this call, *Discorder x Rawfiles Magazine* went looking for views from the sides unseen. These other sides make room for intuition and a less formal precedent. They embrace the 'kind of boring' and the 'kind of hidden' but they're also a form of refusal — the backside of a building is a rejection of the front. Below are a small collection of photographs which seek out spaces that refuse, sides which demand nothing from their audiences, but are nonetheless worth seeing.



01. I am Chantal Heinen and I love to walk in other people's and creature's shoes.That is why most of my photos have very experimental angles to catch a point of view we sometimes forget about. It makes the world around us look even more magical. Art has the power to speak without words and sometimes these angles express somebody's mind who cannot communicate with us. That is what I love about photography and about my artwork. • **Chantal Heinen**

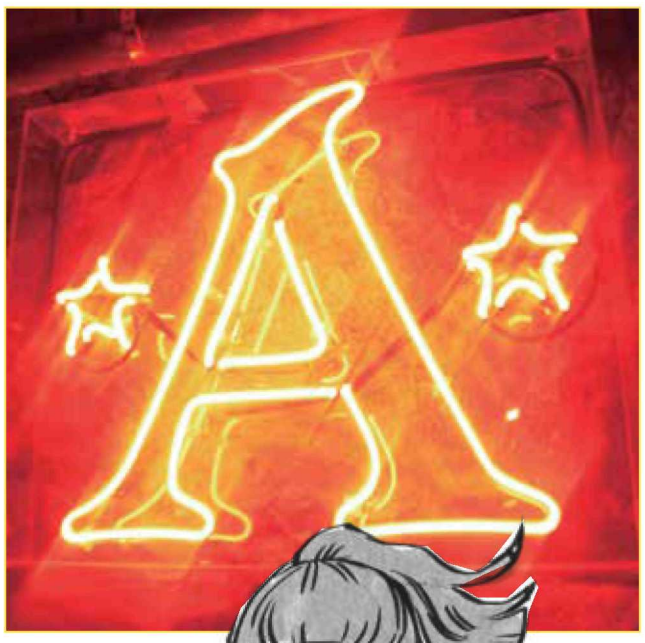
0.2 "Unveiling the Unseen: Nightscapes of Mong Kok" *In the quite night scene of Mong Kok, Hong Kong, my photograph captures a world hidden in plain sight, an invitation to the unnoticed, the neglected, and the unseen. As I venture into this urban landscape with my film camera, I sought to unravel the dimly lit streets in a narrow alley. The other-looked and seemingly mundane area starks contrast to the grand building facades. The hanging lights among the market stalls; sloppiness of the cramped alley; the realm is hidden among a sea of buildings. Mong Kok's cityscape is known for it's prominent underground subculture, as well as being the most densely populated place on Earth. Some would even describe the place being overshadowed and looked down upon by people from the higher class. Capturing this scene serves as a catalyst for introspection, encouraging viewers to embrace the enigmatic, the untold, the unseen, and find beauty in its very existence.* •**Christy Lu**

03. Hallways have always been a transitory space. The thought of hallways has always been to reach the end, the next room, the following space, the other side. But as I walked through the rapaciously opulent rooms of the Belvedere Palace in Vienna, I noticed a certain lack of hallways. Each gilded room, their walls stuffed to the brim with priceless artworks, continuously led to more and more of the same, until I had walked a semicircle of just rooms. I felt as if I had eaten a ten course meal with no breaks in between. What I needed was a hallway. In a way, a hallway is a palate cleanser, something that allows one to rest their mind if only for a moment. There is peace to be found in transitioning from place to place, and that peace was found on the third floor of the Belvedere. In a fuchsia toned landscape, I sat next to others hoping to exist in an area that was not dominated by the need to be seen. We had arrived on the other side. A side that was not the space, but a space. There are no commitments in hallways. Or expectations. Or pressure. In this hallway, sandwiched between rooms filled with hundreds of years of history and thoughts, I simply existed. •**Shawna Tan**

LANCE HARRISON'S COMEDY CLUB AND CABARET

TUCKED AWAY in a graffiti-covered alley in Gastown lies a certain door camouflaged into a wall hidden and left unseen to the bustling streets of Vancouver. But for those who know, behind this door lies Vancouver's newest speakeasy-style performing arts venue, Lance Harrison's Comedy Club and Cabaret, putting on bi-weekly shows out of a basement home to an eccentric boxing studio called All City Athletics. By day, All City Athletics holds boutique boxing and fitness classes, but at night the business undergoes a dazzling transformation, as the gym morphs into a comedy club and cabaret.

words by Zephyr Frebold // photos by Daniela Rodríguez // illustrations and layout by Thea Flora



"YOU KNOW, FOR ME, IT REALLY JUST FEELS NICE TO HAVE A SPOT PEOPLE CAN CONNECT WITH. BOTH AS A GYM, AND NOW, A VENUE. WE ARE LUCKY TO HAVE SUCH COOL PEOPLE COME DOWN. I THINK THAT'S WHAT IT WOULD HAVE MEANT TO HIM AS WELL."

THE CABARET is named after local jazz musician and grandfather of All City Athletics owner, Jordan Bowers. Lance Harrison was a prominent figure in Vancouver's early Jazz scene performing all over the city throughout the 1900s, earning him a star on Granville street for his contribution to the city's entertainment scene.

With the goal to be "a pillar and supporter of the Arts community," Bowers created the Cabaret with community at the center of everything. "Our goal is for people to come down and connect, whatever it is: jokes, comedy, exercise, music, we just want people come hang out and feel alive."

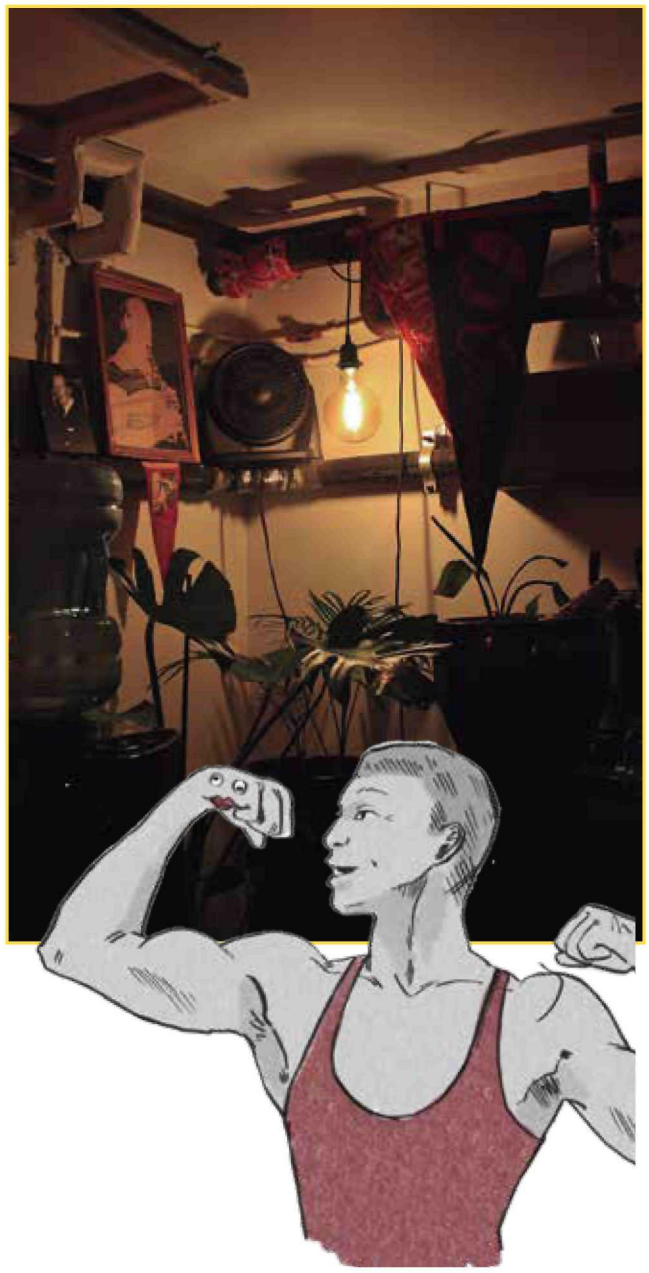
"We also have lifelong members of the boxing club here so we wanted to give people in our community more than just the fitness. If you're a member here it's free to come to Lance's"

Going to Lance Harrison's really is a unique and special experience. I remember walking down the alleyway and thinking, 'I can't believe I pass this back alley every night and the entire time I had no idea comedy shows were going on.' But now that I knew, it was such a cool feeling, it felt like I got to be a part of something exclusive before I even walked through the door. It made me realize how much Vancouver has to offer if you just look a little harder to find things.

Even the act of trying to find the entrance was exciting. I had to look for a sign with a dimly lit letter "A" which hung above the hidden door. But once I found it and rang the buzzer granting me access, I really felt like what I was about to experience was something special and memorable. As I headed towards the basement, I could hear muffled music and lively conversation throughout the corridor. Upon entering, I felt the real intimacy of the space — and the excitement that filled the room. The space is lively and dimmed with multi-hued lights bathing the walls in a soft glow.

While a lingering punching bag and a wall of uneven exposed stone evokes a sense of timeless charm. Even before the show started, Lance's intimate and welcoming atmosphere had a unique and special energy that really can only be experienced in person. I asked Bowers what creating this space meant to him and what he thought it would have meant for his grandfather, to which the replied, "You know, for me, it really just feels nice to have a spot people can connect with. Both as a gym, and now, a venue — we're lucky to have such cool people come down. I think that's what it would have meant to him as well. Vancouver's is also such a small city, so when people come down here it's really easy to start making connections and build a solid community of people." Moving into the future Bowers also plans on hosting other various acts while still keeping things genuine. "You know the comedy is going great right now, I would love to do a burlesque show in the future, and obviously we're gonna do music. We are just going to do stuff that we like, with people we enjoy. I don't want anything to be forced. Forcing stuff, I feel, can be misguided. We are just real people doing real things here."

Lance 's put on their first show in late January hosting *The Society Comedy Show*, a division of Chill Pill Comedy which is produced by local comedian Talie Perry. The show consists of some of the most sought-after touring and local comedians seen on countless major platforms like *Netflix*, *Just for Laughs*, and CBC. Guaranteeing you in for an unforgettable hilarious night full of laughs.



Right now you can catch The Society Comedy Show *at Lance Harriosn's on the first and third Saturday of every month at 7pm and 10pm. Tickets can be found at* ***www.chillpillcomedy.com. Instagram: @chillpillcomedy1****And make sure to check out All-City Athletics for all future shows at Lance Harrison's Comedy Club and Cabaret as well as their boxing classes during the day at* ***www.allcityathletics.ca Instagram: @allcityathletics***

DES HUME

des hume is an experimental pop project. In their latest record, FM.era, they explore intimacy, nostalgia, and the amorphous nature of identity through a variety of sleek synth stylings. On a hot June day, des hume and I sat down to talk about the flexible, utopian era of FM.era.

words by Emma Watson // photos by Alistair Henning // illustrations by Calla Campbell

EW: So, how was gemini season?

dh: It was wild. It's wild every year. I'm a gemini sun and rising, so it's like the worst possible...I don't know, I don't know that much about astrology to be honest. I do know from years of dating that people generally consider Geminis to be kind of a turn-off. Gemini season is always a little chaotic. I'm very indecisive. Getting older, I've just forced myself to make choices and live with them.

Maybe this relates – I was going to comment on the diversity of musical stylings across the record. You do some genre-hopping, and you write that part of the appeal of radio is the "thrill of exploration." Can you speak more on the album's relationship to radio?

The intent of it is that you're supposed to be flipping through the stations and you land on this signal —it's sort of fuzzy at first, and then you fade into something that's kind of interesting. That's how I grew up, listening to the radio. I had this little tiny boombox that I would hide under my covers and use to skip through the static at night. I wanted [the record] to have that feeling. In the original version, there were all these interludes, little interjections, you know, like a radio DJ getting a submission and rejecting it — I'd written commercials too. I ended up paring it back, and maybe the theme would have landed stronger if I'd kept them, but I thought, y'know, instead of trying to force the songs into this theme, I can nod to it.

I think it translated! But I see what you're saying, why force novelty if it gets in the way of the heart of it?

Exactly. And even the title, too – it's FM.era, but you can pronounce it like "ephemera." Some of the songs on it are older – one track on the album had been on my computer for like 4 years. I don't even remember making it. It literally is hard drive ephemera. I think music's ephemera anyway, it's just audio detritus.

Interesting. And if you are scanning through stations with these tracks, do you feel there are different characters across the record? Especially in the parts with – is it a vocoder you're using, for different voice effects?

Yeah, I do use a lot of vocoder. I haven't thought about [the voices] as characters, but it does make sense. When I use intentional vocal effects, there is a different mood to it, and I do find I'm trying to channel something different. I find I write lyrics that are more vulnerable or honest, and then slather them in vocal effects. That's probably just insecurity, to be honest. Everybody is multiple different characters at any given point, and I'm no stranger to that. I've always liked playing dress-up. I think character-driven would be a way that I would describe my music, now that I think about it. Especially in songs like "Promising Boy" –

— Ooh, yeah, that song bangs!

Thank you! It's like a thesis statement on how I've felt the last few years.

In what way? I mean, there's some level of abstraction – are you the "Promising Boy?"

I mean, outside of music, I work at an engineering firm, I'm a hydrogeologist. It's mostly environmental work, I guess. It's an interesting career in some regards, but I'm not passionate about it. I don't mind doing it – I like the people that I work with, it pays me okay, it gives me some time to do music and stuff like that. But like, my whole early to mid 20's was spent doubling down on the "professional" aspect of my life, trying to be that person. I put aside a lot of the things I cared about in order to try and climb whatever ladder at this tiny environmental firm. And I'm okay with it. That's the path that I took, and like, I learned a lot from that experience. I learned what's important to me, and I'm glad that I figured that out. But it was also a tremendous waste of time in some regards. I think I would have been happier if I'd continued to just work really hard at the things that I loved. So yeah, "Promising Boy" is pretty much biographical. It's also sort of a coming of age tale, in the way that I didn't identify as queer until a lot later in my life. It took a long time to say that outloud. I grew up with a lot of expectations around what 'a man' is, and now I work in an environment where I spend a lot of time with mostly very blue collar men who have very firm ideas on what they think is cool and not. And it's taken me a long time to get to the point where [I can say,] "well, this is who I am. And I'm still in this environment, and we'll get along okay."

There is this emotional messiness or uncertainty across the record, in lyrics like "I'm no good at this" or "I never know when to stop." And yet, I've also read you describing the project as "utopian." I'm wondering, how do you tease out that relationship? In your utopia, there is this uncertainty.

I think the uncertainty is more about honesty than anything — there are undercurrents [in life] that are vulnerable or ugly, and sweeping things under the rug has led to disastrous consequences. It's better that we have things out in the open. Utopia is a loaded word that I play with a lot, and I think it's fun to refer to. I kind of like that everybody has a different image in their head when they hear it. Originally, I was going to have these tote bags that said, "Utopia Now" on them. And, like, what does that even mean? I don't know.

Well, maybe the point is that you're asking the question.

Yeah. I made this zine a couple years ago called "A Field Guide to Utopian Social Dynamics," and just handed it out for free all over the city. I had so much fun with that. I'd make bundles of this little zine and ship them to friends who lived all over the world, and they'd just leave them out for free. It's just a silly self-help book, basically. It's lifestyle tips, and like, common sense. The very first entry says "wash your ass." It goes from that to all sorts of different things, some tongue-in-cheek and some very sincere.

And probably way more people are washing their asses now!

I hope so! Team bidet all the way.

That's divisive! You're really taking a stance.

Oh, a hard stance, yeah.

It seems central to you as an artist that you're very open to your sound being relational — pulled around a little.

I love what [collaborators] do with it. A lot of the folks in the live band played with me in the previous iteration of des hume 3 years ago, but back then I think I was a lot more prescriptive with how I wanted things done, like, "Oh, it's not like that on the record, let's try and get closer to this..." And with this record, I just said, "I want to see what you do with it." And it's been so much fun. I think it makes everybody involved feel like they have more of a say in the process, and I think they enjoy themselves a lot more with the stuff. They just have a license to do what feels right in the moment and try stuff out. I do not have any musical training at all. Anything I've learned has been self-taught – I can't read music, I can't do anything like that. [The writing] is just whatever sounded good to me at the time. And so, I hand it over when somebody like Patrick, who plays in the band, is just like "I think this chord would sound better."

How did you learn not to be precious with it? That's hard!

I don't know! I do have that deference towards people who have musical training. And in a way, I have to give it over to them, because I have a hard time explaining to musicians what I want. I'll just hear them talking back and forth between each other, like "Oh, are you landing on the Dm7?" and I'm just over here going, "dun dun dun." The chords aren't complex, and if someone thinks they're complex, it's not by design, it's a mistake!

So you're completely trusting of your gut!

It's absolute intuition, yeah. That's been a fun part of collaboration – I don't usually have anything prepared. You just have to trust that it will be okay. There are a million different ways a song can be interpreted.

So, what will you make next?

All I've been listening to for the past couple years has mostly been ambient and jazz . I'm interested in seeing what I would make in that avenue, mixing it up with found sounds, and different recordings. I don't know if you're familiar with Claire Rousay — she's this incredible electronic musician. When she performs live, she'll have people airdrop files to her phone onstage, and she just blends in these different voice notes. She had this one record that was very touching, it was a text-to-speech statement on friendship. It's like 25 minutes long, and it's one of the most beautiful meditations on friendship that I've ever heard, set to this gentle, background, humming music.

Do you know what you'd be monologuing about? If not friendship, then...

No, I have no idea! There's a part of me that kind of wants to tie in all the things that I've seen working over the past few years. It's a very strange world to be in. I go to some of these sites, and you're just watching the earth be destroyed, basically. You just watch while they cut the top off a mountain. You see habitats get destroyed, you see all sorts of stuff, and you're just kind of there. My job is to pick up the pieces afterwards. A lot of it is stuff that was done before there were environmental regulations, and so we're there to figure out how bad it was. I haven't thought about it in a creative way yet, but I think it would be nice to try and make something meaningful out of that experience.

Yeah, that's emotional work!

Yeah. I've also been applying for artist residencies, that's something I'd really like to do. My partner and I applied to a residency in the Bay Area. She's a painter, and I'd be responding with sound work, so that would be kind of interesting — actually, you know what, that's something I want to say about utopia! I think an artist residency, to me, is a utopia. I think a lot of utopian talk is focussed on UBI, and I see such an upshot with that and the ability to focus on what makes you happy. Just people sitting, living, and focussing on making something...you shut out the outside world, and you're just there to create. And that, to me, would be utopia.

FEMININE CREATURE

AN UNDERSTANDING OF MY ANDROGYNY THROUGH VANCOUVER'S QUEER SPACES

WORDS BY WILLOW // ILLUSTRATIONS BY R. HESTER

Insecure, anxious and confused about how to define myself. This was how I felt before moving to Vancouver, trying to fit myself into the labels society offered me. I did not understand my own androgyny. I did not understand the freedom that exists beyond labels. So caught up on how to present myself, so caught up in the expectation of femininity and masculinity, I generalized. I saw myself as a "feminine" creature because I did not fit into the "masculine" traits society expected of me.

I saw myself as a "feminine" creature. I like my pretty things. I like hoop earrings and thick eyeliner. I like crop tops and low-rise jeans. Half my clothes barely fit me. But I found my own femininity is not defined by material things. I am a delicate spirit. I desire security. I am sensitive to feelings. I am over endearing to my friends and give them all sweet nicknames. I do not respond to aggression. I do not feel violent in nature. But I later discovered my femininity is not defined by my 'soft' personality; it is not defined by a lack of masculinity. My introduction to Switch, a queer party, showed me that femininity and masculinity are not defined by societal generalizations — but rather are specific to every individual. I am feminine if that's the identity I feel. Not because I fit into certain generalizations. I am masculine if that's the identity I feel. No generalization can deny this identity. We have the freedom to express, to identify as we please, based on our own uniqueness and individual understandings of ourselves.

My introduction to Switch was unexpected. Just over a year ago, I first heard of the organization when a close friend of mine stumbled upon an advertisement for the first ever "all-new, all-gender, pleasure revolution." This special event was promoted with a dense list of DJs, dancers and performers. The hazy description was a factor in my friend Brit's excitement, who expressed to me that they were not completely sure what the event was describing. The promotion also detailed a wristband system which was organized in colors of green, yellow, blue and red providing more clarity on the tone of the evening. The red wrist band was labeled as "having a solo night," the blue was for those "feeling social/flirty, but no touching." The next two wristbands were more accepting of physical romances. Yellow as, "feeling flirty, possibility for intimacy." Green, bold in its explanation as, "feeling horny, looking to hookup." I started to feel like I better understood Brit's excitement. The event described was a sex party of sorts. A place designed for queer people to feel safe experimenting with others within our community. It was a rare event. Although I was intrigued, I was not sure if I would be able to attend. At this time, I was not confident in my own sexuality, and was confused if I had a place there. Confused if I belonged in a place of queer beauty.

When the night of the event came, I instead found myself attending a metal show. Lost in Vancouver, and lost in the confusion of where to fit myself in this city. Around 12:30 the show ended and I gave Brit a call to check in on their evening. I was excited to hear that Switch was offering a second round of door tickets at 1am.

Brit had given me a second chance to explore the event and elements of myself. Walking to the location of the event I was unaware I was also getting a second chance to further explore my expression of being non-binary. What I found immediately upon arrival, was that I was in the middle of something spectacular. Glossy-barbie-sexy-techno music gave me immediate stimulation as I tried to show my ID to the bouncer. Although a large, powerful figure, this bouncer had a delicate kindness to him that seemed understanding of my struggle to get my ID out of my wallet. I then went around the corner to buy a ticket. A crowd of people radiated from behind the ticket counter, and I was too distracted to hear the person asking me which color wrist band I wanted.

"ALL-NEW, ALL-GENDER, PLEASURE REVOLUTION"

"Hey you need to pick out a wristband!"

"Are you coming in? What wristband do you want?"

"Oh sorry," I said as I returned to what was in front of me, "I'll get the yellow, feeling flirty."

They slipped on my wristband and put stickers over my phone cameras, telling me it was to protect the privacy of everyone this evening. I was then free to roam into the bubblegum aura of the event.

There was not a costume in sight.

Tonight, everyone was dressed as themselves.

Glitter, glam, leather, sex.

Skin-tight or no clothing at all.

I looked down to realize that I was the only one out of place.

Wearing what I wore to the metal show, I had on my faded true religion jeans and a sweaty, cut up t-shirt under my brown leather jacket. My long curls were hidden in a tied-up bandana. In my attempt to fit the algorithm of the masculine energy of punk shows, I realized I wasn't dressed as myself. However, this realization did not bring anxiety. Rather it was a breath of fresh air to realize I had the freedom to grow in the direction I felt as truly myself. It is ok to wear all the pretty things when I feel like it.

All those walking around me felt confidence in every step, as if the space itself was a catwalk. With the best of my ability, I tried to walk with the same stride of confidence to find Brit and my friends. Lost in overstimulation of bright lights, music, and movement, my eyes glazed over the crowd of people and the dancers performing on stage. I felt a presence behind me and turned to see Brit smiling, and soon, Jen appeared from the masses as well. They both were hardly dressed, but without any awkwardness, and welcomed me warmly.

The absurdity of everything was profoundly comfortable, the three of us made our way to dance. The vibrations of dancing here paralleled those from the metal show earlier, though slightly different. I felt the same sense of release — complete thoughtlessness in every movement. Fluidity of every motion. However, in this space I felt more tranquil in the "feminine" feelings I had been so anxious about. "Feminine" is never the right word to use. I felt simply myself. Generalizations

of what is fem/masc only further limit the range of human expression. Delicate, yet assertive, yet confident. Not a blink of hesitance. Not a blink of anxiety. Dancing as myself with the company of two of my closest friends is as meditative as can be. All is sex sex sex sexy. I can see clearly now, that I can be myself, without defining myself.

Two massive screens on the wall of the warehouse played video of a man being pegged by a trans person accompanied by bold lettering stating, "you are trans."

The performances on stage momentarily stole my attention— strippers, dancers, these performers needed no title. One individual inspired my favoritism, as they looked like someone I could grow to be. An assertive figure with long hair tied up in a pair of space buns. A school girl outfit snug over a field of fabulous body hair. The character was dancing on stage alongside another powerful figure. The two of them began seductively feeding each other ice cream. They were iconic in my eyes. The bravado and flirtatious dynamic was hypnotizing. Such a display of unaltered sexual passion, without even the slightest strip tease. The character — who I felt could be a future me — bent down to let those in front put money in their skirt. The talent is in the confidence. The talent is in the authenticity, and I was in awe.

We took a break from the thrill of dancing and Brit and Jen were looking to explore more of the playroom. I told them I would find them, and went to get myself a drink. To speak the truth, I wasn't motivated by the possibility of sexual adventures. At this point, I didn't really feel that was a possibility. I had arrived very late and was sweaty from the mosh pit earlier that night. I was not dressed as myself, and was not dressed for the occasion. I was more motivated to seek out something I couldn't picture clearly in my head. I figured if I am going to be at an event with a playroom, I should at least check it out.

I walked through two sets of black curtains into a handful of sofas and tables spread around to create the appearance of a kind of sexy living room — with everything in black leather and silver. People were spread across every possible surface enjoying the physical sensations of each other. I put significant effort into not looking at anybody in particular, but briefly spotted Brit and Jen in the swell of people. I made my way over to a table of cleaning supplies and contraceptives. They definitely had every type of contraceptive anyone could ever think of, which I awkwardly gave my attention to for a moment — reading all of the labels as if I was conceivably unaware of the orgy going on around me.

Outside I waited for my friends, milling in the darkness of the evening. Feeling observant yet lost in the crowd. The compassion of each individual made me feel part of something beautiful and bigger than just me. People looking

THERE WAS NOT A COSTUME IN SIGHT. TONIGHT, EVERYONE WAS DRESSED AS THEMSELVES. GLITTER, GLAM, LEATHER, SEX. SKIN-TIGHT OR NO CLOTHING AT ALL. I LOOKED DOWN TO REALIZE THAT I WAS THE ONLY ONE OUT OF PLACE.

after one another. Enjoying the company of each other. Being themselves. Having a good time. "Masculinity" has no meaning. "Femininity" has no meaning. We only use these terms to limit the range of emotions someone can express. They are based on the stereotypes of what we are "supposed to be." There are no roles you need to fill. There is no person you need to be other than the person you want to be. There is no costume to wear. We all have a place in the creature of "us."

April 16th, 2023. A year since that first experience at Switch. An anniversary event was thrown, and my friends and I returned in full glam. Friendships had blossomed in the time in between, and so had our confidence in ourselves. I was no longer a creature of any kind, just myself. Someone belonging to something bigger, free to be themselves completely. I now define myself as nonbinary, but do not feel tied down to any labels or definitions. Through time and good people around me, I have been able to further validate my version of femininity, and also feel more confident.

I met with friends of mine and we reflected on our growth, agreeing on the influence Switch had on us. Jen described the event as, 'An opportunity to create a version of yourself, a persona almost. I felt the first time I was going [I wanted to feel] sexy, but in future experiences I found what most resonated with me was what I want to look like." This growth of personality even resonated in the physical nature of our outfits. For our first experience, Brit took the DIY approach and cropped a red Sprouts shirt at nipple-height, paired with a teeny-tiny pair of red boxers. Jen wore red lingerie, but expressed feeling a little underdressed seeing others in literal dog masks. Jay and I both wore just what we had been wearing earlier that day. The next time it came around, we were all ready to validate the aspects of ourselves we wanted to express — and this vision continues to evolve. Brit invested in a harness, and Jen wore hair extensions in a 40-inch ponytail with green contacts. I wore a white slip dress and leg warmers over my boots.

Switch is designed specifically for queer people to feel safe in their expression, and takes the measures necessary to ensure that people are protected in their honest expressions. In the broader scope of society, I find it rare to feel safe in experimenting with my queerness, and Switch created a place where these parts of me are able to break through all layers. Speaking to an organizer of the event, this commitment to safety was further elaborated. They told me how the event uses a 'sober buddy system' to ensure all risks of the event are mitigated so people are able to enjoy themselves safely. These buddies are equipped with harm reduction training and Naloxon should the scenario arise. The organizers emphasized that the "main security staff is all queer or trans, masc, fem — all over the place." Explaining that "It is very important that we have a security staff that represents a variety of people. In nightlife spaces that are typically gendered, going through security to venues can be a place for micro-aggression — sometimes even macro-aggressions — and by having a queer and trans staff these risks are mitigated [as] security then comes from a place of understanding." Security and door staff play an important role in ensuring queer trans people are protected in the space, as the majority of this 'sensitivity work' happens at the door. These people have the training to remind those in attendance that it is a trans-centered space, and to ensure there are no potential threats to the safety of everyone else. In the playroom there are consent monitors, which ensure everyone is having a fun and safe time — and they are not afraid to kick anyone out for not respecting the guidelines. As Brit had remarked, "on every wall you see community guidelines that are very clear." The safety measures and focus on queerness manifests into creating a warm environment, focused on protection, support, and love.

Queer trans people are the priority of Switch. It is important to have places focused on protecting this community so we can feel validated in a society that is not always so accepting. An organizer of the event remarked on the personality of the space by describing it as "a space that is representative of as many people as possible. Because the community is not just one thing.'' This safety was profoundly felt by those of us there.

The safety to express was bolstered by the kindness of every interaction myself and my friends encountered. Even if you had a green wristband ("looking to hookup") not everything was about sex — Brit noted that people were still looking to talk before anything physical took place. The premise of a sex party can be daunting, but through these conversations with friends, I found that it was much more about fun than anything else. Jen put it beautifully saying, "it's not all whips and chains, it's also ice-cream and fun."

In the current financial landscape of Vancouver, it is difficult for queer trans spaces to survive. "If we were living in a city that had more infrastructure to support people starting up similar spaces, there would be more options. That would mean there would be more parties," an organizer told me. A future of more secure spaces for queer and trans people to thrive as themselves is possible with the introduction Switch provides. This event gave me the opportunity to find acceptance with myself, and belonging in Vancouver as a whole. By supporting these spaces and the people that organize them, more Queer Trans people looking for connection will have the opportunity to find the sense of belonging I did. This belonging brought profound freedom to my sense of my identity. By connecting with friends in this safe shared space, I feel I can exist beyond any label or generalization of myself.

I am simply me.

CiTR 101.9 FM & DISCORDER MAGAZINE × MUSIC WASTE × CJSF 90.1 FM PRESENT

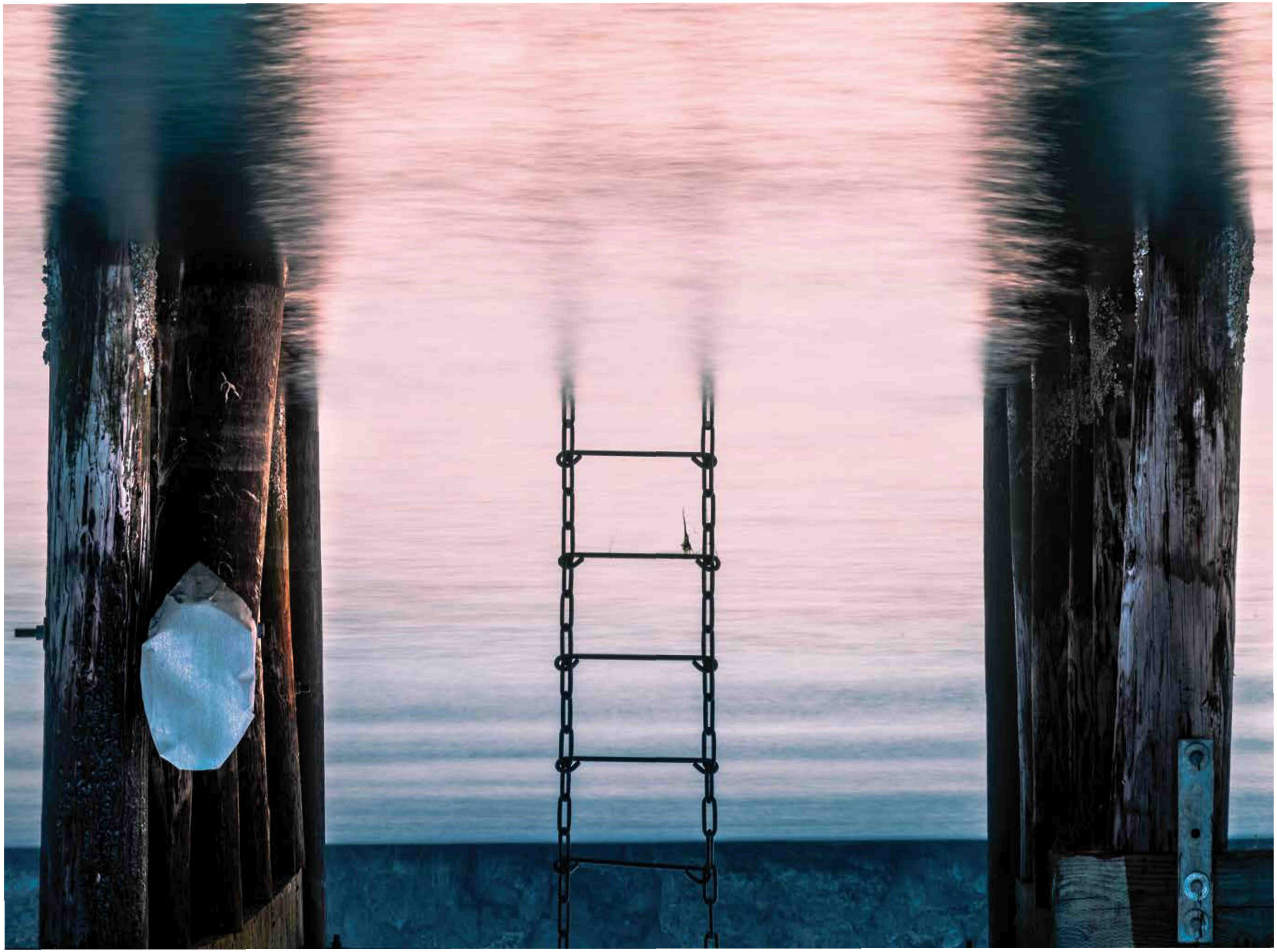
VICTORY SQUARE BLOCK PARTY

SEPT. 03
2PM-9PM
FREE/ ALL AGES

WITH PERFORMANCES FROM:

DANI YOUR DARLING
DEVON PARKIN
DOOZY - GIRLY.
MA$$ANK
PORCH FLING
VOT - MORE

AND A LOADED **RAFFLE** TO BENEFIT **MEGAPHONE MAGAZINE**



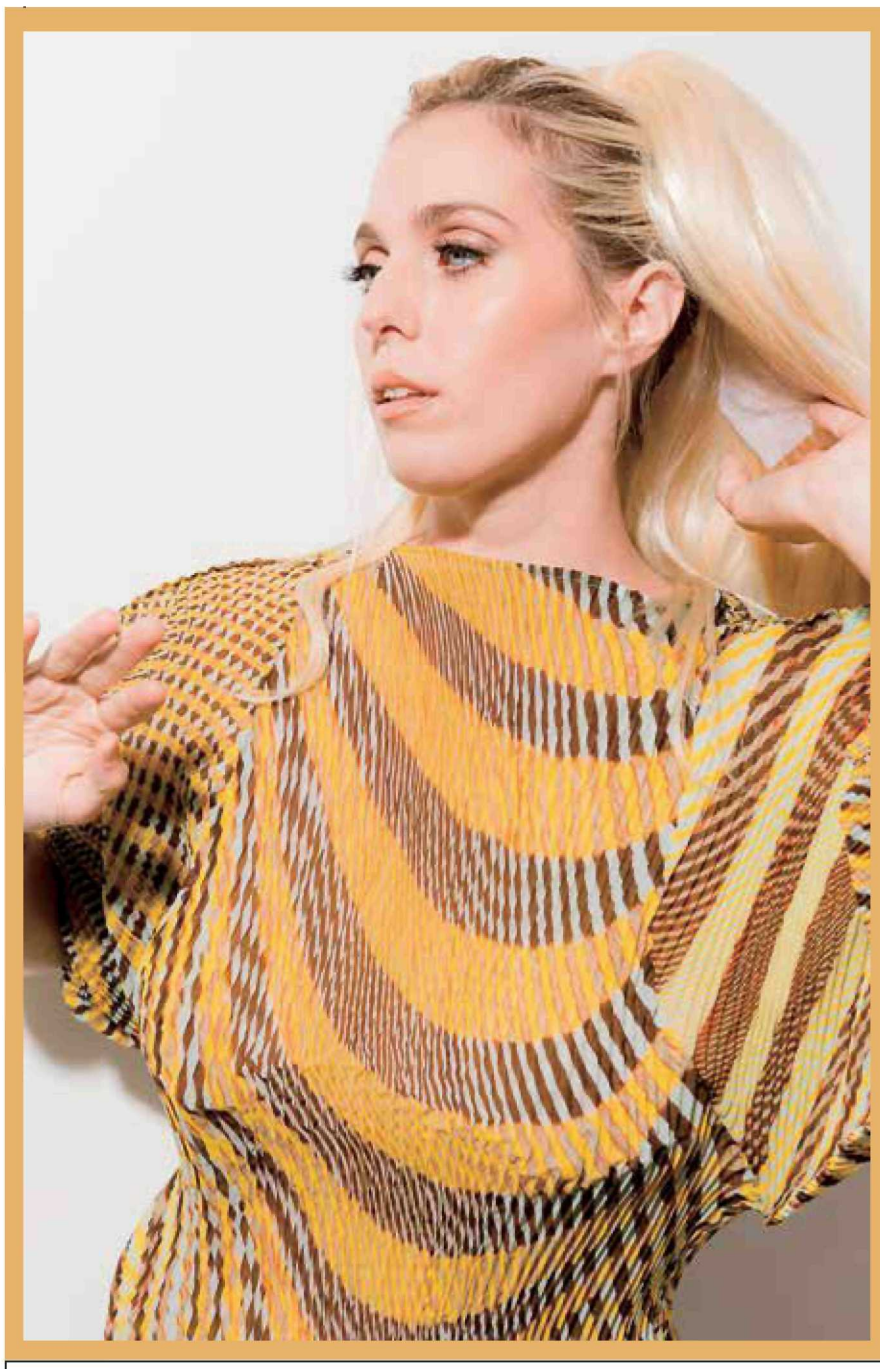
AUGUST 2023

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		01 THE MOST TERRIFYING DAY OF ANY MONTH.	**02** · FREE OUTDOOR VIC PUNK & METAL SHOW @ CITY HALL · Jazz In Coal Harbour Park @ Coal Harbour Park · Sounds of Summer - Karima Essa & Dholnation @ Surrey Civic Plaza	**03** · SONIC WONDERS PRIDE / Kylie V, Dust Cwaine & guest @ THE FOX · Jazz In Coal Harbour Park @ Coal Harbour Park	**04** · Queer As Funk's Ten Year Anniversary Show @ Commodore Ballroom · Man Up Pride "Gender Delirium" @ Birdhouse · Jazz In Coal Harbour Park @ Coal Harbour Park · Defeated Sanity @ Rickshaw Theatre	**05** · GATEO and DJ residents: La PosmoBaby & BrendOcha @ Red Gate · Shayo Saturday's (Afrobeats, Amapiano, Dancehall & HipHop Lovers) @ Cinema Public House · Eastside Arts Space "Le Hangover" @ Birdhouse · Normiecorp "Come 2 Brazil" @ 917 Main St
06 · Ricecake Pride"Splash" @ Birdhouse Parking Lot 3-9PM · Normiecorp "Kuntfessions" @ Enso 10PM · Level Up Pride @ Birdhouse 10PM · Mughal-e-Azam @ Queen Elizabeth Theatre · HAPPYLAND ft. Trixie Mattel / Pablo Vittar /Alaska / Slayyyter/ Priyanka / hosted by Venus @ PNE	**07** · Normiecorp "Wir Suchen Dich" (1AM-6AM) · Jazz In Coal Harbour Park @ Coal Harbour Park	**08** · Father John Misty / The Head And The Heart / Miya Folick @ PNE · Jazz In Coal Harbour Park @ Coal Harbour Park	**09** · Jazz In Coal Harbour Park @ Coal Harbour Park	**10** · Lil_babeeee_4eva /golden age of wrestling /schnoodle @ Red Gate · Jazz In Coal Harbour Park @ Coal Harbour Park	**11** VANCOUVER QUEER FILM FESTIVAL · Star Collector /The Get Arounds / Danny Echo @ Fox Cabaret · Rema - Rave and Roses Tour @ Vogue Theatre · The Jungle Giants @ Rickshaw Theatre · Early Onset Records Showcase @ Red Gate	**12** VANCOUVER QUEER FILM FESTIVAL · Burnaby Blues + Roots Festival @ Deer Lake Park · Good Stank Stampede @ Red Gate · Jazz In Coal Harbour Park @ Coal Harbour Park · Ripe, Delhi 2 Dublin, Missy D, Orchard Sky, Redeye Empire @ Red Truck Brewery
13 VANCOUVER QUEER FILM FESTIVAL · Donny Benét @ Hollywood Theatre · Cat Larceny @ Red Gate · Jazz In Coal Harbour Park @ Coal Harbour Park	**14** VANCOUVER QUEER FILM FESTIVAL · Jazz In Coal Harbour Park @ Coal Harbour Park	**15** VANCOUVER QUEER FILM FESTIVAL · Jazz In Coal Harbour Park @ Coal Harbour Park	**16** VANCOUVER QUEER FILM FESTIVAL · Jazz In Coal Harbour Park @ Coal Harbour Park	**17** VANCOUVER QUEER FILM FESTIVAL · Cool Fun - Stand-Up Comedy @ ANZA Club	**18** VANCOUVER QUEER FILM FESTIVAL · Ambleside music festival @ Ambleside · Vision Video, Urban Heat, Creux Lies, Ringfinger @ Fortune Sound Club · Blacked out / modern terror / the highsides / pilsgnar @ Red Gate	**19** VANCOUVER QUEER FILM FESTIVAL · Ambleside music festival @ Ambleside · Le Ren / Ella Korth @ Vinyl Envy
20 VANCOUVER QUEER FILM FESTIVAL · Likewise / RawHoneyb/ Kiki Connelly @ Red Gate	**21**	**22**	**23**	**24** · Memento Mori BC - Hail The Void, BATH, & Charles Mansions @ Red Gate · Yung Gravy & bbno$ @ PNE Amphitheatre	**25** · Gigantic! The East Van 90s Party @ WISE Hall · Sylvan Esso, Indigo De Souza @ Vogue Theatre · Black Country, New Road / Daneshevskaya @ Hollywood Theatre · Bully's Presents: Coma / Necronado / Kidnap the Candyman @ Bully's Studios	**26** · Remember August / Lights Below / and Poor Traits @ Red Gate
27 · Duos and Trios: Classical, Jazz, Blues @ MacLean Park · Grade School / Strange Fellows @ Red Gate · JJ JAKES/ DANI REV/ AKAFAE/ COI_N/AVAS/ INTERNET GORE/ NSC @ Red Gate · Punjabi Market Live @ Main st. & 49th Ave	**28** · RAJA presents The Eyeconic Tour @ Hollywood Theatre	**29** · Moondoves / Dour / Ollie Pop / Hotel Decor @ Red Gate	**30**	**31**		

ART PROJECT BY
AIDAN HARRIS
· Keep an eye out for new shots & prints!
AIDANKHPHOTOS.CA

SEPTEMBER 2023

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					01 · Surprise Chef @ Fortune Sound Club	**02**
03 VICTORY SQUARE BLOCK PARTY	**04**	**05**	**06**	**07** · The aubreys / kylie V /bFelisha and the Jazz Rejects / DJ tim the mute @ Red Gate	**08** · Super Crystal / Never Plenty / Some Surprises @ Red Gate	**09** · Caribbean Friends @ Red Gate
10 · Raw Nerve Endings Record Release @ Red Gate	**11** · Darsombra (Baltimore) / Orgonizos / YEP! @ Red Gate	**12** · Mean Bikini Tour Kickoff @ Red Gate	**13** · SNARKY PUPPY @ Commodore Ballroom · Heartset/ The Brahmankind @ Red Gate	**14**	**15** · Rory Scovel @ The Pearl	**16** · KILTRO @ Fortune Sound Club
17	**18**	**19** · King Krule, Slauson Malone 1 @ Malkin Bowl	**20**	**21** · Summer Brothers, Mason Burns, Candy Roar @ Red Gate	**22** · The Vanrays / Asian Persuasion All Stars @ the Fox · Kinda cool records: Still Depths / Little Sparky / Ceilings (win) / Locater(win) @ Red Gate	**23** · Brasser / Another Joe / The Greatest Sons / Toy Tiger @ Red Gate
24 · TANGERINE DREAM @ Rickshaw Theatre · The Tallest Man On Earth @ Commodore Ballroom · Voice of Addiction (Chicago) / Die Job / Waste Coast @ Red Gate	**25** · Nolan fae / Kylie V @ Red Gate	**26** · Chromeo @ Vogue Theatre	**27** · The Avengers, Pointed Sticks @ Rickshaw	**28** · Matthew Good @ Commodore Ballroom	**29** · Pansy Division @Biltmore · Little Simz @ Commodore Ballroom · Sons of the East @ Vogue Theatre	**30** · Daniel Caesar @ Pacific Coliseum



F7 ENTERTAINMENT GROUP

HOLLYWOOD THEATRE

U.S. GIRLS

SEPTEMBER 16, 2023

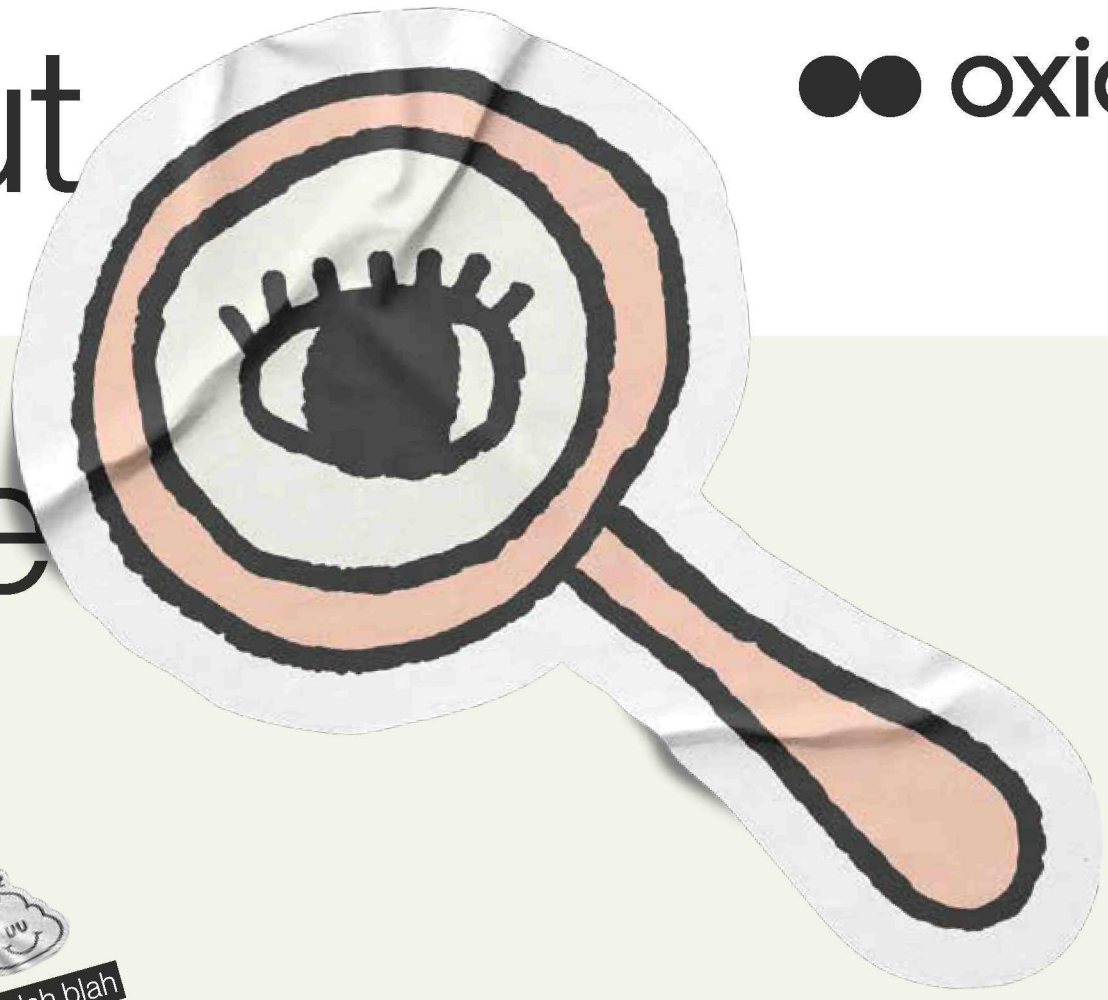
HOLLYWOOD THEATRE

VANCOUVER, BC

TICKETS: F7ENTERTAINMENT.COM

Look out internet. Here we come.

oxio



Radical transparency. No telco blah blah blah.

From telling you where every dollar you spend on oxio internet goes, to keeping you informed about everything internet related, we've got nothing to hide.

Come say hi.

oxio.ca

****

DAY 3
@ GREEN AUTO
THOMAS MCLEOD

If you found yourself tearing down Victoria on a summer afternoon, like I did the Saturday of Music Waste, chances are you too were intrigued by the caterwauling guitars that bounced off every squat little building in the Hastings industrial park. Like me, you might have chained your bike to a service gate and shifted through a barbed wire fence onto the film set fabrication lot, known for that weekend as Green Auto Stage 1 and 2.

The sun was blazing down on the sloping concrete compound shaped on all sides by shipping containers, hugged by razor-wire fences, and draped with black mesh screens across the gap — offering a whopping ten square feet of shade. It was as though I had walked into a Borderlands map — the boss music was just starting up.

A scheduling collision placed me there well after several other prominent and wonderful Vancouver acts were long gone, like Sleepy Gonzales, Miguel Maravilla, Nina Joon, and Grimm, who we should all catch up with if you also didn't get the chance to see them play.

But Transistor Riot, a dance punk act with the most dedicated fans in the city, set the tone with vocals that functioned as an instrument in mortal conflict with the other lyrically-minded thrash melodies before they mashed the screamo button and belted out some soul-crushing lyrics. Next were Anodyne, a band whose name is made ironic by their agreeability, and Pudding, a mercurial wall of a three piece, wading in and out of the cool pond of indie rock.

At the bottom of the hill was Phil Bo, who fit together luscious live loops and funky vocals to sweep the crowd through the dying light of evening in the movie set manufacturing parking lot.I left after the heat entered my brain stem, but the next few acts — including Cyrus Jordan, Roswit, Halleluya Hailu, Ekke, Girly, DANI YOUR DARLING, MA$$ANK, and schnüdlbug — reportedly killed it, according to my sources — Instagram stories and a well-curated festival playlist.

The event, run by a cadre of skate-shop owners, tattooed pop stars, and the cool baristas from the cool cafe (Continental), was attended by mix of new-age old-school punks, skate shop clerks, summer-lovers, non-bro tech workers, and artists renting space in the empty nearby buildings who have presumably come down to see what all this nonsense was about. It's a delicate ecosystem which relies on the equal and random distribution of different kinds of hats, with varying levels of irony, but any sort of ironic detachment is easily peeled away when you witness the organisers working 12 hours on a cloudless Saturday to deliver community to the community. Even when the wind changes and that chicken smell slaps you in the face, you don't mind so much because that's the price of Real Music, Baby™

That day, the long-standing, defiant and cool-aunt love of Music Waste — constructed three decades ago as the answer to corporate pay-to-play music festivals — notched another win against the rent-seeking, grabbing hands of the city that is so actively hostile to the idea of being a city. At least the people are world class.

****

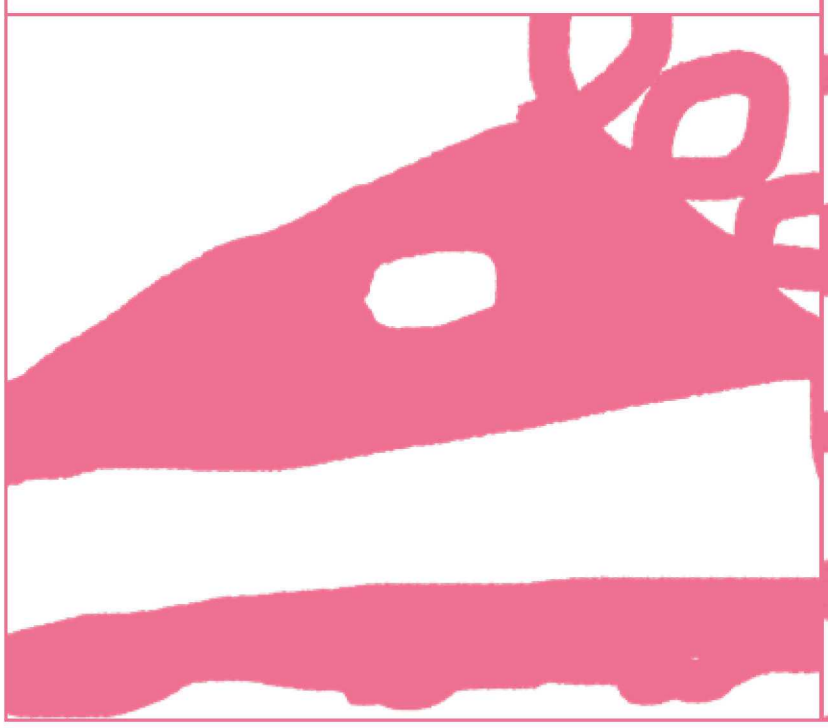
DAY 3 AND 4
@RED GATE
OLIVER CHEUNG

If there was one concept I took away from Music Waste, it was the concept of "space." How space affects an experience. How people can behave within certain spaces. The power that spaces can offer. For example, how one musician can fill an entire venue with raw sound in lieu of a band. Such was the case for Bonnuit, the first "band" of the night, which due to unforeseen circumstances, quickly evolved into a solo set. "This is my first time doing a truly solo set like this," remarked vocalist Viny somewhere after the second song. While I don't doubt part of the veracity was due to the performance itself, it was also afforded by the space.

By bringing such an engaged audience into a specific environment, Music Waste was able to create a space that gathered such incredible energy in one spot. This was a theme that ran through the whole weekend. From feeling the hypnotic grooves of Gadfly, to the brutal avant-garde pounding of Emma Goldman, and the high-octane showmanship from TJ Felix, the energy was intense and the sense of community even stronger. Being on the ground, making friends, and getting tossed around like a paper boat, every minute I spent there made me feel like I was part of a greater experience. The instant connection I had was irreplaceable, and something completely unique to that space. Shoutout Ethan and Zachary!

DIS-PATCHES FROM MUSIC WASTE 2023

I cannot understate the amazing warmth that I encountered at Red Gate. Especially on the second night, when I made some mistakes and ended up couch-locked for essentially the entire concert. The number of people that came to check in, to offer me a drink or keep me company — their kindness was staggering, and something that will stick with me for a long time. Therein lay the true beauty of the experience, at least for me. Between the killer bands and the fun atmosphere, it could be said that the real Music Waste was the friends we made along the way. Because it isn't just an area that defines a space, it's the people that fill it, and I'm so thankful that Red Gate and Music Waste have both in spades.



****

DAY 4
@THE LIDO
THOMAS MCLEOD

On the Sunday of Music Waste, the counter-culturalists of Vancouver booted out to the Lido, a bar stranded between two 99 bus stops on roaring West Broadway. The Lido, once a grocery store of the same name (the connection to Boz Scaggs could not be confirmed or denied) is not demonstrably haunted. I was, however, told that during renovations the walls yielded roughly $400,000 in "World War Two money," whatever that means. This iteration of the Lido just celebrated its 9th anniversary, so it's probably not meaningfully haunted.

The sun painted the street and sidewalk with a heavy hand, and between shows the crowd smoked in little groups next to the river of traffic. The group of punks and punks-adjacent had been forced by the weather to forgo their usual nine layer outfits and get down to just various meshes. The Lido has potentially the most dynamic background screen setup in the game, with a live camcorder broadcasting real-time kaleidoscopic projections of the band just behind them like a two-way mirror straight into hell. When each act started, mechanical shades ran up the windows to block out the sun and nighttime-ify the venue.

I caught the tail end of Petaluna, a close-knit four piece who market themselves as "noise merchants," and are able to drop from wandering contemplation into free-wheeling, plaintive guitar wails that would have also suited a midnight show at an abandoned railyard.

Buddie, a group of Philadelphia transplants with a deep sense of poise and coordination, evoked the sort of optimistic degeneracy that brings people out to a bar at 4pm on a Sunday, just in time to counteract the Sunday blues we would have otherwise all been feeling. They have a hypnotic, driving sound, songs starting like the engine turning over in the car that's finally gonna get you out of Red Deer. The full-sounding three-piece did a lot with less, delivering moments of lyrical brilliance and unadulterated shred.

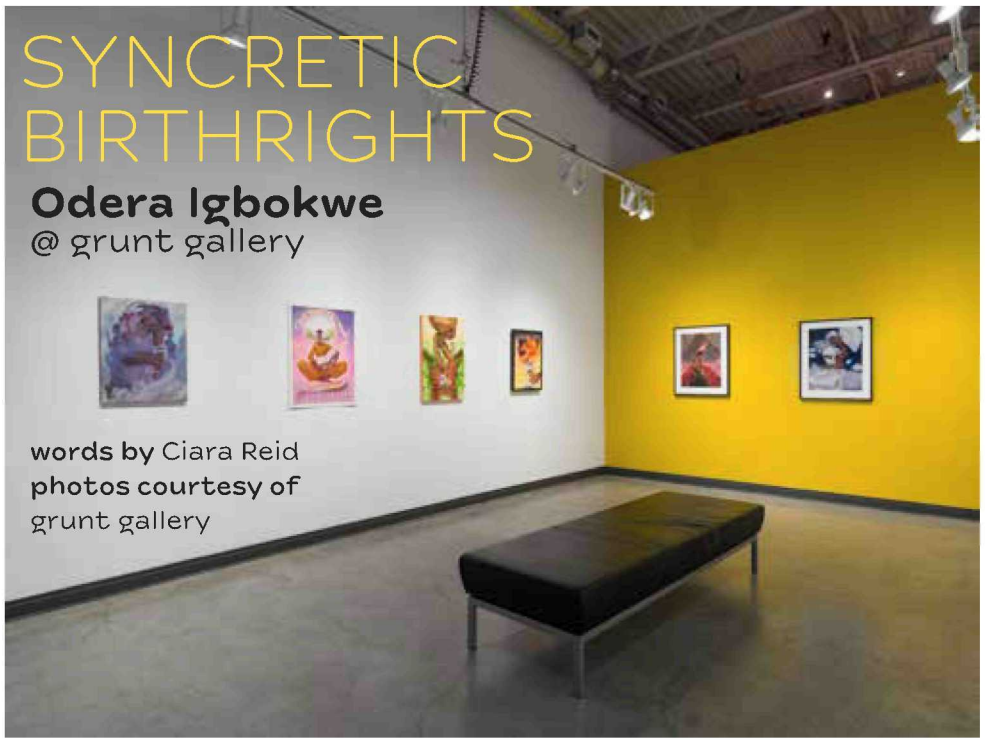
Bill Can, harnessing the chaotic energy of a classic garage band, fit in with The Lido the best, the sunlight streaming in like it would through the dirty windows of the basement of their tear-down rental, with introspective lyrical intros and guitar drops evoking a motorcycle squealing out of the Wendy's parking lot.

As we shuffled out to be blinded by 5 p.m. daylight, it felt like I was leaving something strange and intimate, like I had watched a daytime movie at a friend's house with the blinds closed. Even if the Lido is a bit of an outlier among Music Waste venues, with its sleek sound mixing and plastic ivy, it makes up in attention to detail what it might lack in exposed wiring and unfinished wood, making it the perfect landing place for a long-time Music Waster who might want to just sit down for once.

SYNCRETIC BIRTHRIGHTS

Odera Igbokwe
@ grunt gallery

words by Ciara Reid
photos courtesy of grunt gallery



Syncretic Birthrights
by Odera Igbokwe (2023), installation view at grunt gallery.
Photo by Dennis Ha.

With an ethereal and almost dream-like quality, the works presented in Odera Igbokwe's *Syncretic Birthrights*, call into being queer, Black futurities and mythologies: reaching across time, refusing a static temporality.

On view at grunt gallery from May 12th – July 13th, *Syncretic Birthrights* was an exhibition by 'Vancouver'-based painter and illustrator Odera Igbokwe. Igbokwe's training in illustration, and theater arts and performance studies echoes across their work, which often center fantastical figures whose presence embodies Black joy, imagination, loss and mythologies. Drawing on Nigerian and Afro-diasporic spiritual traditions, *Syncretic Birthrights* explores intersectional identity, embodiment and the deep importance of storytelling and cultural tradition to the formation of our identities — both individually and collectively. Grunt gallery's single room, minimalistic space, provides a tranquil and contemplative environment for Igbokwe's colourful and generative paintings. The absence of sound or music in the gallery, and the single bench in the center of the space further invite intentionality in viewing the work. Comprising both framed and unframed oil paintings on wood panels, as well as unframed, acrylic works on raw edged watercolour paper, the simplistic presentation of Igbokwe's work in the galley space allows visitors to become fully immersed in each piece — the worlds they build and the stories they tell.

Each painting demonstrates a superb use of colour and composition. Igbokwe does not shy away from vibrant and creative use of colour, benefitting from their use of oils in bright pinks, greens, blues and purples; in fact, colour seems to act as an agentic character in Igbokwe's work, holding an important role in the world building at the heart of each piece. In the few darker pieces of this exhibition, the use of muted tones – dark purples, blacks, and reds – help to communicate possible themes of loss, pain or contemplation. Whereas in other works, the use of misty purples, blues and pinks help us to imagine the possible magical, generative and timeless worlds of *Syncretic Birthrights*.

The Spirit Child
by Odera Igbokwe (2023), oil painting on wood panel.
Photo by Dennis Ha.

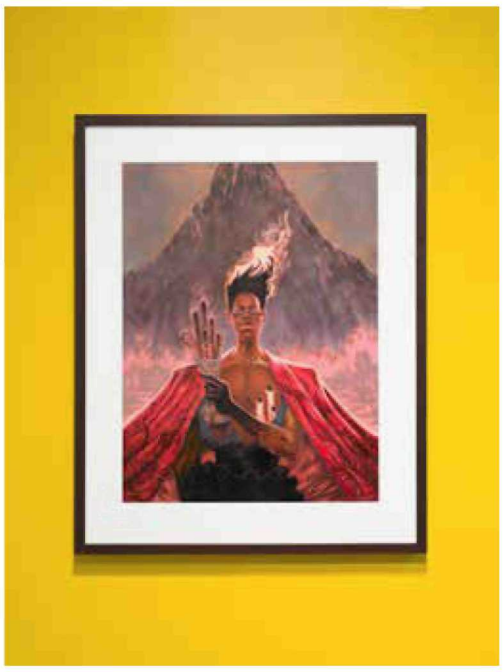
Their soft brushstrokes and flowing, organic lines sweep you further into these dreamlike worlds. Each figure at the center of Igbokwe's paintings asks you to lean in and see more. This is achieved by presenting figures in the foreground of each painting, providing them with more detail and nuance than their environments, even as they appear to be a part of it, and adorning them in rich symbolism – enabling them to communicate semiotically. For example, what could be called 'guiding figures' – additional personas integrated into the background — appear to play an important role throughout Igbokwe's works in *Syncretic Birthrights*. *In The Veil* (2023), ghostly figures flank the central personage, gently caressing and guiding them, while in *The Spirit Child* (2023) gentle hands hold-forth a hopeful child above their world as elemental beings dance through the atmosphere. Whether it be ghostly figures and apparitions, protectors, guiding hands, or elemental beings each figure does essential work in bringing to life the story of Black, queer lineages – appearing possibly as the guiding ancestors and deities of whom the mythologies of *Syncretic Birthrights* were written.

To say that these works create an ethereal and dreamlike world, is not to say that they do not speak to something very real, felt and embodied: the experience of Black, intersectional identity. They also give life to realities that sometimes evade physical presence, existing as feelings, knowledge, hopes and fears. They offer a vision of queer Black ancestry and mythology that can guide one through the joy, grief, beauty and uncertainty of life in this world. They also help us to imagine more; beautifully bringing into being a place of dreams, hope, beauty and culturally rooted identity and experience often denied to intersectionality marginalized people. The absence of a static temporality to Igbokwe's paintings is powerful in its own right. Working as mythologies, they call to the past, affirming that Black, queer experience has always been; with their dream-like nature they call to a future of further care and recognition. And yet, they are here with us, at grunt gallery, here and now.

The Labyrinth
by Odera Igbokwe (2023), acrylic painting on watercolour paper. Photo by Dennis Ha.

In addition to the exhibition itself, it is worth stepping back from the art to fully appreciate the efforts of grunt gallery and Odera Igbokwe to make this exhibition as accessible as possible. Upon entry into the gallery space (where guests are required to wear masks), there is a desk immediately inside the door which carries multiple accessibility devices. The gallery provides a creative access tour for visitors, housed in a small orange carrying case, which visitors may carry with them as they move through the gallery. Additionally, this creative access tour is written out in full, in a binder housed on the same desk. Grunt gallery also offers Low Sensory/ Voice Off Hours on Thursdays from 12pm-5pm. Though, most impressively, grunt gallery worked alongside blind artists and Igbokwe to produce a tactile exhibit experience. In a folio found on the desk at the gallery entrance, braille on paper is used to communicate about the gallery space and the pieces involved in the exhibition, and tactile drawings of each piece enable visually impaired guests to interact with the form and composition of each piece. As explained by a member of the gallery's staff, these tactile images were created by tracing the forms of each piece onto a piece of paper, over top a mesh grid – which results in a raised, textural image of the artwork. While most importantly an innovative and essential accessibility piece, the tactile drawings provide an additional level of experience to all gallery visitors and can deepen one's appreciation of Igbokwe's work.

The Volcano
by Odera Igbokwe (2023), oil painting on wood panel.
Photo by Dennis Ha.



In all, *Syncretic Birthrights* was an incredible exhibition and highlight of this summer. While a small show, it was easy to lose an hour absorbed in the vibrant, captivating and powerful paintings on view. Why not treat yourself to an experience that will show you how to imagine possible worlds?

"back home"

(dir. Nisha Platzer, 2022)
words by Alec Christensen
illustrations by Hannah Martin
stills courtesy of Nisha Platzer

In 1948, French film critic Alexandre Astruc introduced the idea of the *caméra-stylo*, the camera-pen, marking what he observed to be a major transition in what cinema could achieve, defining the medium as a "means of expression" equal to painting and writing. 75 years later we may take Astruc's ostensibly simple, perhaps obvious, idea for granted. As other artists express themselves with the pen or the paintbrush, a filmmaker does the same via the camera. What Astruc really appears interested in, however, is championing cinema as more than a means to merely entertain or educate, more than "content" to use a contemporary buzzword, prophesizing that it "will gradually break free from the tyranny of what is visual, from the image for its own sake, from the immediate and concrete demands of the narrative, to become a means of writing just as flexible and subtle as written language." The point is not as simple as cinema being a mode for expressing ideas, but the unique precision it may offer. Just as we may have untranslatable words between written and spoken languages, so too may there be inexpressible concepts and experiences.

Trauma, grief, and healing are examples of these sorts of inexplicable and immeasurable experiences, despite their universality. Nisha Platzer's documentary, *back home*, embraces the difficulty of these, exploring the life of Platzer's brother Josh—who died by suicide in 1999—and her own efforts to better understand him, his relationships, and his aspirations years later.

back home, appropriately, is difficult to neatly categorize. It is most easily labeled a documentary, but one with a strong emphasis on experimental techniques. The documentary includes sequences where Platzer projects film buried by the Arbutus greenway, splashed with seawater, covered by plants from Cyprus mountain, literally incorporating places Josh spent his time into the film. Even more traditional conversation scenes include a careful cinematography, which tends to centre inanimate objects over faces, an effective method for rooting the film's interview subjects in the places most significant to them.

Within both the film and my conversation with its director, I fixated on a consistent aversion to easy categorization. Even the early scenes of the film challenge the very idea of a linear story, with Platzer-as-narrator rhetorically asking where a story such as this even "starts." To be clear, *back home* does have a narrative, albeit one that seemed to organically unfold through the conversations Platzer has with her brother's friends and confidants, as the film was produced.

Platzer also pointed out the freedom she felt in making this film without concern for labels or audience expectations around what a documentary *should* be (e.g., journalistic, informative, etc.). "I didn't feel like I had to make something that "made sense." It wasn't building towards a climax."

She instead describes the film as "process-driven," emphasizing significant moments and interactions rather than attempting to narrativize Josh's life or her own feelings, experiences, and journey. There is a looseness with which the film progresses, liberal in how it jumps across time, as well as how the style changes from scene to scene. While the final result is a film with a distinct, singular artistic voice, Platzer explained that much of this looseness is due to the varied and evolving production of the film.

back home was not initially conceived of as a film, more so a series of events and other artistic endeavours that eventually took shape as a documentary — an urge to "document" when things felt out of control, Platzer told me. It originally began as a photography series before Platzer began to record audio from conversations with some of the people who knew Josh best. For many, it was their first time reflecting on the topic in years. It was only later when Platzer, who had studied film in Cuba and directed two shorts, decided to introduce a film camera to these conversations as well.

This evolution is not totally evident in the film, but it's easy to connect the dots. Platzer mentioned how the image quality can be inconsistent, a result of the filmmakers' use of multiple cameras at different stages of production. What could be seen as jarring or potentially amateurish in another film becomes key to Platzer's specific form of documentary and complements the film's experimental sequences. She spoke excitedly about the freedom documentary allows filmmakers to weave together different styles and forms: "[documentary allows you] to use whatever you have, like a cellphone or an expensive camera setup — if it's what carries the most powerful elements of the story, you only get to have those conversations for the first time once."

Of course, the process of filmmaking is one of organization. How do images fit together? What makes a story or a topic most engaging? What makes them most affective? The fluidity with which the film moves between short essays of narration, extended conversations, and experimentalism highlights two things: its achievement in expressing otherwise opaque ideas and experiences with clarity, depth, and insight; and Platzer's distinctive direction, focused but never restrictive.

During our interview, she spoke frequently of coincidence and synchronicity, which become something of motifs in the film. Her journey back to Vancouver, another starting point for this story, was a result of physical pain Platzer experienced with her foot. The only specialist who could help with her specific problem happened to be the mother of Josh's best friend. Later, as Platzer continues to explore Josh's interests and passions, she discovers a number of things they had in common, including his dreams of becoming a filmmaker, something the siblings never actually discussed with each other. Once unknown parallels and random encounters are peppered throughout *back home*.

I asked Platzer what, if anything, she credits these countless synchronicities to. Fate? Chance? "I think fate is a word we could use, but it's also Josh bringing together the people he loves. It's just too uncanny to reduce to coincidence." In filmmaking, life, and collaboration, Platzer told me, you have to embrace "whatever the universe gives you."

back home exists as a challenging, yet compelling exploration of grief and healing. Ultimately, it is an attempt to make sense of unfathomable tragedy without simplifying, containing, or trivializing them. What allows the film to do this so effectively is, according to Platzer, collaboration: "In all creative endeavours I really believe in letting go of control to a certain degree, and being in collaboration with the world, the universe… you're only in control up to a certain point, and letting go of that is so freeing."

Instagram: @melodiousimagefilm
Facebook: @Melodiousimage
Twitter: @melodiousimage
Website: www.melodiousimage.com

Under Review

Albums

WALLGRIN DOUBLE FEATURE
ONE ALBUM, TWO REVIEWERS

Wallgrin
Yet Again The Wheel Turns
(SELF-RELEASED) OCTOBER 14, 2022

In Wallgrin's sophomore album, Yet Again The Wheel Turns, they flush out their talents as a musician to create an ambient and powerful record for any listener to enjoy. Based in Vancouver, Wallgrin — the stage name of Tegan Wahlgren — is a composer, improviser, vocalist, and violinist. Yet Again The Wheel Turns is the follow-up to their 2018 release Bird/Alien and it showcases their many talents in a more developed presentation.

Wallgrin's echoey vocals and full production feature in each track, but the tracks never blur together, making for a cohesive, but interesting release. With a vocal style resembling a mixture of Weyes Blood and Florence Welch, it is easy to be taken away by Wallgrin's voice. The album's title track acts as the transportation into a 42 minute journey of ambient enjoyment. The repeated lyrics, "Maybe we'll meet again..." inclines the listener to accept Wallgrin's invitation into a continual cycle of listening, as the album has strong relistening qualities.

One of the record's highlights is the distinctiveness of each track. Each track plays with a different genre while still incorporating Wallgrin's signature orchestral production. Stand out track "Yolk" has a medieval folk sound exemplified by the harp and violin instrumentals and Wallgrin's enchanting vocals. "Every Fall, I Fall In Love" follows the singer as they anticipate the end of a relationship, and coupled with the following track, "Silver Trail", which shows the singer's post-relationship regrets and anxieties, presents a story about how fast feelings can change. Wallgrin writes of the regret, pain, and realization that comes with the end of a relationship, quite a basic album storyline, but the mystical symbolism and imagery used elevates what Wallgrin writes and turns it into a mythological tale. If you liked Weyes Blood's 2022 release, "And In The Darkness, Hearts Aglow," you will definitely enjoy this beautifully crafted record. — MYA FROESE

○ 2 ○

If you are ever sent on a quest through a mysterious fog-covered forest I'd highly suggest popping in your earbuds and hitting play on Wallgrin's Yet Again The Wheel Turns. This Vancouver-based artist's second album will guide you on your quest as you search for the hidden treasure in the forest and end up finding yourself along the way. Frontperson, Tegan Whalgren, uses their background in fiddling and choral singing to combine string-based orchestration and elaborate vocal arrangements to create this meditative and exploratory pop album. With fantastical instruments and gauzy vocals, you'll be wanting to sink your teeth into this album. Wallgrin explores themes of transition and how the familiar fades over time, using wheels as the overarching metaphor. In the same way the wheel is constantly turning and turning, so is time, endlessly moving forward.

"Yolk" is an evocative song about coming into your own and discovering the power you hold in the world. The song begins with slow vocals and soothing strings that lull the listener into a state of calm before suddenly building up in intensity, creating an enchanting atmosphere perfect for a journey through the woods The dreamy vocals grow into guttural shrieks as the orchestra swells to match the vocal intensity. As I was listening, I was captivated by the way the vocals and the instruments blend together so seamlessly throughout the song. In this song, I believe that Wallgrin has mastered the balancing of airy yet powerful vocals.

The album finishes off with "At Rest" a soulful and dreamy ballad that captures the feeling of taking a minute to rest and appreciating the world around you. It's a divine reminder to give yourself permission to take a moment and be still. The instrumentals take the back seat to let the vocals shine. Wallgrin does not shy away from showcasing their vocal range in this song, hitting every note. This song teaches us that, In the hustle and bustle of our everyday lives, it is crucial to "let yourself be still" and appreciate the small things in life. — RAYNA FRIAR

Miguel Maravilla
Always (EP)
(SELF-RELEASED)
NOVEMBER 4, 2022

What happens if one remakes the same song over and over again, and it sounds structurally and emotionally different every single time? Miguel Maravilla says the first rendition of the song "Always" was curated in 2016. His album, titled *Always (EP)*, is an ocean that harbours many ripples and packs in fourteen versions of the same song.

Well, technically not the same song. More like the same idea. Let's dive into the project.

"Always (walking)" kills it as an intro. The opening track is lush, with intricately layered vocals, splashes of backing harmonies and a very nice, tight sub-bass that adds colour to the track. As I hit play on track number 2, "Always (Is Such A Strong Word)", I realise that I feel happy. And then I hear percussion, perfectly blended in with bright, cheerful ukulele strings and neatly-processed keys that liven the track up and take centre stage. On top of this, Miguel's vocals set the tone that precedes track 1 and 2 very well. The second half of the first song is where the vocals get that nice, tangy autotune, and clean, bright high notes make it sound like a whole different track. Goosebumps, definitely goosebumps.

Track 3 is titled "Always (Laugh Lines)" and features a switch midway through. Three tracks in is when I realise the production is extremely clean. Acoustic bits transitioning into electronic bits and then slowly inching back to acoustic is something I never thought I'd enjoy. Colour me wrong. The next three tracks, titled "Always (And Forever)," "Always (Home)," and "Always (Saint)," are all cute, bite-sized tracks, averaging around a minute and fifty seconds. However, while these three tracks are a great exhibition of Maravilla's songwriting and vocal talent, production gets slightly muddy for my taste on "Always (Saint)."

Miguel has Franco Maravilla, Cherry Blu, Jen Yakamovich & Josh Eastman on various instruments for the album. "Always (Bukas)" is perhaps the most enchanting song of the album, with vocals in Tagalog that roughly translate to "do you want me to hold you like there's no tomorrow". An interesting point is that pockets of absent bass lend space for the track to breathe. Miguel knows what he's doing. With the second half of the album comprising of very short tracks, it's an easy way out. The chords are peaceful, the vocals are temperamental at times but never out of place. The electronic production on "Always (Never Ending)" is a refreshing touch, but nothing beats "Always (You)," an electronically-tuned outro to what sounds like a very career-defining album for Miguel Maravilla.

This album makes me want to walk through the woods on a moderately sunny day.
This album makes me wanna be happy for the rest of my life. — ANUBHAV SHARMA

▷ ▷ ▷

Gadfly

APRANIK
(RIPSESH)
DECEMBER 31, 2022

If you happen to have a terrible phobia of stoner metal, Gadfly's debut album *Apranik* would be terrific immersion therapy. The opening track "Breathe" eases you into the tone and atmosphere that will be present throughout the album, and by eases you in, I mean tosses you into the deep end.

The band self-describe *Apranik* as heavy stoner metal and the intensity of hardcore punk meets inventive Persian melodies, and the result is an image so vivid in my mind that I can't help but relay it, if you'll forgive my waxing poetic at you. Picture crowds of lost souls congregating around the foot of a mountain so vast and towering you can scarcely see the peak; from down the cliffs comes the wailing voice of the priestess and her musicians, and the sound alone is enough to bring the congregation to zealous fervour almost immediately.

It's reductive, not to mention foolish, to bestow upon the album a singular concept and call it gospel. The majority of the lyrics are not in English, and I am tragically unable to decipher their meaning, so they could be singing about any number of different themes. Nevertheless, this image of a haunted congregation sticks with me through the tracks. If "Breathe" brought us up the mountain, the following track "Blood Sap" has brought us down, and our musicians now walk among the people, urging them to act, destroy, and create. Guitarists Homa Khoshnavaz and Nigel Young bring a deep growl to their instruments, while Khoshnavaz's vocals float over the crunchy instrumentals like a cool breeze. It's hypnotic in its repetitions and haunting in its ambiguity.

"Spider Tail Fuck You Viper" is where we really get the convoy rolling. The immediate swing beat of Tyler Murray's percussion gets my feet tapping every time, and the band makes expert use of the rhythmic momentum to maintain and enhance the hypnotic melodies and riffs. Further tracks like "Caravan," "Wine," and "I Witnessed A Scandal" enforce the imagery: the congregation has reached your city, the guards have mobilized, but the bacchanal can't be stopped now. By the final track "To The Depths Of Abyss," the blurry-eyed believers of the Gadfly congregation have gone their separate ways—but the wake of their march across the world can be seen from space.

If any of this sounds interesting, put on a pair of good headphones and give *Apranik* a chance to impress you. I suspect that it will succeed.
— ALEX LANE ANTROBUS

Cherry Blu

Hollow Bastian
(DIGITAL COMPANY)
MARCH 3, 2023

Hollow Bastian brings a textural listening experience, a carefully handcrafted concoction of percussion. It provides chewy bass, whirring citrusy ribbons, and crunch—all flying in between a zig-zagged pattern of television static in sonic form. These unique sounds provide an experience akin to Remy from Ratatouille seeing fireworks and swirls while tasting cheese and fruits.

The opening track of the album, "Walk With Me," begins with lush pulsing instrumentals, while discussing what seems like a bittersweet parting of some sort. The song weaves effortlessly through thinner and more layered vocals, which emphasises lyrics, and ends with a completely new assortment of sounds added on to the pulsing instrumentals we heard at the beginning.

About half way through the album is a song that was released as a single, titled "Your Air." The vocals sound like an embrace of the soft comfort that comes with the nervous nostalgia of evolving love. Its lyrics are questioning, with lines like, "do you want to be the one to follow." If you listen really closely there is a very faint sound of white noise in the background, which evokes the sound of birds. The track ends by shifting to a robotic sounding mix in the vocals and use of heavier drums near the end.

The use of conversation in the album is something that ties this project together. For example, in the background of the song "Can I hear?," there is a short excerpt of a conversation ending with morphed eerie vocals of someone asking the titular question as the background instrumental finally moves to the forefront with a saturated, deep-fried mix—all ending as different voices begin speaking the word "okay." These okays continue into the beginning of the next song, "PayPhone Blues," until Cherry Blu's vocals make an entrance.

Overall, this project exemplifies a clear attention to detail that, through the slowness of the songs, makes even the most minimal changes in vocals or broader instrumentals all the more memorable. It gives listeners a moment to grasp subtle movements that will become more complex with each listen. *Hollow Bastian* is a unique listening experience each time. — KIANA MORTENSEN / NATALIE HANNA

SoyJoy

Not in Service
(ENBY PARTY)
JUNE 12, 2023

Music, lyrically, often exists in the past. Entirely ephemeral, songs retain no physical presence, save perhaps for the small disruptions caused by soundwaves. They are a vessel for memory—no longer tied to a locale or a moment. Anyone can remember, but not everyone can create a beautiful recollection.

Recorded piecemeal across several spaces, *Not in Service*'s DIY sheen manages to complement both SoyJoy's commanding vocal performance and their evocative lyricism. As the acoustics of each locale gift each song with its own identity, Juniper's voice and guitar meld to make the most of wherever they may have been. On "temperance," these stars align during its chorus, as they do again on many, many other occasions.

The alchemy that creates such moments is due in part to Juniper's transcendental lyrics. Often folkloric in their surrealistic prose, Soyjoy's words create a puzzle that begs to be solved. In line with the great DIY songwriters before them, Juniper carries themselves and those around them into abstraction. "We metamorphosize in cycles, always reborn and recycled," they sing on the album's opener, "great grandmother song." Later, an ex-lover smokes their heart out, Juniper cries tears made of their Halmoni's soy sauce, and metal dragons fly as saplings weep. Behind all of these evocations stands an autobiography, one of lost loves and locations, set alongside strumming guitars and garage-like drums.

But on "why not?" the acoustic strums that once heralded Juniper's storytelling are gone, leaving only their voice followed by a soft cacophony of digital chittering. Here, Juniper's lyrics, performance, and new sonic landscape converge, creating something unlike what had been heard prior. Here, SoyJoy transcends whatever time and space they may have been in, leaving only peace, and perhaps, understanding. As *Not in Service* slows and fades away, SoyJoy's essence remains—ready to love again, wherever that may be. — NATHAN CHIZEN-VELASCO

VIFF

Vancouver International Film Festival

28 Sept — 08 Oct

Under 25?

Get a free VIFF+ U25 Membership and enjoy awesome discounts year-round at the VIFF Centre and at VIFF 2023!

Learn more:
viff.org/U25

Lead Partner
Scotia Wealth Management.

Premier Partner
STORYHIVE creativity connected by TELUS

Premier Supporters
TELEFILM CANADA PARTNER OF CHOICE PARTENAIRE DE CHOIX
CREATIVE BC | BRITISH COLUMBIA

Greater Vancouver International Film Festival Society

WHERE THE MUSIC BEGINS

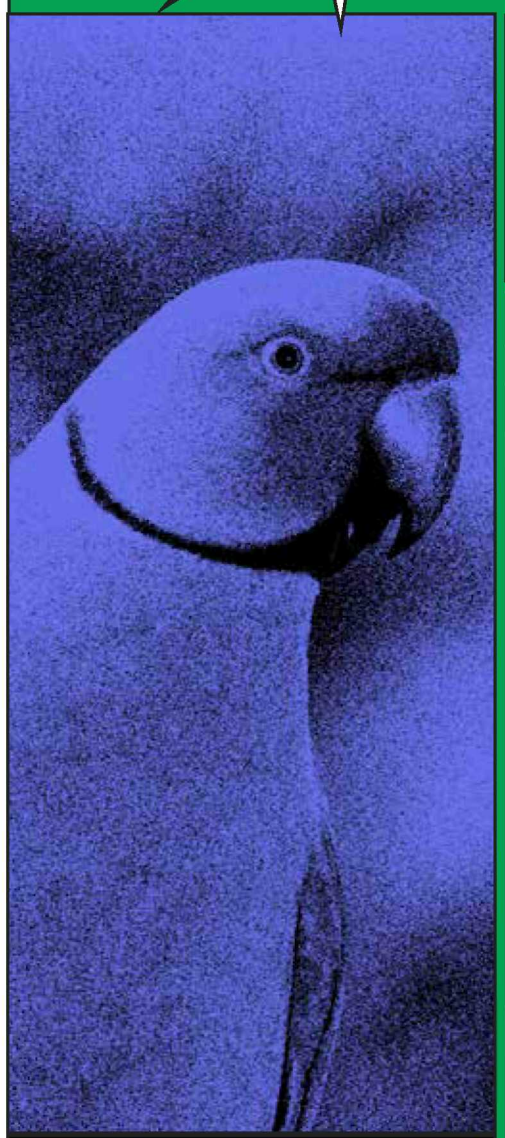
Long & McQuade
MUSICAL INSTRUMENTS

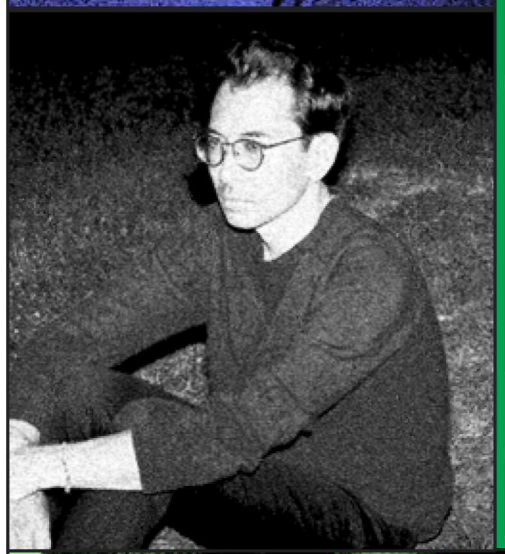
Proud Sponsor of the Victory Square Block Party!

LONG & MCQUADE VANCOUVER

368 Terminal Avenue / 604.734.4886

To find a location nearest you or to shop online, visit us at www.long-mcquade.com





PUBLISHER'S NOTE

There are forty-three public parks of noteworthy size in Amsterdam that collectively receive nine million visitors each year. Designed in 1891, Oosterpark (East Park) was laid out in the style of a traditional English garden by Dutch landscape architect Leonard Anthony Springer, and like the other forty-two public parks of noteworthy size in Amsterdam, it is now home to invasive and prospering communities of Ring-Necked Parakeets.

One winter evening about sixteen years ago, I found myself in Oosterpark. Six months before that, I left UBC after two meandering and largely unhappy years of "study." A week before I boarded the plane, I performed original music for the first time on a plywood stage that my father and I built in our backyard.

As you can likely tell, I'm not sure where to begin.

My research for this publisher's note (a single web search of the terms "green," "birds" and "Amsterdam") yielded several theories as to the birds' origin ranging from the mundane (intentional release of breeding pair,) the sensational (parakeet-filled truck accident,) to the conspiratorial (it was the American government.) However it began, today the birds thrive, finding themselves among the lucky few who enjoy an untroubled existence in urban Anthropocene life.

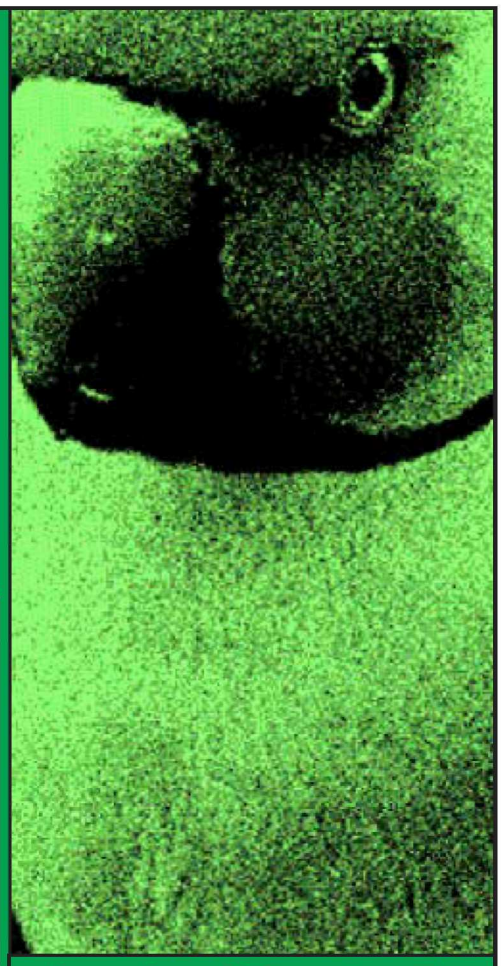
I spent most of that evening sitting on the ground, cold and happy, with a friend who was as lost as I was. The green birds were magical and seemed unreal, but there was other magic afoot; such as the magic of being twenty years old and ostensibly free, that made the birds' company fitting for that moment.

There, on the ground and before the birds, I announced (yes, loudly) that I would not return to school, and that I was going to be an artist.

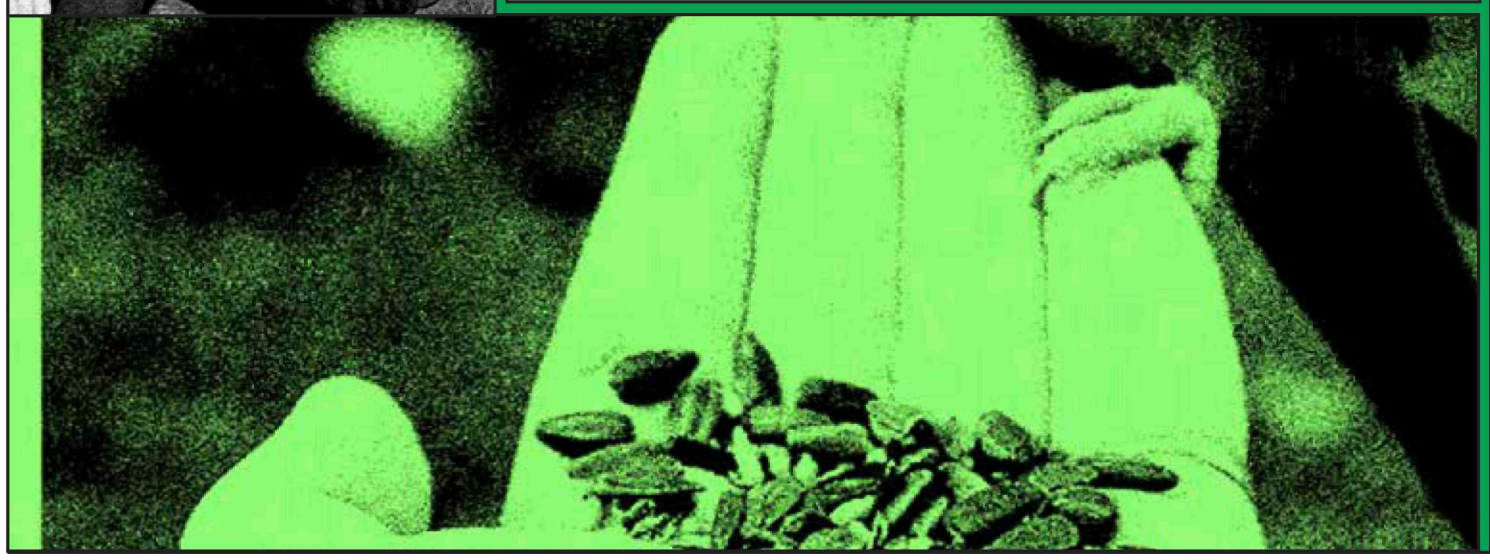
Some argue there's no way of knowing when something starts — chicken, egg, etc. — but they are wrong. There are events which separate your life into before and after. You know it when it happens, and it happened to me that night. Twelve years later I was hired at CiTR 101.9 FM and *Discorder Magazine* to serve as the Music Department Manager, and my life was cleaved again. That was four years ago, and now, I am humbled to be entrusted with the role of Station Manager.

I love this place because it separates peoples' lives into before and after in unexpected ways. There is magic here that makes almost anything feel possible.

Hope to see you,
Jasper



THERE'S ON GROUND. A BEFORE THE BIRDS



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	RADIO ART OVERNIGHT	CITR GHOST MIX	6 AM
7 AM			FROM HERE FORWARD	CANADALAND	VIEWPOINTS		CRACKDOWN	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		LOVE NOTES / INTER SECTIONS	CITR GHOST MIX	BREAKING BARRIERS	BACK TO THE GARDEN		SHOOKSHOOKTA	10 AM
11 AM	CiTR GHOST MIX			MUSIC'S ON THE MENU	SCHMOEDIO / CULTURE POPPED			11 AM
12 PM	LEENIN' WITH JEFF	CITR GHOST MIX	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	CITR GHOST MIX		12 PM
1 PM	PARTS UNKNOWN	SAXOPHONE A L'APRES MIDI	LA BONNE HEURE W. VALIE	CITR GHOST MIX	MUSE'ISH / CITR GHOST MIX	POWER CHORD	THE ROCKERS SHOW	1 PM
2 PM		FAN CLUB	NANCY'S PANTRY	CITR GHOST MIX / HARMONIC HOOLIGANS	BEPI CRESPAN PRESENTS			2 PM
3 PM		CITR GHOST MIX	TRAINING TIME WITH JASPER!	CHARTS-O-MANIA		CODE BLUE	LA FIESTA	3 PM
4 PM	CITR GHOST MIX	TEACHABLE MOMENTS	WORD GOBLINS		NARDWUAR PRESENTS			4 PM
5 PM	SPINNING FONK	CITR GHOST MIX	ARTS REPORT	DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA / THE ARMAN AND AKHIL SHOW	VIVAPORÚ	5 PM
6 PM	SPIT IN YOUR EAR / GOB STOPPER	EURO NEURO / DOGEARED	CITR GHOST MIX / CITR GHOST MIX	ALL ACCESS PASS	FRIDAY NIGHT FEVER	CITR GHOST MIX	TOO DREAMY	6 PM
7 PM	EXPLODING HEAD MOVIES	AFRICA'S LIT / CITR GHOST MIX	THE MEDICINE SHOW / SAMS-QUANCTH'S HIDEAWAY	CITR GHOST MIX			CITR GHOST MIX	7 PM
8 PM		CRIMES & TREASONS	CROWD FLIP	2010 RADIO / 9TH FLOOR PEASANTS	CANADA POST ROCK	MUZIK BOX / THE MIXSOUP	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

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

• 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

• SPINNING FONK
5:30PM-6PM, MUSIC / DA BEST

Spinning Fonk… the best radio station in the world.

• programming@citr.ca

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

Presented by the Music Collective of CiTR.

• programming@citr.ca

• GOBSTOPPER
ALTERNATING MONDAYS 6PM, NO TALK / ONLY ROCK

So good you stop talking.

• 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.

• 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

LOVE NOTES
10AM-12PM, POP/ECLECTIC

Love Notes is a biweekly show hosted by Naomi and Peka. Each week, a new guest selects a great love of their life—a romantic partner, a sibling, a best friend, a parent—and together, we create an episode showcasing the music of… them. The result is something uniquely tailored to the guest's person, but something we can all listen in on and enjoy; a journey for the ears and the heart.

• programming@citr.ca

INTERSECTIONS
12PM-1PM, TALK

Tune in every two weeks for conversations about gender, race and social justice brought to you by CiTR's Intersectionality Collective!

• intersectionalitycollective@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.

• 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.

• programming@citr.ca

CRIMES & TREASONS
8PM-10PM, HIP HOP

Uncensored Hip-Hop & Trill Sh*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

FROM HERE FORWARD
7AM-8AM, NEWS/SPOKEN WORD

From Here Forward shares stories and ideas about amazing things UBC and its alumni are doing around the world. It covers people and places, truths, science, art and accomplishments with the view that sharing better inspires better.

• programming@citr.ca

SUBURBAN JUNGLE
8AM-10AM, ECLECTIC

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

• dj@jackvelvet.net

THE SHAKESPEARE SHOW
12PM-1PM, ECLECTIC

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

• programming@citr.ca|

• LA BONNE HEURE WITH VALIE
1PM-2PM

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

• programming@citr.ca

• NANCY'S PANTRY
2PM-3PM, ECLECTIC / MUSIC

Eclectic selections from Nancy's pantry!

• programming@citr.ca

WORD GOBLINS
WED 4PM-5PM, POP CULTURE / CRITICISM / TALK

A show about buzz words in pop culture and on the internet that takes a glimpse into how language is absurd and ever-evolving through the decades with your friendly (but hostile) neighbourhood goblins

• 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.

• 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

CANADALAND
7AM-8AM, NEWS / TALK

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

• programming@citr.ca

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

Jade Quinn-McDonald explores the outdoors with guests from many walks of life.

• 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

• BREAKING BARRIERS
10AM-11AM, ECLECTIC

Thematic episodes playing music from throughout the 20th century across al styles, genres, and borders.

• 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

• HARMONIC HOOLIGANS
ALTERNATING THU 2PM-3PM, MUSIC / EAR SOUNDS

Just three guys trying to show you some new tunes for your ears.

• programming@citr.ca

• CHARTS-O-MANIA
3PM-4PM, MUSIC / THE BEST

Tune in every Thursday as Jay, Bee, and Nikki bring you the most popular tracks from the CiTR airwaves and discuss!

• 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

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

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

• programming@citr.ca

9TH FLOOR PEASANTS
ALTERNATING THUR 8PM-9PM, INDIE / BLUE COLLAR / CLASSICS

9th-Floor Peasants is a show for anyone looking to escape the slog of a weekly work routine. Each week, we'll explore music that complement whatever our lives are serving us. So please tune in, we've combed through the internet to find you some tunes that will acknowledge your hustle and prepare you for a crazy Friday & restful weekend.

• 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, SPOKEN WORD

Viewpoints is a news magazine produced by the Community Radio Fund of Canada providing an overview of what's happening across Canada, thanks to some 20 radio reporters posted across the country and working for the Local Journalism Initiative (LJI). The Local Journalism Initiative (LJI) supports the production of original civic journalism news content that covers the diverse needs of underserved communities across Canada. Politics, society, environment, community, arts and culture take the air on Viewpoints hosted by Boris Chassagne.

• 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

• BACK TO THE GARDEN
10AM-11PM, MUSIC / PERFORMANCES

Back to the Garden is a live music review hosted by Sam and Molly. It profiles a different artist weekly, playing a curated mix of their greatest hits and deepest cuts, while going beyond the artist's discography featuring music from other artists who have inspired or been inspired by their music.

• programming@citr.ca

• SCHMOEDIO
ALTERNATING FRI 11AM-12PM, TALK / COMEDY

a show for schmoes. a comedy show devoted to celebrating people's embarrassing moments, aka schmoements, because at the end of the day they happen to everyone.

• programming@citr.ca

• CULTURE POPPED
ALTERNATING FRI 11AM-12PM, TALK / COMEDY

join Ruby Ravvin and her various friends as they discuss pop culture and the hot topics of today :)

• programming@citr.ca

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

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.

• 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.

• 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

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

• THE ARMAN AND AKHIL SHOW
ALTERNATING SAT 5PM-6PM ,TALK/ INTERVIEW

The Arman and Akhil show brings you interviews with local activists, politicians and policy experts from Vancouver and the Lower Mainland. We go beyond current affairs to understand what motivates people in their lives and careers.

• programming@citr.ca

CLOSING THE GAP
ALTERNATING SAT 6PM, MUSIC / TUNES / BOPS

incoming.

• 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

THE MIXSOUP
ALTERNATING SAT 8PM, ELECTRONIC / RAVE / TECHNO

The Mixsoup, a healthy broth for your ear bones. A monthly DJ show curated by Dune. Inspired by his travels, The Mixsoup is a journey through genre and time. Expect artists from Belgium, Canada and independent music scenes from around the globe.

• 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

CRACKDOWN
8AM-9AM, LOCAL / POLITICS

Crackdown was born out of the idea that journalism need not be "objective" nor produced by people distant from tje topics and communities they are covering. The most powerful journalism comes from a point of view.

• 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.

• 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

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

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.

CiTR101.9 FM CHARTS

JULY 2023

	Artist	Album	Label
1	Mulch*+	*Still Sweatin*	Soup De Jour
2	Almaazz	*Sot Wa Sada*	Precious Metals
3	Castle If*	*Exotic Sounds*	Self-Released
4	FUGITIVE BUBBLE	*Delusion*	Stucco
5	GAYANCE*	*Mascarade*	Rythym Section
6	Oranje*	*Pure Sport*	Self-Released
7	"Speakers Corner Quartet	*Teak Physique*	Self-Released
8	Speakers Corner Quartet	*Further Out Than The Edge*	OTIH
9	Private Lives*	*Hit Record*	Feel It
10	Slow Leaves	*Meantime*	Birthday Cake
11	Snooper	*Super Snõõper*	Third Man
12	Devon Parkin*+	*Sit With Dirt*	Self-Released
13	ANOHNI and the Johnsons	*My Back Was A Bridge For You To Cross*	Secretly Canadian
14	Yazmin Lacey	*Voice Notes*	On Your Own
15	BETABOYS*	*Just Yesterday*	Self-Released
16	Doe Eyes*+	*Same Boat*	Den
17	Julie Byrne	*The Greater Wings*	Ghostly International
18	Night Court*+	*HUMANS!*	Snappy Little Numbers
19	Sami	*Elevate*	R The Label
20	Sorry Girls	*Bravo!*	Arbutus
21	Tiga & Kölsch*	*Hand In Hand*	Turbo
22	jeanines	*Each Day*	Slumberland
23	Freak Heat Waves*	*Mondo Tempo*	Mood Hut
24	Katie Tupper*	*Where To Find Me*	Arts & Crafts
25	Avalon Emerson	*& the Charm*	Another Dove
26	Beau Nectar*	*Two Lips*	Indica
27	Brigid Mae Power	*Dream from the Deep Well*	Fire
28	MA$$ANK*+	*Once More, With Feeling*	Fanta
29	Carla Luna White*	*Carla Luna White*	Self-Released
30	isolée	*resort island*	Self-Released
31	Bully	*Lucky For You*	SUB POP
32	DJ Prime Cuts	*Chartist*	The Trilogy Tapes
33	Phrozen*	*Questioning Society's Secrets*	Self-Released
34	TV Star	*Hallucinate Me*	Self-Released
35	Jason Zumpano*+	*If You Press It Will Break*	Self- Released
36	Marin Patenaude*+	*Sex & Dying*	Dine Alone
37	Idle Moon*+	*NOMAD*	Self- Released
38	Olivia Sea*	*Jerry Lunch*	Self-Released
39	Softcult*	*See You In The Dark*	Easy Life
40	Lavarr The Starr	*Illusions Ago*	Glass Cane
41	PACKS*	*Crispy Crunchy Nothing*	Royal Mountain
42	Yessica Woahneil*	*lo fi love*	Self-Released
43	Wednesday	*Rat Saw God*	Dead Oceans
44	Ahab	*The Coral Tombs*	Napalm
45	Acid King	*Beyond Vision*	Blues Funeral Recordings
46	Khotin*	*Release Spirit*	Ghostly
47	Seum*	*DOUBLE DOUBLE*	Self-Released
48	Tei Shi*	*BAD PREMONITION*	Self-Released
49	Drummachinemike	*Decommissioned*	Self-Released
50	Erwan Sene	*JUnQ*	PAN

wanna be happy all the time?

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.

UPCOMING SHOWS IN VANCOUVER!

August 1
FLORIST & SKULLCRUSHER
Wise Hall

August 3
BIG THIEF & LUCINDA WILLIAMS
Orpheum Theatre

August 4
HIGH VIS
Wise Hall

August 5
HIGH SEAS BOAT PARTY
Abitibi Boat

HAPPYLAND FESTIVAL
August 6
TRIXIE MATTEL, PABLLO VITTAR ALASKA, SLAYYYTER & MORE!
PNE Amphitheatre & Playland

August 13
MADELINE KENNEY
Wise Hall

August 14
NATION OF LANGUAGE
Rickshaw Theatre

August 24
SAMIA
Hollywood Theatre

August 24
JESS WILLIAMSON
Wise Hall

August 25
BLACK COUNTRY, NEW ROAD
Hollywood Theatre

August 27 & 28
CIGARETTES AFTER SEX
Orpheum Theatre

August 31
TEMPLES
Rickshaw Theatre

August 31
SHANNON AND THE CLAMS
Hollywood Theatre

September 3
ANOTHER JOE AND DOWNWAY
Wise Hall

September 8
KROOKED KINGS
Hollywood Theatre

September 8
LE REN
Fox Cabaret

September 9
KATELYN TARVER
Wise Hall

September 13
SNARKY PUPPY
Commodore Ballroom

September 14
COM TRUISE DJ SET
Fortune Sound Club

September 14
SWEEPING PROMISES
Wise Hall

September 15
HERMANOS GUTIÉRREZ
Commodore Ballroom

September 16
KILTRO
Fortune Sound Club

September 19
KING KRULE
Malkin Bowl

September 24
TANGERINE DREAM
Rickshaw Theatre

September 25
LOCAL NATIVES
Vogue Theatre

timbre est 1981

September 26
CUT WORMS
Fox Cabaret

September 29
NIGHTMARES ON WAX (DJ SET)
Hollywood Theatre

HAPPYLAND

Tickets and more info at timbreconcerts.com