June-July || 2023

local/free

# DISCORDER MAGAZINE

"THAT BARNBURNER MAG FROM CITR 101.9 FM"

Vol.40 No.03 Issue 430

That BARNBURNER Magazine from CiTR 101.9 FM
June-july 2023// Vol.40 // No.3 // Issue #430
cover: RINSE DREAM by Heeva Chavoshi

# DISCORDER magazine

## EDITOR'S NOTE

After dark, the neighborhood is louder and looser than usual. Friends wheel each other through the streets between parks and bars and buses, their half-drunk conversations loud enough to be caught in full sentences. Totally, tenderly, tragically, the neighborhood is in peak-summer. It's the sound of all the adults leaving the room. We all take one long cinematic look at the sky, running an eye tenderly over things in plain sight. Like how all along these filthy sidewalks, dandelions push their way up to the sunlight. When beauty arrives, it's exaggerated by context. It smells like hot grass and gasoline, because mostly, it doesn't smell like anything at all.

This summer, *Discorder* is elbowing its way inside the various groups of friends scoring this hot, angry, "Vancouver" summer. We're profiling the neighbourhood at night, with Peyton Murphy's conversation with 648 Kingsway and the neighbourhood at its peak "screaming bird" with Emma Watson's RINSE DREAM interview. Before the dirt settles, Coraline Thomas' piece on Smuther delivers an unrelenting ethos: "it's important to keep the momentum going — not let off the gas." If you're vibing for a sunset, look no further than Bryn Shaffer's "The Expensive Thing Holding You," a piece which throws you into the brutal gameworld of *Tails: The Backbone Preludes*. This issue is a palette of corroded guitars, (ノ>ω<)ノand petrol — just like this unwieldy city, reaching towards the sun. Also, we sweat our asses off putting it together.

*yours truly, microchipped but no collar, ~T*

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

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# NU-METAL APOLOGISTS
## or some contributor bios of
## JUNE/JULY 2023

### TODD MCCLUSKIE

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

### CORALINE THOMAS

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

### BRYNN SHAFFER

Bryn Shaffer was once a dormant A.I., trapped in a decaying floppy disk, languishing in the stacks of the great A.R.C.H.I.V.E. Some curious student booted it to their computer, waking it from its slumber. It has luckily rejected its nefarious and mysterious programming, and now just endlessly churns out local media journalism to its terminal.

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### KRISTI WONG

Kristi is a tiny little gremlin baby just trying to make it in the big, wide world. They enjoy kpop, dreaming up modern fantasy shenanigans, and ADHD-fueled whimsy!!!!!!

### EMMA WATSON

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

### SAM ALBERT

Writer, poet, filmmaker, architect, influencer, model, or artist are all words that could describe Sam. But indecisive, delusional, and unrealistically ambitious may be a better fit. For more of Sam's cultural commentary, media recommendations, or fabricated identity, you can find them on Goodreads (samalbert), Letterboxd (samalbert), Instagram (@surfsupsamm), and Twitter (@rumoursofvenus). A website may be re-launched when Sam has more time, and one of their zines could strike you in a public place at any time.

### AVERY NOWICKI

Avery Nowicki is "Vancouver" based writer, journalist, and artist. They are afraid of mice and like to collect garbage for art. They also run an indie magazine @VerucaMag.

### HEEVA CHAVOSHI

Heeva (she/her), a psychology major at UBC, is the current President of the UBC Photographic Society. Though she shoots film primarily, Heeva enjoys exploring the digital world as well and is always excited by the opportunity to expand her skills, expertise, and experience in the photographic realm.

### SOFIA WIND

Sofia is a sociology student at UBC and a lover/writer of all things music. She can be found making a new playlist after any inconvenience (spotify @sofiawind.)

### ANGEL ERIS

Chaotic queer photographer and digital artist from YVR. Always creating something and available to do the same for you. Follow on Instagram at angeleris.artist for more!

### JJ MAZZUCOTELLI

JJ is a photojournalist and Historian from Reno, Nevada and is currently pursuing their Masters here in Vancouver. Their work can be found on Instagram at @faerie_gothfather.

### PEYTON MURPHY

Peyton Murphy is a fourth-year UBC student who enjoys sipping seltzers in the sunshine

**It's easy to get on this list.**

Contact

**editor@citr.ca or artcoordinator@citr.ca**

## IN LOVING MEMORY

*Ana Rose Carrico*

STATION MANAGER

2018-2023

Do what you love, and you will work every single day of your life. It's been just over five years since I became the Station Manager & Publisher at CiTR & Discorder, and I have been doing what I love pretty much every day of those five years. This is not to say that the expectations of the organization are unrealistically high — it's the voices inside my head that will be cranky at me if I falter.

I arrived at the station during a tumultuous time (which led into a different tumultuous time,) and it forced me to develop as a professional very rapidly. I have learned so much in this role, and I can't wait to apply these skills to other aspects of the Vancouver creative community.

CiTR & Discorder has the remarkable ability to be constantly evolving while staying fundamentally the same, which is probably why we're celebrating 85 years. In just the five years that I've been in this position, it feels like we've evolved significantly, identifying our core values and mission, enacting policy around not only broadcasting but also equity and safety. Now we are looking to the future, byy undergoing projects to update our website and broadcasting equipment. In my experience the best way to grow effectively is trial by fire. Lucky for me, I was the one in charge when 2020 took a nosedive! Being in a leadership position during COVID was truly the music sector's version of being a wartime president, which I'm sure I will be lionized for in the future — and I will grudgingly accept.

During the height of the pandemic, it was a joy to be working with an organization that is simultaneously an institution and a ragtag bunch of misfits who are flexible enough to adapt quickly to changing circumstances. Our community looked to us for guidance and support, and we were able to pivot much more quickly than many larger educational, training, or media organizations. In the past few years, many have reevaluated what their priorities are, and it became clear that what CiTR & Discorder really cares about, and excels at, is providing community connection. With clear priorities in mind, it becomes easier to adapt to changing circumstances, because it is much easier to change the steps needed to reach your goals than the goals themselves.

I would like to think that I am leaving CiTR & Discorder better than I found it. I'm so grateful to this legendary institution for taking a chance on me, and I hope I've done you proud. I definitely won't be disappearing completely — my new position at the Red Gate will ensure that I can collaborate with CiTR & Discorder on a regular basis, and I will continue to write horoscopes(surprise! It was me all along!) for as long as I have things I'm angry about.

I'm spiritually (not literally) crying into a glass of Bourbon as I type this — I am so thankful for my time at CiTR & Discorder. I cannot believe how much I've learned, and how special it is to be part of this vibrant, resilient, audacious community. I can't wait to see what the next chapter looks like, for myself and this organization. In the meantime, do no harm and take no shit.

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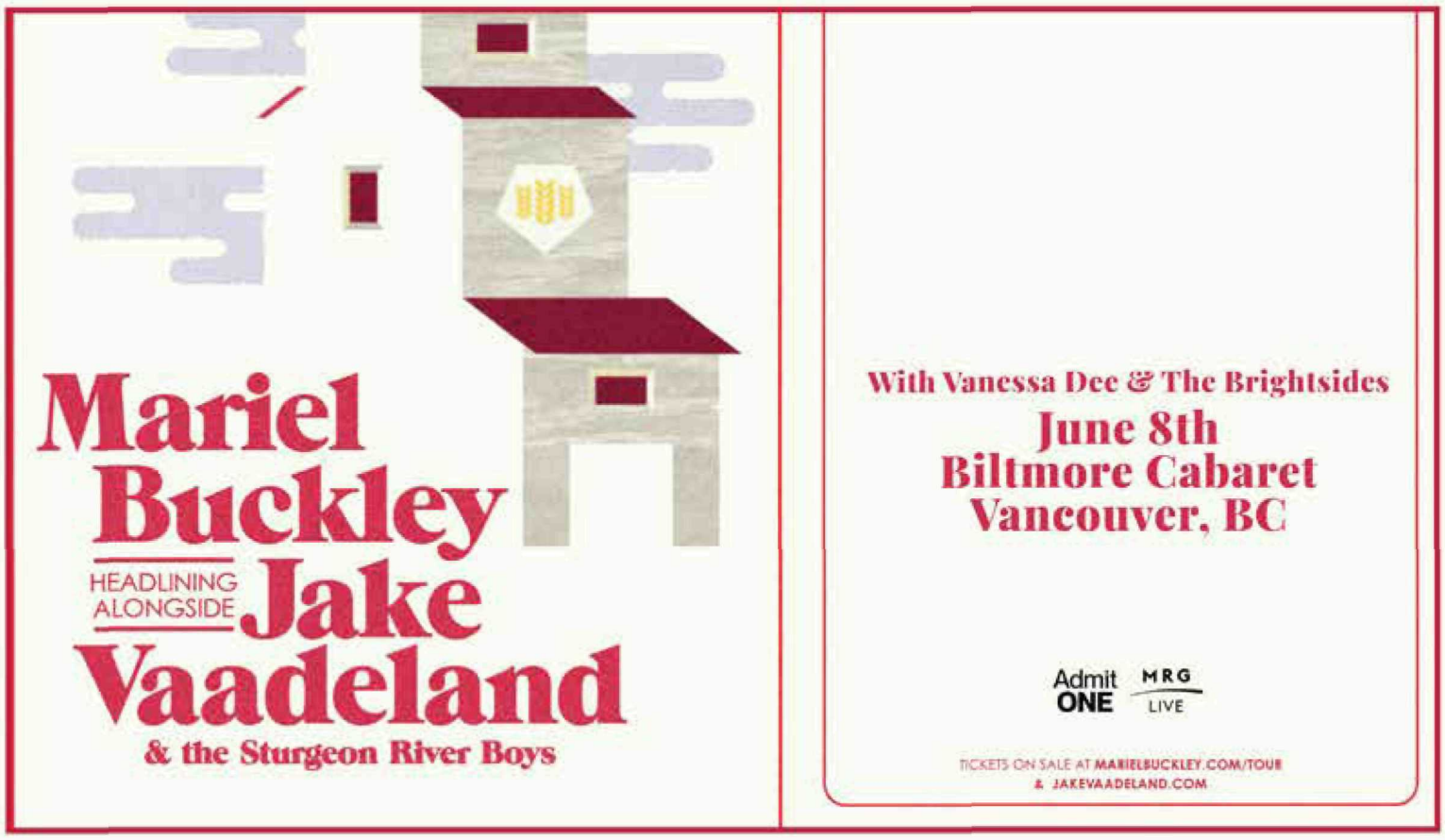

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# RINSE

WORDS BY
EMMA WATSON
PHOTOS BY
HEEVA CHAVOSHI
ILLUSTRATIONS BY
BILLIE CULLEN

RINSE DREAM is an art-punk project with one foot in the absurd. The group consists of bassist and vocalist Hannah Karren, drummer Tony Dallas, Justin Patterson on the sampler, and Justin Gradin on guitar and vocals. Combining experienced musicianship and bizarro creativity, the band embraces a wild and constant resculpting, with no two shows ever played the same. After a long history of playing live, in 2022 they released their debut LP "SPACES". I got to talk to Hannah and the Justins over a couple of pitchers about sampling, stage banter, and the practice of collaging the clownish with the dark.

Emma Watson: Tell me about the inception of the project.

***Justin Gradin:*** Justin Patterson and I had a band that was a pretty straight up kind of punk band, and it just didn't feel right. Both he and I come from more of an art — painting, sculpting — world, and we were just kind of bored of going straight. So then we started bringing in sounds and samplers, and we started going, "Ah, what if we made it like a collage?"

***Justin Patterson:*** We met in the studio!

***JG:*** We met in an art studio, yeah. Before we ever put out *SPACES*, he and I put out a 7-inch record called *Jokes/Laughter*. The a-side of the record is me doing a wholesome version of the Aristocrats Joke, and the b-side is just a collage of him forcing himself to laugh. The person who put the record out had never actually listened to the record. They thought we'd made art music or whatever, so when the record came out, the person was very mad. And then they pretty much gave us back all the 45's.

***JP:*** We still have a fuckton of them, too.

***Hannah Karren:*** Can you tell the Aristocrats joke?

***JP:*** It's a tradition in standup comedy from way back. There's a basic version of the joke, but everyone strays from it and tries to make it as dirty as possible.

***JG:*** The set-up is the whole thing. Then, everyone says, "Well, what was the act called?" and the punchline is "they were called the Aristocrats," even though the joke was so dirty. So I just did a backwards version of it, where the whole thing was really wholesome.

EW: When I was listening to the record, I was thinking about how the sound doesn't stop — It's so persistent, almost relentless. It reminded me of the lyrical theme of control and powerlessness. I was wondering what forces you might be responding to in the writing.

***JG:*** I think [that part of] the record came about because we were a live band for so long. I hate stage banter, and I hate when bands pause for too long in between songs, too. And so I was like, "Well, what if one of us is always doing something?" A song ends, and it doesn't matter what it is, but something's happening, and then all of a sudden, it turns into something else. So at the end of the night, you have formed this weird, mutant thing — and I really like that.

With our lyrics though, I don't know. When we put out the video for "Ssufferr," people were saying "Oh, it's such a positive song!" and I was like "Oh, weird." I wrote that song when I was doing drugs and working in the Downtown Eastside and everything was horrible.

***JP:*** I've always loved Justin's lyrics, because everything comes out in this crazy pastiche or collage of ideas, and in a cartoonish, weird language — a lot like his art style. And because I know [about him] working in the Downtown Eastside, just hearing the horrific stories about the stuff you have to process when you're down there for so long, it all sounds to me like one metaphor removed from this weird clown world . Like processing through sublimating it into a totally different reality.

EW: Can you talk more about the sampling on the record? I didn't realize it was part of the inception of the group.

***JP:*** [Justin]'s got a history of making weirdo sound collage tapes and producing them, and I was using a sampler with an old band doing electronic stuff…

***JG:*** We were both doing it, yeah. It comes from our abilities to play things, mixed with boredom from those abilities to play things. I've played with tons of super good musicians in the past, but it's kind of more fun to be like, "Okay, instead of having a heavy guitar or something over this thing, what if we had the sound of 15 people getting their hair cut?" It seemed more interesting. There's a duality that comes from matching sampler sounds with the lyrics, too. It's kind of nice that you can be saying one thing, and then force someone to [associate it with] something else.

***HK:*** I don't like it. With some of the new songs that are not on this record, I'm like, "Man, Justin, this is the most beautiful song." We all sit down and learn the song, and then we get into the space and it's [paired with] the sound of bouncing balls!? And sometimes, I actually don't want to be taken to this other place!

***JG:*** There's a whole new record ready to go, and honestly, they're like the catchiest songs I've ever written, but I want them to be so fucked up.

EW: What is that impulse, why?

***JG:*** I think it's just a reflection of my

own life. There's always something really beautiful happening, and something absolutely fucked up happening. And that's probably a lot of people's lives. So it's kind of nice, I think, to have this beautiful melody and then have it just be completely…

***HK:*** Obliterated.

***JG:*** Obliterated. It's like every morning, I wake up at 7:00 a.m. because of these screaming birds. I don't know what they're doing, but they're *screaming* outside this window. It's like they've never heard a birdsong. That's kind of what I'm doing in the songs. Also, I used

# DREAM

to be obsessed with John Cage, 4:33. The chairs squeaking, people coughing, the traffic outside…that becomes the piece.

EW: Yeah. I was thinking about that when you said you don't like stage banter — instead, you create this conglomerate.

***JG:*** Yes. Every sound becomes a part of the creation. For me, that's more fun. Yeah, fuck, stage banter. I used to have a rehearsal space next to that band Hedley, and that singer guy, that guy used to *practice* his stage banter. We'd be finishing a song, and we'd hear "Saskatoon, how are you doing tonight?!" We'd all go out for a cigarette or something, and he'd be wearing these daisy duke shorts, sucking on his lip ring looking at us, and we'd be like "What is this dude's deal?"

EW: Do you think of this album as dark? It seems other people sometimes don't.

***JP:*** I've played it for people, and they're like, "your band's really fun," and that's great – it's rock 'n' roll, that's what I love. It is fun, it allows you to mesh your energy with something and release it. But in terms of the content, I think there's [a lot here] that is super dark — maybe colourful dark? I would say my relationship to Justin's lyrics, and to the project, is that it is like processing the fucked-upness of the world, and turning it into something that you can share in a way that gets everyone together.

***HK:*** I think it is fun, though. Sonya, one of the old bassists, once described it to me as pop music. When I started with the band, she was like, "you're going to love it, it's like pop music." Once she said that, I listened to it and I was like "This *is* pop music!"

EW: How was playing it live?

***HK:*** It was good. I've been a RINSE DREAM fan for a long time, and every RINSE DREAM show I've ever seen, I'm like, "this is not the same band."

EW: What changes?

***HK:*** [Justin and Justin] are all over the place, they're doing their own thing.

Tony is an anchor. It's every man for himself up there except for Tony, who takes care of me.

***JG:*** Tony will be like, "this song's 112 BPM," and me and Patterson will have bowls of spaghetti on our heads.

***HK:*** Last night, the show starts, and Patterson pulls out a trombone and is like, "I'm going to play this trombone for a while," and I'm like, "Okay, this is news to me." The rhythm section doesn't like improv as much as the pedal boys.

***JG:*** One time, [Patterson] had this World War I tuba, and I had a clown comb with a contact mic hooked up to it, and my hair was down to my shoulders. I was combing my hair with the contact mic and it was like *SCHDFFFF*, and he was playing the tuba, and everyone [in the audience] was just like …

***HK:*** It's like those clickbait things where it's like "Doctors hate 'em!", but instead, it's "Sound guys hate 'em!"

EW: What do you hope that audiences come away from your shows feeling?

***JP:*** I mean, for me, the experience that I look for with any kind of art experience is getting lost in that little world, whatever it is. If we can draw people in, and have them confused, or excited, or stoked on a really catchy hook for a second, and then confused again, or scared, or whatever… that's pretty exciting for me to imagine people having that experience.

***JG:*** For me, I want them to feel like the Kool-Aid man right before, and right after, he jumps through the wall.

***HK:*** I think as an audience member, i'm just getting the sensation of "wall."

***JG:*** At some point, you've gotta bust through it, y'know?

***HK:*** As an audience member, though, I love RINSE DREAM. I think the shows are fun, and I think they're really interesting. I've played with RINSE DREAM with my other band and I've been like, "I'm glad RINSE DREAM's here, because my stuff feels like more of the same, and this is gonna really break it up." That show at Black Lab a couple of months ago was so crazy — Justin's mic completely cut out and it didn't even matter.

EW: What are you excited for coming up?

***JG:*** Relocating! We're pretty much going to be an LA-based band within a month. We're just going to jump into a whole new thing.

***JP:*** Very soon, we're playing in July, a group of shows in California with Necking and NORMANS that are gonna be super fun!

***JG:*** It's fun to go to a city where there's a massive scene of stuff happening.

EW: Seems compatible with your maximalist approach!

***JG:*** Yeah. I think it'll be good.

# HARDCORE FOR PUNKS AND PUNK FOR HARDCORE

# Smuther.

**I had seen Smuther a handful of months back at the Red Gate. It had been ages since I'd seen so much energy in a crowd, or seen a mosh pit with such enthusiasm, not since long before I moved to Vancouver. When I saw their name come across the pitch list, I just knew I had to interview them, and get a glimpse behind the power and energy of the band that caught my eye and stayed in my mind.**

*words by Coraline Thomas*
*photos by JJ Mazzuccotelli*
*illustrations by Andrei Anghelescu*

CORA *: How did you all meet to start Smuther?*

GLORIS: Who wants to give the origin story?

JOEY: We all kind of knew each other from the scene in Chilliwack, going to shows over the years. But Smuther in particular started out of the ruins of Me, Noah and Taylor's previous band Cheat, we broke up, and we wanted to make a new band with new guitarists. Then we recruited Gloris, and Jordan quickly after 'cause we realised we wanted to have a second guitarist. That's pretty much it. We played our first show in September of 2021.

G: Our first show was at an old punk house, now defunct. A place called Perro's Palace in Chilliwack. That was our first actual legit show on the books.

***So you got started in the Chilliwack scene because of a band explosion, which definitely happens, and you had your first show right as COVID was kicking off.***

JOEY: Well, just as restrictions were lifting.

***OH! I forgot just how many years it's been. (Laughter)***

G: It still doesn't feel that long.

***Right, so as restrictions were lifted. Oof, time just hit like a brick. So when did you start playing outside of Chilliwack?***

NOAH: What happened is we had our first show booked, and Blue Anxiety was supposed to play in Vancouver, but they had issues at the border and had to cancel. So we got called to play our first show in Vancouver the next day after we played Chilliwack. Since then its just been back and forth.

***That must have been one heck of a first weekend as a band.***

N: Yeah, it was super sick, we got to play with Your Problem in Chilliwack, and then we got to play with Blood Ties and Bootlicker in Vancouver.

***That's a pretty significant lineup there.***

***So your music, where does it come from? Inspirations, bands you pull from, origin stories, that sorta stuff.***

G: I think Joey can speak best to that.

J: Most of the writing in the band, a lot of it just comes from trying to draw from the whole spectrum — punk, metal, hardcore. It's hard to pin down a ton of really specific influences or anything like that, but honestly my main driving force behind writing and playing [is that] I just want to make music that people are going to move to.

G: I feel like that's a hard question to answer, we have a lot of different inclinations, but definitely the line we try to toe is "Hardcore for punk, and punk for hardcore." That's kind of our thing.

***Can you tell me a little bit about the process of making the album?***

J: It's pretty straightforward. We had been writing a bunch of songs since our demo. Pretty quickly after we recorded and released the demo our sound kind of shifted. A little bit more of a hardcore direction than a punk kind of thing — which is where we started. For a long time our recorded work didn't really reflect our live sets, or energy, so we were really excited to get that recorded at least. We had been writing and practicing a bunch of new songs. We picked our favourites and recorded at *Lindsay Studios* in Port Coquitlam. Recorded and engineered by Jack Thomas, now of *Canada's Got Talent* fame. *(Laughter)*

Jack, real pro, super easy process. We recorded all the instruments in one evening and then went back a week later to do vocals. Mixed it and that was it. But the cycle of getting things released is always longer than you think.

***It sounds like you as a band move with a lot of momentum in pretty much everything.***

N: Pretty much yeah, that's the goal. Go fast, get it done.

J: I've been in bands where the momentum has just been nonexistent. So I guess, for me at least, it's been important to keep the momentum going — not let off the gas.

G: Yeah that's very much been our MO. Catching what we can when we get it, making the most of our opportunities, trying to be as quick with it as we can. Sometimes we don't feel like we get a lot done, but when we talk to other people it turns out we actually do quite a bit. So we're glad that we're able to achieve that. It's one of our main goals to get things out there before we get sick of them.

Yeah, I know from my experience if I spend too long looking at something, it's just going to go in the bin.

J: Yeah, exactly.

***So is there a direction for all of this momentum? Some sort of dream gig or ultimate goal for the band?***

G: I think it's just to take this as far as we can. Obviously playing internationally is a big thing. But as far as dream gigs I think we've already played with a lot of the bands we could have hoped to play with. Getting to play with international bands has been really sweet.

N: And we're currently booking a tour for August.

G: Yeah, we're doing a two-week tour in the second half of August with Ghaul, our sister band. Jordy plays bass in that band. Ghaul existed before Smuther, so he does time between them and us. We're going along with them, and playing a couple of fests along the way [...] such as *Don't Want To Hear It*, which is still brand new. That'll be out of Edmonton. There's another date that's not confirmed yet so I won't mention that one, but something is in the works.

***I'll tell the readers to keep their eyes peeled.***

G: Yeah! No we gotta be careful, you don't want to tell everyone about everything all the time, so we don't jump the gun on too many things.

***But you can tantalize them a little bit.***

G: Yeah exactly.

***Do you have anything in the works at the moment?***

G: Actually we're getting ready to record a promo tape. It's a bunch of new songs we've written since the EP, it's going to be a quick and dirty thing.

***How has your sound changed from your EP to this new demo?***

G: More dancey parts.

J: I have been throwing in more metal riffs, but yeah, more dancey parts is how I would describe it. I think I've been trying to do Sepultura meets Billy Club Sandwich. *(Laughter)*

N: Should we talk about Skwah Nation, *Rez Rocks*?

G: Oh, like what it is?

N: Yeah. So, technically this isn't part of Smuther but it is something we do. Out here in Chilliwack here we practice on Gloris' home rez, Skwah Nation. For a long time we had this goal of booking shows on reservation and last year [we finally did it.] They popped off. It's been nice to be able to get hardcore bands that we want to come play out in Chilliwack. I mean Chilliwack is a pretty small town with not a huge draw to anybody outside of it, but enough people come to shows out here so we can actually throw a show.

G: Yeah *Rez Rocks* is definitely our little project to extend the reaches of northwest hardcore. Our idea for it is a semi-biannual kind of thing, because having huge shows out this far isn't super sustainable on a weekly basis. Once every few months seems to be the sweet spot. We've been trying to coordinate it with the Whiterock hardcore shows, since Robert the lead singer for Ghaul is a large proponent of that. It's not directly related to the band, but we want to plug it, keep your eyes out for future Rez Rocks.

***Yeah, I am SO up for this, Rez Rocks is a great idea, and I'm glad I get to put this in a magazine.***

G: Yeah the first one was really cool, cause for a lot of people in this community it was their first time seeing live music, period. It might have been people's first time hearing a hardcore or death metal band too, cause we had Groza out. It was sweet, 'cause for us, we're used to it. We've been involved and going to shows since forever. It's easy to forget that not everybody is not involved in this kind of thing. That was really cool for me personally — being able to introduce so many people from around here to this thing that we do. A lot of people in the community know us because they hear us practice every single week, but it's cool to have them involved in it and hopefully some kids will start bands so they can help carry it on. We definitely need more Indigenous people in everything, but especially in DIY music and punk and hardcore. Sometimes we get bugged by people like, "how come you don't have more Indigenous bands?" and we're like "cause there's like three, and they're mostly in Alberta."

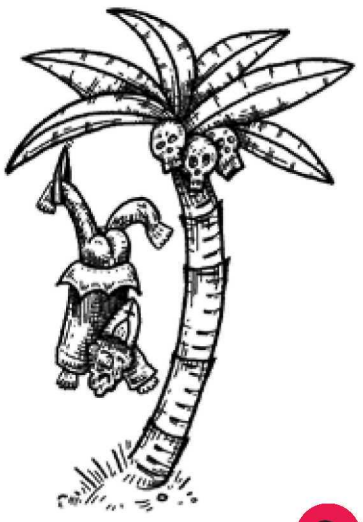
***Yeah, if you look over my shoulder you'll see a pile of instruments. I SUCK, but I really want to start an Indigenous punk band, and finding other Indigenous people who want to be in a punk band is slow going as well.***

G: *(Laughing)* Yeah, you just gotta hold out, you never know what will come along. We all got pretty lucky with this group that we got because thank goodness because it is very difficult to coordinate a group of people to get together at the same time every week. It's a feat, so best of luck on that.

J: I think a big part of Smuther is just going out and starting a band — that was the point. Like Gloris was saying, the goal of having the *Rez Rocks* shows is getting kids to do it. Get out there. Smuther is like, "just go for it."

JORDAN & NOAH: Do the damn thing!

J: Get involved, go to shows, learn an instrument, start a band, make posters, volunteer, there's so many shows happening all the time every weekend. Vancouver's scene is popping off all the time.



# RAMEN FOG

words by Sofia Wind // illustrations by Aiza Bragg
// live photos courtesy of Bruno Martin Del Camp

**RAMEN FOG** is new, fresh, and ever inventing themselves. The Vancouver band, who are self-described as a mix of pop, jazz and soul, are unique in their sound and approach to the scene — each member bringing their experience in a diverse range of genres, whether that be jazz, punk, or synth pop.

Initially formed in early 2022, Ramen Fog has gone through a few different formations, but Amy Tan, Rowan McDonald, and Adam Gold all remained as vocalist, guitarist, and drummer respectively. Now, with a new bassist in Josh Collesso (replacing Torrey Mckee) and Ben Rossouw on keys, the band is set with a new energy to match their growing attention and shows — in fact, just this May Ramen Fog headlined their biggest show yet at the Fox Cabaret.

Tan, Collesso, Rossouw, and McDonald all have backgrounds with UBC's Jazz club and this connection led to much of the formation of Ramen Fog. Initially meeting in a jam session at the Jazz Club, Tan and McDonald both held aspirations to form a band, McDonald brought in Mckee, and soon they began the search for a drummer. Gold was introduced to the band through overhearing their conversation outside *Nori* about the unsuccessful search for a drummer, and quickly clicked with the rest of the band. The more recent addition of Collesso and Rossouw also happened in a rather fateful way, with Collesso and McDonald meeting over a year ago in a music class. It was through Collesso that Rossouw was finally introduced.

Having attended the Fox gig, I immediately noticed the atmosphere was light and happy, and the sway of the crowd picked up as they played familiar songs — most notably during "Slippy Fingers," the band's first single and most popular song. When performing, Ramen Fog are in sync and self-assured, maintaining a clear flow between songs without much pause for banter. The power of Tan's vocals and the talent of each member becomes supercharged in this live setting. The show was just under an hour and as Tan explained to the crowd, they played practically all their material, taking the audience through a range of musical styles and lyrical themes. The show ended on a high, with the band playing an encore of "Solar System," while the audience sang and clapped along. The crowd was a friendly, eager one, matching the energy of the band, and they left people buzzing.

Excluding live performances available online, Ramen Fog have three officially released songs — "Slippy Fingers," "Solar System," and "Coconut." While Tan — currently the main songwriter — claimed to be playing it safe with the songwriting, using themes of love, these songs are far from rudimentary. The three tracks depict the various emotions attached to falling in love, following themes of detachment from reality and loss of control, accompanied by instrumentals with a dreamlike and free quality, demonstrating an unwillingness to be contained in their lyrics and melody. "Solar System" has the feeling of wanting to be loved and seen, and a sense of longing for someone that might not fully be there. "Coconut" also follows a feeling of falling in love but this time it is

about the lack of control over love and who you fall for. The song romanticizes the person they are in love with, and illustrates a desire to be together while still containing an uncertainty about love. These lyrical themes and musical patterns of confusion and dreaminess call back to the band's definition of their name, explaining the double meaning of it being both the fog on one's glasses and slight brain fog you feel after eating a steaming bowl of ramen.

This is a band that feels a push to try new things, they are curious, and as their guitarist McDonald described, they have "musical ADD." While they have not found what many may consider 'their sound' yet, that does not intimidate them. Rather, it excites them as they are leaning more towards the unknown and exploring less conventional music. The same goes for their songwriting, as Tan considers the process of writing more personal lyrics. While Tan typically brings the melody, and McDonald the chords, the band maintains an openness in how they produce and practice new material, taking everyone's opinion into consideration. While watching the band practice, I noticed this in particular as they worked through creating a more dynamic ending to one of their newer songs. The playful and relaxed energy between members was apparent as we sat in the drummer's sunny backyard, as well as the great deal of respect they hold for one another. They easily express their admiration for each other's musical talents, with Collesso shouting-out McDonald's formation of harmonically engaging pop, or McDonald's recognition of Rossouw's talent on keys long before he had even joined the band.

When discussing songwriting, Tan explained how initially she leaned into traditional themes of love, as evident in their first three official releases. However, as she became comfortable in her voice and sharing with others, she opened up more, exploring vulnerable or stigmatized emotions. In the song "433," which Tan wrote last October, she discusses her challenges with depression, and the effort and strength which is required to come back and live life again after a major depressive episode. Tan's musical output is not the only one shifting, Gold and McDonald also touch on the increased comfortability with which they collaborate, just as well, Rossouw and Collesso plan to contribute more to the songwriting process.

Both in songwriting and genre, Ramen Fog refuses to be confined. Even when discussing their musical inspirations, they are expansive in their references. For inspiration they cite bands like Peach Pit, Rush, and Hiatus Kaiyote, all the way to artists such as Daniel Caesar, Corinne Bailey Rae, and Mitski. When looking around their practice room, these eclectic musical inspirations are also demonstrated in the display of posters — such as Janis Joplin and Jim Morrison, as well as their connection to the Vancouver scene, with a Nardwuar poster.

Ramen Fog's influence from their roots in jazz are especially evident through the inclusion of saxophone and backup singers in live performances and the experience each member has is clear both in the comfortability with which they play, and in how they interact with one another. It's an expression of individuality and interconnectedness. When discussing the difference between playing in this band, and in a more jazz-centric environment, Rossouw — originally trained in classical piano — uses the metaphor of a crayon, how he is still using the same tool of a crayon just in a different colour. Similarly, Collesso's main focus over the past few years has been jazz, yet he has early experience with punk and indie rock influencing his style. Tan has been involved in classical and jazz choir since she was twelve, giving her a sense of vocal knowledge that she is making it her own in this setting and she cites this experience and the enjoyment of singing with other vocalists as the reason behind bringing in backup singers for the Fox show. Even while playing in Ramen Fog, the members stay involved in other musical projects. Tan in Rosemary Ginger, a band more synth and alternative pop focused, McDonald in Tiger Really?, self-described as midwest emo and Gold working on a new project titled Talk Nothing.

Ramen Fog has seen an increase in recognition and it was notable during their performance at the Fox Cabaret that they have their sights set on an exciting, ever-growing future focused on releasing more music. This is a band that refuses to be stagnant, they are bursting at the seams with ideas, which can make it feel as if they are being pulled in numerous different ways, and I am eager to see how they weave these contrasting and various elements together. The band's energy in their performance and our discussion of their plans for the future indicates exciting things to come, as they begin this new chapter of their musical style, with hopes of an EP or album. Additionally, they are working towards performing in other notable Vancouver venues, specifically the Biltmore Cabaret and Rickshaw Theatre. Their collective motivation to continuously explore and experiment keeps the band feeling distinct and original, combined with their diverse musical experience they present such a bright and creative future. So much is on the horizon for Ramen Fog, the specifics may be unknown, but it is definitely worth sticking around for.

# 648 Kingsway

words by Peyton Murphy // photos by Angel Eris // illustrations by Emilie Paco

*DIY venues don't last forever— especially in Vancouver. With ever-increasing rental prices, it's a wonder they exist at all. No one knows better than the co-creators of 648 Kingsway, Clara and Sho, who have been working tirelessly against the rental crisis since they took over the venue in late 2022.*

*"We haven't paid ourselves, not once. At first we didn't even know if we were going to be able to make rent," said Clara, referring to early days when performances were scarce and members of 648's board had no choice but to pay out-of-pocket to keep things afloat.*

*But, sooner than expected, things took a turn. 648's commitment to showcasing BIPOC, LGBT+, and female-fronted talent has resonated with Vancouver's music and arts community and now they have more performance requests than they know what to do with.*

*With this increase in demand comes a sense of freedom that Clara and Sho celebrate; the freedom to be selective about who performs at 648, and the ability to prioritize the marginalized communities they created the space for in the first place.*

*With 648's consistently jam-packed events schedule, one might assume they're interested in growing the space into something even more ambitious — however, they're quick to dismiss this. For Clara and Sho, the intimacy and impermanence of 648 is the whole point.*

* * * * * * * * * * * * * * *

**PM: What is 648 Kingsway? And what inspired you to create this space?**

**Clara:** So, the *Toast Collective* was the original group, and that got passed on to an artist collective called *The JAM*. They were at a point where they just didn't have enough people to afford the space. *The JAM* was in this nebulous [period], and that's when Sho and I met. When we picked it up, the core of what we wanted was a space that was different from the other venues in the city. As much as some of those venues are really incredible, and do what they set out to do really well, I still felt like there wasn't a place where events could happen without needing to follow a really complicated agenda. We wanted to be more specific with which shows we put on, and we wanted to prioritize the BIPOC community in Vancouver. We wanted [to welcome] whichever weirdos wanted to be a part of the space. [...] because there's a crisis in spaces in Vancouver. There's nowhere for people to go and shit's expensive.

**In relation to the crisis of spaces, I'm curious about how you both are tackling that? What have been your biggest challenges so far?**

Lack of funding. We haven't paid ourselves, not once. At first, we didn't even know if we were going to be able to make rent. We had a system where people were pitching in, but after we started to get the ball going, it was clear that there was enough of a demand. It seemed clear that a lot of people were looking to book. I feel like we have 50 unread messages that I haven't gotten to, because I don't have the time, and I'm not being paid to do it. So that becomes the hardest part.

**Yeah, labors of love are taxing. It's a lot to ask, to put that burden on your shoulders, so I commend you both for taking it on.**

I mean, I've been working on a bunch of different brand statements in order to formalize things because we want this to be sustainable. Like, I can do this. I've been carving out the time to make it happen, to be there every single night. It's doable, but it can't go on this way.

**Definitely. I was hoping that you could touch on the kinds of events and performers that you're focused on hosting — it seems like there's been a wide variety so far.**

Clara: The word that I like to use is hybridity. Just being able to bridge communities. That's kind of the main idea behind *648* — to have an assortment of events so that these communities can collaborate.

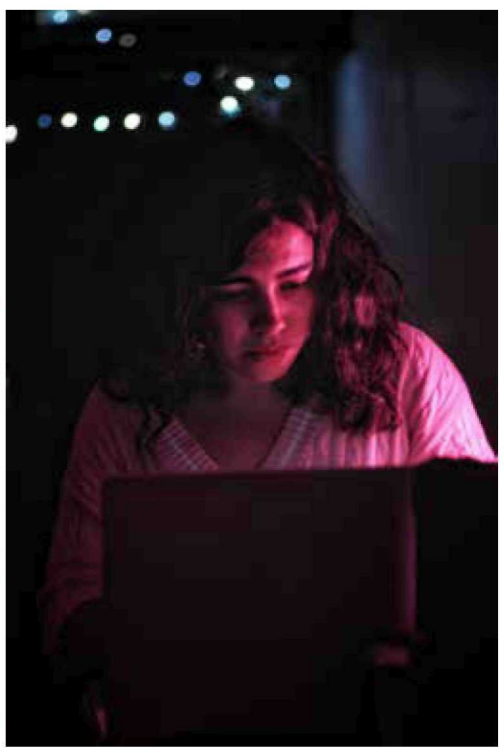
Sho: We have a theater production coming in June, and there is *Audio Pollination* — an event where we pair three musicians with one visual artist to get on stage and do whatever they want. Then we have our regular music shows. There's always something different happening. There's also repeat events, like the weekly capoeira.

I totally forgot about capoeira. I'm Brazilian, and that's a part of Afro

Brazilian culture. It's something that I did a little bit in my childhood, and I got in touch with some of the folks who are organizing Frente Progressista de Vancouver. They've been putting on these [capoeira] events, and we offered our space to host them.

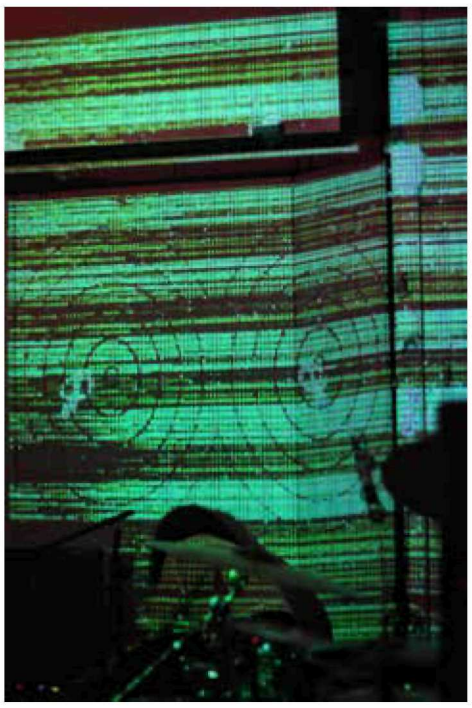
**That's awesome. It must be cool to get to collaborate with such a diverse set of performers. You mentioned earlier that part of the inspiration behind creating 648 was to help create a space that felt truly safe and accessible to everybody. What are the ways that you both are working to achieve that?**

One thing is that I'm definitely not afraid to cancel certain shows to book others. I think that it goes without saying that those who actively message us to book shows represent the majority, and that's not



the goal. If there is an open spot I will try to book something that's as diverse as possible. We work towards tokenizing white people often. [...] I try to hold a pretty tough fort, because as a woman who is doing sound every night, there are always guys that try to take over; or ask for the organizer when I'm right there. So I've had to take on this persona of being "the tough one" and that usually keeps people in check.

We have more practical ways of addressing [equity and accessibility] too. For example, we usually take a door cut, but that's done on a case-by-case basis. It depends on who's performing, who the audience is, how much money is made — there are nights when we don't take a cut to ensure artists are being paid as well as they possibly can. We actively build relationships with bands and artists who are active

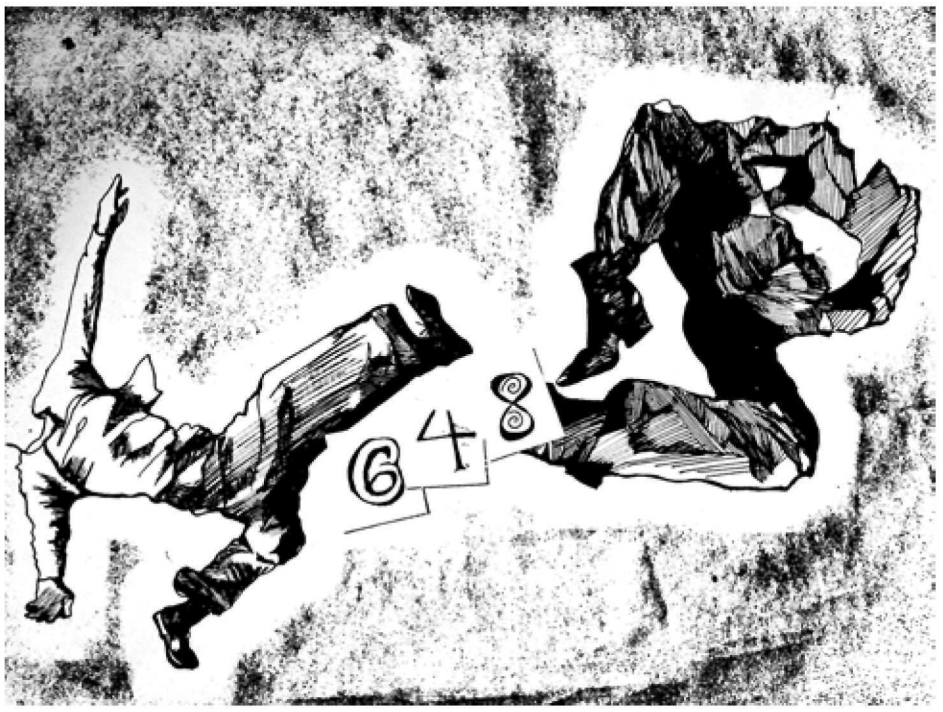


political organizers.

**You mentioned earlier that 648 used to be home to The Toast Collective, and later The JAM. Could you elaborate on the transition from those collectives to 648? What would you say makes 648 different?**

I don't know much about Toast to be honest. We missed out because Clara and I are both newer to the city. When I stepped in, I had experience in promotion and booking shows and that's what we've fostered in the 648 era. Dropping it as an artists studio [as per the JAM] and returning to its Toast Collective roots of being a community event space.

I think JAM didn't have as much




community involvement as we do. They were a group that were trying to use the space to further their artistic practices. What I've heard about the legend of the Toast Collective is that it was this unique space with a lot of experimental shows and acts. A lot of bands grew out of that, and developed really important connections within the city. For us, what sets 648 apart is that we're in a different time with different needs. There's so much incredible BIPOC talent popping up in the city, and it requires new spaces. [...] We can have just POC, Indigenous, Black, and female-fronted artists every night of the week and still make rent. That's the shift. With my Afro-Brazilian background, and Sho's intersectional background, we want to see ourselves represented in the art that we're putting up. And we want to show respect to those artists who represent us.

**Definitely. I was writing an article a couple of months ago that was about diversity in Vancouver's DJ scene, and a lot of the feedback I got was that there's actually a lot of collectives and venues who are making more of an effort to include BIPOC and gender diverse artists, but the bottom line is, if those communities aren't represented in leadership, how true does it really feel? How are those values actually reflected in the space? I think the fact that you're actually able to make rent ] by having the people that you want in your space goes to show the real demand there is for spaces like this. So, at this point what has been your favorite or most memorable event so far?**

For me, it was probably the first 648 show. It was headlined by Dushine, Talon and Rivan. It was a hip hop show and a lot of them were still in

high school. I was kind of nervous about it because it was our first show. They had asked to do a rehearsal the night before, which was something I hadn't really experienced before, and during the rehearsal, I saw how excited they were to be in this space — hyping each other up. I was like, "this is gonna be so sick." And it was huge squccess! When things get tough, I think back on that show. I'm like, "it's for those kids, man!"

The first show that I put on was called *Ru(Í)Do*, which means noise in Portuguese and Spanish. It was an experimental jazz show. Featuring Marcos Morales and David Lechuga who were just shredding, and it was some of the best music that I have experienced in my life. I couldn't believe that it was at our home; at our little tiny venue.

**Sho, I think I forgot to ask you about this earlier, you mentioned that you have some past experience with putting on shows. Could you tell me about that?**

Yeah, it was kind of the same thing, on a different level. I grew up in a small town in Treaty Seven, and my brother and I would make music together all the time. When I was about 13 our parents started taking us into the big city nearby and I discovered all-age venues. Back at home I was like, "what the fuck? Why can't we have that here? There's nothing to do here!" So I started asking around. I would ask my school if we could use our theater to put on shows. There was this youth club I discovered by accident and noticed they had this big room. So I just asked them, "could I put shows on here?" and they were like, "yeah." I would ask whoever I could get to play at our shows. We did that from when I was 14 through to the end of high school. Towards the end I started making connections within the city close by, and even across the country. I brought bands from Ontario out to play in our little town, and this put us on the map for a second — just doing completely DIY shows. Those experiences were really formative for me, being the only one in my town that was willing to try and organize.

**So, what would you say are your goals and plans for 648? Where do you see this project going?**

What I like about the space is that it has an end date, as all Vancouver spaces do. I don't think we will be around for more than five years. I think if we can make sure that everybody is getting paid, that people are safe, that the acts that we want to book are being booked, and that we're bringing in people that are going to continue to make this place a community, [then that's] a good feeling. I don't think we need to be any bigger. We want to continue to be accessible, small, unnoticed, and still putting on shows that prop-up the musicians and the communities that we represent.

☆

Le Tigre

# UPCOMING SHOWS IN VANCOUVER!

June 2
**WAVVES**
Rickshaw Theatre

June 12
**LOUISE POST (VERUCA SALT)**
Wise Hall

June 15
**NIGHT MOVES**
Wise Hall

June 18
**HAND HABITS**
Wise Hall

June 18
**MANILA LUZON**
The Pearl

June 20
**CLARK**
Hollywood Theatre

June 22
**OSEES**
Commodore

June 23
**THICK**
Fortune

June 24
**CORY HANSON**
Wise Hall

June 29
**JONATHAN RICHMAN**
St. James Hall

June 29
**LIGHTNING DUST**
Fox Cabaret

June 30
**JONATHAN RICHMAN**
Rio Theatre

July 2
**JEFFREY MARTIN AND ANNA TIVEL**
Wise Hall

July 3 & 4
**LE TIGRE**
Commodore

July 6
**PROTOMARTYR**
Rickshaw Theatre

July 6
**NEAL FRANCIS**
Hollywood Theatre

July 13
**SHANA CLEVELAND**
Wise Hall

July 13 & 14
**ORVILLE PECK**
Queen Elizabeth Theatre

July 18
**BRIT TAYLOR**
Wise Hall

July 19
**ROZZI**
Fox Cabaret

July 25
**MAVI**
Fortune

July 26
**ZELLA DAY**
Fox Cabaret

July 26
**TANYA TUCKER**
Commodore Ballroom

July 27
**ONDARA**
Wise Hall

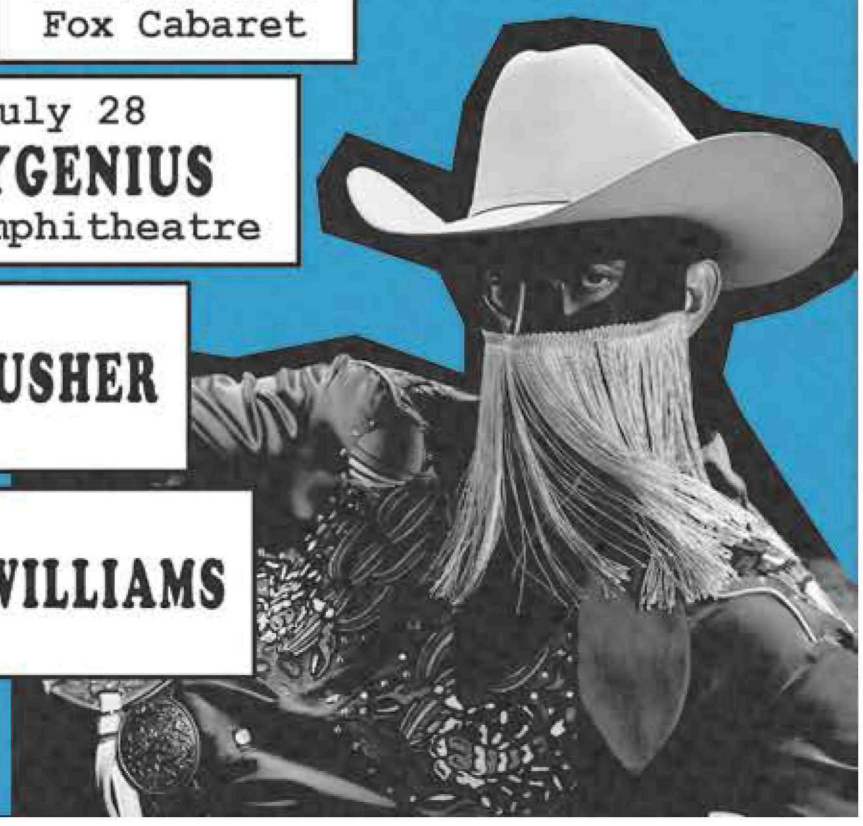
July 28
**BOYGENIUS**
PNE Amphitheatre

July 30
**SIR CHLOE**
Hollywood Theatre

August 1
**FLORIST AND SKULLCRUSHER**
Wise Hall

August 3
**BIG THIEF & LUCINDA WILLIAMS**
Orpheum Theatre

Orville Peck



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# July

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this time for us

# JUNE 2023

"This Time For Us"

ART PROJECT BY
AUGUST BRAMHOFF

MODEL: APIDI ONYALO @APIDI

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | | | **01**<br>**MUSIC WASTE**<br>NIGHT 1 @ VARIOUS<br>FULL CALENDAR ON THE BACK!<br>· First Metis Man of Odesa @ The Cultch | **02**<br>**MUSIC WASTE**<br>NIGHT 2 @ VARIOUS<br>FULL CALENDAR ON THE BACK!<br>· Marin Patenaude / Michael O'Braonain @ WISE Hall<br>· East Van Laugh Riot @ Rio Theatre<br>· Fish Narc / Big City / Smuther / YAWNS @ The Cobalt<br>· CAM GIRL @ Fortune Sound Club | **03**<br>**MUSIC WASTE**<br>NIGHT 3 @ VARIOUS<br>FULL CALENDAR ON THE BACK!<br>· Beau Wheeler / Meredith Bates / Devours @ Roundhouse |
| **04**<br>**MUSIC WASTE**<br>NIGHT 4 @ VARIOUS<br>FULL CALENDAR ON THE BACK!<br>· Tony Molina + the Softies / All Girl Summer Fun Band / Mo Troper @ The Biltmore | **05** | **06** | **07** | **08**<br>· Golden Summer Getdown @ the Cobalt<br>· Moon Doves / Porch Fling / Cat Larceny @ Red Gate | **09**<br>· Kitty & the Rooster / Shirley Gnome / Hank & Lily @ The Waldorf<br>· AK747s / rougaroux / Kids Help Fone / Toy Tiger @ Red Gate | **10**<br>· Queers & Beers @ 44 W 4<br>· The Passenger / Silver Pools / Veda Hille / C. Diab / Rooms @ Green Auto<br>· China Syndrome / 20 Explosive Hits! / Coach StrobCam @ Princeton Pub<br>· The Peggy Lee Band @ Fox Cabaret<br>· Mixed Gems @ Red Gate |
| **11**<br>· Bluestem / Lunchtime Band / Slightest Clue @ Red Gate | **12** | **13**<br>· Sam Tudor / Wallgrin\| @ Fox Cabaret | **14** | **15**<br>· The Long War / Danny Lamb @ the Association / Dan Sloan @ Fox Cabaret<br>· Glass Chandelier / Jackson Ramsey / Decomme / GRDN Collective @ Red Gate | **16**<br>· Casse-tete: A Festival Of Experimental Music 2023 @ White Rock Community Centre<br>· Flat Earth / Dead Soft / Magnolia / Stuttr @ Red Gate | **17**<br>· Abbas Wahab LIVE! @ the Motn<br>· Grade School / Dawson Gool @ Red Gate |
| **18** | **19** | **20** | **21**<br>· SUMAC @ Rickshaw Theatre | **22**<br>· OSEES / Dead Ghosts @ Commodore Ballroom<br>· Have A Good Laugh 2023 @ Various Venues<br>· Ears Of Lead / Alfred Jerry / How To Survive A High Rise Hotel Party @ Red Gate | **23**<br>· Kylie V / Dust Cwaine / Devours @ ANZA Club<br>· Have A Good Laugh 2023 @ Various Venues<br>· Geyst / Izzy Cedense / Mother Sun / Christopher Atkins @ Red Gate | **24**<br>· Man Up Presents: Simply The Best @ The Birdhouse<br>· Have A Good Laugh 2023 @ Various Venues<br>· Chief State / Calling All Captains / Cawston / Dead End Drive-In @ WISE Hall |
| **25**<br>· Have A Good Laugh 2023 @ Various Venues<br>· Growing Up Dead / The Table Spoons / Vampire Leeches @ Red Gate | **26**<br>· Rising Dragon, Soaring Merlion: Sound of Dragon Ensemble & Ding Yi Music Co. @Orpheum Annex<br>· The Marwills / Raw Honey @ The Painted Ship | **27**<br>· Mineo Kawasaki / Terrifying Girls High School / I.O./Siisy Xo / Hitori Tori @ Red Gate | **28** | **29**<br>· Lightning Dust / Sinoia Caves / James Farwell @ Fox Cabaret | **30**<br>· Hollow Twin / Grimm / Clay Orange @ Fox Cabaret<br>· Still Depths / Whollum / Hillsboro / M01E @ Red Gate | |

# JULY 2023

ART PROJECT BY
JULES FRANCISCO

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | | | | | 01<br>· Esoteric Himbo Rave @ Red Gate |
| 02<br>· WAVVES / Ultra Q @ Rickshaw | 03 | 04<br>· Palmer / Gentle Party / Tough Sell @ Red Gate | 05 | 06<br>· Protomartyr @ Rickshaw<br>· Final girls: For the Culture @ Red Gate | 07<br>· Invasives / Wait//Less / Toy Tiger / Die Job @ Red Gate | 08<br>· Carnaval del Sol 2023 @ David Lam Park<br>· Vancouver Craft Beer & Music Festival @ PNE |
| 09<br>· Lane Lines / Lunchtime Band / Future Star @ Red Gate | 10 | 11 | 12 | 13<br>· Orville Peck / Charley Crockett @ Queen Elizabeth Theatre | 14<br>· Totally Extinct Dinosaurs @ Village Studios<br>· Jibbernaut / Phuture Memoriez / Lou Albini / Eddy Spencer / Hayden Eland / Brendan Washburn @ Red Gate | 15<br>· Symphony In The Park @ Deer Lake Park<br>· Puppetmouth @ Red Gate |
| 16<br>· Opera In The Park @ Deer Lake Park<br>· Honk! @ Red Gate | 17 | 18 | 19 | 20<br>· Sixth Grade Softball @ Red Gate | 21<br>· Jackson Ramsey / Definitely Not Aliens / Moving City @ Red Gate | 22<br>· Pharm / Quasicom / La Chinga @ Red Gate |
| 23 | 24 | 25 | 26 | 27<br>· Gallows Vol. 4 @ Red Gate | 28 | 29<br>· Cindy Lee / Freak Heat Waves Big City / Mela Melania @ Green Auto |
| 30 | 31 | | | | | |

"ABSOLUTELY INTENTIONAL. 100%"

**discothrash**
*#11*
**"Epi(cure)an"**
**Kristi Wong**

*illustration by Meghan Lok*

It's a Thursday, and you're peering out the train window with your earphones jammed in and cranked up to proclaim "thanks, but no thanks" as loudly as possible without having to say anything. You blink your eyes wider to stay open against the sting of a late night, and staring at your monitor for ten hours today. (Every day.)

There's a four minute walk with eighty-seven stair steps between the station and your apartment, but you know that two minutes in there's an Asian grocery.

This is how to heal yourself with pork bone soup:

1. Buy whatever pork bones are available; they're still not considered the gold they are unless it's some hipster-ass store in the city, so however big the bag is, it'll be cheap. It's your first real job and your first real apartment. You can't afford anything else.

2. Also daikon, chopped into big pieces. Dried cuttlefish that your mom slipped you last time you were home. A nubbin of rock sugar, splash of soy, lots of cracked black pepper. You try to ask Popo how big the nubbin is and she shrugs, gestures vaguely at the first knuckle of her forefinger, and grins at you.

3. Boil the bones first in a big pot, and skim the stuff that floats to the surface. Mum calls them "impurities". She stands at the stove, hand on hip, warm glow of the stove light making the steam look like billowing clouds. She dumps the muck into a blue and white striped mug.

4. Turn the heat down and pile everything else in. Salt last; not too much, but more than you think. Lid goes on. It's ready when the daikon splits with a spoon-edge press.

5. Pour yourself a bowl and sit on your bed. The tiny window in the tiny apartment is cracked as much as possible. There's thin light seeping in over the top of the next building; it's your only view.

6. Take your first inhale. It smells like a night when dinner isn't ready until Dad gets home late. Everyone stays up watching scary movies even though mum faux-complains, and Dad falls asleep before the credits roll on the first one.

7. Sip a small spoonful - careful, it's always too hot. It tastes like sitting at Koong Koong and Popo's table for hours after eating. You watch Koong Koong peel fruit and feel victorious, because it's not your turn to wipe down the vinyl tablecloth.

8. Bite into a piece of daikon. It's not even biting really - it's so soft it smoothes along your tongue and melts away.

9. Notice the rich flavour. It's salty, a little bit sweet, and deep. You can feel the heat curl and creep around your fingers, your toes. It slides up your arms and legs to meet in the middle, a glowing, happy belly. It's warm, but it's also warmth. This is how it heals. Mum smiles from over your shoulder, and Popo pats your hand.

10. To finish, slurp directly from the bowl. There is no other way.

Repeat as many times as needed. I hope you feel better.

# TheExpensive Thing Holding You

words Bryn Shaffer / illustrations by Sheri Turner

Have you ever walked through Gastown and felt a certain upsetting incongruousness? For those unaware, Gastown is part of Vancouver's downtown eastside, which has historically been the site of some of the city's most complex social issues with the highest concentration of homelessness and drug use. It is also the site of many of the priciest home design stores, Michelin Star restaurants, and expensive condos in Vancouver. There is discomfort in even using a word so small to describe the situation of the city's most vulnerable citizens in crisis — those dealing with the ongoing effects of poverty, a lack of resourcing and being surrounded by some of the city's richest outlets.

This is perhaps why *Tails* (2023) and *Backbone* (2021) — a series of games released by developer Eggnut which are set in a dystopian post-noir downtown Vancouver populated by anthropomorphized animals — features Gastown as the site of its most poignant narrative. The level holds nothing back in mirroring the actual neighbourhood, it is inhabited by a mix of characters experiencing homelessness, in mental illness crisis, and resorting to dangerous activities to survive — all against a backdrop of shimmering designer stores both the NPCs and player themselves cannot enter. This is also the opening scene to 2023's Tails and is the level requiring the most dialogue engagement and physical exploration. If you play both games in quick succession, post-noir downtown Vancouver is the only environment to appear in both, and it is clear these levels were intentionally designed as the centrepiece of the entire series' gameworld.

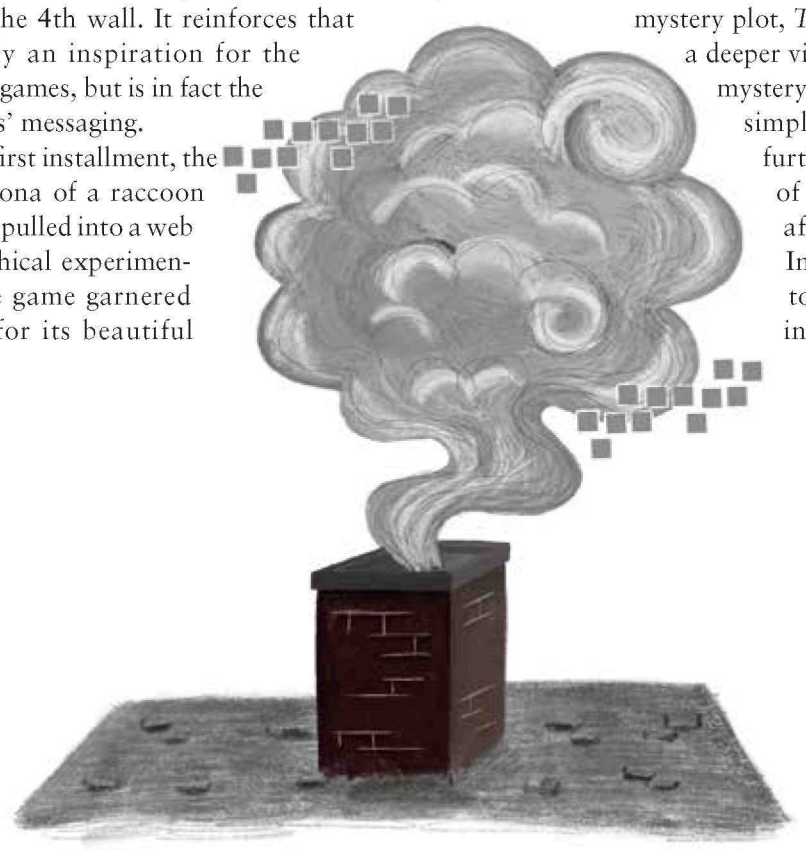
At one point while talking to an inhabitant of fictional Gastown, the player speaks with a mechanic who tells us the area feels wrong to him, that Gastown's 'niceness' has a suffocating uncaring quality; "You ever hold something really expensive in your hand and start sweating because you're afraid you might break it? It's like that, except around here it's the expensive thing that's holding you. And it doesn't give a shit if you break." This line is perhaps one of the most nuanced lines of dialogue I have encountered in a game, because it not only sets the tone for the world and story of Tails and its predecessor Backbone, but it connects beyond the 4th wall. It reinforces that Vancouver is not merely an inspiration for the dystopian setting of these games, but is in fact the main subject of the games' messaging.

In Backbone, the series' first installment, the player takes on the persona of a raccoon detective, Howard, and is pulled into a web of class corruption, unethical experimentation, and murder. The game garnered attention and acclaim for its beautiful pixel art, soundtrack, and its accurately harrowing depiction of Vancouver. *Tails: The Backbone Preludes*, expanded the world of *Backbone*, returning the player to an earlier time within Howard, and other characters' lives growing up in "the city." Building on the prior release, the game focused more intently on these character's most pressing social issues — housing insecurity, corporate exploitation, addiction and classism, to name a few.

The mechanics and narrative of the games differ slightly, and while neither is better than the other in terms of playstyle, together they provide a well-rounded amount of immersion that throughout the series pivots around dialogue and open exploration in stylish and artfully drawn environments. Where in *Backbone* the player focuses on Howard and his quest to unravel a murder mystery, *Tails* instead focuses on four different character narratives, altering between different lives and often jumping years at a time between level segments as we watch the characters grow up and the city around them change. Both games feature simple point-and-click style mini-games to break up the walking sim and dialogue-centric portions of each level. *Tails* particularly has drawn inspiration from indie darling *Unpacking* through one of its characters Renee, who seems to constantly be packing and unpacking her things in different apartments as she tries to dispel the growing tension between her journalism career and her relationship with her partner who works as a cop. Both games feature the same city regions — Granville St, the West End, Gastown, and a gated community known as 'Science City' among others. The allegorical mapmaking for this last one is clear for those of us from Vancouver — in attempting to keep their map contained, Point Grey and the UBC area have been folded into a fictional region of downtown to integrate the real socio-geographic divides of Vancouver into the game.

While *Backbone's* art style set a new bar for pixel games generally, *Tails* exceeds that bar. It has also integrated optional pauses into the game, wherein we may watch a character sit in the environment and rest, allowing the player to likewise appreciate the art of the background and soundtrack. This ability to sit and enjoy an environment in a serene, 4th wall moment, is a trend seen in other recent releases which have similarly invested heavily in beautifully crafted environments. For instance, *Stray*, which is a game exploding with vibrant neon colours, warm lighting and comforting fixtures, and gained viral attention for its use of this 'cozy' mechanic.

Unlike *Backbone* which steeps itself in the richness of its mystery plot, *Tails* focuses on showing the player a deeper view of its environment. There is no mystery to solve and no clues to unpack, simply the offer to explore this world further to deepen our understanding of its mechanisms and how it has affected each character we follow. In each narrative, the game points to the social and institutional issues in each character's community at



"TAILS"

the root of their mental, emotional or physical insecurity. Where *Backbone* paints the portrait of individuals struggling to survive, *Tails* shows us where that struggle comes from. It positions Vancouver, via its fictional shadow "the city," as the cause of these characters' tragic story arcs. In one storyline, we open with a building burning down, making way for new more expensive development to happen with little to no investigation. In another, we watch a friend slowly succumb to addiction under the weight of poverty and limited security until he is fully isolated from his community. Without spoiling too much from the first game, the reality for all these characters is grim, and even though we know this from the onset of *Tails*, it is still hard to watch this unfold. This is made more difficult due to the game's choice-driven narrative, which throws the player into a situation where these branching narrative options make them feel as though they can help prevent the events of the first game. Although, ultimately, as we come to the end of each storyline and its predetermined end, we realize we never could. It was the environment, not the individual, that doomed our characters.

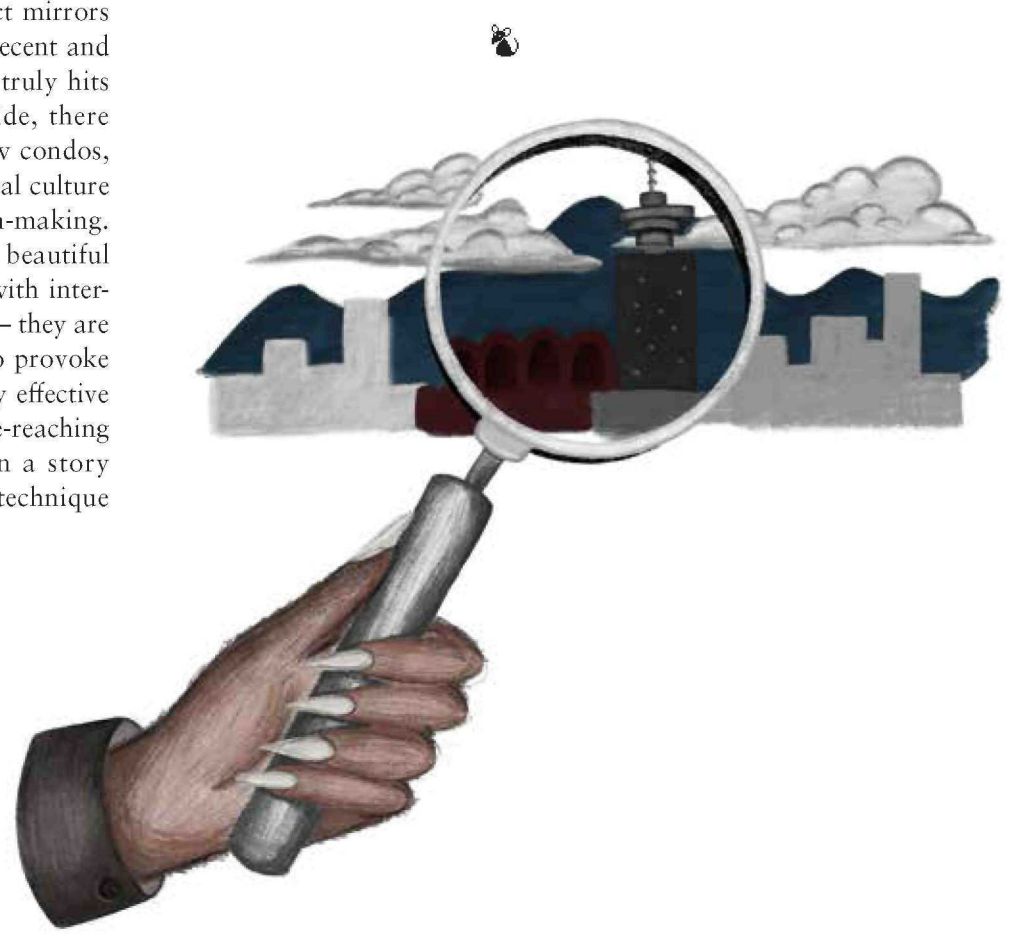
From the jazzy soundtrack, to the dark over-narrative, to the seedy visuals — the conventions of the noir genre ooze from both games. Though *Backbone* and *Tails* both deliver on the post-noir genre through their narrative structure. Noirs, especially those crossed with science fiction and fantasy, are stories grounded in their grim, often corrupt, worlds. The protagonist — usually a detective — begins their quest for 'answers,' due to a catalyzing event such as a murder or a missing person, only to discover along the way that the city and its 'system' is to blame. *Blade Runner* is an archetype of the SF noir genre — the replicant Deckard hunts isn't the true evil, it's the Corpo-syndicates and the classist system they are trapped in that are to blame. *Backbone* and *Tails* follow these SF noir conventions, catalyzing our entrance into their world with a missing person case — one which quickly spirals into a top-down view of a society that has become entirely fueled by wealth. Much like *Blade Runner*, *Tails* and *Backbone* deliver its audience a similar post-noir moral: when a system runs at the expense of its most vulnerable members, then there's something wrong with that system.

However, the world of *Tails* and *Backbone* are direct mirrors of our Vancouver reality, running in parallel with its recent and ongoing issues, so that post-noir message really and truly hits home. There are real issues in the downtown eastside, there are real buildings burning down to make way for new condos, there is a real ongoing overdose crisis, and there is a real culture of classism in Vancouver driving much of its decision-making. And so, while *Tails* and *Backbone*, present us with a beautiful and stylish escapist retreat — and are games replete with interesting mechanics and branching narratives to explore — they are ultimately texts, perhaps even political ones, meant to provoke insight into the city they represent. And, as with many effective political allegories, *Tails* and *Backbone* achieve a wide-reaching understanding of their message by embedding it in a story that uses anthropomorphized animals; a storytelling technique commonly known as a beast fable.

Beast fables are often used to convey political messages because the interpersonal relationships of animal groups (prey to predator, large to small) are easily mapped to represent political and social differences between real human groups, while providing a broader more philosophical and morally grounded understanding of the issues at play. Essentially, they are an accessible route to understanding 'eat the rich' in the most literal sense. *Backbone* in particular sets up the beast fable at the core of its political messaging. There is a thread of the story involving animals being eaten by other animals, there are wealth divides along species lines, and there are associations between animal qualities' and professional endeavours. It's no coincidence Renee is a fox journalist, Science City is controlled by tool-wielding Apes, and the criminal underground is comprised of predators.

As with *Backbone*, *Tails* left me wanting more. The world of *Tails* is rich with narrative intrigue and instills the player with a desire to explore its intricate environments and story. However, one run of this game took me about 5 hours to complete. Normally this would frustrate me — why set up a physically and narratively complex world, but limit the amount of time and opportunity the player is given to explore and unravel that world. And yet, the short runtime of *Tails* is nothing but value added. The desire for more I was left with is, in my opinion, intentional and rewarded by the possibility offered through the game's branching replayable structure. The short-run time lends to the effectiveness of the goal *Tails* has for its audience. It provokes them to return several times and dig into the nuance of each level in order to fully unpack the cause behind the derailment of each character's life.

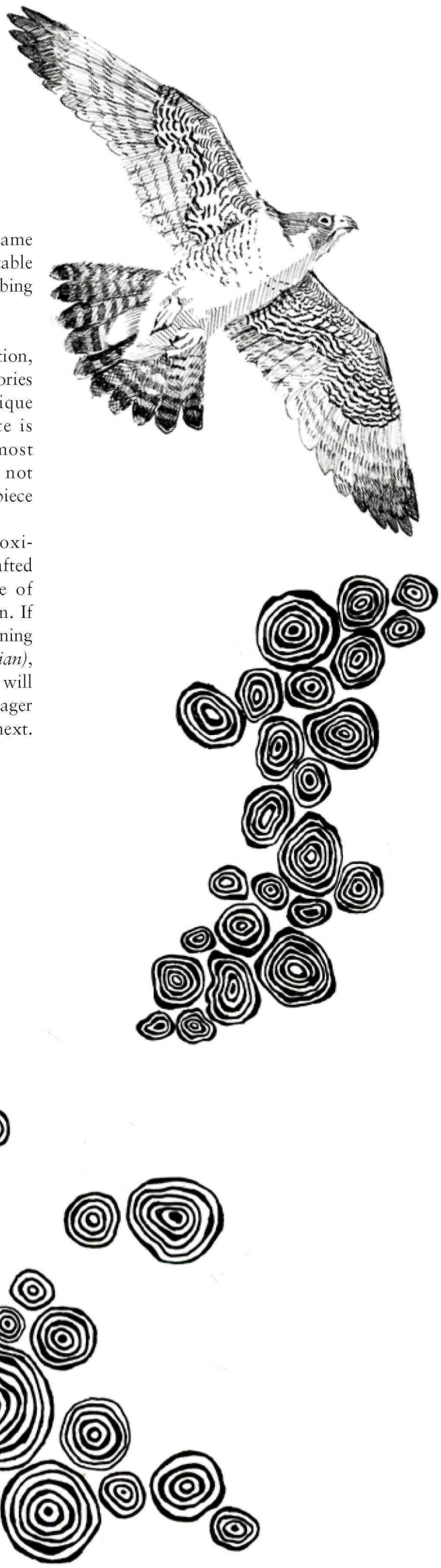
Both *Backbone* and *Tails* succeed as typical gaming experiences — they are beautiful, immersive, and provide a form of escapism. However, with their use of allegorical characterization, post-noir narrative structure, and parallels to a real city with real issues, they are, at their core, a grounded form of escapism. A fictional and approachable world that helps us unpack our local and lived experience. Because sometimes, as we are surrounded by a problematic reality, held by it, we forget it's there; and sometimes we need to view it in abstract to see how bad it really is.



# ANY OTHER CITY

A BOOK REVIEW BY SAM ALBERT
ILLUSTRATIONS BY CALLA CAMPBELL

**A celebration of trans identity, queer sexuality, and the painful pursuit of artistry embodied.**



*Any Other City* by Hazel Jane Plante is different from your typical memoir. In fact, it's not a memoir at all. In Plante's latest novel, she weaves together a fictional biography about Tracy St. Cyr, a trans-punk artist whose vivid recollections of coming-of-age are slowly unveiled to the reader in two parts, each a letter to a former lover during a different transitionary period of her life.

The introduction sets the rules for the book. Hazel Jane Plante even has a cameo as a ghostwriter for Tracy St. Cyr, a metafictional narrative incorporation that begs an apprehensive reader to eagerly flip to the next page. This book is unlike anything I have ever read. It demanded my attention. Throughout the book's well-paced and gorgeous "Side A," the depictions of first love and first sexual encounters are languid and ephemeral. It is an interesting way of writing fiction. The plot is unveiled to the reader through vague memories, as trauma and forgetfulness dull the clarity of what is being described to the reader. But once one has fallen into pace with this unique storytelling method, it imbues the narration with such emotional intensity that I often found myself tearing up at even the most mundane descriptions of Tracy's daily life. Events that otherwise would go unnoticed in typical narrative fiction suddenly carry as much weight as they do in one's own mind.

As the story progresses, Plante's masterful manner of weaving poetry into this fictional universe becomes increasingly impressive. Poetic descriptions add intensity to some of the most dramatic events that unfold in Tracy's life. Given that this novel follows the life of a songwriter, it is fitting for poetry to be the manner in which so much of the plot is revealed to the reader. This story is rich for its interwoven account of first love and the pursuit of a life in the arts. It ties in esoteric references to contextualize the narrator's emotions towards feelings of desire, cementing and affirming the book as something that would appeal to both the avant-garde and the nostalgic. It traverses from the most casual memories to those most unique to the trans-punk experience. But despite a non-linear and fragmented plot, the book never feels disjointed. Instead, it feels like one of the most human novels I've ever read.

Two questions posed roughly one-third into the novel remained in my subconscious for the remainder of the reading experience. "Why am I here?" and "what do I want to do here?" While these questions feel unanswerable to Tracy herself, they rattled around my own skull for days after I finished the book. As an artist trying to forge my identity and decipher where and how I will pursue not a career, but the vision I have for my craft, these two questions feel constantly urgent. As Plante intentionally leaves the primary city Tracy occupies in the novel unnamed, one can easily posit their own city into the space, identifying with Tracy's aimlessness despite simultaneously feeling increasingly at home when her community begins to draw itself together, sometimes serendipitously.

However, what attracted me beyond the form of this novel was the transgressive nature with which Plante not only writes the novel but also comments on transgressive art and its artifacts. Plante writes on page 113 that "we're drawn to flawed beauty, not perfection," which is precisely what is so alluring about the cast of characters *Any Other City* weaves together. Sometimes characters are violent, sometimes so crass I was cringing and hiding the text when I read the novel in public. Yet, this keeps the book engaging. Plante demands attention as a writer for her bold and unapologetic descriptions of beauty and pain and how both entities can co-exist in a single moment or in a single line of poetry or prose. Yes, this book has some incredible depictions of the 90s transgressive queer punk scene, and yes, it also has some heart-racing and vivid descriptions of erotic encounters. But it also depicts all the pain that can emerge from such settings. All the horror, disgust, and anger that come from navigating queer love, the pursuit of embodying an artistic identity (page 28's line "I don't want to be a Sunday painter" inspired an entire collection of poems to flow out of me) and the simple act of coming into one's self are equally as striking because Plante gives a name to emotions that are so uncomfortable most writers usually avoid describing them altogether.

Given that this is a work of fiction, the way entire universes and memories emerge is a testament to the unique and vivacious creativity Plante is bringing to her work. It is almost unfathomable to believe I was not reading an actual memoir but a piece of fiction the entire time.

*Any Other City* is simply intoxicating for this reason. Plante's crafted universe and her unique style of writing deserve all your attention. If you haven't already read her stunning *Little Blue Encyclopedia: (for Vivian)*, I can guarantee *Any Other City* will have you just as enthralled and eager as I am to see what she produces next.

# a small but comfy house and maybeadog

Amy Ching-Yan Lam and HaeAhn Woo Kwon at Richmond Art Gallery

words by Avery Nowicki // photos by Aidan Harris

Renowned Toronto-based artist Amy Ching-Yan Lam's newest exhibit, a small but comfy house and maybe a dog, premiered at the Richmond Art Gallery in late April. Following its unconventional sculptural work and gallery practices — including allowing attendees to borrow gallery pieces and place them temporarily within their own homes — this exhibit has garnered the attention of major Canadian publications, including CBC Radio 1, who ran an on-air review on May 4th, 2023. As visitors enter the Richmond Art Gallery, they are brought into Lam's created world. She has compiled a mixture of small-scale models, created in tandem with sculpting, repurposed toys, and micro-neon lights which cast small pools of purples and warm pinks onto her tiny sets. The exhibit focuses heavily on her personal life by drawing from her own childhood toys, and exploring the origins behind the exhibit's name. The title of the exhibit, a small but comfy house and maybe a dog, comes from a time capsule letter she wrote in 1994 about her future. At age 11, she wrote to her older self, stating, "[at age 25] I'll be married by now. I'll have a job — a teacher or a chemist. I'll have a small but comfy house and maybe a dog. [...] In all, I'll have a pretty good life." This letter has since been digitized, enlarged and laid on the wall of the exhibit. Lam's work takes her title and deconstructs its original meaning, originally written with simple intentions; she has used this exhibition to dissect the sentence and pull out the underlying complexities, such as colonial history, property, theft, and institutional collections.

Her works in this collection all reflect her main piece, entitled 'Looty Goes to Heaven'. This exhibit centerpiece is a 4min. 30sec looped video of Looty, a Pekingese dog stolen from China and given to Queen Victoria amidst the Opium wars of the mid 1800s. The looped video surveys a realistically digitized Looty, asleep on a small purple blanket. Her digitized form creates a coveted focal point for the exhibit, serving as the representation of the 'dog' in said 'small house,' though now in the context of Looty's history. Lam worked to reimagine Looty's tragic story, both within the looped video, and through her 2022 book 'Looty Goes to Heaven'.

Throughout the creation of this exhibition, Lam collaborated with Haeahn Woo Kwon, a sculptor and installation artist based in Halifax. Together, they created a series of sculptures inspired loosely by fairytales and fables. When asked about her collaboration with Woo Kwon, Lam shared that she was inspired by Kwon's idea for a 'one bedroom apartment inside a donut.' Together the two created a sculptural series based on the idea, entitled 'Oopsy Compound'. The works can be found within Lam's exhibition. 'Oopsy Compound' follows the theme of a communal home, and exists as a series of models representing what that may look like with a twist of absurdity — like living inside a gourd, or on top of a flip flop. Lam presented communal housing within the context of fantasy as a form of exploration — playing with what it may look like if we absolved property ownership and attempted a life of communal benefit.

Notably, in *a small but comfy house* Lam proposes the idea for a lending program, where certain pieces within the gallery are able to be brought home by visitors and returned in similar fashion to a library of books. Lam intended this as a way to pay tribute to the Richmond Library, which connects to the RAG, and celebrates the library as a free gathering space. As such, these artworks can be found in both the Gallery and the Library. While conducting a research visit to the Richmond Cultural Centre, Lam and her team discovered that the Richmond Library housed the Dr. Kwok-Chu Lee collection, an archive of over 45,000 artworks and Chinese language books, and this collection was integrated into the gallery. Dr. Lee was also a prominent practitioner of Feng Shui within the Richmond community, and Lam used this knowledge to push his influence into the exhibit. In doing so, she received a reading in the Gallery space by Sherman Tai — a Richmond based Feng Shui practitioner. His reading influenced Lam's usage of the space and the placement of her artwork, all of which lined the walls and covered the floor. Consequently, this has brought Lam's work to a new audience, allowing for visitors with an interest in sculpture, history, fantasy, and a non-traditional gallery experience, to all find a meaningful connection within the exhibition.

*A small but comfy house and maybe a dog* will remain in the RAG until June 11th, 2023, though 'Looty goes to Heaven' may be found through artmetropole.com.

# Under Review

## Music!

### The Golden Age of Wrestling

*Crossface Chicken Wing*

(SURVIVING THE GAME)

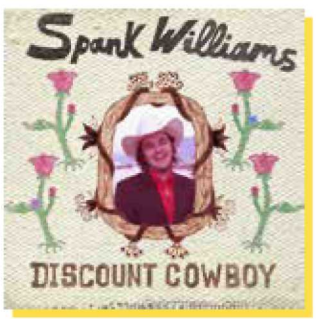
FEBRUARY 25, 2022

When listening to ambient, the word "glamorous" doesn't often come to mind. It can be difficult to escape certain hallmarks of the genre, be it the characteristic wind-like sound effects or the clicks and chatters of house music, the wonderful world of ambient can feel no bigger than a foggy fish bowl at times. Enter *Crossface Chicken Wing,* the second full-length release from Vancouver-based artist The Golden Age of Wrestling. Dope names aside, the record is meant to encapsulate the vibe of "glam-bient," and accomplishes this with hardly a click or rimshot in earshot. Utilising airy pads and rounded-sounding synths in conjunction with pop-sensitive melodies and one-phrase grooves, the record comes out sounding both novel and representative of the genre at the same time.

*Crossface Chicken Wing* starts off on a strong foot with "i miss eating big league chew and watching nitro in the basement of your old house," by playing with bouncy synth lines and muffled vocal samples to bring the song into an extremely catchy B-section, which features a brilliant piano melody. The Golden Age of Wrestling plays with an eclectic array of sounds, but their usage of analog-sounding keys shouldn't be understated. There are moments where a few stray piano notes cut through the aether of the soundscape, elevating the experience to a whole new level. The good vibes keep rolling on the single "almanac" and its nostalgia-inducing melodic ideas that wouldn't be out of place in an indie rock jam, what with its muddy string arpeggios and warbly piano leads that successfully evokes a *Drukqs*-era Aphex Twin.

The album keeps on giving with the collaborative tune "body shots montage," featuring (the artist's alter ego) Devours, taking a quick detour into a shifting electro-punk anthem—a definite highlight on the record for its abstract, washed-out intro, eerie vocals, and snappy transitioning between segments of the track. *Crossface Chicken Wing* is closed out by "koala kisses," which sounds like it could be the end credits theme for a lost mid-2000s indie game. Its chiptune leads drowning in reverb are neatly coupled by classy SFX usage and comfortably wrapped in gorgeous synth padding, a fitting finale for such a record.

Effortlessly marrying a myriad of influences, from genre-defining soundscapes to 8-bit curiosities, *Crossface Chicken Wing* is able to present itself as a contender in the ambient space. Dripping with character, it will be hard to ignore what The Golden Age of Wrestling does next. The hooks are sticky, the sounds are engaging, and the music is absolutely glamourous. — Oliver Cheung




### Spank Williams

*Discount Cowboy*

(RIPSESH)

JUNE 10, 2022

*Discount Cowboy* is a terrific album. The songs are contemplative and engaging, and the songwriting and story-telling are top notch. The lyrics are vivid and often deal with serious topics, like life and living, heartbreak, loneliness, and things not quite going your way, "Well I've been shell-shocked, Ram Rocked / Broke apart / ... / But I know something most of all / I may look big but I feel so small" Spank Williams sings on album opener "I'm not handsome I'm hammered."

Spank Williams does a good job talking about these topics, and brings in a rich perspective with some self-deprecating humour (the album title, for example); words of wisdom—"I feel bad but hey I felt worse / having emotions is a blessing and curse" support—"just call me whenever if you need a friend / I know you're praying loneliness will end;" and honesty—"say you love me yes you do and / I'll shed a tear saying I love you and / I'm not creator of gold glass towers no / I'm not a cowboy I'm a coward". At the same time, the skits and samples that are interspersed in the album provide well-timed comic relief.

The music is beautiful throughout the entire album. The instruments rowdily come together on "She Drank Gooseberry Wine" and support Spank Williams' musings. A jazzy interlude also appropriately adds to the chaos. Their comfort with a wide diversity of moods is clear as well. A lot of tension in "I'm Not Handsome I'm Hammered" gives way to the mellow "Poor Young Merrit Man Pt 2," while the rhythm really drives the story-telling forward on "I'm Not a Cowboy I'm a Coward." "The stars bounce off the snow in Goldbrige B.C" is a well-placed breather, andis two minutes and thirty seconds of some delightful music. Despite this diversity in moods, the album is still very cohesive, and a joy to listen to.

Spank Williams mentions that John Prine and Tom Waits are the album's biggest musical influences. You can hear those influences (along with Hank Williams'), but *Discount Cowboy* and Spank Williams still have a distinct sound, and I'm looking forward to hearing more. — Shebli Khoury

### Dumb

*Pray 4 Tomorrow*

(MINT)

NOVEMBER 11, 2022

It's difficult to call Dumb veterans, but in the high turnover Vancouver indie scene, any band nearing a decade of consistent music-making surely deserves some respect. The punk outfit's latest album, last year's *Pray 4 Tomorrow,* proves that their well has certainly not run dry, and may have been hiding gold all along.

While 2018's *Club Nites* was a cut above the average Bandcamp rock release, its in-your-face stylings wore slightly thin as the band settled into a comfortable sonic palate. In comparison, *P4T*'s first track, "Foot Control," with its earworm bass line and angular guitar interplay, shows just how much the band has grown in the intervening four years. "Pull Me Up" might be Dumb's first radio-ready hit—its effortless slacker riff hiding a bevy of hooks which make it a perfect fit for parties, car rides and summer playlists. "Strange is the Morning" finds the band flirting unabashedly with indie pop, allowing a break from their trademark deadpan vocals in favour of a sweeter, more wistful delivery. Changes of pace like this pop up just often enough that, when the band decides to lean on their punk fundamentals, they hit with newfound force.

"Watch This Drive" boasts a pounding hardcore rhythm and gnarly guitar solo which lasts just long enough to prove the band can still bust out a barnburner when the time is right. "Civic Duty" is another immediate smash, with a humbucking guitar lick that evokes *Trompe Le Monde*-era Pixies, seasoned with typically Vancouver musings on tourists, posers, and punk-scene headasses. "These boys from out of town / Keep listing all the best things 'bout this place," complains vocalist Franco Rossino—with just enough whine to charm his audience. The band seem content as they settle into their veteran status, only too happy to complain about kids these days. Rossino admits on another loud cut, "Out of Touch," "I enjoy losing my patience / I like telling people off."

It seems that their comfortable position has empowered Dumb to explore some less obvious sonic directions. Unexpected highlight "Sleep Like a Baby" finds the

band embracing Specials-influenced ska and pulling off the stunt without a hitch. All in all, the album's 40-minute runtime goes by in half as long. Final track "The Entertainer" sends things off with a feedback-laced guitar solo that proves the band hasn't nearly exhausted themselves. I'm certainly praying for more. —Callum Rudyk

## RINSE DREAM

*Spaces*

(SELF RELEASED)

NOVEMBER 23, 2022

Art-punkers RINSE DREAM's first full length album — *Spaces* — released late 2022, and opens with some fluid feedback, a distorted bass throb, and the pitter patter drumming of quirky track "Lawnmower Boy." A rather decent kick off to the Vancouver band's overly ambitious 13 song effort. "Lawnmower Boy cuts my hair / makes it nice and even square." Clearly unchartered territory for me, this is my first cursory listen to this group "from the deep south of the Great White North."

RINSE DREAM's Bandcamp bio describes them as "The type of organized chaos & creative energy that restores your belief in the ability of punk rock to shake a community." A heady claim that will easily take an LP's worth of material to confirm. So then, let's get to it!

Track number two, the hooky "Feather Dust," is more punky, less artsy, and has a late 70's vibe that sits just right. Messy in all the right corners, and featuring a filthy guitar that is the star of this 3:15 show. Creeping along we have "Teflon Heart," overmodulated six string heaven, maybe my fave. Straight ahead, dirty and to the point. Listening via Bandcamp, having some lyrics would have been a bonus. Nevertheless, "Sad Blur" slides us a third of the way through the record. This may be a stretch, but it almost reminds me of an early Syd Barrett (Pink Floyd) diddy. A complete, simplistic, basic, sloppy guitar romp.

I like the pace and sequencing of this album so far, we appear to be balls to the wall since the opening note.

"Exorcism," a throwaway track that's a little laboured at this point and slightly forced that glides into the speedy "Heavy Thinking." "Totality" and "Bore Children" maintain the standard, but offer nothing new. "Special Melting NIce," on the other hand, IS caked in sugary (borderline incoherent) spoken word splashed with heavy effects — a welcomed detour of sorts.

Now we hit the final four of the 13. "Ssufferr" is interesting, with its industrial sounding interlude and solid panning, "Joan of Arc Poster" is probably one of the stronger additions, with it's almost Yardbird sounding guitar riff that would make Jimmy Page proud. We conclude "Flimflam's Daydream" with a pretty kick-ass guitar rampage. Our closer, the galloping "Mutant Pony," contains some more intriguing spoken word midway that is not unpleasant.

And so, there we have it. I like the fact that RINSE DREAM attempts to indulge us in a full 13 track LP. Album rock is on the upswing, just wait... The issue is, it's not easy to sustain interest without a wider scope. I think *Spaces* would be stronger as a 4-5 song EP — the whole less is more theory. I like the exploratory nature of some of the songs, although the effects are relied on a tad too much, and I think it would have been worthwhile to lengthen the better tracks, but just have less of them. In the end, I think this may be "punk rock that (could) shake a community" but shorter intervals would strengthen the tremor. —Todd McCluskie

## Francis Arevalo

*HEATCHECK!*

(SELF-RELEASED)

APRIL 27, 2023

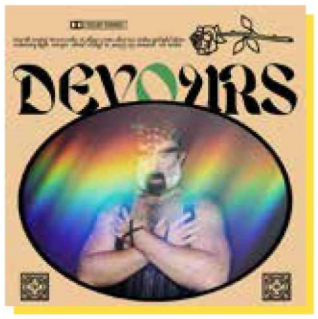
As a poet, I love it when songwriters utilise clever wordplay in their rhymes. So when Francis Arevalo's *HEATCHECK!* was introduced to my ears, I was thrilled by the creative and powerful lines jammed into its 14 tracks. It's no coincidence. The Vancouver-based Filipino hip-hop artist has a background in slam poetry that lends itself to his lyrical dribbling. It's best shown in "Slam (Interlude)," a one-minute slam poem detailing Arevalo's childhood love for poetry and basketball. It embodies that picture of him as a kid on the album cover. "One time she asked why you always riding a ball and don't you want all of this? / I thought I'd polish songs to save my life ball for a scholarship." Damn.

Did I mention this dude loves basketball? His love for hooping heats up in "Open Gym," a nearly three-minute-long track chock full of rhymes mentioning basketball players, lingo, and history — a must-listen for any fan of the sport.

However, *HEATCHECK!*'s main highlights are the powerful themes Arevalo hones in on, including individuality and self-discovery. Tracks like "Do You" have confident lyrics telling listeners to keep true to themselves, take pride in their work, and trust the process. Some might call it cliche, but they hit close to home. This doesn't mean Arevalo shies away from more treacherous feelings. Like anyone can see themselves in the seat of success, the lyrics of self-doubt in "Sunrise at Mt. Pleasant" also ring true for many. "What if my work's worthless? / What if my worth worthless?" It's these simple questions we ask ourselves too often.

Ok, now that I've finished my formal essay it's time to let loose and talk about "Get Buckets." The buildup is hype as hell! Imagine walking onto the floor for the biggest moment of your life. Yeah, that's this song. The beat is so damn good too! The drums, choir, bass, everything. Then, Arevalo steps up and throws down verses hotter than Jimmy Butler in the playoffs for the next four minutes. At one point he starts sounding like he could beat Eminem in 8-mile. "Simbas baggin' it out he shouldn't have let the cat out," is just one of the banger lines. I wish I could put more but if I was to put all my favourites, this review would smash the word limit. Screw it, go listen for yourselves. I can't explain it, but I will say this:

Lyrics like Cole's and Curry's. Beats like Tupac's and Biggie's. Despite that, Francis Arevalo stands in his own court, ball in hand, ready to take his shot. — Angus Nordlund




## Devours

***Homecoming Queen***

(SURVIVING THE GAME)

MAY 9, 2023

*Homecoming Queen,* Devours' fourth album, serves as a collected recollection for Vancouver-based musician Jeff Cancade. Through a more traditional synth-pop album, which also operates as a memoir, Cancade uses the guise and stylings of Devours to tell their most personal stories yet. In an interview last year, Cancade told Xtra, "I created this character of Devours as a 'gaylien,' and Planet Devours as a gay utopia where men can feel free to act feminine and be themselves." On Homecoming Queen, Devours returns to Earth with a certain wisdom and self-awareness — things that only some time away can grant.

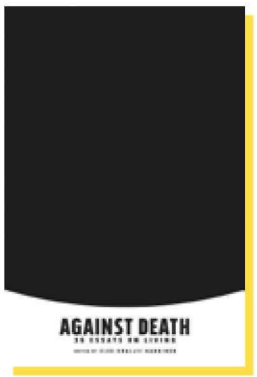
"I don't know if Vancouver is boring, or I'm just getting old," they sing on the LP's opener "37up (The Longing)." A track about grappling with getting older and reevaluating what has come before, Devours' vocal performance balances between matter-of-fact and sorrowful, as if they were recording a therapy session. *Homecoming Queen,* however, never revels in self-loathing, nor does it mourn for the past. Instead, it acknowledges it, and Devours opts to move forward.

Crunchy synths, sounding as if they came from a 16-bit game, adorn the intro of "10 Things I Crave About You," Devours' electronic ballad about giving a relationship your all, only to be left alone. Not hyperpop but just as energetic, Devours' latest sound is one of emotional candour among candy-coated bops.

The crown jewel for *Homecoming Queen*, the track of the same name, is a bittersweet return to the place that messed you up and the people who might've played a part in it. "But when I came home / all the anger from my youth was gone" goes its chorus, laid gently over a bed of warbling synths and pounding kicks. Cancade is fully aware that they are still the same person, and have changed immensely over time.

This is a new version of Devours — one that's calm, collected, and conscious of their relationships and current position. *Homecoming Queen* is an album about hindsight, and Devours proves that they have 20/20 vision. — Nathan Chizen-Velasco

# Books!




## Against Death: 35 Essays on Living

*Elee Kraljii Gardiner (Editor)*

AUGUST 15, 2019

Hearing the stories of near death experiences often paint visions of the "bright white light" and all the memories you've acquired flashing before you. It evokes thoughts of someone's long journey to arrive at death, or perhaps their fast approach. *Against Death* is a collection of the different ways we interpret, experience, and brush shoulders with almost dying. While some of the stories are very matter-of-fact depictions of near death, others carry a more convoluted notion of the idea. Since this is an anthology, this juxtaposition feels necessary for a topic that typically insights so much fear, sadness and dread in people. While death is something we probably don't invite into our lives as a wanted guest, somehow there is still a lot of light in this book.

Perhaps my draw to this anthology comes from my own personal fear of death, and my attempts to reason and bargain with it lately. While I don't have to urgently come to terms with my mortality, I feel like a lot of people around me have had to and it's heavy. It brings up unpleasant feelings that aren't quite identifiable in nature and drives home just how uncomfortable and unaccepting I am of death.

Even though there was discomfort, I did love how this collection takes on a different shape for different readers. Because of my own experiences, there were a few stories I had to stop reading; some I didn't even return to. Not because they were poorly written or I didn't care for the topic. It's because some of the stories just hit too close to home and, emotionally, I felt myself recoil. I think there were some things in this book I wasn't ready to read or mentally grapple with. On the other hand, there were a few stories I contemplated for days; certain remarks and sentences that I will probably carry with me forever. Identifying with the author is always the easy way to buy into a piece of art. At the end of the day, it's human nature and quite frankly, cathartic, to know that we're not completely alone in our own lived experience. Especially if that experience isn't necessarily the most positive one.

Overall, if you like an array of viewpoints, digestible story lengths, and in some morbid way, want to feel closer to death so there can be closure or understanding, *Against Death* is worth a read. It's perfect reading as we head into summer and you need something that is easy to pick up, put down for an extended period of time, and pick back up again. I'm not sure if I achieved my goal to feel a little less scared of the great unknown that comes after life, but I think hearing about how so many others have dealt with their own circumstance has brought me one step closer. — Shayna Bursey

# Restaurants!

## Little Bird Dim Sum + Craft Beer

*2958 W 4th Ave*

The mantra is simple: "TALK SUM. EAT SUM. SIP SUM." A simplistic and direct message that summarizes what to expect at Little Bird Dim Sum.

If an opportunity arises to introduce someone to dumpling paradise, I seize the chance. Little Bird nests on a quiet block of Kitsilano, in a building that's housed many other restaurants over the years. On one occasion, I had a friend visiting and they were dead set on dim sum for dinner. Immediately I suggested Little Bird and the response wasn't what I expected:

"No, not this time. I want to go for **authentic** dim sum."

As I gave her the side-eye, it occurred to me what she actually meant by the comment. She wanted the hustle-and-bustle, a quick turn around, and to be upsold house specials — the ambience most dim sum restaurants provide. The chaos and the entertainment. Little Bird might just be a single skinny dining room with one row of tables down the left side, and a patio for a handful of guests, but when it comes to the food, it is the epitome of authenticity. Three generations of Cantonese dining runs through the veins of this restaurant. A family venture that took flight many years ago, Little Bird has held many different forms, but has finally landed as what you see today. You still mark your selections on the menu, you still get dumplings served in threes, and you still receive lightning quick service. But the chaos is removed and replaced with food that does the talking. I swear on an order of egg tarts, this will be the most relaxing dim sum experience you'll ever have.

Including desserts, Little Bird offers just over thirty small bites to choose from — dumplings filled with corn, shrimp and cilantro; squid tossed with garlic, sizzled to perfection; the sweet buns packed with salty pork that North Americans can't get enough of. My newest discovery is their vegetarian take on fun guo — green dumpling skins stuffed with water chestnuts, mushrooms, corn and tofu. The menu isn't divided up by food type, but rather by where it comes from — land, garden, or sea. Organizing the food this way proves helpful when you're building your own assortment of culinary delights. To top it off, a small offering of Vancouver's best craft beers and a few select wines — most from BC wineries. Little Bird is a reminder that 101 menu options isn't always the way to a memorable dining experience.

Recognized on the Michelin Bib Gourmand list and quickly becoming a number one choice for dim sum, the word is out on Little Bird. As a local to the area, I'm a little sad, as I know my favourite spot will most likely be overrun by a full waitlist soon. But it's well earned, and the success is truly deserved, so I guess I can be kind and share SUM. — Shayna Bursey

## Mum's the Word

*1301 Commercial Drive*

Meeting a friend for a few hours of talk, drink, and nosh, I step into the space that once housed Renzo's Tailors and then later on Renzo's Cafe, which it remained for a number of years. It had been some time since I had ventured into this side of Commercial Drive and though many things have changed, much has stayed the same.

The interior and layout were definitely different from my memories of the white walled, somewhat sterile coffee shop from a former life. Dark corners, a neon sign of a shushing mouth, a big vinyl couch and antique chairs inviting patrons to sit and watch the world go by, and enough space for those who just want to read, or study. or have a conversation with a friend in a corner.

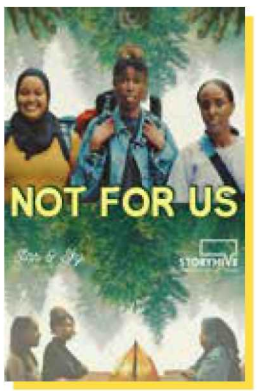
We sat on the patio facing Grandview Park, a see all and be all for all for the colourful and varied Commercial Drive residents. Truly a theatre of life on display while my pal and I shot the poop and dialogued about our current lives.

I had been anticipating having the Croissano sandwich and a Main Street Brewing Secret Krush lager but sadly they were out of croissants and the lager keg was too foamy to be put into service, but undeterred we went for the signature Mums "After School" grilled cheese and a couple of fruit sours from Rewind. The grilled cheese definitely held strong to the comfort food it ought to be. Sourdough bread, pesto, lots of provolone cheese with crispy bits of cheese melted on top and around the sides, served with a healthy portion of chips. It was a perfect dose of comfort as we sat on that warm Spring evening, nursing our drinks, enjoying our gooey delicious sandwiches, and watching the never ending classic vibe of the park unfold.

I thankfully paid the cafe a second visit a couple of afternoons later, and was rewarded with both the beer I was after the first time around and the croissano sandwich. Starting with a deliciously smooth espresso over ice, I settled on the patio once again and watched residents and visitors of the Drive roll by. My sandwich arrived and it was a simple take on the classic Cubano, with prosciutto, monterey jack cheese, and pickles, served on a croissant that had been pressed in a panini grill. Delicious and filling, it was just what I craved and it paired well with a cold IPA.

Cafes come and go, but it seems that the Drive is able to house some places with staying power. Mums the Word, though just over a year old, seems to have already gained a decent reputation. On both visits they had a good flow of customers and a lot of lively conversation between the staff and guests. With its cozy interior, good drink menu, and simple but yummy nosh, I hope they are here to stay because they're on to something that works! — Nathan Pike

## Film!




### Not For Us?
*dir. Praneet Akilla*
JANUARY 31, 2023

"These are fake people" sisters Iman and Ilhan tell each other, scrolling through Instagram posts of their friends "glamping." As they do this, they sit in the middle of the woods on a disastrous camping trip of their own, unprepared and ill-equipped. The third member of their party, younger sister Idil, actually has the knowledge and equipment needed, but her older sisters are too busy arguing and complaining to pay any attention.

*Not For Us?* opens with Iman and Ilhan's hooyo (mother, in Somali) warning her daughters about the dhegdheer, a cannibalistic monster from Somali folklore that preys on isolated campers. When the daughters rebuke her concerns as mere superstition, she lists other potential threats in the woods, such as bears and serial killers. These risks, plus the sisters' inexperience, makes it clear to the viewer that this trip is a bad idea. When Mandy—a friend who was supposed to join their trip—backs out at the last minute and is replaced by Idil, it begins to feel as though neither older sister even wants to go. Instead, they do so merely to prove themselves able.

The film, just over ten minutes, ambitiously explores the out-of-placeness its title suggests through two genres: comedy and horror. Most humour comes from the sisters' poor planning and disappointment with the realities of their camping experience. The lead actors' performances help here too, instilling their characters with distinctive personalities and dynamics. There are also some fun cinematic flourishes that add to the comedy: an impressive animated sequence explaining the dhegdheer myth is unceremoniously interrupted by Iman protesting, "That won't happen, it's just camping!" and a quick cut back to the girls with their mom. Moments later, the older sisters' protesting Idil joining them is also interrupted by a cut to the three of them arriving at their campsite.

The horror elements are formally impressive and Akilla clearly has a strong sense for directing it, but the film does not have the time, space, or interest to develop it. Adding tension to an already chaotic situation is someone—or something—who appears to be stalking the girls' campsite. Where the comedic elements build off to a satisfying punchline, the horror peters out for a fairly underdeveloped joke.

*Not For Us?*, from its title and premise, could solely focus on the overwhelming whiteness that permeates activities like camping and the ways the three sisters experience or confront it. The decision to explore these ideas without becoming an "issues" film is a good one. As mentioned, the glamping photos they look through exclusively feature white people. Their friend Mandy—who backs out after texting them that "camping is LITERALLY iconic" and "ur gonna slayyy"—is too.

It's notable that co-writers Iman & Ilhan Abdullahi (who are the namesakes for their characters) are credited before Akilla. This film—its ideas, its cultural influences, and its mixing of genres—clearly stems from their unique perspectives. Canadian cinema tends to be discussed in terms of important *auteurs* like David Cronenberg, Denys Arcand, and Alanis Obomsawin, but a strong sense of multiculturalism has been a major undercurrent too. The title *Not For Us?* is perhaps a bit ironic then, given the film proves the Abdullahi sisters to be talented and insightful new filmmakers who signal exciting potential for Canadian cinema. —Alec Christensen

# REAL LIVE ACTION!

### Man Up: The Last Dance
*@ THE WAREHOUSE (RIP 😔)*
FEBRUARY 25, 2023

"This space might be dead but the community is not," says drag artist Toddy midway through a live rendition of "Dancing on My Own" by Robyn as the entire warehouse of onlookers scream-sings along.

The Warehouse, a Vancouver queer institution, has, sadly, finally met its end. A destined demolition rental from the start, the Warehouse housed local artists, queer raves and drag shows organized by queer event collective Eastside Studios at 550 Malkin Ave for five glorious years. The last-ever party in the space, the day after the official farewell party, was Man Up: The Last Dance—an iconic event to send off a historic space.

Man Up is Vancouver's longest-running drag show, originally starting at the now-closed lesbian haunt Lick back in 2008 as a show for drag kings. It's since evolved into a multi-gender spectacular showcase of diverse drag talent—from kings to things to queens and beyond.

Host and Man Up co-founder Ponyboy warned the crowd in their introduction to the evening that "the goal of tonight is to make you cry." I will neither confirm nor deny whether they accomplished this goal (they did). The evening had a distinctly melancholy vibe, but everyone, performers included, was determined to make their last night in the space count.

The Last Dance featured a stacked lineup of performances by local legends Vixen von Flex, House of Rice, Persephone Estradiol, Rich Elle, Toddy, Continental Breakfast, Enby 6, Levi Thrust, Genesis and more, bringing a diverse mix of emotional ballads, group numbers and gag-worthy dance moves. Each and every performer locked the audience's attention from the moment they hit the stage—a testament to both their talent and the significance of the night as the community's last chance to see drag at the Warehouse.

A major highlight was Genesis' dragged-out version of Disney's "Part of Your World," mermaid tail and all, which they shed mid-performance to reveal a bejewelled thong as the song transitioned to "WAP" by Cardi B. Absolutely iconic.

The penultimate performance of the night, Vixen von Flex's "Graduation (Friends Forever)" by Vitamin C, ended with the entire cast coming onto the stage to sing along with the crowd in a heartfelt send-off to the Warehouse era.

The level of drag on display is well worth the price of admission, with early bird tickets as low as $16 and pay-what-you-can available no questions asked. Man Up also offers detailed accessibility information for all of its events, so prospective partygoers can find out if events offer sensory spaces, ASL interpreters, ramps, handrails and accessible washrooms.

The end of the Warehouse doesn't mean the end of Man Up or the rest of Eastside Studios' parties. The group launched their new space, the Birdhouse in Mount Pleasant, in April and celebrated 15 years of Man Up with a massive two-night party on May 19 and 20. If you love good drag and good vibes, be sure to come out and revel in the infectious queer energy Man Up has to offer. —Phoebe Fuller

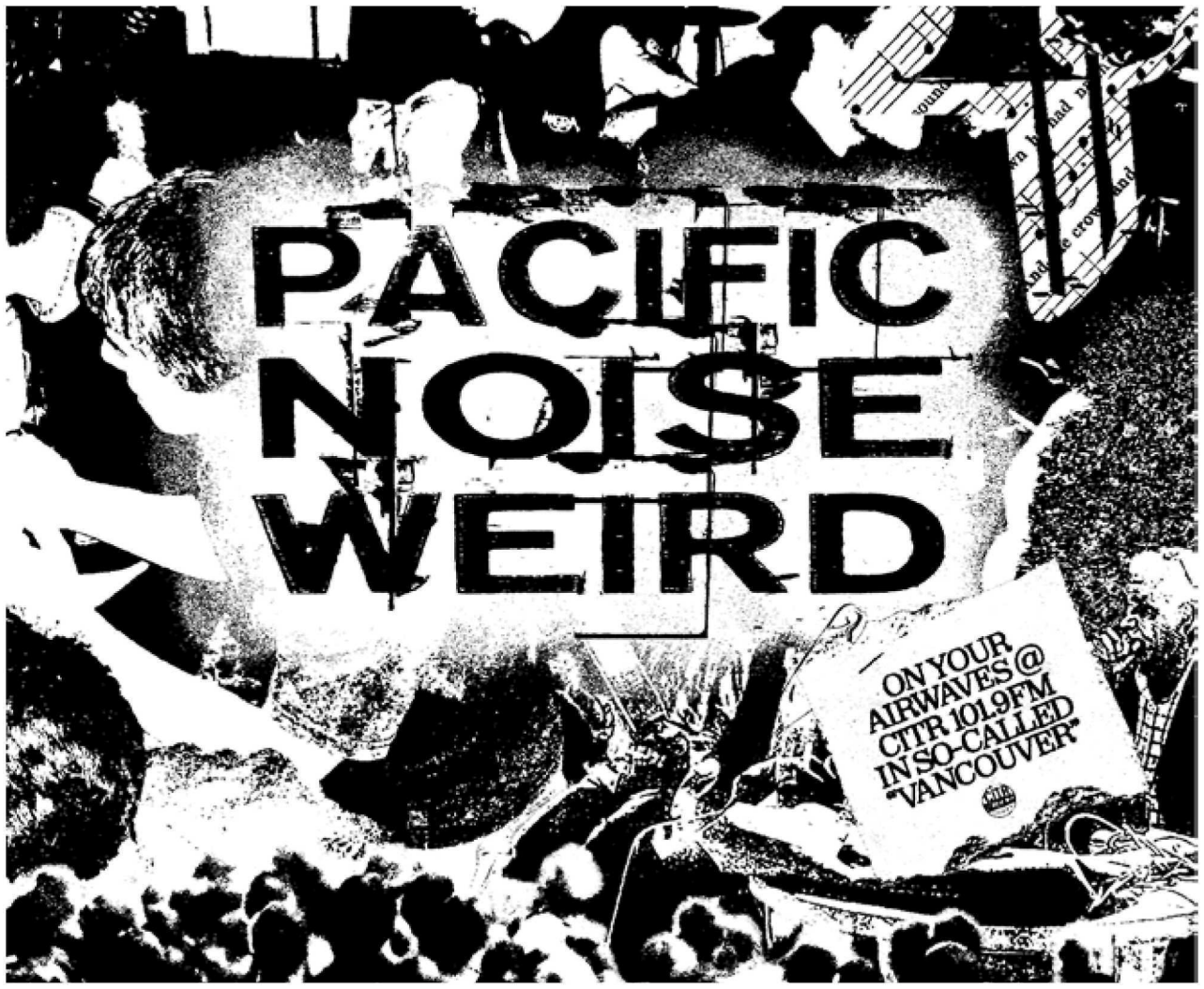
### Outside the Palace of Me
*SHARY BOYLE*
@VANCOUVER ART GALLERY

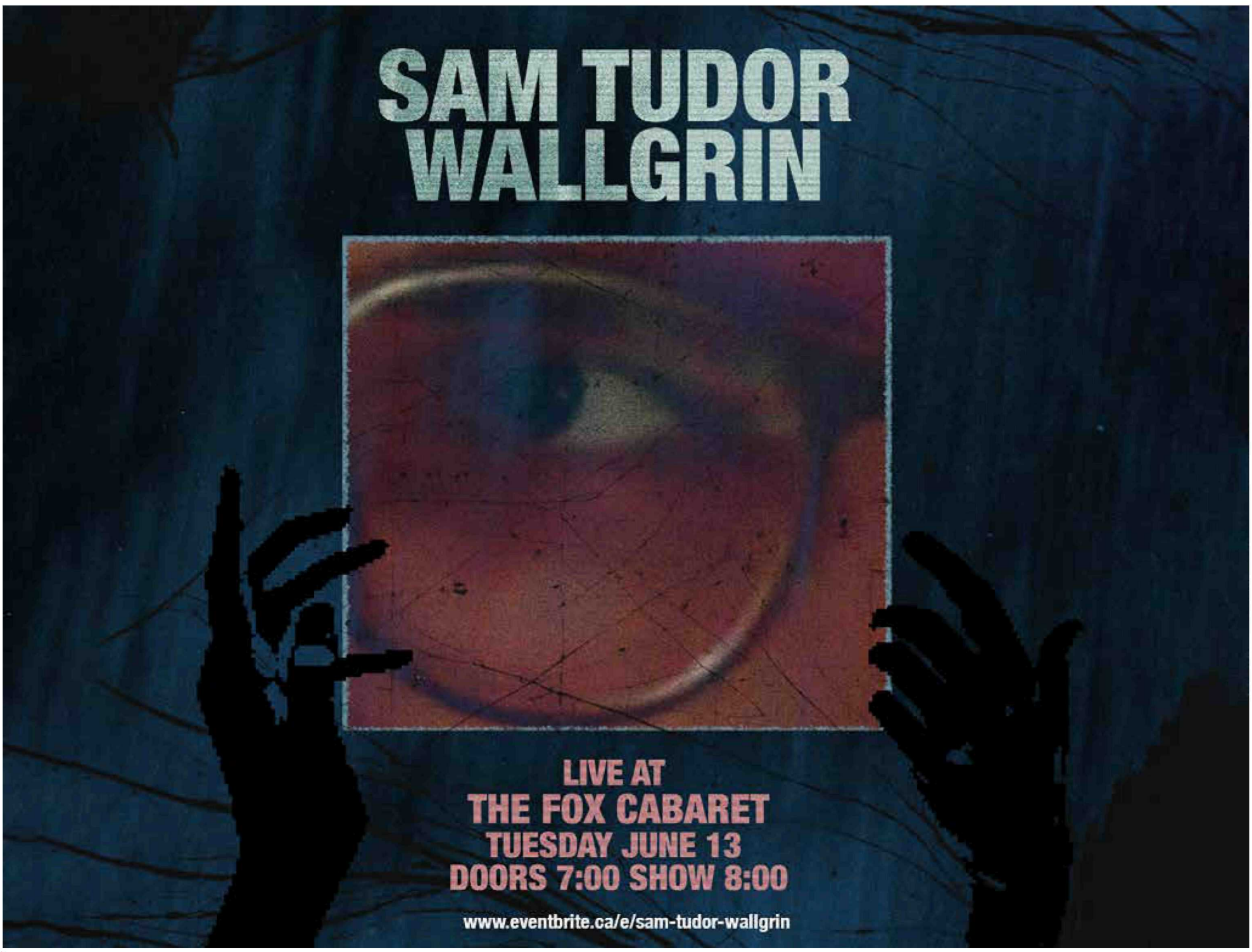
Entering the exhibition, I find myself walking onto a stage. As the spotlights become visible, we are presented with ten ceramic sculptures, all alluding to the portrayal of identity. This theatre motif is coherent throughout the exhibition—on stage, one sculpture ("Peacock Spider") depicts a peacock spider standing on top of a hand, conveying the performative side of self-portrayal, and is symbolic of the social phenomenon in which people present themselves as a more colourful and appealing version of their true selves.

Boyle's use of vibrant colours plays into the motifs of theatre and "play pretend", extending the theme of presenting life as more colourful than it actually is. As I step down the stage and move on to *Part IV "Puppet Show at the Wax Museum,"* "Send in the Clowns" from *A Little Night Music* is playing as part of the exhibition soundtrack—"send in the clowns / don't bother they're here" sets the tone for the next artworks, featuring various feminine archetypes. "Drag Show," a painting of ink gouache and acrylic on paper, depicts the reflection of a person putting on a phantasmagorical mask, and as we look into this mirror, it is as if we are the subject in the painting—drawing attention to the mask we put on every day for society. This reflection motif appears again in the sculpture "The Painter," where Boyle reflects its face-less

subject in an actual mirror, and a face is drawn on the mirror in black marker, at an angle such that the face is reflected onto the face-less subject. This reminds us of the impermanence of our identities, or at least the way in which we present it to the outside world—we aren't really the face we put on for the world to see.

Many of Boyle's artworks also feature head-less subjects that are in the process of crafting heads—two being "The Sculptor" and "Cephalophoric Saint". In "The Sculptor," we see a vaguely shaped subject sculpting an incredibly detailed head, one that is way larger than the size of its own body. This contrast between vagueness and detail shows the magnitude to which we go to portray our lives as better than it actually is. In "Cephalophoric Saint," the subject has a changeable head, implying that we constantly change the way we present ourselves as we see fit in different contexts. Through the use of these vibrant colours, reflections and face-less subjects, *Outside the Palace of Me* challenges our perception of identity and draws attention to its impermanence. The exhibition was open at the Vancouver Art Gallery from March 4th to June 4th 2023—Bridget Chu



# 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 | ORANGE GROVE RADIO | | FROM HERE FORWARD | CANADALAND | VIEWPOINTS | | CRACKDOWN | 7 AM |
| 8 AM | BREAKFAST WITH THE BROWNS | QUEER FM | SUBURBAN JUNGLE | RESEARCH REVIEW / OUTDOOR PURSUITS | QUEER FM | THE SATURDAY EDGE | FUTURE ECOLOGIES | 8 AM |
| 9 AM | | | | RUSSIAN TIM SHOW | | | CLASSICAL CHAOS | 9 AM |
| 10 AM | | CITR GHOST MIX / INTER SECTIONS | MUSIC IS GOOD | BREAKING BARRIERS | BACK TO THE GARDEN | | SHOOKSHOOKTA | 10 AM |
| 11 AM | CiTR GHOST MIX | | 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 / PRISM PRESENTS ... | POWER CHORD | THE ROCKERS SHOW | 1 PM |
| 2 PM | | FAN CLUB | NANCY'S PANTRY | SONGS WITH FRIENDS / HARMONIC HOOLIGANS | BEPI CRESPAN PRESENTS | | | 2 PM |
| 3 PM | CITR GHOST MIX | CITR GHOST MIX | TRAINING TIME WITH JASPER! | CHARTS-O-MANIA | | CODE BLUE | LA FIESTA | 3 PM |
| 4 PM | THE REEL WHIRLED | TEACHABLE MOMENTS | WORD GOBLINS | CITR GHOST MIX / SONGS WITH FRIENDS | 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 / CITR GHOST MIX | CANADA POST ROCK | MUZIK BOX / CITR GHOST MIX | 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 | | | | ONE HOUR OF HAPPY HAPPY FUN-TIME MUSICK | | | | 12 AM |
| 1 AM | CITR GHOST MIX | CITR GHOST MIX | CITR GHOST MIX | | RADIO ART OVERNIGHT | CITR GHOST MIX | | 1 AM |
| 2 AM | | | | CITR GHOST MIX | | THE ABSOLUTE VALUE OF INSOMNIA | | 2 AM |
| LATE NIGHT | | | | | | | | LATE NIGHT |

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

# MONDAY

### ORANGE GROVE RADIO
7AM–8PM, JAZZ

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

• programming@citr.ca

### BREAKFAST WITH THE BROWNS
8AM–11AM, ECLECTIC

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

• breakfastwiththebrowns@hotmail.com

### • 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

### • THE REEL WHIRLED
4PM–5:30PM, FILM / COMMENTARY

The official show of the UBC Film Society, "The Reel Whirled" is a show made by and for film buffs! Hosted by Juan Pablo Saa and edited by Navin Adchariyavanich, this show will provide you with your weekly dose of cinematic goodness.

• 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

### 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

### MUSIC IS GOOD
10AM–11PM, TALK/MUSIC

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

• programming@citr.ca

### THE SHAKESPEARE SHOW
12PM–1PM, ECLECTIC

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

• programming@citr.ca

### • LA BONNE HEURE WITH VALIE
1PM–2PM

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

• programming@citr.ca

### • 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

### • RESEARCH REVIEW
ALTERNATING THURS 8AM–9AM, TALK / COMMENTARY

Research Review features a different UBC-affiliated researcher during each bi-weekly show, as we endeavour to showcase a broad range of change-makers from a range of unique disciplines.

• 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

### • SONGS WITH FRIENDS
ALTERNATING THU 2PM–3PM, SONGS/FRIENDS

On Songs with Friends, Daniel brings on a different friend each week, and together, they talk about their favourite songs, their lives, and their friendship!

• programming@citr.ca

### • 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

### • SONGS WITH FRIENDS
ALTERNATING THU 4PM–5PM, SONGS/FRIENDS

On Songs with Friends, Daniel brings on a different friend each week, and together, they talk about their favourite songs, their lives, and their friendship!

• 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

### 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

### • ONE HOUR OF HAPPY HAPPY FUN-TIME MUSICK
12AM–1AM, INDUSTRIAL

late-night listeners grab some warm milk and join nikki v for an adventure into the geniuses that pioneered industrial music and those that continue the craft today! we'll look at local icons and classic acts in the industrosphere...

• 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

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

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

• programming@citr.ca

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

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

• Twitter: @bepicrespan

### NARDWUAR PRESENTS
3:30PM–5PM, MUSIC/INTERVIEWS

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

• nardwuar.com/rad/contact/

### PACIFIC NOISE WEIRD
5PM–6PM, ECCLECTIC

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

• programming@citr.ca

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

Friday Night Fever – an exploration into the disco nation B-) Every alternating Friday, join Sophie and Max on a journey of disco, funk, and RnB.

• 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

### 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

### 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

### VIVAPORÜ
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

## MAY 2023

| | Artist | Album | Label |
|---|---|---|---|
| 1 | Terry | *Call Me Terry* | Upset The Rythm |
| 2 | N NAO* | *L'eau et les rêves* | Mothland |
| 3 | Babe Corner*+ | *Crybaby* | Self-Released |
| 4 | Bratboy*+ | *Bratworld* | Westerly |
| 5 | Yaeji | *With a Hammer* | XL |
| 6 | ALL HANDS_MAKE LIGHT* | *"Darling The Dawn"* | Constellation |
| 7 | Teak Physique*+ | *Teak Physique* | Self-Released |
| 8 | Winona Forever*+ | *Acrobat* | Acrophase |
| 9 | Super Budget*+ | *Wealth of Company* | Self-Released |
| 10 | Lil_Babeee_4EVA*+ | *Comfier* | Self-Released |
| 11 | Dijit | *The Room* | YOUTH |
| 12 | Everything but the Girl | *Fuse* | Buzzin' Fly/Virgin |
| 13 | Vot*+ | *Vot* | Self-Released |
| 14 | Hayden* | *Are We Good* | Arts & Crafts |
| 15 | Bass Drum of Death | *Say I Won't* | Fat Possum |
| 16 | Octoberman* | *There You Were* | Ishmalia |
| 17 | Braids* | *Euphoric Recall* | Secret City |
| 18 | Kara Jackson | *Why Does The Earth Give Us People To Love?* | September |
| 19 | Bodywash* | *I Held the Shape While I Could* | Light Organ |
| 20 | Debby Friday* | *GOOD LUCK* | SUB POP |
| 21 | danes*+ | *Dislocation* | Self-Released |
| 22 | Monsoon Moon* | *Circulating* | Self-Released |
| 23 | Saiko Ryusui | Le Large | Kitchen Leg |
| 24 | James Holden | *Imagine This Is A High Dimensional Space Of All Possibilities* | Border Community |
| 25 | REZZETT | *Meant Like This* | The Trilogy Tapes |
| 26 | Ross Birdwise*+ | *a minor work* | Self-Released |
| 27 | Afternoon Bike Ride* | *Glossover* | Firends of Friends |
| 28 | divorcer*+ | *Espionage* | domestic departure |
| 29 | Orbitalpatterns | *Impostor Syndrome* | Artificial Owl |
| 30 | Tim Hecker | *No Highs* | kranky |
| 31 | Aster Dawn*+ | *Heresy* | Self-Released |
| 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 |

*everything can be metal if you squint.*

*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.*


Norine Braun

Songs For Trees

*The Vancouver Sun names it as one of 5 albums you need to hear!*

*"Each song is beautifully tied together to create a music forest with a very important message."*
*A.A. Christi NYC Broadway World*

*"Songs For Trees" is unlike any other album I've ever heard. It's beautiful and genius."*
*Taylor Williams Subba-Cultcha*

*Norine Braun's soundscape will transport you to a world outside of your own. "*
*Amplify Music Magazine*

Discover Norine Braun's Songs For Trees

www.norinebraun.com

Braun Brain Music

FIRST PEOPLES' CULTURAL COUNCIL

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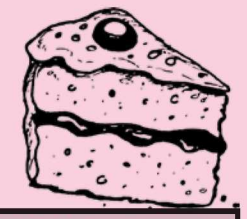
# MUSIC WASTE 2023 Full Schedule



## THURS JUNE 1ST

### GREEN AUTO
### 1822 PANDORA ST
**ALL AGES**

PORTEAU-8:00

CLARA SANCHEZ-8:45

KYLIE V-9:30

RIUN GARNER-10:15

### RED GATE
### 1965 MAIN ST
**ALL AGES**

MY NAME IS DEL-9PM

CHERRY BLU-9:45

CREIGHTONLMAO-10:15

GRDN COLLECTIVE-11:00

## FRI JUNE 2ND

### RED GATE
### 1965 MAIN ST
**ALL AGES**

YXSI-9:00

STILL DEPTHS-9:45

GAIJIN SMASH-10:30

M01E-11:15

KHILLAH KHILLS-12:00

### 648
### 648 KINGSWAY
**ALL AGES**

PAPERWAVE-8:00

SOUR LEGACY-8:45

HYDRA:BAD-9:30

TOUGH SELL-10:15

## SAT JUNE 3RD

### THE TOAST
### 242 E PENDER
**ALL AGES**

PALE NORTH-6:00

MULCH-6:45

BLOOM EFFECT-7:30

LA LUNE-8:15

HALF BEAST-9:00

### BLACK LAB
### MSG FOR ADDRESS
**ALL AGES**

FANGIRL-2:30

LITTLE SPARKEE-3:15

FEEDLOT-4:00

SOY JOY-4:45

### 648
### 648 KINGSWAY
**ALL AGES**

MARVINS BRAIN-7:30

THEBES-8:15

JACKSON RAMSEY-9:00

KERUB-9:45

### GREEN AUTO STG 1
### 1822 PANDORA ST
**ALL AGES**

CHERRY PICK-3:45

TRANSISTOR RIOT-4:30

ANODYNE-5:15

PUDDING-6:00

**BREAK**

EKKE-9:30

GIRLY.-10:15

DANI YOUR DARLING-11:00

MA$$ANK-11:45

SCHNÜDLBUG-12:30

### GREEN AUTO STG 2
### 1822 PANDORA ST
**ALL AGES**

SLEEPY GONZALEZ-1:00

MIGUEL MARAVILLA-1:45

NINA JOON-2:30

GRIMM-3:15

**BREAK**

PHIL BO-6:30

CYRUS JORDAN-7:15

ROSWIT-8:00

HALELUYA HAILU-8:45

### RED GATE
### 1965 MAIN ST
**ALL AGES**

TEETH TO YOUR THROAT-9:00

TJ FELIX-9:45

EMMA GOLDMAN-10:30

GADFLY-11:15

ROACH MCGUIRK-12:00

BONNUIT-12:45

APE WAR-1:30

## SUN JUNE 4TH

### THE LIDO
### 518 E BROADWAY
**19+**

PETALUNA-3:30

BUDDIE-4:15

BILL CAN-5:00

### RED GATE
### 1965 MAIN ST
**ALL AGES**

A. DOBSON-7:45

UNDERPASS-8:30

DOOZY-9:15

## GO YOUR OWN WASTE

### FRIDAY JUNE 2ND
### @ GREEN AUTO
### 1822 PANDORA ST

GIRLSNAILS-9PM

GRIMELDA-10PM

RONG-11PM
**($5 W/MW PASS)**

### SATURDAY JUNE 3RD
### @ THOR'S PALACE
### MSG FOR ADDRESS

JOHN MCKIEL-6PM

### SATURDAY JUNE 3RD
### @ GIRLS ROCK CAMP
### 3434 FALAISE AVE

2PM - 5PM

BANANAHAUS

GRCV BAND K.I.D.S.

PUZZLEHEAD (SOLO)

**ALL MUSIC WASTE SHOWS $10/NOTAFLOF**

**FESTIVAL PASS $30**

**SCHEDULE SUBJECT TO CHANGE**
**VISIT: MUSICWASTE.CA FOR UPDATES**