DISCOVER MAGAZINE

that airhead mag from CiTR 101.9 FM

June-July 2024 ▪ Vol.41 ▪ No.03 ▪ Issue 436 ▪ zero cents

That airhead mag
from CiTR 101.9 fm

June-July 2024// Vol.41 // No.3 // Issue #436
cover photo of Natlak by Nic Peerson

DiSCORDER
magazine

EDITOR'S NOTE

AJFDHLJSFDHFSDJF,

Individuality is a compulsively stupid quest. I say this, main character of the universe, with my anime wind blowing hair looking ardently to the sky while green fields of grass whip eternity around me — because, well, fine. I can be stupid too. Individuality was once the path to personal freedom, a way to lead life on your own terms, at least until the glittering platform machine stripped us of this agency. Now the terms keep getting more and more specific. More and more expensive. More and more isolating. It's hard to keep track of the big picture when the significant details are getting smaller, and the human brain can only compartmentalize so much. Oof, Ophelia floating in the pond era. Wet cochella crown dark fairy grungecore. Not me as pink wojak with bleeding eyes! Not me in impact font! I used to think one was born into a community and then became an individual, but I think much of culture works the opposite now; you're born an individual, and you have to work to find community. The real feat, deep in the belly of mrbeast, is to seek the freedom that comes with non-exclusivity. Uniqueness is a given, but connection is difficult. It risks being exposed as unexceptional, similar to many, and nobody wants to be the rabbit yanked out of the hole by their ears. That's why collectivity is a necessarily messy business, we're all holding on to our ears.

OK, so now I can level with you: I love this weird project that is *Discorder* but it's an incredibly strange magazine to make since it relies on the unwieldiness of collectivity. All levels of writing experience are accepted equally, all of our features are local, we prioritize underrepresented stories and voices. These things hold the magazine together, but even within those guidelines, we get a different *Discorder* every time. It's a risk to endeavor to write about people you've just met. With art you've just encountered. With an album you're hearing for the first time. But the possibility of misinterpretation is not a threat to authenticity, it's an opportunity for connection. I could be wrong, but what if I'm right? I'm not going to tell you what this issue means to me, because I think the reader should have their own opportunity to misinterpret things. That's one of the great joys of reading, and I won't take it away from you! However — let me point to this installment of *Into The Archive* with Jesse "JT" Thomas, who boldly asks 'who the fuck was Airhead?" as well as Matt Schmidt's storied interview with Natlak, which similarly asks; Who? How? Why? And what's ur fav album? Lastly, we sent writer Shayna Bursey to *Treefort Festival* asking for revelations, observations and ideas to bring back home. Read on to find out.

yours truly,
~T

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Publisher: Student Radio Society of UBC // **Station Manager:** Jasper Sloan Yip // **Discorder Student Executive:** Isabelle Whittall // **Editor-in-Chief:** Tasha Hefford // **Art Director:** Ricky Castanedo Laredo // **Social Media Coordinator:** Lauren Park // **Administration Coordinator:** Audrey Reich // **Charts:** Aisia Witteveen // **Designers:** Ricky Castanedo Laredo // **Contributors:** Oceania Chee, Scotia Yee Barry, Matt Schmidt, Grace Caruso Tessa McDermid, Brett Snowball, Cameron Robinson,Alicia L'Archeveque, Stephanie Van Wijk, Zephyr Frebold, Zoë Weaver, Trinity Sala, Jesse "JT" Thomas, Marie Erikson, Dulce Bravo, Sophy, Shayna Bursey, Sho Ritco, Nic Peerson, Tatiana Yakovleva, Thea Flora, Nikola Yee, Hannah Martin, Emilie Paco, Dennis Ha, // **Proofreaders:** airheads from across the city, pigeons, Someone Cool, etc.

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

SUN MONEY IS FREE MONEY

or some contributor bios of JUNE/JULY 2024

ZEPHYR FREBOLD

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

SOPHY (BLUEROCKETSHIP.JPG)

drawing silly doodles to fill up my time and empty my mind.

TESSA MCDERMID

Tessa McDermid is a fourth year psychology and english literature student at UBC who loves music, photography and psycho-analyzing her friends with her limited and sometimes deeply flawed psycho-logical knowledge. In her free time, she enjoys standing awkwardly in the crowd at local shows and making bad financial decisions.

OCEANIA CHEE

they/them. find me on substack @dangosaffron <3

SCOTIA YEE BARRY

Scotia is an aspiring illustrator/ digital painter who is learning and gaining experience to begin a career in Concept Art for Animation. Her goal is to create art that tells a story, conveys personality, and invokes meaning and emotion in its viewers.

MATT SCHMIDT

Matt is an indie filmmaker born in Port Alberni, BC. He has been writing for most of his life and has been an avid concert-goer since he was in the womb. His debut short film "The Space Left Behind" is slated to hit the festival circuit later this year.

GRACE CARUSO

A second year student studying political science and interested in all things music related

BRETT SNOWBALL

Brett Snowball is a Graphic Designer; creating simplified solutions for complex industries. www.brettsnowball.com

CAMERON ROBINSON

amateur yet professional music reviewer

ALICIA L'ARCHEVÊQUE

Happy to be here!!! Love 2 dance, giggle, write substacks and be cute

STEPHANIE VAN WIJK

Happy to be here!!! Love 2 dance, giggle, write substacks and be cute

SHAYNA BURSEY

Not coordinated enough to make music, so I'll write about it instead.

ZOË WEAVER (BUDDHA BABE)

Zen optimistic eccentric

TRINITY SALA

UBC undergrad who can confirm that all those who wander are, in fact, lost.

HANNAH MARTIN

Hannah Martin is a Canadian illustrator and designer based in Berlin. Find more of her work @sunlight_onmy_belly.

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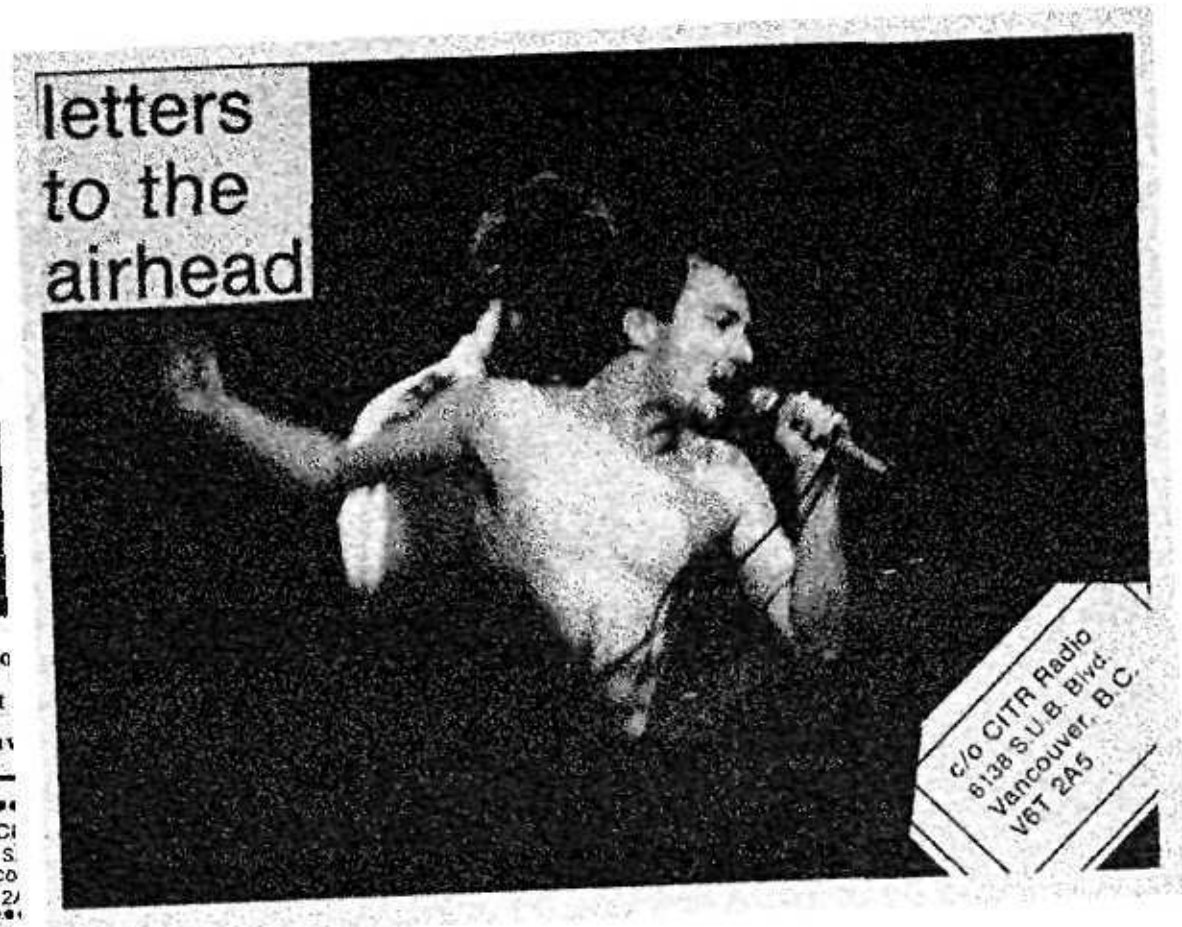


air HEAD

c/o CI
6138 S
Vanco
V6T 2

Dear Airhead,

At the current Corsage concert a very disturbing incident occurred which prompted me to write. A friend of mine was roughed up, thrown down the stairs, and forcibly ejected from the building due to some simple misunderstanding. A person who was trying to enter with a beer was pushed into my friend by a security goon; the beer was spilt on my friend, who then uttered an expletive, and the goon wrongly assumed it was directed at him. Attempts to explain proved futile as my friend was being thrown down the stairs. Appeals to the other security goons resulted in statements such as, "We leave him alone; he's a psycho; do what he says." As CITR promoted the event, I feel it is your responsibility to control the security goons who are supposedly controlling the crowd. I am very disappointed that something such as this could have occurred, and I expect it to be looked into. It would seem that the policy of your security goons is: Hit first, ask questions later (if at all).

A very disillusioned CITR fan.

I sympathize with your concerns, but I must inform you that CITR does not "promote" events, in the sense that we act as a booking agent or production company. Generally, our involvement is limited to promotion in an "on-air" context. Thus, the security "goons" are not ours and they are outside CITR's jurisdiction. We do, however, deplore the notion that a security badge is a license for violence.

Dear CITR/Discorder:

I have been listening to CITR for about one year now, since I moved to Vancouver from San Francisco. I think your station is fantastic! The radio in Vancouver, except for you guys, has to be the worst that any large North American city has.

The only complaint I have is that your signal is so weak and is not stereo. I would gladly pay a fee every year in order to fund your signal expansion, and my guess is that a lot of other people would, too. Say, $25-$30 a year.

I find myself extremely frustrated every time I try to tune into your station. If I move around in my living room while listening to CITR, the signal dies! I have to be sitting down in order to enjoy it. And, you must agree, that's ridiculous.

I would also like to see Discorder give info on what's going to be on your station. In the I BRAINEATER issue, all there was was a box which was so confusing it was useless. What album and artist features are going to be on this week? I don't know. Why don't you list them in the *paper?*

Well, that's about all I have to say. Keep up the good work. I love the station and so do a lot of others.

Yours truly,
Ted Thomas Jr.

P.S. You should also go 24 hours ... stopping at 1 a.m. is terrible.

[redacted]

Just say O.V., Joey, and they'll leave you alone.

For the second month in a row Discorder is not terribly . . . Thrilling . 54-40 sucks. The standout track is Jonathan Richman. Japanese fashions . . . UCK. . .

Airhead,

I look at your "Top 50" in the February issue and can't help noticing how guitar-oriented and familiar most of the artists are. It seems such a shame that CITR presents the opportunity to expose truly innovative and exciting new music and yet offers a top ten that includes the likes of D.O.A., Iggy Pop, X, Jonathan Richman, Cramps, etc. -- all worthy acts but stagnant as Hell, compared with what is really HAPPENING -- RIGHT NOW at the forefront of today's music scene. I am now referring to bands like Portion Control, Legendary Pink Dots, Nocturnal Emessions and Einsturzende *Neubaten (a namewzende* Neubaten to name just a few (none of whom can be found on your Top 50).

I believe your own Mark Mushet is well aware of the importance of these artists, and so I hereby nominate him as the new program director for the station. Perhaps then CITR might have some vitality, foresight and impact, instead of dwelling on all these tired old guitar rock incarnations, few, of which were even new three years ago, let alone now.

Yours sincerely,
Greg Rum

Personally, I'm partial to Household Appliances, if only because they're willing to gig in my kitchen whenever I'm hungry; and anything on the Black & Decker label -- home of the hits, as we handyman hipsters well know.

Dear Airhead,

Discorder is cool, but it needs more ads. How come stores like Zulu and Odyssey don't advertise? They wouldn't be around if it weren't for you guys (CITR)! Why don't you tell that?

I agree: obviously, I'm slightly biased. However, if you check out back issues of Discorder (admittedly scarce), you'll find that Zulu has advertised in almost every issue.

INTO THE ARCHIVE w/jt.

IN SEARCH OF THE ELUSIVE AIRHEAD

Discorder vol 2, no 2, 1984-03-01, pg.03

words by Jesse "JT" Thomas
// illustration by Dulce Bravo

DEAR AIRHEAD,

I'd like to know, if you can tell me, who the fuck are you?

A few months ago, I wanted to write a piece about the archives. So I, as one does, had my very tall wife pull down the very first box of *Discorder* and find the first issue.

Mmmm, the feel of old newsprint, it gives me hives. No, really. I think I'm allergic. Anyhow, here I was writing about punks when I ran across the "Letters to the Airhead" column. Airhead? Who is that, I wondered. No really, I wanted to know. But you didn't seem to be around.

I tried to find out by digging through old issues, but do you realise that there are more than one hundred and fifty issues with "Letters to the Airhead" in them? I couldn't be bothered, so instead I bothered the CiTR/Discorder staff about it. I asked the station manager as he was trying to remove a box screwed to the wall. But it seems that this was his first time hearing about you. So, I interrupted the masthead, who were trying to go through some old files, but the editor replied, "I wish I fuckin' knew." The advertising coordinator — always the scholar — responded, "if I knew that, would I be working this job? *(Thomas 2024).*"

No luck there. But I still had one lead! I knew you had been around since before *Discorder*, so I decided to dig through some old audio. And I found it! An audio reel from 1983 of PSAs, promos, and station IDs. It included a "Dear Airhead" PSA, encouraging listeners to write to "the airhead" and tell him what they think of him (or what they think in general.) Below is the actual transcription of that PSA.

Programmer: "Dear airhead, do you really exist?"

Airhead: Well, Virginia, I exist from the neck down. I don't really know if there's any difference between you and me, except that I don't get headaches.

Narrator: Speak out against this sort of thing! Write to the airhead and tell him what you think of him or anybody else you feel strongly about—If you don't feel strong, write anyway, and describe the symptoms of your illness. (Narrator provides address.) Or you can Just Forget the Whole Thing (Minute 37 in the Cart Hall of Fame)

But that just leaves me with more questions! First of all, who lives without a head? What are you, some headless rooster? Are you the sick one? Seriously though, it could explain some things. Like why even in the March 1984 issue, Heddy Metal and The Barbs couldn't find you.

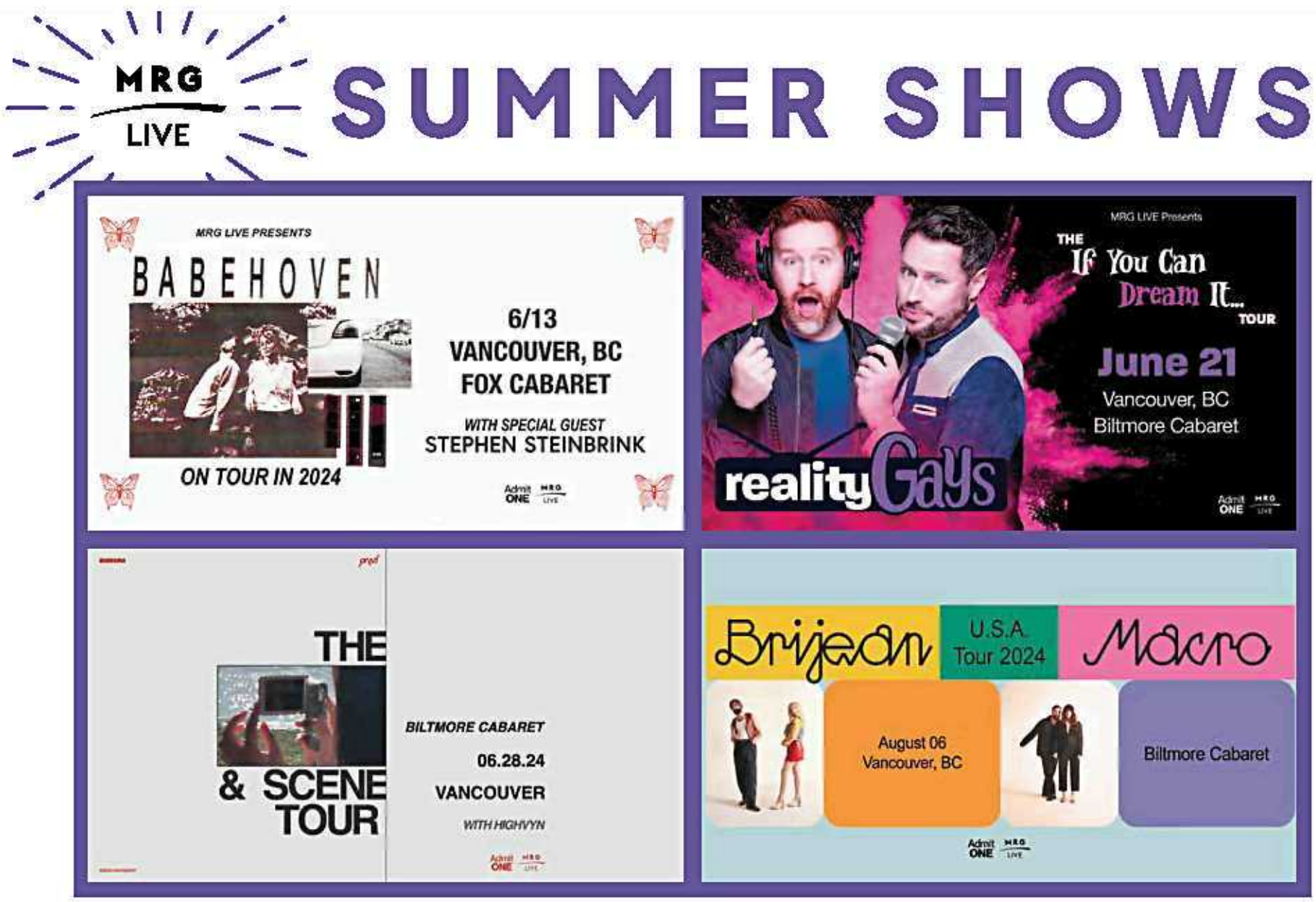
So, Airhead, who — what? — are you? Please tell me. I'm angry and concerned.

Anyhow.

That's it for me.

JT | UBC / Musqueam
2024

P.S. In all seriousness though, I started this *Into the Archive* without realising that *Letters to the Airhead* was a "Letters to the Editor" column. The airhead here might be me.



TICKETS AVAILABLE AT **ADMITONE.COM**

Treefort Fest

Importance Fest

words and photos by Shayna Butsey
illustrations by Sophy

A rare and unique opportunity presented itself to me this year. A chance to be part of a festival that had never landed on my radar — *Treefort Music Festival*. Rooted in Boise, Idaho, it's not a big box event ripe with in-your-face sponsorships or grandiose displays of festival culture. Starting as a purely grassroots effort that allowed bands another chance to play on the way home from SXSW, the central theme has been quoted as, "put the right people in the same place at the same time, and then things will happen." For reasons I can't explain, this quote set my brain on fire and I wanted to see what all these "things" were about. There is something alluring about being witness to creation. The festival is structured as 'build your own adventure,' and sprawls over parks, venues, breweries and within the streets between. With over four hundred performers spanning the five days, it's no wonder Boise has invested all kinds of infrastructure around the city to support it. Beyond the music, there are gatherings of people who share passion for all things from tech to drag to film, and everything else in between. These gatherings all take place at "forts" which are built to connect people through common interests, but on a grander scale, to their community. Eight hundred volunteers take part in bringing this vision to reality, and honestly, the festival would be nothing without them. All of them greet you with giant smiles across their faces, so excited for you to have this eclectic Boise experience. There are veteran attendees that have been coming to the festival almost as long as it's been running, and I frequently heard people complimenting each other on the merch they donned from years past.

After a week of handpicking artists and events I wanted to see, I arrived in Boise optimistic about the days to come. I spent the first night hopping across venues to catch a wide array of artists, and also trying to get a lay of the land. This served me well as I quickly became fluent in downtown Boise. Nearly everyone staying at my hotel donned some colour of the many rainbow wristbands you had to wear to communicate the type of pass you had. The blue around my own wrist ensured my passage to any show within the confines of the Basque city, just one step sent me straight to the front of any lines and into VIP sections I never had the gull to enter before. As I wandered plazas, alleys and park paths, it was nearly impossible to go anywhere without accidentally stumbling into an event associated with *Treefort*. In the span of just a few days, I ventured to the far corners of the decorated Julie Davis Park to see the likes of Channel Tres and Dad Freyr explode on the main stage. Strategically placed as far back in the park as possible, the journey to the stage ensured every person traveling through would see the art installations that lined the park. I saw Blind Tiger and Gilda Houses play in dive bars like Humping Hannah's, where garden tools, skeletons and hundreds of bras hang from the ceiling. A bar that has a strong sense of identity and crisis all at the same time. I watched Die Spitz, an all girl punk band from Austin, thrash and scream at the skatepark. Simply stepping out my hotel door and rounding a corner, I ran into New Shoes at Boise Brewing without purposefully looking for anything at all. There was truly no place in the city that didn't feed the ocean that was *Treefort*. Siren songs of varying genres all around me, I was lured

to the rocks — and I loved it.

There were many aspects of Boise that reminded me I was no longer in Canada though. While Idaho is an open carry state, *Treefort* was strict about banning weapons within their gates and walls. It wasn't until a full 24 hours in Boise, buying a bagel and coffee, I came face to face with a handgun strapped to the waist of the person in front of me in line. It was alien, unnerving, and I felt my heart move into my stomach for a moment. As the man swiped his coffee off the counter, he turned, tipped his ball cap, and gave me a "mornin'!" The juxtaposition of locked and loaded friendliess gave me a nervous smile and a definitive moment of pause. Then I ate my Guru donut and forgot what anxiety even was.

Another twist to being in America was the overt sharing of orange, semi-opaque prescription bottles running rampant through any venue I went to. Coming from the land of legalized marijuana, it's uncommon to see small pills weave through the crowd instead of joints. Just as quickly as I registered this contrast, I saw posters in bathrooms showing how to administer NARCAN and the 1-2-3s of how to use responsibly. It was then I realized we're going through the same fucking crisis everywhere, aren't we? Of all the differences to notice, the one that stuck out most was a side of arts and culture we don't commonly see in Vancouver — easily accessible, all-ages events. Vancouver is often nicknamed 'no fun city' because of the financial and bureaucratic nightmare it is to run a live event space.

It's what fuels Vancouver artists to find loopholes and ultimately inspires our DIY nature. Boise seems to be better at supporting live shows and making it easy for the under 21 community to partake safely and legally.

One evening, I ventured to the Knitting Factory, a space that can be rented out for live performances and private events. The night I chose was geared towards metal bands. Those headlining were Rhondendron and BARN; two bands made up of shockingly young adults. As I continued to take stock of my surroundings, I realized a good portion of their fans were also underage, touting wristbands marked UNDER 21 so they were not accidentally served liquor. While I never lived in Vancouver as a youth, I can still remember the barriers I encountered when it came to seeing live music in my midsize hometown. Bands played in squat houses, parkades, or begged Lee's Music to use their basement, promising to be done and out by 10pm. With virtually no official space for live music besides the arena and park bandshell, it was a desolate time to be any sort of artist. The concern was always cited back to licensing issues or designating the space as 19+ as if to "protect the children!" The assumption that enjoying live music and shows must be synonymous with drinking and partying is completely misguided — at least from my perspective. That's where I will give Boise some real credit. It was inspiring to see a room where young and mature fans could share a space.

Above all else, there seems to be a lot of focus on supporting the local talent through *Treefort*. Many of the bands were from Boise or surrounding states. Acts as large as Built to Spill — who seem to loan their name as a headliner every year — played sets that seemed very special to the people that attended them. A couple of the local bands were playing *Treefort* as their homecoming from tour. I could see that 'home' really was written all over their faces as they played. While I have never heard Boise, Idaho described as 'the arts mecca of America,' it felt like the performers I enjoyed most were local. This is one of the biggest events that comes to the city, and it's highly encouraging that they leverage the lineup to showcase what art is living within it. I had a moment waiting for my plane home to Vancouver, as I sat in my own euphoric exhaustion from the last few days. As I tried my hardest to recall and retain all the special sights and sounds I'd witnessed at *Treefort*, I realized there is so much power in the gathering of like-minded individuals. We all know it's how change occurs and how movements come to be. But those same gatherings allow us to cultivate the parts that don't need to change at all. Can we maintain what's working about our traditions, but still turn them upside down to reveal a new side? Can we honour our past endeavors, yet weld them into a certain electricity for the future? Twelve years of *Treefort* incarnations has proven to me it's more than possible, but you have to have the right community to make it happen. Words sometimes don't do our feelings justice, so I feel that's as close as I can get to explaining the divine mechanics that make something like *Treefort* run.

With all the experiences this festival brought, I also feel it lifted me out of a listening rut I had been wallowing in lately. While the internet makes it exceptionally easy to access new music, sometimes you just need the results filtered down to something you can digest. Since *Treefort* had such an eclectic and broad range of genres, it was easy to re-ignite my excitement around new music. There were bands that stood out above the rest and I believe are worth a specific mention. Here's a list of bands I saw at *Treefort*, all of which I'll be following from here on out:

Gilsen
(Atlanta, Georgia)

A set so good, I saw them twice. First at Neuolox, a dive bar with cheap beers, and again outside at a stage next to my hotel. Mostly instrumental, this two piece is reminiscent of Death from Above 1979, with a heavier flare. I've quickly devoured their entire discography upon returning from *Treefort*, and there's no song I wouldn't recommend.

Gilda House
(Billings, Montana)

Artsy, edgy and something to shake your booty too, Gilda House was the last set of the night at Humping Hannah's and they were electric. A chilling rendition of Sam Sparro's "*Black and Gold*" that diverged from the original just enough to feel familiar and new all at the same time. Fans of Phantogram would be encouraged to take this out.

Rhondendron
(Boise, Idaho)

Sludgy, distorted riffs speckled with guttural vocals is the easy way to describe Rhondendron. They are a specific kind of heavy metal and honestly, I could not get enough of it. It was homecoming for this trio and they were welcomed back with open arms. The skill these guys display at such a young age makes me excited to see how they will evolve and flourish.

Little Venom
(Seattle, Washington)

Described as a PNW 'supergroup', it's easy to identify that these guys are from Seattle. A very punk aspect to Little Venom, as much as there is a softness. The sound was loud and grating in all the right ways. Especially fortunate to have caught this band at the venue I did — a brewery hosting a 'bring your dog for beers' event. How much the dogs elevated my experience, we'll never know. But I do know that Little Venom's debut album is one everyone should hear.

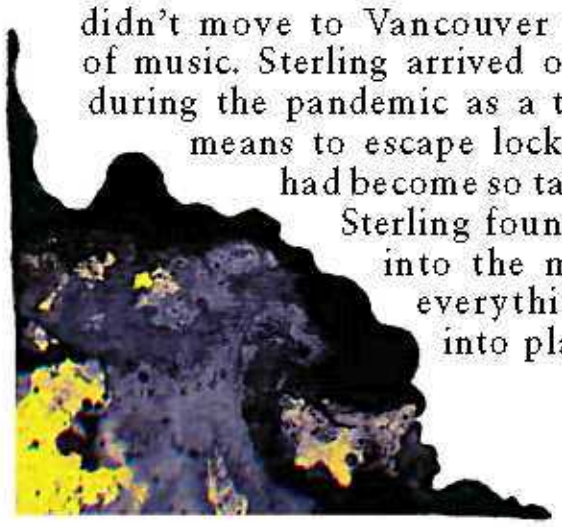
A special thank you to Riot Act Media (specifically Nathan Walker) for being exceptionally organized, running some of the best press events, and taking such good care of the journalists they brought to Treefort. *Another special thank you to Tasha Hefford, editor at Discorder, for trusting me with this unique experience and helping me produce my best work on this piece.*

If you're reading this, you may be wondering "who or what the hell is Natlak?" Well, lucky for you, I hung out under a pier with them for an hour and found out.

Stay tuned to the end of our conversation to find out which three albums each member of the band would choose to preserve in a bunker during the apocalypse! Or, go read that first, and then come restart, I don't care. Just don't read that first and then skip the rest because you're gonna miss out on some good quotes. Also, it would really hurt my feelings...

Natlak, or Nature Lake, is a 4-piece hardcore noise-punk group with roots in no-wave, experimental, and too many others to name. After a few lineup changes since its inception two years ago, Natlak has finally reached its true form. The current lineup includes the founder Sterling, on guitar and vocals; Bon, the eccentric and enigmatic drummer; the ever-smiling Zach, on bass, vocals, and sampler, and the newcomer Matt, on synthesizer.

The group came together very organically. Sterling had formed several bands back in Ontario, but didn't move to Vancouver on the prospect of music. Sterling arrived on the west coast during the pandemic as a tree planter, as a means to escape lockdown life which had become so taxing. Eventually, Sterling found himself sucked into the music scene, and everything else just fell into place.



STERLING: In the very beginning – very, very early stages – there were two other members. And then, Bon just kind of appeared, somehow. Memory's a little blurry on how that happened. Bon never elaborates on that.

The other two members left, and Natlak continued as a brief duo before Zach entered the picture. Zach had known Bon for some time, and heard that Sterling was looking for a bass player, so he approached them at one of these duo shows about getting in the mix. They even had a lead guitarist for a little while, whose space was eventually filled by Matt, who had been a fan of the band for some time, before joining himself.

The band, as a whole, takes great influence from groups like Show Me The Body, Sonic Youth, and Gilla Band, while individual influences range from acts such as Animal Collective and The Goslings, to Death From Above, Shearing Pinks, The Screamers, and "mostly garbage smell."

STERLING: Influence seeps into it. That's unavoidable. But I think a lot of my mentality is kind of trying to think about what I like about music – what I'm listening to, what I'm not hearing, and then just kind of trying to write that [myself]. Mostly, I just try to push for creativity, which is a challenging thing to do in 2024. So much ground has been explored. It seems like the room for exploration has become more and more narrow – especially within guitar-based music, which, I think, is why we're trying to integrate sampler stuff and synth; to slowly push away from the generic.

Natlak's debut EP, *_EP1_*, was released last April, but don't get too attached to the sound, because the group has already introduced various other elements into their dynamic in pursuit of breaking new sonic ground. The collection is three of the band's loudest and most abrasive tracks, and an "outerlude" that has become a live performance staple. The idea behind this release was to make a noisy and obnoxious splash on the scene, and now the goal is to chip away at that sound and create something more refined. They recorded the EP live in the basement of their old guitarist, Brendan, who had left the band to make space for his other projects (shoutout Still Depths.) The band still hopes to record with him in the future.

STERLING: Yeah, that guy uses Ableton like he's coding.

The cover art for the EP is a highly textured monochromatic collage of striking imagery and sneaky references — which authentically describes the maximalist vibe of the record. The cover was designed by Sterling, who has taken

WORDS BY MATT SCHMIDT
ILLUSTRATIONS BY SHO RITCO
PHOTOS BY NIC PEERSON

over duties as de-facto lead visual artist. He's open to collaborating with other artists, or finding someone to pass that duty along to, but says he hasn't found someone who shares the same vision. Not yet, at least.

STERLING: Yeah, Natlak for me has been – oh, pigeons are fucking, very cool.

BON: Pigeons are fucking?

STERLING: Yeah, they were.

BON: Oh, that's awesome. Can you take a picture of the pigeons?

Sadly, no pictures were taken of the pigeons.

STERLING: Natlak has been, for me, lyrically, kind of an exploration of fiction. I wanted a lot of the songs to have a vague, creature-of-the-black-lagoon vibe, but I like to also leave these things with a lot of room for interpretation.

"De-escalation" is the only track in the Natlak oeuvre that is sadly not fiction. It's based on a true story of an incident that took place in Victoria several years back, where a woman having a mental health crisis was treated to an overzealous police response. She was barricaded in an alleyway for over seven hours, and police, armed with dogs and rifles, blocked mental health professionals from accessing the scene. The situation was peacefully resolved when the community banded together and was able to de-escalate the situation before the police presumably realized they were on the wrong side of the conflict and vacated the scene.

STERLING: Yeah, I don't think it's a huge stretch to say that there were some people that were hoping that something would happen there – that there'd be some action. Yeah, bored cops are dangerous.

The song "Host" is a self proclaimed horror story. Written in a literal sense, but taking on a more metaphorical form after-the-fact, the track evokes struggles with depression and anxiety, and the dangers of self-isolation.

ZACH: When it comes to songwriting and lyrics, Sterling is kind of like the HP Lovecraft of Vancouver.

The fourth and final track, "Bon's Outerlude," features a vocal performance from Bon himself, described as an open letter to Bon's parents, which has become a staple of the band's live shows.

BON: I'd say it's my take at an operatic form. I have many word poems that fly through my mind, and oftentimes when we play live, I'm compelled to sweep myself away from the barricade of the drum kit. I initiate a vocal cry, and with the audience I become one, and I thrash about, and I move my body in such a way that everybody is inspired to do better in their lives.

When asked what bands the group would love to support on tour, dead or alive, the answers were all over the board, ranging from Steely Dan, to Martin Rev/Suicide, to Devo, and even Jimmy Buffett.

STERLING: Show Me The Body would be a really cool one. They're huge inspo. And I know they still play shows sometimes. Drive Like Jehu would be fucking wild. That would be the ultimate one, I think.

While Natlak's sound may be loud and huge, their gig aspirations are small and intimate, favoring audience engagement and sound quality over massive crowds and concert halls.

MATT: There's something special about the intimacy of a small venue, being able to actually connect with the crowd, feel that energy up front.

ZACH: Yeah, like it'd be nice to play that Denny's. Or, um, Waffle House. Rooftop of Abbey Road or something.

STERLING: I love the idea of finding a really cool spot in a forest somewhere, that's like, just outside the city or something, and having the poster be the coordinates, and people can just find us in the woods. That's kind of a dream show for me. If anyone can make that happen for us, help us out.

ZACH: Shows in smaller communities too are really great. I played at a skate park outside of a reservation in White Horse. It was really cool to bring that to a small community. The audience was into it and really down. It was really cool.

Natlak is gearing up to play at *Sled Island* and *Music Waste* this summer, and afterwards will be shifting into album

mode. Finding inspiration from new acts such as Yahweh Nail Gun, Sterling and the group are looking forward to the shift into uncharted waters in crafting their debut LP.

> BON: Oh, we're going in strange new directions. We have a song, "Modal Jazz" – that's a working title – that's barely been played in front of anyone, and it's not jazz at all. It's some strange, wretched song. It comes from a terrible, terrible place, but it sounds so beautiful to your ears.

While Sterling has shouldered the songwriting and lead vocal duties thus far, he finds the dual task of guitar and singing to be too restrictive. Thus, songwriting and vocal responsibilities have opened up to other members, namely Zach, allowing others a chance to thrive in the spotlight.

> STERLING: I trust that everyone in the project kind of understands the end vision. And in that way, I feel really comfortable surrendering to anyone in the band who wants to take a swing at it. It's been really fun recently to do that more – trying to find as many different ways to write as possible.

NATLAK'S BUNKER ALBUMS

Now for the moment you've all been waiting for, or at least in the case of the people who didn't skip the article to get here. Here are Natlak's picks for their Top 3 Bunker Albums!

STERLING'S PICKS----------

FEELS **- ANIMAL COLLECTIVE. A neo-psych album based around an out-of-tune piano found by the band, and therefore impossible to play along with in standard tuning.**

HOLDING HANDS WITH JAINE **- GILLA BAND. A noisy post-punk record able to create melodies from dissonance that stick in people's heads.**

WORLD OF ECHO **- ARTHUR RUSSELL. A groundbreaking experimental ambient album, which serves as the perfect minimalist antithesis to Natlak's maximalist aesthetic.**

BON'S PICKS----------

THE COLLECTED WORKS OF NIKOLAI RIMSKY-KORSAKOV. **The Russian Composer, famous for the piece, "Flight of the Bumblebee."**

A 10 HOUR COMPILATION OF JINGLES, **celebrating the many great jingle writers whose names have been lost to time.**

BON: There's a band from the future. They're called Robot Fever. You're going to love those guys. They're coming up.

ZACH'S PICKS----------

TREASURE **- COCTEAU TWINS. A dream pop essential, featuring the trademark ethereal non-lyrical-vocals of Elizabeth Fraser, which leave tremendous room for audience interpretation.**

WOWEE ZOWEE **- PAVEMENT. A perverse collection of indie slacker rock that serves an eclectic medley of different sounds and vibes.**

PET SOUNDS **- THE BEACH BOYS. A timeless album full of ear candy that you can listen to all day. Need I say more?**

MATT'S PICKS----------

NINA SIMONE IN CONCERT. **A soulful and bluesy selection of vocal jazz recordings to help process the pain of being locked in a bunker.**

ETERNITY **- ALICE COLTRANE. Lush, avant-garde jazz that makes you feel like you're in a big field with the sun on your face.**

PUBLIC STRAIN **- WOMEN. A post punk favourite with the perfect balance of tension and beauty.**

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Little Mountain Gallery

REOPENS BIGGER AND BETTER IN GASTOWN

words and photos by Zephyr Frebold
illustrations by Tatiana Yakovleva

2 YEARS AGO,

condo developers forced *Little Mountain Gallery* (LMG) out of their small raccoon-infested performance venue that for over a decade, allowed local artists to affordably put on a stand up comedy and improv shows. LMG said goodbye to their original home by hosting a 24-hour comedy marathon, hosted by Juno-award winning comedian Graham Clark. The intention of the event was to gather enough money for LMG to open a new space. Just this month, Grahmah Clark returned to LMG in their newly renovated, and vastly improved comedy club in Gastown. Hosting yet another 24-hour stand-up show for the location's grand opening on Water St.

Operating as a non-profit art space, LMG is run almost completely by volunteers, so as an aspiring comic myself, I signed up for a 2-hour volunteer slot with the goal to remain at LMG for the entire 24-hours. Probably unnecessary for a volunteer journalism gig, but between the rarity of a 24-hour comedy show and the fact I don't have a day job, it felt right. During my self-assigned 24-hour investigation, I got to explore LMG's new space, write awful jokes for Graham Clark, interview LMG's executive director, Brent Constantine, and at the end of the night, ask Graham what his favorite joke of the night was. In the end, I ended up staying a measly 10 hours.

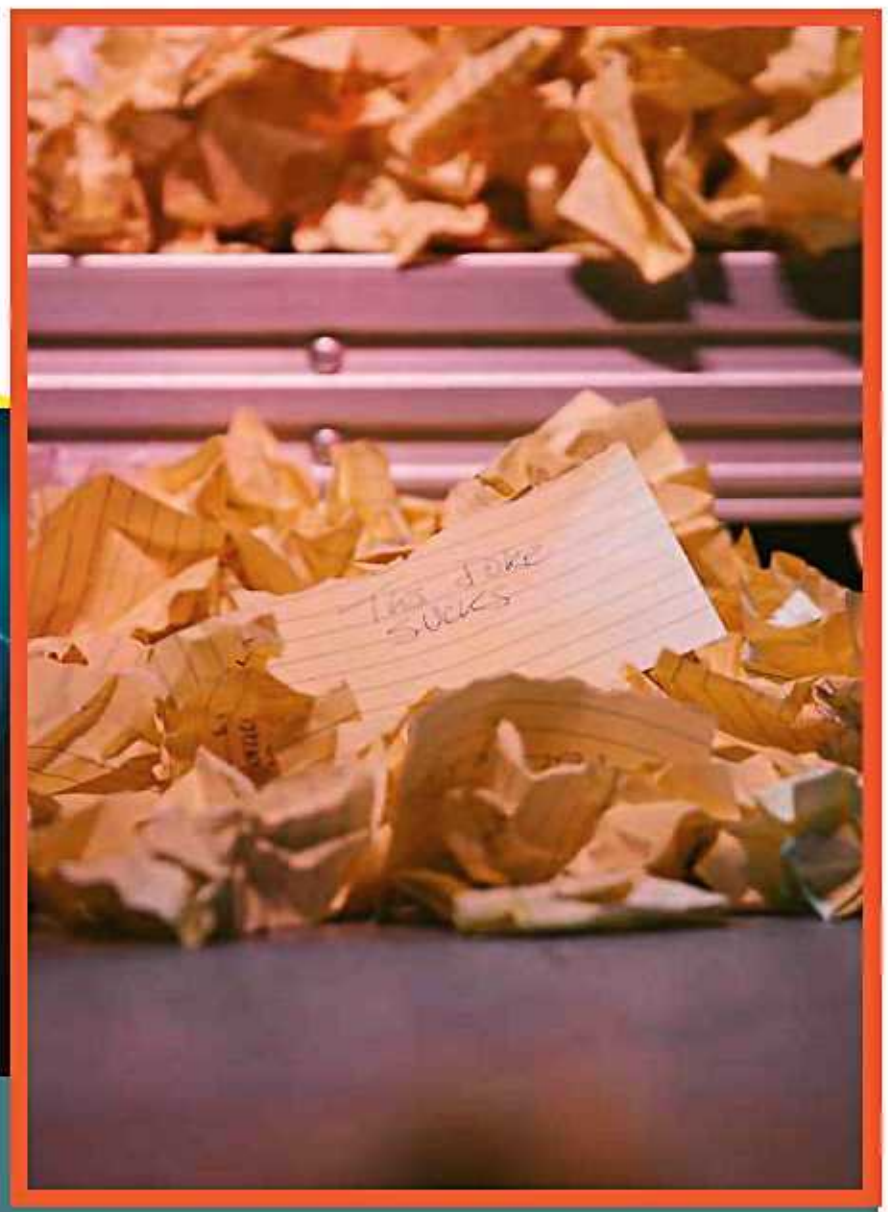
LMG's new space is a major upgrade from the supposed asbestos filled closet they used to operate out of on Main Street. Now having two spaces for shows, the "*Raccoon Room*," a smaller room named after the raccoon who

lived at the old LMG. As well as the "*Salazar Stage*," a large 110 capacity black box theater named after Vancouver artist Ehren Salazar who founded LMG over a decade ago.

Walking into the new LMG, immediately I noticed the many LMG branded neon signs — a staple for any comedy club, and an upgrade from their old wooden engraved sign that can still be seen tucked away in the lobby. When entering the main theatre, it looked and felt like a traditional comedy club, something Vancouver lost during the pandemic and now is slowly coming back through independent venues. The theater was dark, filled with laughter, and there were, surprisingly, even more glowing neon signs.

In front of the stage, a pile of discarded jokes began to form at Graham Clark's feet, who tossed them aside after pulling one after the other from a large bucket to read them on stage. The bucket constantly remained filled with some of the funniest, and awful, jokes imaginable, all supplied by an ever-changing group of local comics who filtered in and out throughout the night. During my 24-hour-10-hour stay, Graham's approach to telling these jokes, and the content of them, was ever changing. Sometimes Graham added in his own punchlines, riffing off the idea, whereas other times he simply flew through joke after joke searching for one that got a big pop from the crowd. By 3AM, the room had quieted down and all that remained was an unfazed Graham Clark, 3 audience members, and a table of comics writing jokes. This is when I noticed a shift in the night and recurring themes started to arise from the bucket, like different takes on Vancouver Batman, and roasts of Chip Wilson. Eventually it reached a point where so many jokes referenced previous things from the night, I felt if someone walked in off the street they would have no idea what was going on, as a joke interlacing Chip Wilson, Air bud, the Gastown steam clock, and James Bond needs some context.

Eventually the morning came, a new batch of comics started writing at the table, and I left the theater exhausted, but happy one of the jokes I snuck into the bucket got a couple laughs. With the morning sun now overshadowing the glow of the lobby's many neon signs, I got to sit down and interview comedian and executive director of LMG, Brent Constantine.



A CONVERSATION WITH BRENT CONSTANTINE.

At the old venue, you operated with the business model of being an affordable art space– is that going to remain the same now that you have upgraded venues?

Even though this place is much fancier and bigger then our old space, the rental cost is comparatively the same in regards to the seat count. Our goal is to have an accessible space for everyone and judging by the lineup of shows we already have, it seems that a lot of people are really excited to come back. We are almost completely booked and 90% of our shows are local community rentals.

Is there anything you plan to do differently here in the new space?

Something new we are going to do is offer free workshops to develop existing active comedians, in order to create a development pipeline for comics to build a 5-min set and then a 7, 10, 15, 20, and eventually a 45. Because it's hard to get that time on stage and we really want to help artists. I have Aaron Read who is pretty well respected in the community running these programs. We're also doing a program where we offer free space and training for deserving groups to learn how to develop and produce their own shows. We also are producing our own LMG shows for the first time, whereas before we just operated as a rental space.

What's the benefit of being a non-profit art space?

Everyone's way of going about things is different, and I support everyone's goals, but I guess the benefit is that we're eligible for grant funding which all goes back into the space, and since we don't make a profit in the sense that shareholders aren't taking the profit privately, the money we make goes back into the organization in terms of program development, paying performers, and keeping the space accessible for performers.

Now finished with the interview, and exhausted from staying up all night, I was pulled between watching another 12 hours of comedy and getting some sleep. Conflicted between my options, I felt that the best place to think them over was in bed, so at 7AM I left — only to return at 7 PM to watch alongside a full audience, as the last hour of the show finally proceeded. While I don't remember the final joke Graham told, I did get to ask him what his favorite joke of the night was — to which he pulled a crumpled piece of paper out of his pocket that read, "LMG: More bathrooms than audience members." A joke where, if you were part of the empty, half-awake crowd at 3 AM and you saw the comical amount of bathrooms LMG now has, you might have found it a little funny.

Go check out Little Mountain Gallery's new space at 110 Water Street to support local comedy and see just how many neon signs and bathrooms they really have.

dj teenoble

It's 2AM, and you're riding the high of the drum and bass, each heavy beat compelling your hot, sweaty ass to dance with zero fucks given. In the dank mix of cigarette and liquor aromas, your friends flow with the frequencies of your movement. You somehow wiggle your way to the front, curiosity piqued by the banging set. Behind the decks, you spot Tierra Noble, better known as dj teenoble, commanding the dance floor like a maestro. But lively club nights aren't the only spot you may find her. Maybe you learned the basics of beatmatching from her directly, or soaked up her bubbly spirit on the second Saturday of each month at Beaumont Studios' Open Decks. Today, we're diving into the eclectic mind of Vancouver's own dj teenoble.

In the record room 11:15 AM Friday Sunny morning. The interview began with a 2 min meditation to ground ourselves.

Zoë: From New York City to the Yukon and now Vancouver, how have these diverse environments influenced you both as a DJ and personally?

Tierra: I grew up in Vancouver but would spend a month or two out of the year visiting my dad in New York. I was exposed to the chaos of New York at a pretty young age which made me suer independent and gave me a lot of confidence. My dad was a producer and a tour manager, so I would spend a lot of time being a studio rat. But personally, I love Vancouver. I know people love to hate it, but I love it here. It is so beautiful. I love being able to be at the club until 3 AM and then go on a hike the next day. There's not a lot of places that you can do that, and I'm that girl.

***Open Decks* is a bold initiative. What is it?**

Open Decks is a space for people to gather once a month to practice on CDJs, network and socialize, we'll even make music in the other room sometimes.

What drove you to start *Open Decks*?

I felt there was a disconnect in the DJ community. I moved to the Yukon during COVID, started DJing, and then moved back to Vancouver as a DJ. It was difficult to find a community here, and I would get booked for gigs but get stressed [over things like] an event using CDJs, when I didn't even know how to format a USB. *Open Decks* is all about accessibility and community because I want people to have access to the equipment that I didn't have access to, and also feel supported in their DJ journey. Music is one of the few pillars holding everybody together in a world where there's such a heavy divide.

Since your *Open Decks* initiative, have you noticed an impact on the local music scene?

I've seen so much change in the DJ community. *Drill Events* did a callout looking for new DJs to book for their shows. Vancouver is small so we usually see the same people playing the same shows over and over, even though there are so many talented DJs and producers in this city begging for an opportunity to be heard or seen. These might be little changes, but in the grand scheme, it's huge, and probably influenced a lot of other event organizers. There's always been open decks at *B-Side radio* — which is how I got connected in the first place — but when I used to go there to practice it was just me and a bunch of old men. It's an intimidating environment. So, to create a space where young people

words by Zöe Weaver
illustrations by Thea Flora
photo by Nikola Yee

can come and meet each other and connect and feel a connection was the biggest thing.

The name dj teenoble has quite the ring to it. How do you come up with it?

Okay, this is funny because I low-key don't like my DJ name, it's my real name. It's such a funny thing. I'm jealous of people who have cool DJ names. My name is Tierra, my last name is Noble, and people call me Tee. When I was putting out mixes on my SoundCloud under teennoble and I got booked for my first show, they asked me, what's your DJ name? I have ADHD, so I can't decide on the fly like that, and I was just like damn, my name I guess. Now I don't think I could change it.

Would you consider your ADHD a superpower for you or a kryptonite?

100% it's a superpower. My ADHD affects my music taste, it affects my mixing style, it affects my producing. My friend runs this collective, *Neptunes*, and I played a show with her like a month ago. She came up to me after my set and was like, 'every time I hear you play it's all gas no brake.' Which is so funny because it's so true. I love playing fast and heavy, jumping from a juke beat to an old Missy track and then switching into some heavy drum and bass or something. I want people going feral on the dance floor and my ADHD kind of helps me set that vibe.

In the DJ world there's plenty of advice floating around. Is there any that you find completely off the mark?

Mixing in key. I think it's funny when people say you have to mix in key. I don't do that. I mix by ear. I feel like [mixing in key] just limits you, and I love to just hop around my entire music library to see what sounds good together. Obviously, beat matching is important, but outside of that, I will mix the most random stuff sometimes — completely different keys, opposite ends of the spectrum.
What else? Saying yes to everything? People think that in the beginning, you need to say yes to everything because you're trying to build yourself up as a DJ. I was like that in the beginning too, I just ended up burning out doing a bunch of underpaid gigs that I didn't care about. Learning to say no is so important, now I only do gigs that I want to do.

If you were to be immortalized as a vinyl record, which one would you be?

I already know because this vinyl reminds me of my mom. Minnie Ripperton's *Adventures in Paradise*. It's from 1975, the year that my mom was born. She used to play it on repeat a lot when I was young. 10 out of 10.

If you want to send a message to everyone reading this article, what would you say?

Believe in yourself. When your intentions are pure and genuine, there's nothing to worry about. That might sound corny, but it's so true.

Lastly, I just wanna play a little game. I'm just gonna ask you a series of questions for you to rapidly answer in one or two words.

Dream venue to play at?

Boiler room.

Word that resonates with you today?

Love. Because I love you, I love this space, I love community radio, I love that this is happening, I love this for both of us.

Dream B2B?

Missy Elliott. It's not even about the music. I just want to meet her.

Guilty Pleasure?

Reality TV.

Do you have a secret talent?

I can do the worm. I would never do it in front of anyone, but I can do it.

Favorite anime?

Dorohedoro

First thing you do when you wake up?

Sit in the sun.

Night owl or early bird?

I'm both. I love the hours between midnight and 4am. I love making music during that time. I love solitude bro, I love being alone.

Favorite food?

Maybe grapefruit. I could eat grapefruit all day every day and be so happy.

Do you have a favorite Vancouver venue?

Village Studios.

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music WASTE 2024
Full Schedule

Thursday June 6

REDGATE ART SOCIETY
1965 MAIN ST
June Hawthorn - 8:00pm
Bill Can - 8:45pm
Be Afraid - 9:30pm
Jackson Ramsey - 10:15pm
Roach McGuirk - 11:00pm

Friday June 7

648
648 KINGSWAY
Doozy - 8:00pm
Archie Arnold- 8:45pm
2girls1DAW - 9:30pm
Devours - 10:15pm

REDGATE ART SOCIETY
1965 MAIN ST
Nightjars - 9:00pm
Dawson Forsey- 9:45pm
Midnight News - 10:30pm
Ira Hardly - 11:15pm
Sleuth - 12:00am

GREEN AUTO
1822 PANDORA ST
Primp - 9:00pm
Nat - 9:45pm
Rainbows end. - 10:30pm
Apollo Ghosts - 11:15pm
Stem Champ - 12:00am

Saturday June 8

GREEN AUTO
1822 PANDORA ST
BEEBOMB - 1:00pm
Patrick Farrugia - 1:45pm
Devon Parkin - 2:30pm
Future Star - 3:15pm
Morning Bun - 4:00pm
Runner - 4:45pm
WUT- 5:30pm
Coastal Drifters - 6:00pm
MO1E - 6:45pm
Blackberry Wood- 7:30pm
Super Krystal - 8:15pm
PISS - 9:00pm
Truster - 9:45pm
la lune - 10:30pm
Dream Funeral - 11:15pm

REDGATE ART SOCIETY
1965 MAIN ST
Douglas Schmidt and John Oliver - 1:00pm
goddaughter - 1:45pm
petaluna - 2:30pm
yep - 3:15pm
The Magic Triangle-4:00pm

THE LIDO
518 E BROADWAY
Amanda Sum - 3:00pm
Matías Roden - 3:45pm
Blue Rivera - 4:30pm

Saturday June 8 cont.

648
648 KINGSWAY
My Name is Del - 8:00pm
username - 8:45pm
FREE PLAY ANGEL - 9:30pm
phuture memoriez- 10:15pm

ANTISOCIAL SKATESHOP
2337 MAIN ST
New Meds - 8:30pm
Death Drops - 9:15pm
Speed Reader - 10:00pm

REDGATE ART SOCIETY
1965 MAIN ST
drive your plow over the bones of the dead - 9:00pm
slowicide - 9:45pm
worrywart - 10:30pm
text dial video archive- 11:15pm
schnüdlbug - 12:00am

Sunday June 9

GREEN AUTO
11822 PANDORA ST
mvngvs - 1:00pm
Tough Sell - 1:45pm
Stephen Hamm: Theremin Man - 2:30pm
Dani YOUR DARLING - 3:15pm

REDGATE ART SOCIETY
1965 MAIN ST
Hush Hush Noise - 5:00pm
Sunny Daydream - 5:45pm
Ayanna Seymour - 6:30pm
Yaris Paris - 7:15pm
Hatim - 8:00pm
Serengeti - 8:45pm

648
648 KINGSWAY
Freak Dream - 7:00pm
Kids Don't Float - 7:45pm
NATLAK - 8:30pm
Blimp - 9:15pm

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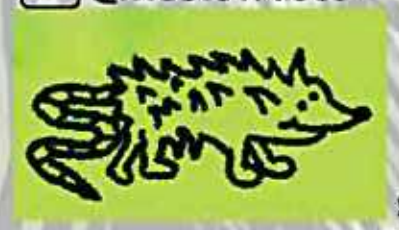

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Tattoo Waste June 6 + 7 @ 648
Art Waste June 6-9 @ 648
Screen printing workshop w/@goodluckstudios @Liquidation World

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JUNE 2024

MUSIC WASTE CALENDAR INCLUDED WITH EVERY COPY!

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						01
02	03	04	05	06 **Music Waste 2024** @ LOOK UP!	07 **Music Waste 2024** @ LOOK UP! · YOU AND I ≠ WE @ Birdhouse · Yard Act / Font @ Rickshaw	08 **Music Waste 2024** @ LOOK UP! · Boys Boys Boys @ Birdhouse
09 **Music Waste 2024** @ LOOK UP!	10	11	12 · Skye Wallace / CJ Wiley / Leo D.E. Johnson @ Green Auto · Searows / Runo Plum @ Hollywood Theatre	13 · Potatohead People @ The Pearl · Effective Science Illustrations @ Michael Smith Laboratores · Riso 101 @ Moniker Press · Solid Pink Disco w. DJ Trixie @ Commodore Ballroom	14 · On the Cinder / Addalemon / Die Job / Cop Shuvit @ green auto · Sam Singer / Dawson Forsey / Hannah & Wright @ green auto · Cowboy Gender @ The Birdhouse	15 · HAFLA YVR @ The Pearl · Bison / Black Wizard / Rong / Pet Blessings @ Rickshaw
16	17 · Oliver Hazard / Tall Tall Trees @ Fox Cabaret	18	19 · Nightjars / Pale North / Maggie Gently / June Hawthorn @ green auto · Neighbour Andy / Grade School / Nolan Fae @ Green Auto · Middle Kids / Gordi @ Fox Cabaret	20 · Prado Monroe / Enny Owl / Haleluya Hailu @ green auto · On Cuddling: A Reading w. Phanuel Antwi @ Orr Gallery · Bend Sisnister / Colleen Rennison / Elliot C. Way / The Furniture @ Rickshaw	21 · Sumac w/ Moor Mother @ Fortune Sound Club · Hotlatch: Indigenous Peoples Day Dance Party @ Birdhouse · Vancouver Int. Jazz Festival @ Various · The Pack AD / Actors / Hyaenas @ Rickshaw	22 **Westward Music Festival** @ PG.03 · Vancouver Int. Jazz Festival @ Various · Pointed Sticks / Rich Hope / Dead Soft / Night Court @ Rickshaw
23 **Westward Music Festival** @ PG.03 · Vancouver Int. Jazz Festival @ Various · PAWS & PASTIES @ Birdhouse · Vision Video / Ringfinger / Devours @ The Pearl	24 · Vancouver Int. Jazz Festival @ Various · Nourished By Time @ The Fox Cabaret	25 · Vancouver Int. Jazz Festival @ Various · Jessica Pratt @ Biltmore Cabaret	26 · Vancouver Int. Jazz Festival @ Various	27 · Vancouver Int. Jazz Festival @ Various	28 · Vancouver Int. Jazz Festival @ Various · Crowe Boys / Janky Bungag @ Fox Cabaret	29 · Vancouver Int. Jazz Festival @ Various · Queer Activism: Screenrpint and Zine Workshop @ Malaspina Printmakers

JULY 2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
June 30	01 · Chaotic Good Open Mic @ Vancouver Aboriginal Friendship Centre Society	02	03 · Queerprov @ The Junction · The Weekly @ the MOTN	04 · Soft Machine @ Rickshaw · Food House / Acounta / Calder / Avanni @ Red gate	05 · Softcult / Present @ The Pearl	06 · Anchoress / Runt / Tidy / Cop Shuvit @ Red Gate · Gadfly / Muskrat Meadows / La Lune @ The Fox · Roots Round-up @ WISE Hall · Carnaval Del Sol @ Jonathan Rogers Park
07	08	09 · Bennett Coast @ The Fox Cabaret	10	11 · Quasi / Ribbon Stage @ The Fox Cabaret	12 · NO GOLD STAR w. Forrest Mortifee @ The Birdhouse · Kristin Witko / Non La / Spank Williams / Devours @ Red Gate	13 · Star Collector @ the Fox Cabaret · Hana Vu / Babebee @ WISE Hall
14	15 · Dour / Checkerbloom / Grade School @ Green Auto	16 · Studio: Genre Lab @ Tight rope Improv Theatre · Newgrounds Death Rugby / Oolong / Scarlet Fever @ Red Gate · Digable Planets @ Vogue	17 · Bratboy / Dour / Tariq @ Green Auto	18 · Pallbearer / Inter Arma / The Keening @ Rickshaw	19	20
21	22	23	24 · Teke::Teke / Kamikaze Nurse / Non La @ The Pearl	25 · Sacramentum / Vimur / Dungeon Serpent @ Rickshaw	26 · Ragana / Agriculture / Amulets @ The Pearl · Art Bergmann @ Rickshaw	27 · Rougaroux / AK747s / The Brahmankind @ Fox Cabaret · Jake Xerxes Fussell @ WISE Hall
28	29	30 · PACKS / Slightest Clue / Gradeschool @ Wisehall	31			

ART PROJECT BY

JENNA CHANDLER

"SUZANNE SIMARD FINDING THE MOTHER TREE"

discothrash

#15

1 Year 20 Miligrams Escitalopram Anniversary

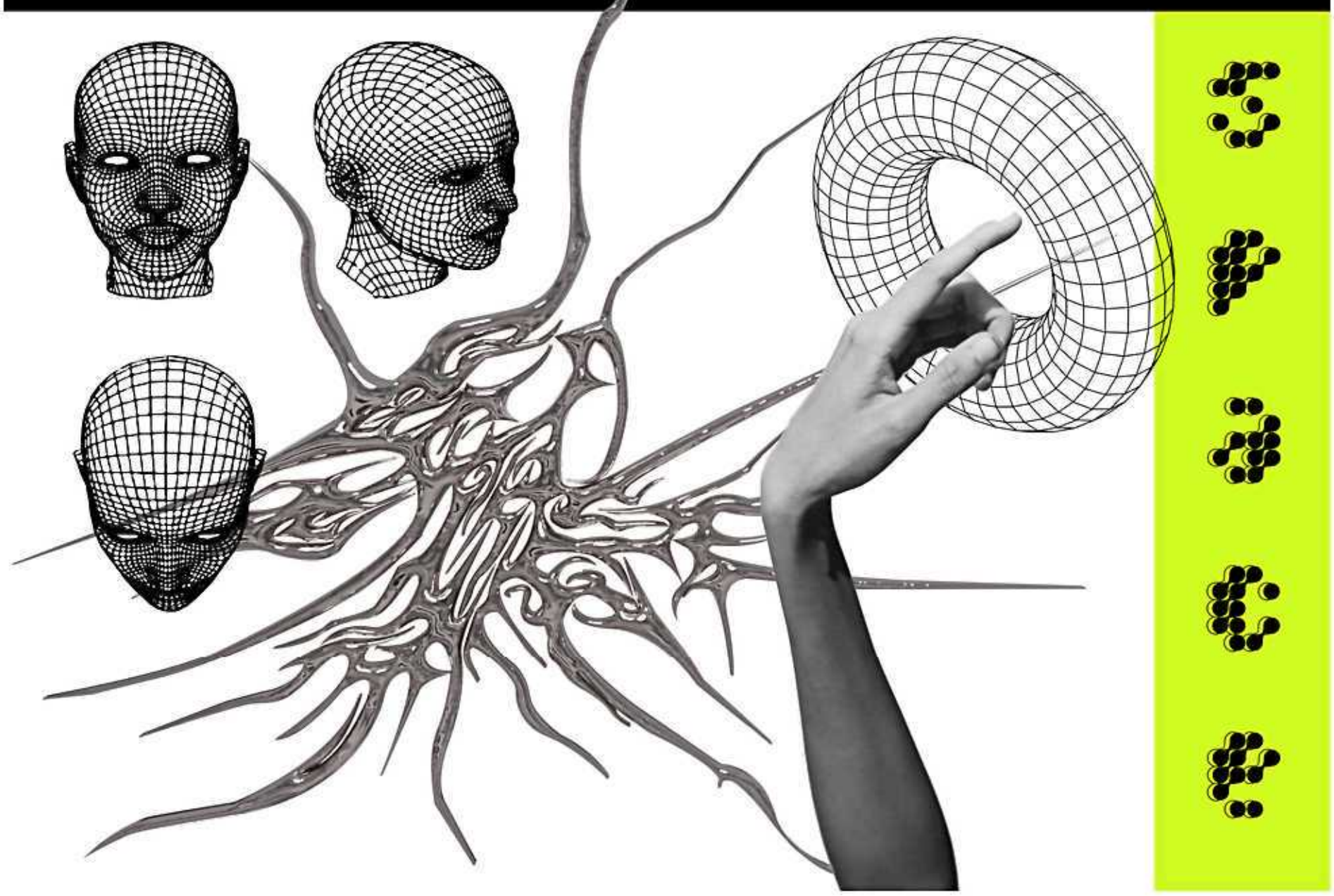
Oceania Chee

illustration by Scotia Vee Barry

against all odds i know
what i want, which is
the olive and not the brine.
along the way i forgot that
i used to cry in places other than
at the end of every movie…

i get by dry-eyed.
and what does it mean then
that this warm memory of mine
only rears its head now with you
in bed? your useless hand
sun-hot on my back
as i remind myself again that up north
they still have snow while today i wait for rain.

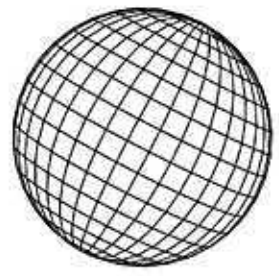
n dimensional

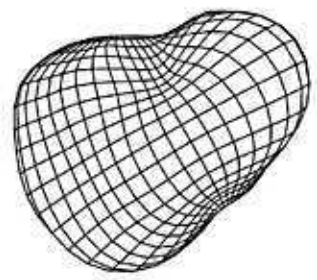


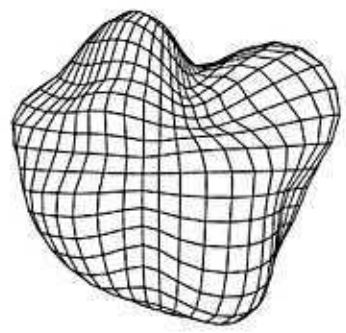
The web of brittle limbs through which I watched seven experimental short films on the evening of April 28th, didn't obstruct my view, but only enriched it. I was hugged by branches as I pressed myself deep into the thicket, making way for more curious attendees to flow into the garden out back of the UNIT/PITT. The organizers bargained with the bramble, wrangling just a few more chairs among its borders, before remarking to one another with grins – there must be over sixty people here! The sun set, dimming the 'theatre lights' in anticipation of the night's program and the audience settled down, rustling, as did tall grass not far in the distance.

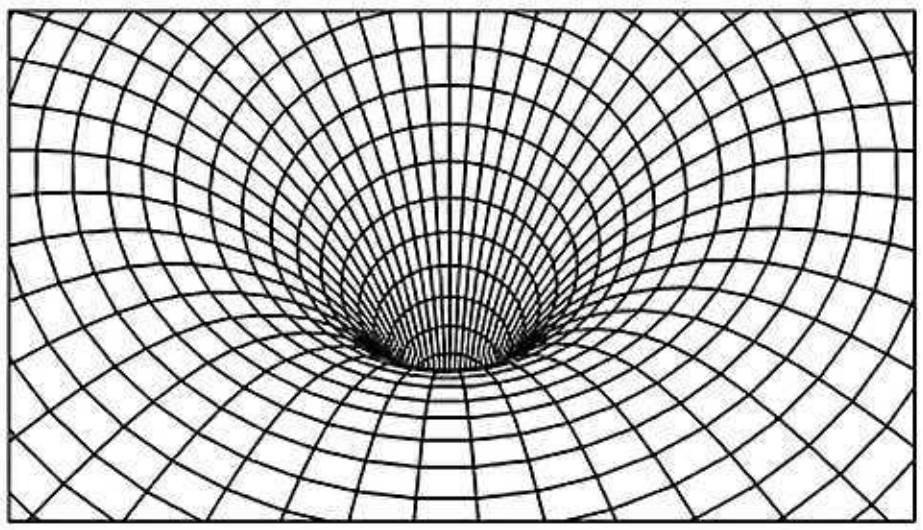
The films selected for *N Dimensional Space* shared in common both a tie to Vancouver's experimental filmmaking community, and a willingness to take on the unknown. Two featured filmmakers, Kasper Feyerer and Al Razutis, were in attendance, and the screening was held in accompaniment of the collection of Razutis's holographic sculptural assemblages, named *Gravity Wins, Entropy Rules*, exhibiting inside the UNIT/PITT gallery space. A friendly attendee had explained to me earlier that Razutis's work made use of holographic film as a material — something they had been doing since the 60s, and which made waves in Vancouver's art community at that time, during which holographic film was a recent invention confined to the realm of labs and some thing called 'science.' Razutis is no stranger to this place, with the multimedia artist getting his start in the worlds of chemistry and physics, influences which can easily be seen as informing some of his perspectives and artistic approaches.

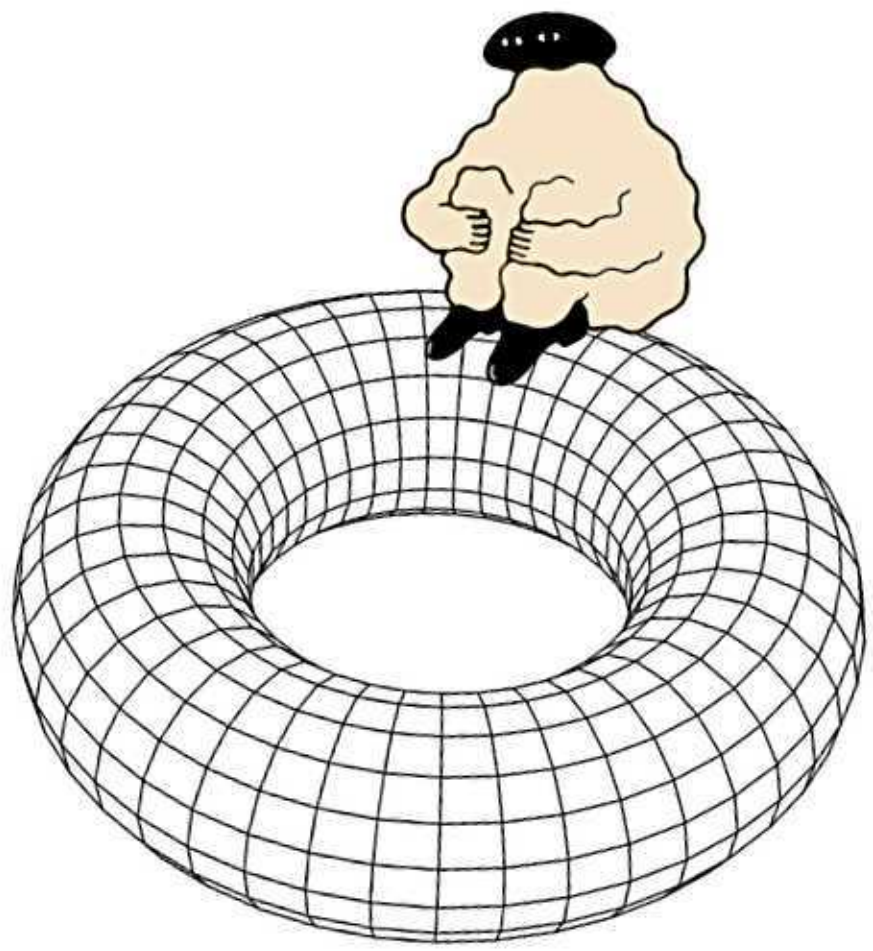
The sculptural assemblages of Gravity Wins, Entropy Rules shared much with the program of *N Dimensional Space*. In the gallery, each assemblage was both three-dimensional and beyond. Pieces and parts of objects formed tangible structures which held on or in them (it was hard to tell which) images imprinted on holographic film. If you reached your hand out, you wouldn't be able to grasp what you thought you could. The incandescent film was vaguely familiar, something I had once associated with mid-century ideas of what the future would be, in line with flying cars and the like, something amusing. In person, this holography was something I struggled to describe, beside the aged dark wood of the physical sculptures that supported it.

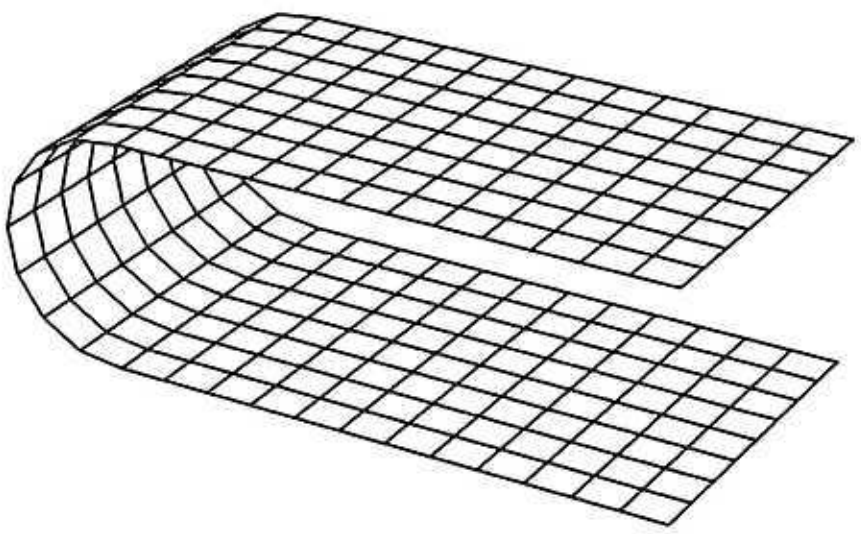












words by
Trinity Sala
//
illustrations
by Hannah Martin

The images had a depth of color I have no reference for, and an uncannily gleaming response to light that I could not ignore, inviting me to come closer, make out their contents, only to realize it wasn't really there — at least not in the capacity I had firmly expected.

The experimental films screened at *N Dimensional Space* took a sensorial, ground up approach to "queer[ing] our comprehension of the unknown," as it was well described in the show text that accompanied the festival. Texture, whether auditory or visual, was particularly noticeable. Man-made objects, the natural world, people, all through intentional framing, slipped out of their regular places; became weird. After some time it felt a relief. To sink into the richness of each film, surrender to the hypnotic rhythm of unpredictability.

Kasper Feyrer and Tamara Henderson's *Consider the Belvedere* saw glass bottles moving through living spaces, reacting to artificial light, transporting you to a place familiar in its domesticity — and loneliness too — but its stillness became wonderfully meditative. Sam Perry's *Into It/Sun Strobes Light Shows Nitobe* distorted UBC's Nitobe Garden into a jungle, following its filmmaker on a trip through it, the environment becoming viscous, disorienting, and in that, all the more enticing. *Crystals* by Peter Lipskis, a series of translucent, multi-colored images of snowflakes atop solid black backdrop, bore visual similarity to Razutis's holographic works, as flake after flake flashed by, evolving into one another on beat, they glowed cool and luminescent like a projection. Razutis's *Visual Alchemy* took the kaleidoscopic colors of his holographic work and contrasted them with stark silhouettes, a man with an axe I think, trees, synchronized with booming sound, flashing on and off and on and off again. Through these, the audience, whether shifty or in awe, was entranced, appropriately. It was hard to snap out of it, sound and imagery coming from all angles, because soon enough the garden, itself dimly lit, took on every quality of the films, motions at the smallest level, leaves brushed about by cool breeze, were both mysterious and monumental.

Emerging from the collective dream, *Gravity Wins, Entropy Rules* curator Felix Rapp and collaborators from XINEMA, led us into discussion with Feyerer and Razutis. Razutis remarked that this screening wasn't all too different from what he remembers of Vancouver's experimental film scene in the 60's, something about how we all 'infected' each other's brains. With ideas I think. The audience and filmmakers bantered, and Razutis commented on experimental film being something more than just credited to one artist — that it's a culture to inhabit. Gratitude was extended to organizers, producers, distributors and viewers. Anyone willing to come out and embrace something strange, to 'sit through,' as Razutis put it, the 'irritation and aggravation in the moment you process something new.' He called it a leap into the void, and, after it all, in the energy of the crowd and in the moonlight, it did feel like we were inhabiting the space differently now. Looking a little more closely around us at the intrigue and possibility to be discovered.

■

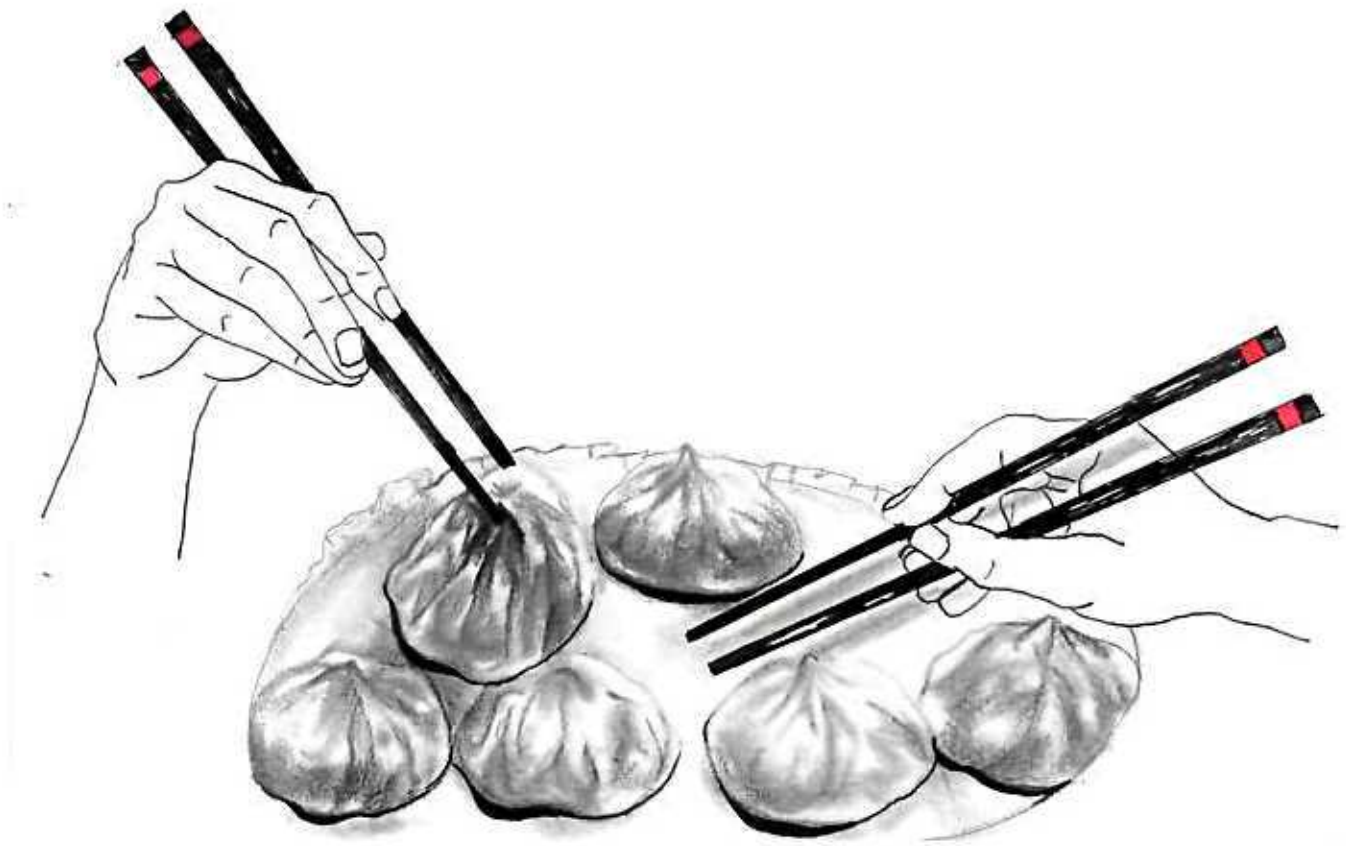
The Anarchist Lunch

words by Stephanie Van Wijk
illustrations by Emilie Paco
stills courtesy of DOXA Documentary Film Festival

Of the human realities we encounter every day — love, joy, grief, regret — death is at once the most pervasive and the most final. We encounter death in our families, our pets and communities, in our five-year-plans. We live in opposition to death: to grow, flourish, and experience the world before the final bell tolls. What we do to celebrate life, we do also in reference to death: a wedding is both a celebration of romantic union and a commemoration of the (hopeful) decades the couple are yet to enjoy together before their passing. A wedding congregation might say 'to the happy couple!' and 'as long as they both may live' without realising its implication, but a couple bound in marriage will no doubt consider the timespan of their lives before arriving at the altar. A graduation reminds its celebrants of their shifting place in the world, and their entrance into a new chapter of their lives. Yet the unspoken truth remains: they stand now one chapter of their lives closer to death. In even our happiest moments, death is spelt silently in the negative space — *to live* is a spark that delights and illuminates despite (and perhaps *because of*) the inevitable dying of the flame.

The Anarchist Lunch is not a film about death, although death features heavily in its runtime. In the same way that all artworks are imbued with a human awareness of death, *The Anarchist Lunch* works deftly in reference to the mortality of its subjects — but it does not dwell on their proximity to death. Among other things, director Rachel Epstein chronicles the perpetual motion of life, mortality, friendship, tradition, and habit within the context of the titular lunch, co-founded and dutifully maintained for over 30 years by her father, Norman Epstein. Over the course of a tight 45 minutes, Rachel Epstein examines how the lunch came to be, its current standing (before and after the COVID-19 pandemic,) and the people who have, and continue to, nourish the tradition.

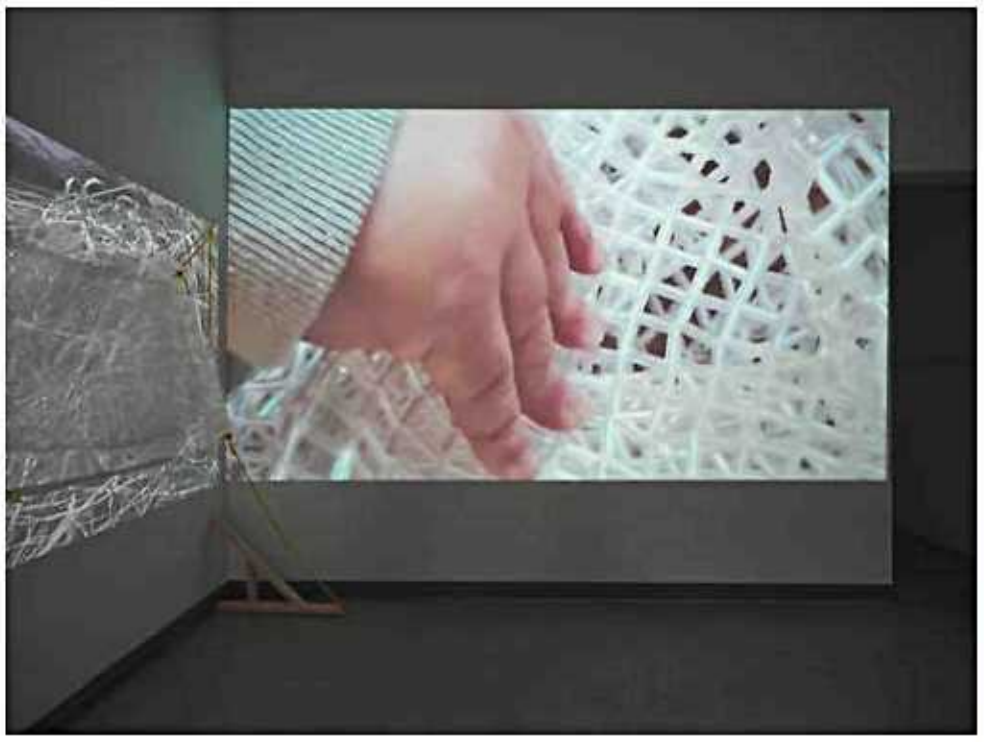
Rachel Epstein's film opens on breaking waves: serene, constant, and naturally forceful. The rushing of the sea transmutes, and we come to see her father, Norman, steadily making progress down Broadway: effortful, constant, and naturally forceful. Rachel's camera patiently pans in time with his footfall, seeming to emphasise the consistency of his pace in its purposeful motion. Arriving at Lin Chinese Cuisine, we're acquainted now with a cast of colourful characters whose conversation is warm and lively, and clearly indicative of a long-lived friendship. This cast includes Marty Roth, a retired film studies professor and writer, playfully termed an 'unorthodox mind' by fellow professor emeritus Maria Damon; Balash Akbari, a software automation architect and refugee camp survivor; Fred Stockholder and Ken Klonsky, both retired educators; along with a handful of other retirees with histories of progressive activism. The passage of time in relation to this cast is made immediately relevant, as Rachel chooses to frame our first exposure to the lunch itself with a timecard, 2018, and composition which displays the roundtable as a collection of greying heads — most of them seen from the back — clustered tightly around the lunch table. As Marty Roth remarks that



we must be 'cycling back to the rival nationalisms of the 20th century,' we are led fluidly into conversations ranging from the circularity of history to the individuals' own reckoning with age and change in their personal lives. At the heart of it all is Norman Epstein: professor, writer, critic, passionate friend, and fierce defender of social progress. The members of the lunch, especially those that are older, speak about societal change with a vigour that reflects also on their attitudes toward personal change — the actions of reformation, growth, and intersectionality that define them politically also seem to drive them forward in personal growth. When Norman and his friends attend a pro-union or Palestinian aid rally in their 90s, they remind us that age and hindsight do not, and never will, forgo an individual's responsibility to the public good. Each of the lunchers seems set on continual progression as the only way to live: change as a guiding force and steady perseverance as a necessity for life.

As the daughter of one of the lunch's founders, Rachel might easily have placed herself more prominently as a narrator or grounding figure in the film, but she instead functions almost as a mediator of emotion as she surveys the lunch and its participants across a half-decade. Although she is sometimes seen sitting at the eponymous lunch table, deep in conversation, or heard distantly responding to the talking head of an interview segment, Rachel is, more often than not, an insinuation in the film: a ghost in the edit. Her role as mediator, insinuator, and engine of the film is necessary and *vital*, offering compassion as we see members of the lunch pass away, then nudging us back toward the perpetual act of conversation. Rachel's hand in the film reminds us that, despite the threat of death — one that members of the lunch acknowledge, and which Norman especially seems to treat as a comfortable inevitability — our traditions continue to reverberate through the fabric of society after our passing. In focusing on the act of conversation and the continuance of her father's tradition, Rachel transforms an otherwise commemorative film into a deft exploration of determination and legacy.

Norman Epstein passed away in July of 2023, less than six months from his 100th birthday, and a memorial card follows at the end of the credits. *The Anarchist Lunch* chooses to retain this for the very last moments of the film — the ending itself simply portrays Norman before his death, singing softly to an old union song. He remarks earlier that he will surely 'collapse long before the group,' but Rachel chooses to conclude the film simply with an expression from Norman of his hope in starting the lunch to begin with. Where other creatives might have chosen to pursue a more clutching, emotional depiction of these events – the anticipation, desolation, and grief that follows a loved one's death – Rachel Epstein instead leaves the viewer with a commemoration of her father's purposeful action, determination, and love for others, not his mortal end. Death, in the end, has very little to do with it. 'A nice group of people to have lunch with on Thursdays.'



a memory with you: of holding, of carrying together

Maria-Margaretta Cabana Boucher
at grunt gallery
a review

words by Marie Erikson
photos by Dennis Ha (2024) courtesy of grunt gallery

You, the reader, probably expect this review to describe the experience of visiting Maria-Margaretta Cabana Boucher and grunt gallery's exhibition *a memory with you: of holding, of carrying together.* You probably expect a description of a sculpture's appearance, but not its weight or taste. The work in any exhibition will have qualities that we choose to ignore because they do not directly contribute to our experience of these works. *a memory with you,* however, not only provides an experience, but recreates the experience that forms its central message.

a memory with you: of holding, of carrying together presents a material record that Cabana Boucher has created to teach her daughter about their Michif history. The exhibition's four works form a unified space where visitors can learn from them as if they were Cabana Boucher's daughter.

The first work a visitor encounters is "She makes all things good" (2024), an assemblage of small logs, thin floral fabric, a beaded strawberry charm, a beaded denim shirt, and an axe with a beaded felt head arranged on a light, unstained wood base. Against the plain surface of large, neutral wood, the smaller beadings catch the viewer's attention. The bright yellow felt, which replaces the standard metal of the axe, instead features a colourful beaded fish, flowers, and berries, all accented by beaded fringe. Even as an adult visitor to the gallery, I had a quiet urge to hold and feel the axe; perhaps even pretend to chop wood. Though I only witnessed a moment frozen in time, my experience was likely a trace of how a small child would learn their culture through engaging with its iconography and practices, through age-appropriate and safe means.

Cabana Boucher and grunt Gallery do offer a way to engage with the material art through touch. The fabric, wood, stone, and most of the beadings in the exhibition are reproduced in small forms for a "tactile objects" station, allowing visitors to feel the various textures that they see in the art. These materials serve first and foremost to make the exhibition more accessible, particularly to visually impaired viewers at an exhibition of visual work (an audio tour is also available). But engaging with the art through touch also strengthens the experience for everyone. In the gallery context, the works are indeed displayed to be viewed from a close distance. Cabana Boucher's daughter, however, would not learn from the art merely by looking at it. She would likely engage with her material history through a multitude of senses, including touch.

Some of the exhibition's other works more directly demonstrate the daughter's influence. "inheritance" (2021/2024) centres around a pair of foldable outdoor chairs, one adult-sized and one child-sized. The child's chair has three smooth, small rocks on its seat, while the adult chair is draped with the floral, partially beaded fabric used throughout the exhibition, here held down by another small rock. Within the exhibition's context, this arrangement reads as a child collecting rocks outside and handing one to the adult working on creating a historical record for the same child. As in "She makes all things good," "inheritance" also presents a moment in time where the daughter is growing and learning through engagement with the material culture of her mother. Even with the knowledge that these were two separate works, I tended to see them as a vignette of a mother helping her daughter experience their history and culture outside.

Considering how these works centre Cabana Boucher's daughter, it's easy to see her as the intended audience for what has become an exhibition. Even in the gallery space, the world of *a memory of you* is constructed to immerse the visitor, down to a wall hand-painted with floral motifs from Cabana Boucher's fabric. The interactivity of the art's texture sample is mirrored in Grunt Gallery's back room, where floral colouring pages, pencil crayons, and markers are offered as another way to engage with the recurring motifs. I could be wrong, but I doubt that few, if any, of the gallery's visitors who would take advantage of the colouring are actually children. Instead, it's adults studying the forms of Cabana Boucher's work and history through hands-on engagement. We don't just look at the art; we embody the experience it wants to underscore.

None of this is to say that visiting this exhibition is remotely equivalent to actually having the experience of Cabana Boucher, or her daughter — especially if not connected to their history. Their connection to each other, their shared history and materials are highlighted in "a memory with you" (2024), a video work projected both on the gallery wall and across a white beaded sheet held up by the light, natural wood and yellow beaded rope used elsewhere in the exhibition. Interspersed between rocks, grass, and ocean, the projection portrays a tiny hand holding a flower, splashing in water, and sitting on a lap, and touching the beading that adult hands make. The video follows the trend of the daughter influencing Cabana Boucher's work, but expands upon it by, presumably, including the daughter herself.

a memory with you is commonplace in portraying an experience close to the artist. Regardless, it sets itself apart by having the visitor experience a facsimile of that same experience. Though this is all possible because of the nature of the subject, most exhibitions don't teach you about a child's learning by prompting childlike learning in their visitors.

Under Review

Music

Cherry Pick
Sorry Place
MAY 23, 2024
(SELF-RELEASED)

Sorry Place, Cherry Pick's debut four song EP, offers a modern take on the genre Gen Z TikTok has resurrected — 90s shoegaze. After releasing their first single in June of 2023, playing at various DIY venues, and gaining attention on TikTok, Cherry Pick has been quickly welcomed into the arms of the Vancouver underground scene. The lead singer and songwriter of the four piece outfit, Cherry, has collaborated with producer Cam Blake and drummer Kevin Yang to create a cohesive EP that immerses the listener in a rich, surround-sound experience.

Throughout the EP, Cherry Pick demonstrates a clear understanding of dynamics, as the project is a master class in building up tension and suspense. *Sorry Place* never lets the listener get completely comfortable, and often pulls away the wall of sound it builds just as you settle in.

The opening track, "pretty thing", is the most melodic song on the EP, pairing melancholy melodies with catchy riffs, and of course, full distorted guitar. The song begins with an ineffable synthesized glitchy soundscape evolving into Cherry Pick's familiar harsh, dirty guitar. The song transports you to a world of teen sorrow and angst; one where you can't help but lie on the floor and stare at the ceiling as the melodies wash over you. "Pretty thing" sets the tone for the rest of the EP with its layers of textures and soft vocals, true to the 90s shoegaze it is inspired by.

The standout track for me is the second song, "tip toe." Centered around a harmonic riff, it begins with a whispery, quiet introduction which evokes the feel of an empty, echoey room. The frequent shifts in dynamics and the 4/4 kick that morphs into a dance beat, make "tip toe" the most experimental song on the EP. With this track, Cherry Pick demonstrates their willingness to push the boundaries of their genre.

The least exciting track on *Sorry Place*, "rosy", features melodies and harmonic riffs which are already prevalent on the first half of the EP. However, the track does offer the listener the clearest vocal performance yet, and it feels like this is the only song where Cherry Pick wants the listener to really hear what they are saying. While the instrumentation in the outro falls apart in an interesting way, I was left wanting more in the chorus.

The last track, "lili", is the perfect ending to *Sorry Place*. The layered screams, syncopated inhalation and exhalation, and guitar shots which capture the listener's attention, prove the EP's level of imaginative production. Cherry's raw and angry vocals are a strikingly fresh addition in comparison to the soft serene vocals I had gotten used to, marking "lili" as the most emotional song on the EP.

Overall, *Sorry Place* is a consistent and creative EP that breaks away from typical shoe-gaze cliches while also staying true to the heart of the genre, with clear influences like Duster, Deftones, and the Smashing Pumpkins. Cherry Pick has shown an immense amount of growth and sophistication in their songwriting compared to their earlier singles on Spotify, effectively employing tension and suspense. Yet they remain aware of their strengths, preserving the same emotional resonance as their internet hit "daze." With the resourcefulness of the production and its ability to throw off the listener, Cherry Pick has successfully captured the staggering energy of their live performances in Sorry Place, setting a high bar for what is next to come.
— GRACE CARUSO

warm
death ron
JULY 28, 2023
(EARLY ONSET)

Looking for optimism? Try listening to *death ron* by warm!
Stop wasting time, start giving up! If there is one very hopeful and optimistic takeaway that you should all learn from *death ron* by warm, it's that. This album honestly sounds like a cry for help — but, in my opinion, in a fun way. With sick guitar riffs and loud booming drums, I found this to be a great and enjoyable listen, though the lyrics are often sometimes a lot to take in, both emotionally and audibly.

Beginning with "grain entrapment," I found this a catchy introduction to the album. The raspy vocals gives it an extra raw and heartfelt — though the lyrics themselves are heart-wrenching, to both read and hear. If you're trying to protect your sanity, I wouldn't recommend looking at the lyrics too closely! And while this song is depressing, and definitely not an easy listen, when you take a close look at the lyrics, I still think there is something hopeful and fun there — especially given the change of pace around the two-minute mark with it's bouncy riffs. I listen to a lot of sad music, though, so I might be biased, if that's the right word? *(editor's note: yes.)* Influenced? That's not right either. Moving on! "all weight" is an awesome track, too. Did I mention I love heavy, loud drums? Like booming in my ears? There's a reason why my ears have started ringing at the age of 19, and it's not because I really love classical music. Now, this song, this one was a personal attack. "I'm never weaker than when I'm in your hands." Hey man, back up, because you hurt me so bad we might have to take this outside. Not cool. Next up is, "deluxe haiku" so of course, I had to look up how haikus and their syllables work, because I haven't written one since my angsty phase in the 7th grade. Maybe I counted the syllables wrong, but this is not a haiku! I feel lied to. But I guess it is deluxe. At this point in the album, I could tell that they have a certain sound that some people may find repetitive because of its similar guitar riffs and loud drums with loud vocals, but I really enjoy it. I think the lyrics point to the reason why warm uses this style, though, hard-hitting yet relatable lyrics that still make it easy to listen to. Disclaimer: I am not a professional (and who really is?) so take what I say with a grain of salt!

'perfectly away' was like looking into the mind of someone with an avoidant attachment style. Please stay far away from me, I'm trying to protect my sanity! As I said earlier, don't listen to this if you're trying to protect your sanity. It seems like the lyrics are idealizing someone, describing them as perfect, even when they're going away. Once again, I am not a professional, or even an English major, so I could be wrong with my assumptions and possibly projecting. But that's for you to figure out. Next up, 'fiat' has a different singing style — it's more punchy with lots of repetition, I guess you could say like getting punched in the face over and over again. I really also like the pauses between loud riffs, and loud drums, and then moving back to the chorus or verse. I found the structure fun, and it adds extra character. Now, "dedications." This one is probably my favourite on the album. Probably because I took it a bit personally. The yearning is insane, and I really like the themes tying back to each other, it feels cohesive.

Next, "fencing." This is the longest track on the album. It starts off the slowest and is a good change of pace from the rest of the album, even though, to me, it happens a bit late (I am not an expert! Leave me alone!) I'm not going to even act like I know what the lyrics mean, so that's for you to figure out. "goodbye cool world" includes lots of pointing the finger, I fear. Something definitely didn't end well. If you have an avoidant attachment style, this is the perfect album for you (and while you're at it, please stay far away from me.) There are lyrical references to "grain entrapment" and admissions of lying and giving up. Did I mention I really like the themes going on, no matter how depressing they are? Okay, finally we get to "death ron," the shortest track, as well as the title track. This is a final depressing and hopeless send off; it is too late, it is pointless, stop wasting time, start giving up! There

is no point in sending back your last meal because you're going to die anyway. It's over. Wow, these are some really nice and hopeful lyrics! This really hasn't made me think critically about anything sad in my life. No, but in all seriousness, this is a great album, and no matter how depressing the lyrics are, it's an interesting album with relatable lyrics and a consistent mood. And at about 30 minutes, it's definitely worth your time. Check it out and let me know what you think. — CAMERON ROBINSON

PISS
Three Demos
FEB 4, 2024
(SELF-RELEASED)

"three demos" is a punchy 5-minute collection of rough tracks from Vancouver noise-punk outfit, *Piss*. These recordings were quietly released on bandcamp to send to promoters and festivals. However, the name *Piss* has been building for themselves since their formation in November 2023 was enough to get these demos onto our radar here at *Discorder*, and I think they deserve to be on yours as well.

Despite being recorded across bedrooms, basements, and the back seat of a van parked under a bridge near an industrial site in Marpole, the group already has a studio feel. Their sound is reminiscent of the short-lived New York punk band *Perfect Pussy*, and draws comparisons to contemporaries such as *Mannequin Pussy*, and *Mhaol*, with shades of *Model/Actriz*.

If you can decipher the biting and provocative lyricism fighting for space in the mix amidst the hot bed of noise that coats each track within "three demos", you will find three unapologetic anthems of unyielding feminine rage.

The opening number, "time loop at hot slit", begins with a sound bite from the opening statement of Andrea Dworkin's 1988 testimony before the Attorney General's Commission on Pornography aptly titled "Pornography is a Civil Rights Issue For Women". The quote reads:

"Millions of millions of pictures are made of us in postures of submission and sexual access. [...] And the major motif of pornography as a form of entertainment is that women are raped and violated and humiliated until we discover that we like it, and at that point we ask for more."

Talk about one hell of a tone-setter.

Suddenly the guitar bursts in alone, ripping along on a single chord before the drums take a turn in the spotlight, letting the guitar build up a sustained squeal of feedback until the band comes together at the 33-second mark, and we're off to the races.

The opening lyrics "I was 10 years old and learning blow jobs on a glue stick / sometimes I still feel my mouth stuck shut" firmly establishes the themes of the track when juxtaposed next to Dworkin's quote. What follows are three storied verses and an ear-perking refrain that cover a myriad of themes about sex, pornography, consent, misogyny, and self-worth. To properly get into all of them would require more words than I'm allowed to write for this article, but I'll do my best with what I've got.

"time loop at hot slit" illustrates the vicious cycle many women have found themselves in since growing up in the sexually-saturated information age. It's so often talked about how pornography has warped men's perception of intimacy due to the overwhelming amount of porn being made for the male gaze, but how it has influenced women's perception of themselves isn't talked about nearly enough. Because, NEWSFLASH, girls watch porn too. Since the internet, an unprecedented number of youth are exposed to more hardcore forms of pornography at a younger age than ever before. Because of this, many women have internalized this misogyny present in hardcore pornography, and in some cases even come to fetishize it.

Choking, for example, is practically seen as vanilla now by many people despite being on the taboo side barely more than a decade ago. Now, I'm not one to kink shame in the slightest, but consent plays a big factor here. Too often men perform these sexually aggressive acts without consent, and lots of women may choose to simply go along with it due to fear of what might happen if they say no.

Almost exclusive emphasis on male pleasure in most hardcore pornography has perpetuated the idea of women being seen as sexual objects that exist solely as vessels to serve the male ego. This idea is driven home by the crackling howls of the lyrics "women don't cum" repeated during the refrain of this track, which Taylor screams over the menacing guitar riff and syncopated drums, reflecting the difficulties many women face when struggling to make their voices heard above the noise floor of patriarchal sexual ideals.

Don't let the 36-second duration of the next track fool you, because "a little girl's horse craze betrays her" is packed with vivid imagery that only becomes more dense within the context of its bookending siblings. The title evokes a childhood innocence since corrupted by something or someone once beloved. The lyrics suggest a trauma, an attempt at swallowing discomfort, a need for control, and a struggle for agency. The closing lyrics "knew I wouldn't make it / fragile limbs, against them all, on my own" emphasizes the vulnerability of the speaker and suggests a struggle against overwhelming odds in which failure feels inevitable. The track's runtime itself can also be interpreted with meaning, as a reminder of how quickly something sweet can turn sour.

Now, If you thought the first two tracks were dark, strap in for the next one. The third and final demo from this collection is titled "how can you act opposite to this emotion?" which many may recognize as a common technique used in psychology to combat negative emotions such as depression.

The song is presented as a conversation with Taylor's therapist regarding the depression and PTSD experienced after an implied sexual assault. Through two high-velocity verses, the therapist regurgitates generic therapy-speak such as "how do these thoughts and actions / impact the people who love you?" and "can you list three things that / will make you happy to be here?" in a futile attempt to soothe her dark thoughts. However, Taylor's blood-curdling screams in the chorus starkly convey the fact, "i'll never feel safe in my body again," which is hardly a sentiment that simple gratitudes will fix.

The track concludes on a distraught refrain of, "how can you act opposite to this emotion?" repeated over a bed of wailing guitar distortion and crashing cymbals until the vocals distort and disappear into the mix. With seconds left in the track, the instrumentation cuts out and all we're left with is Taylor's clean, breathy vocals as she sniffles her way through a few final repetitions of the refrain and the song reaches its end. — MATT SCHMIDT

ACR
Soapsud Clown
JANUARY 24, 2024
(SELF-RELEASED)

Consider me moved, soothed, and grooved! Comedian and artist Aaron Charles Read has released a second 6-track EP, and it's got my foot tapping and my brain dancing. Consider *Soapsud Clown* to be the catchy middle section of a Venn diagram with 'play' on one side and 'soul poetry' on the other.

Now, picture those soul-baring conversations with friends, tucked away in a cozy room, with music playing alongside your words. The opening track – "Evil in My Head" – is the sort of song you'd hear in the silent gaps between exchanges, when the music you'd tuned out peeks its way back into the moment. Despite *Soapsud Clown*'s range Aaron Charles Read conserves this groovy, bittersweet, and homesick sound throughout every turn of the EP. He's got the perfect voice to go with this mood, moving through the tracks with vocals that I could pick out of a lineup, while still sounding distinctly "indie rock."

If this EP feels straight from ACR's soul, it's because it's been stamped all over with his specific brand of humor and an overarching spirit of play. With track titles like "Premature Ejaculation," it's impossible to deny that his awkward wit seeps into his work across mediums. From the first line, "Premature ejaculation/I can read the writing on the walls," his voice has a lament to it, as if on the brink of an intentional crack. I found this to be on brand with short clips I've seen of ACR, where he coats his smart, ironic humor with a goofy and endearing delivery.

The whole EP is sprinkled with bits and bobs of experimental sounds and pops of personality. Picture an auditory representation of the album cover — if its mismatched collage of stickers and drawings were replaced by raspy yelps, silly ad-libs, and synth-y froggy sounds. Intertwined with the EP's playfulness, rather than despite it, you'll find genuine poetry in the grooves of every song. Returning to "Premature Ejaculation" (the song, obviously), the lyrics of the track are often silly and random; "I need to buy a bed cover/I'm thinking of a lucky number/remember to get eggs and butter." However, the track itself isn't as purely comical as the title might suggest. Despite talk of finishing and mundanity a few verses earlier, ACR churns out a universal cry, "I regret too damn much/I can see the hurt, the

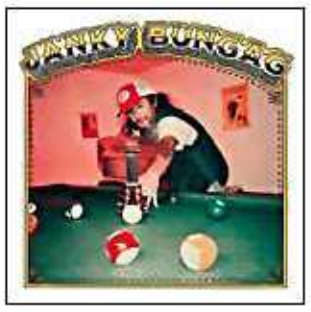
crutch," showcasing his lyric range. The fifth track, "Jumbo Jet", stood out the most as an example of playfulness meeting poetry. On the tail end of a long, winding intro, he grapples with gender expression, singing, "secret desire to wear a dress/lipstick blush and all the rest/I want to live but sometimes want to die/promised myself that I'd always try." Later on, he sings "but you found god in the form of a jumbo jet." I love this funny description of divinity, and I admire the variety in the lyrics of "Jumbo Jet" and the EP as a whole.

At some point along many listens, I'd deemed each of the six songs the standout. Perhaps I can't make up my mind, or perhaps each one is so distinct and carefully created that it's impossible to measure them against each other. This difficulty in preference is due to the fact much of the EP is unexpected. Whether that is the absence of a logical narrative flow in the lyrics, or frequent 180° in melodies, you're kept on your toes. The title track, "Soapsud Clown", embodies this refusal to abide by a conventional structure. The song opens with a gloomy, eerie sound that sharply contrasts the previous track's more upbeat vibe. Echoe-y feedback is closely followed by lyrics spat out slowly and sung deeply. About a third of the way in, the song fades out so abruptly that I double-checked I hadn't skipped to the next track. Post-halt, the bass quickens, the melody livens and clever lyrics spill out effortlessly. The track sounds like two completely different songs stitched together, making for a pleasantly confusing listen.

"Time w U," on the other hand, caught me by surprise with its tempo, repetition, and intonation — its reminiscent of a really sick nursery rhyme. That is, if lullabies had funky instrumentals and tackled the bittersweetness of knowing someone intimately. I wish they did, and "Time w U" does! It's an authentic sound — both intriguingly random and carefully pieced together. Throughout the EP, ACR bends the medium to his will, rather than his will to medium.

Soapsud Clown's got that playful, unique sound that points you in the direction of its maker. While certain new releases tend towards a formulaic sound, ACR insists on a spirit of play. This EP feels like art that was bound to be made — by any medium necessary.

I enjoyed this album upon first listen for what it is; a packet of groovy indie tunes, sprinkled with honest lyrics and tied together with catchy melodies and surprising twists. Above all though, it was a bit of a gateway drug. I hit play on *Soapsud Clown* figuring I'd enjoy a fun indie EP, and I did! But the tracks now play on the backdrop of my furiously googling how I can consume more art from the same source. I type away, intrigued by the core of ACR's art, a pool of heart and humor from which all his artistic endeavors seem to drink.
— ALICIA L'ARCHEVÊQUE



Janky Bungag
Janky Bungag
NOVEMBER 3, 2023
(SELF-RELEASED)

This ain't your mama's country music. Janky Bungag's self-titled album creates a playful Canadian-country experience that sounds like a 70s outlaw record. With vocals akin to the likes of Kris Kristofferson of the Highwaymen, and witty lyrics that would leave Sturgill Simpson envious, Janky's debut album is a raw and energetic acoustic landscape. It features some damn good country-fried licks and lap steel played throughout that'll keep the good ol' folks happy. A mix of instrumentation, lyrical intention, and melodic rhythm help bridge the gap between radio-friendly and downright rebellious. When you're inspired by the likes of Waylon Jennings, with the attitude of Johnny Cash, it's going to ruffle some feathers. These twelve tracks that explore themes of heartbreak, love, and partying, are packed into 39 minutes of easy listening.

Several of the songs on *Janky Bungag's self-titled album struggles* with the universal feeling of heartbreak. There is a sense of fragility in the lyrics; catalogued by someone fighting to process loss and emotion on a deep, subconscious level as they reach for drugs and alcohol to mask the pain. However, the album also has quasi-love songs written to those exact same vices. This creates an interesting contrast of feelings as a listener,. You don't know whether it's a cry for help, or a celebration of life's simple joys. But the result is spontaneously uplifting tracks such as "Cold Beer" that'll help get you through the weekend. The duality of love and loss is tied with a paisley bandana, dangling precariously off the end of a stick, on a wayward travellers back. My favourite thing about this album are the unique Canadian references. Tracks like "Denim On Denim" pull you into a smoke-filled Winnipeg bar, back when you could actually smoke inside! The ballad "Roller Girl," is a tongue-in-cheek nod to Vancouver's own, Angela Dawson. And "Leaving In The Morning" is a heartbreaking tale of a father leaving his family to find greener pastures, with the promise of steady pay in a different province. There's a rich tradition of country music in Canada, and Bungag leaves his indelible mark through storytelling and experience.

A few musical moments catch my attention and draw me into the world of Janky Bungag. Immediately you're hit with a wave of flat picking that brings a bright, resonant warmth to the album. Janky's uncanny ability to blend bluegrass riffs with a western twang is found throughout many songs. Hearing the double stop accents in combination with slides, pull-offs and bends, all help build a sonic universe of tobacco stained fingers and ice cold Coors Banquets.

Opening the album is the track called "Kootenay Stars." It provides a great introduction to the listening experience ahead. Janky paints a picture of relaxation and a sense of calm with the line "Kick my feet up and breathe in a smoke" when describing his comfort place. The melody hits like a hangover from draft beer – in the best way possible.

Beyond the music are boot-stomping songs that create an easy listening experience. You don't have to be a country fan to appreciate dirt road anthems like "Denim On Denim." Having seen Bungag perform this song live, it truly gets people moving. Being the featured song is a great choice, simply for the fact it's catchy as hell. While it's not the deepest lyrically, the repeated refrain opens the saloon door to a wider audience of listeners, and welcomes you to Janky's bar. If there's one song to add to your summer drinking playlist, it's this one.

"Leaving In The Morning" is Janky's depiction of a family-man troubled by mounting expenses, the pressures of parenthood, and dead-end job prospects. You learn of the courage it takes for Canadians to leave their young families, and become sole financial provider. But you also see emotional expenses incurred by parents not being around. Easily the strongest, most emotional song on the album.

The jet-engine roar of the electric guitar on tracks like "King Size" show true musical prowess and arrangement capabilities. A masterclass in dynamics, blending sweet vocal undertones with beautifully picked single notes to create a sing-song western feel. The track really takes off during the bridge with a dart-ripping solo that'll take your breath away. This song punches way above its weight class in terms of composition, and is one of the highlights found throughout.

Living in Mount Pleasant, you'll immediately know the reference for Roller Girl. With a positive spin on the situation, Janky applauds Roller Girls carefree spirit in the song's outro. If you don't know about Vancouver's resident traffic controller, I encourage you to search her up!

A love song dedicated to "Cold Beer" carries an implied anthropomorphic relationship with a frosty pint. The musical breakdown when talking about rehab is brilliant, and adds emphasis to the despair of feeling alone.

"Don't Waste My Time" feels like it's written from the perspective of an older male John, looking for the girlfriend experience. It has hallmark characteristics of a person seeking love in seedy places, regardless of what it may cost them.

Peeling back layers, we find lyrical gems in the track "I've Ended Up Lonesome". The line "And I sit here all alone, in a shell that once ws home" pierces through even the toughest cowboy heart. It's moments like this where I appreciate the raw narrative qualities of Janky's writing. The flickers of introspection, solace, and optimism guide this cowpokes runaway train.

Janky Bungag's self-titled album is a journey through the heartland of Canada, where stories are passed around like Fireball liquor at a campfire. Bungag's lyrics reverberate with authenticity and depth. From fragile vulnerability, to spontaneous uplifting tracks about drinking beers and smoking darts, each song guides listeners through the highs and lows of the human experience. A sound that's both nostalgic, rebellious and self-reflective. It's undeniable; Janky's the king of flat picking in Vancouver. —BRETT SNOWBALL

Fast Fashion
by the view
MAY 5, 2024
(SELF-RELEASED)

Fast Fashion, a band known for their 'dreamy beats' hailing from Vancouver, remains a bit of a mystery. I wasn't able to find much information about the band except for their past EPs, *Falling Out*, which features a synthpop vibe similar to *by the view*, and *A DEMO*, the first iteration of Fast Fashion's dreamy sound. Luckily, their enigmatic nature and my personal love for dream pop only added to the allure of their third EP, *by the view* and the mystery certainly didn't hinder my enjoyment of their new music.

To begin, their cover art features a photo from what appears to be Kitsilano beach at sunset looking out to the water, potentially illustrating the "view" in the EP's name and an overt nod to the band's origin. Without being overly sleepy, the first track, "when I dream" sets the calm, melodic and ambient tone of the EP. The lyrics and instrumentation are straight-forward yet hypnotic, pulling the listener into a relaxed trance. I specifically enjoyed the end section, which speeds up and concludes the song with a sweet and dynamic energy. When the vocalist Meryl Noelle sings, "when I dream, I dream of you," the tone of her voice is full of yearning and adds an extra level of emotion to the song. The end of "when I dream" also allows the instrumentation to shine.

The vocals in "when I dream" fit the melody very nicely, though not so much in the next song, "near." As the second track of the EP, "near," is the shortest song on the album; it clocks in at only 1 minute and 43 seconds. The lyrics themselves are consistently mesmerizing and intriguing, but the singing itself falls flat — especially at the beginning of the song. To give "near" some credit, it does pick up quite a bit at the end. The repeating lyrics "I just want you near / I want to hold you close" exude a longing that I can't discount, and again, Noelle infuses her vocals with palpable emotion. On another positive note, I enjoyed the piano in this song. The more I listened to it the more I liked it.

The next song, "out of my mind," has a beautiful feeling. The lyrics are vulnerable, and I think the guitar and vocals genuinely shine in this song. The song has multiple changes, which give the repetitive melody and lyrics some variety and texture. It's one of the longer songs on the EP, but it does not feel drawn-out or dull. The gently strummed, sweet-sounding guitar fits perfectly with the earnest singing. It doesn't stand out to me as the strongest song I've heard from Fast Fashion — though I could see myself listening to this song on repeat while having a reflective and slightly melancholic walk in the rain.

The fourth track, "clouds" is an extremely strong track of the EP. The instrumentation of "clouds" reminds me of the iconic dream pop band SALES because of its hypnotic, repetitive guitar, dreamy quality and tender lyrics. I found myself listening to the song on repeat. Moreover, the keyboard in this song is a real standout to me. The addition of keys brings a new sound and flavour to "clouds" compared to other songs in the album. While it's a bit shorter than most songs on the EP, the short and sweet nature of the melody keeps me coming back for more. In "clouds," Noelle sings, "Sunshine, why aren't you near me...why can you hear me, how could you believe me," and, as I mentioned previously, the profound metaphorical lyrics and the emotional tone of Noelle's singing enhance the already beautiful melody.

The fifth and final song on the album, and the title track, "by the view" is one of the strongest songs on the EP. This song is more instrumentation-focused, with fewer vocals and lyrics that repeat over and over. This is another song where the vocals are lovely but simultaneously sound a bit harsh and unpolished. Despite this, the simplicity of the track adds to the mesmerizing tone of the EP and, other than my one critique, I find "by the view" to be a perfect way to end this EP.

Overall, *by the view* by Fast Fashion is a beautifully calm and atmospheric EP with thought-provoking lyrics and soothing melodies. While the EP can sometimes be rough around the edges, specifically in terms of the vocals and vocal mixing, it is nonetheless a compelling and charming EP. The stand-out songs for me include; "clouds" and "when I dream," with "clouds" being my favorite. My love of dream pop may make me biased, but generally, I would definitely say it's worth a listen, especially if you are a fan of artists like SALES or No Vacation, or maybe if you just need some new chill, local music on a pleasant summer stroll or a particularly pensive morning. I can't wait to see what Fast Fashion does next! —TESSA MCDERMID

Food & drinks

Oidè Coffee

1548 W 2nd Ave, Vancouver

A few years ago, an online trend attempted to assign personalities to coffee orders. This trend ultimately demonstrated little beyond how much people like to sort themselves and others into categories. It nonetheless played on how a person's aesthetic choices are not the product of a universal rank order, but rather a product of individual preferences interacting with available options. Thus, the coffee they drink depends not on some divinely conceived list of good coffee, but how their history, personality, and current environment.

Some cafés tailor themselves to individual preferences more than others, establishing a focused concept that will make them special to people with uncommon criteria for something being good. Oidé Coffee, intentionally or not, strongly caters to a couple specific tastes, with an execution that complements and contradicts its own goals.

Oidé naturally shows great care in the selection and brewing of its coffees. Instead of roasting in-house, Oidé highlights other roasters through its offerings, including its pour-over selection. On a recent visit, I ordered a honey-processed coffee fermented with watermelon from Dak Coffee Roasters. It smelled of raspberry jam complemented by a deeper, fermented note. The taste combined a lightness similar to a sweet cucumber water with a hint of acidity to tie the flavours together. While there were lingering effects of fermentation, these flavours did not overwhelm the overall cup. A clear, minimalist glass filled with coffee-brown coffee may look unassuming, yet this pour-over was undoubtedly unique.

For a second drink, I ordered an oat-milk "white," which is Oidé's menu label for all espresso and milk combinations (other options included "black" for espresso and "green" for matcha and milk"). The barista recommended a latte-sized vessel. Once delivered to me, this beverage was wildly different from the pour-over but still a pleasure to enjoy. The espresso was made from a blend of washed- and natural-process Ethiopian coffees, roasted light to medium by Hatch. Sweet, warm, and comforting, the latte was not weighed down by bitterness or earthiness that milk could serve to hide. Rather, the milk seemed to turn the coffee into the liquid equivalent of a chocolate chip cookie with nuts. The latte was a warm, naturally sweet drink that I could have enjoyed while curled up like a cat in a sunbeam.

Beyond having no actual intention of napping in a window, the main barrier to cozying up with my latte was the nature of Oidé's seating area. The spaces available were a single standing table or simple, medium-light wood benches, all but one of which were made of laminated wood. Each of these benches had neither ornamentation or frills, to the point where I could make them myself (I have no woodworking experience.) Two primary blue canvases decorate the walls, while the same colour covers the seating-height side tables scattered amongst the benches. The space is rounded out by a couple plants, a table with water bottles and cups, and a few black plastic crates in the room's centre.

One reading of this space sees the design as a unique space that harmonizes surrounding influences into a café. Oidé's northwest Fairview address places it between a few blocks of industrial exteriors and Granville Island's primary-toned markets. The café interior brings in details of its neighbours on both sides; through raw materials and plenty of primary blue. Further fitting its context, the design also reflects Oidé's location in the Arthur Erickson building, a bare but considered concrete structure with unique geometry and many exterior, metal, spiral staircases. Put simply, Oidé has an unusual look that fits its location.

Even when surrounded by intriguing design, spending time at Oidé is not by any means physically comfortable. The music, recently a blend of jazz and classical with a tropical influence, is not too loud and the space is well-lit, but the seating choice poses a serious problem. The benches were hard and too deep to lean against the wall any semblance of healthy posture (and no, I am definitely not short.) Other cafés may have seats without backs, but they at least tend to be paired with tables tall enough to rest one's arms on. After

spending some time enjoying my drinks there, my back felt a bit sore.

Oidé's form over function interior design would be one thing if its sole focus was creating a coffeeshop in a polished version of an art gallery during installation. But it is also trying to serve exceptional coffee, and it expects an exceptional price. My pour-over and oat latte were $10.50 and $6.09 with tax, respectively. Even if too expensive for most people, Oidé's likely target demographic of third wave coffee nerds would be willing to spend some money on a great coffee experience as intermittent departures from their grinders and brewers at home. Yet, they may reasonably want to enjoy a top-tier product of their passion comfortably, especially if they are paying that much for it. Vancouver already has impeccably-designed cafés with coffee of matching quality. Like Oidé's previous Clark Drive location, they have proper seating.

Oidé can be great for two specific demographics, even if most people would prefer to get their coffee elsewhere. A person's deep interest in coffee or design could lead them to love Oidé, but the question of whether coffee and design aficionados will tolerate the price or lack of comfort tailored to the other group remains.

I had wonderful and memorable coffee at Oidé, but can I please just enjoy it in a chair?
— MARIE ERIKSON

REAL LIVE ACTION!

The Last Dinner Party & Miss Grit

@ THE VOGUE THEATRE | APRIL 10TH

I was lucky enough to receive the guestlist treatment for The Last Dinner Party's stop at The Vogue this April, and it was as showstopping as you'd expect from the award-winning British quintet (though on tour they are technically a sextet thanks to the addition of Rebekah on drums.)

A long line of women donning flower crowns and flowing gowns stretched well around the block and into the alley behind the venue. Strapped up in my simp shoes, I made a beeline for the merch table where I made the executive decision to drop $115 on a signed record and a t-shirt despite having recently racked up a buttload of moving expenses (no regerts, right?). By chance, I befriended an ex-national team skier who had flown in from Calgary to see the show, and had allowed me to slip my merch into the bag of nachos he was trying to submit at coat check. As kindred spirits who were both in attendance on our own, we ended up sticking together for the rest of the show and had quite a good time.

Women dominated the sold-out crowd nearly 10 to 1, which contributed to an average crowd height of about 5'5" — so everyone had a clear view of the performance. Well, except for whoever was behind me and the other tall skinny white dudes that congregated near the front at stage left.

Miss Grit began the show with a banger of an opening set that firmly established her as a deserving supporting act for the likes of *The Last Dinner Party*. While only equipped with her guitar and a backing track, she produced an absolutely massive sound thanks to her killer guitar tone, and more than earned herself a spotify following after the opening number. A simple, yet effective projector setup acted as the only light source for her act. Placed in front of her feet and pointed directly at her, the projector drenched the entire stage in a wash of psychedelic visuals. This left behind a massive silhouette of herself on the red velvet curtain at the rear of the stage, all while ensuring she herself was the brightest thing in the room. This clever visual setup added to her already impressive stage presence despite the lack of a backing band. The room erupted into cheers during her walk-off, clamoring for more.

After the brief intermission, the lights dimmed and the prelude began, at which point the crowd of ravenous bisexuals lost their minds as the band walked out in their iconic regal attire. The audience showered the band in applause during the opening stretch of the set, including a rapturous 2 minute ovation following "The Feminine Urge", wherein Abigail found herself at a loss for words in the face of the countless shouts of glowing appraisal from the audience (myself included.)

Very quickly into the set I realized I was in the middle of one of the most electrified and reverential crowds I'd ever been a part of, on par with atmospheres encountered in the presence of acts such as *Beach House*, *Lingua Ignota*, and *Black Country, New Road*. Every anthemic chorus was greeted by hundreds of mirrored voices, and when the band brought the dynamics down for the whispery intro to "Beautiful Boy", you could hear a pin drop on the carpeted lobby floor.

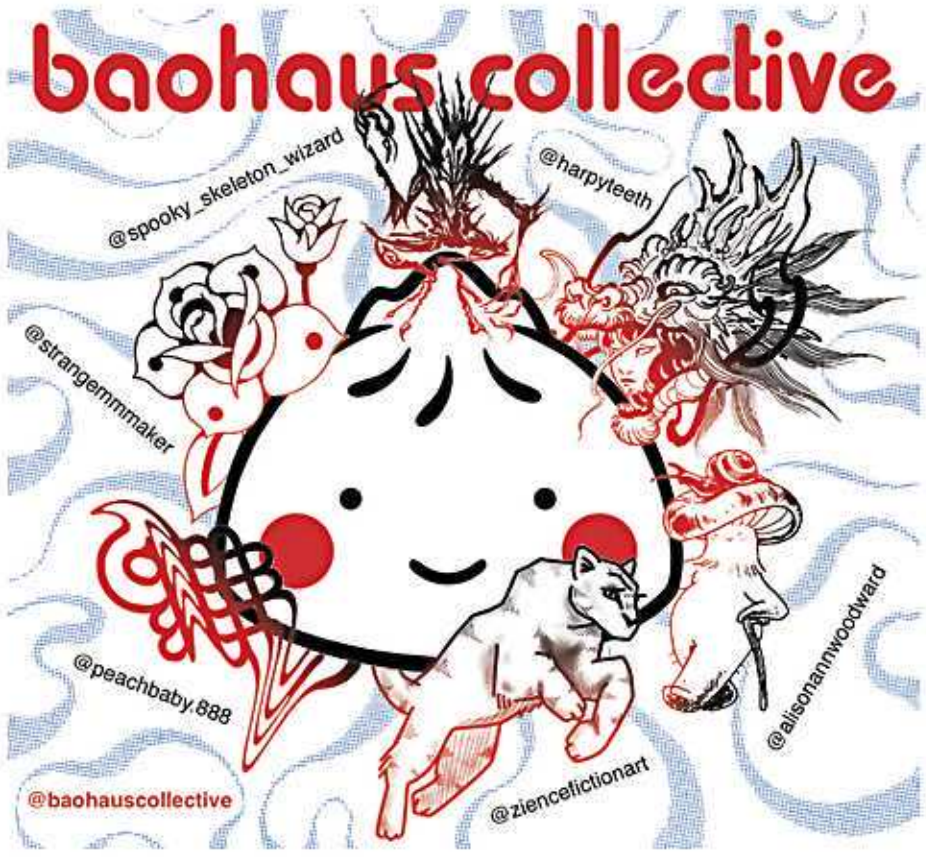
During the self-proclaimed "weeping hour" of the set, what felt like the entire venue had their lighters and phone flashlights out for "On Your Side", which elicited one of the most impassioned audience choirs I have had the pleasure of losing my voice to. According to Aurora, they'd never seen as many lights in the air as that performance, which is something I'm sure a lot of artists tell every city they visit. But I'm telling you, after seeing what I saw, I'm inclined to take her word for it.

An otherworldly ascension-worthy rendition of Ghuja predictably bled into the crowd-stirring favourite, "Sinner", which launched us into the groovy second half of the set. This chapter featured both a cover of Chris Isaak's "Wicked Game", and an unreleased track, "Second Best", which is sure to make a splash on the viral charts once a studio recording finds its way into the hands of the public.

The Last Dinner Party returned to the stage for an encore after the audience nearly triggered a seismic event from the thunderous foot-stomping and whooping cheers that erupted from the gallery. The audience, expecting one of the two remaining tracks from their LP to kick off the encore, was caught off guard by a surprise gem of an unreleased track, "Godzilla", which may already be my new favourite tune from the band after only that single listen. The band closed off their encore with "My Lady of Mercy" followed by the soon-to-be-modern-classic "Nothing Matters." Post-coda, they saluted the crowd as their adoring fans threw flowers from below before walking off to Mark Knopfer's iconic guitar riff from "Money for Nothing." During which, the crowd stuck around after the house lights came on to sing along and boogie to a song about installing microwave ovens.

If you thought their studio recordings were impressive, just wait until you hear what kind of sound this group can produce in a live setting. Their stage presence is commanding, particularly the fervent on-stage antics of frontwoman Abigail, and the inherent theatricality to their music translates to an impeccable showcase of their already polished artistic brilliance.

If you haven't already, do yourself a favour and binge-listen to their debut album, *Prelude to Ecstasy*, so you can have all the lyrics memorized by the next time TLDP comes to town, because it is NOT something you're going to want to miss out on. — MATT SCHMIDT



from the desk of
Dr. Phineas Winnebago...

STAR CANYON DIGEST

ARIES

Empire is untenable. Tyranny is fragile. These are just two facts among many whose utility is limited to the scope of our collective imagination. Consider alternative ways of being. There could be more to life than more of this.

TAURUS

There is no counter worthy to the enduring mania of true love. Some things reach you and that's the end of it. Beware, is all. Keep your frailty unfound for as long as you can.

GEMINI

Don't rule out complete estrangement from humanity as a viable option going forward. If all else fails, one's final and irrevocable freedom is the freedom to truly ruin things in one's own image.

CANCER

Success and failure are both lagging indicators. Ignore both for they can only skew. Winning is meaningless. So little of life is ever understood.

LEO

Enduring misfortune will separate you from others, but you needn't worry. Life is long and even a flower can grow from stone. This Earth has many weathers, none of which are bad.

VIRGO

All things are borrowed, but you are a gift. Your origins are remote, but for now, at least, you are body warmed by the heat of blood, passing through a world of paradox, difficulty and an otherwise incredible loveliness rival only to your own.

LIBRA

Life unfolds in the choosing — it is always possible to choose a good and right thing. Regrettably, few of your peers agree. When the time comes, most will nod gravely toward bright futures that offer more light than heat.

SCORPIO

You are adrift: subsisting on vulgar data; bobbing endlessly through a digital ocean; dreaming of beige food; demanding bottomless empathy. I'm sorry you know so much. Knowledge is a painful burden.

SAGITTARIUS

Some music changes the speed of sound, entering your mind to form pictures which reveal more of the visible spectrum than any light yet to reach you. Wake now from the dull and roaring dream of personhood! You can have an actual life!

CAPRICORN

Love brings daily pain, much like the tension of keeping secrets while needing them known. For many of us, this forms the basis of a decent and satisfying way to live. Just don't run from your life; nothing is reached without cost.

AQUARIUS

You're right: it is ok to struggle sometimes. If any other ever told me before, I could not hear it. Truly, nothing separates love from worry; there is little in this world we do not share.

PISCES

There is value in the arduous wasting of a morning. All things are precious for being temporary, even this wasting. Forgive yourself and never change.

ABOUT THE AUTHOR: PHINEAS WINNEBAGO PH.D., M.D., IS THE AUTHOR OF MORE THAN 14 BOOKS, PRIMARILY NONFICTION IN THE AREAS OF HEALTH AND WELLNESS, AMAZONIAN BOTANY, CRIMINAL JUSTICE, AND MUSIC CRITICISM. SHORTLY AFTER COMPLETING HIS DOCTORATE OF MEDICINE AT THE BAYLOR COLLEGE OF MEDICINE IN 1972, DR. WINNEBAGO BEGAN HIS CAREER AS THE HEALTH AND SCIENCES CORRESPONDENT FOR THE POUGHKEEPSIE JOURNAL. HOWEVER, HE IS BEST KNOWN FOR SINCERELY, PW, HIS INTERNATIONALLY SYNDICATED SUNDAY COLUMN THAT DEALT WITH A RANGE OF SUBJECTS INCLUDING EMERGING NATUROPATHIC PRACTICES, PSYCHOLOGY, PERSONAL DEVELOPMENT AND SEASONAL RECIPES. RUNNING UNINTERRUPTED FROM 1981-1987, THE COLUMN AND DR. WINNEBAGO ARE WIDELY REGARDED AS THE PIONEERING FORCES IN THE FIELD OF ABECEDARIAN HEALING, WHICH GAINED POPULARITY THROUGHOUT THE 1980S UNTIL DR. WINNEBAGO'S ABRUPT DEPARTURE FROM PUBLIC LIFE IN THE FALL OF 1987.

THE STAR CANYON DIGEST APPEARS COURTESY OF CORREIO BRAZILIENSE. DR. WINNEBAGO CAN BE CONTACTED VIA ELECTRONIC MAIL AT **STARCANYONDIGEST@CITR.CA.** ALL CORRESPONDENCE WILL BE RELAYED-TO BUT NOT READ-BY DR. WINNEBAGO. PLEASE ALLOW 8-12 WEEKS FOR RESPONSE.

THE VIEWS AND OPINIONS EXPRESSED ON THE STAR CANYON DIGEST ARE THOSE OF DR. PHINEAS WINNEBAGO AND DO NOT REFLECT THE VIEWS OR OPINIONS OF CITR 101.9 FM OR DISCORDER MAGAZINE.

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'	DEMOCRACY NOW!	CiTR GHOST MIX	CiTR GHOST MIX	RADIO ART OVERNIGHT	CiTR GHOST MIX	6 AM
7 AM	WORDS AND CULTURE		CiTR GHOST MIX	CANADALAND	VIEWPOINTS			7 AM
8 AM		QUEER FM	SUBURBAN JUNGLE	IN SEARCH OF LOST VENUES / OUTDOOR PURSUITS	QUEER FM		FUTURE ECOLOGIES	8 AM
9 AM	BREAKFAST WITH THE BROWNS			RUSSIAN TIM SHOW		THE SATURDAY EDGE	CLASSICAL CHAOS	9 AM
10 AM		CiTR GHOST MIX / LOVE NOTES	CiTR GHOST MIX	BREAKING BARRIERS	CiTR GHOST MIX / DOGEARED		SHOOKSHOOKTA	10 AM
11 AM	CiTR GHOST MIX	CiTR GHOST MIX / UBC MEDICINE LEARNING NETWORK	BELKIN GALLERY AND POLYGON GALLERY PRESENT: RADIO ART BY DANI GAL	CiTR GHOST MIX	CiTR GHOST MIX / DISC OLLIE			11 AM
12 PM	LETHAL REFRESH	CiTR GHOST MIX / NANCY'S PANTRY	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	UNCEDED AIRWAVES		12 PM
1 PM	PARTS UNKNOWN	SAXOPHONE A L'APRES MIDI	LA BONNE HEURE W. VALIE	HAIL! DISCORDIA! (EVERY 3RD THURS)	MUSE'ISH (MONTHLY) / CHOPPED 'N' SCREWED	POWER CHORD	THE ROCKERS SHOW	1 PM
2 PM		LEENIN' WITH JEFF	LE REETUAL / I COME FROM THE MOUNTAIN	TRAINING TIME W/ CIARA	BEPI CRESPAN PRESENTS... AND NARDWUAR			2 PM
3 PM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX / THE REVOLUTION WILL NOT BE BROADCAST	HARMONIC HOOLIGANS / FAMILIAR STRANGERS		CODE BLUE	RADIO LATINA MiXXX	3 PM
4 PM	UNCEDED AIRWAVES	TEACHABLE MOMENTS	CiTR GHOST MIX	MIXO-TROPH / THE REEL WHIRLED	NARDWUAR THE HUMAN SERVIETTE PRESENTS			4 PM
5 PM	MUSIC'S ON THE MENU	BACK TO THE GARDEN / JESS'S LIT	CiTR GHOST MIX / ARTS REPORT	DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA / THE ARMAN AND AKHIL SHOW	CiTR GHOST MIX / VIVAPORÚ	5 PM
6 PM	SPIT IN YOUR EAR / GOB STOPPER	CiTR GHOST MIX / EURO NEURO	KAFOU MUZIK / THAT SONG FROM THAT MOVIE	ALL ACCESS PASS / PHILOSOTV	FRIDAY NIGHT FEVER	LATE NIGHT TAKE-OUT / CiTR GHOST MIX	CiTR GHOST MIX	6 PM
7 PM	EXPLODING HEAD MOVIES	CiTR GHOST MIX / AFRICA'S LIT	THE MEDICINE SHOW / SAMS-QUANCTH'S HIDEAWAY	CiTR GHOST MIX / AZZUCAR MORENA		CiTR GHOST MIX	BAMU-LADES / CiTR GHOST MIX	7 PM
8 PM		CRIMES & TREASONS	CiTR GHOST MIX	CiTR GHOST MIX / CROWD FLIP (MONTHLY)	CANADA POST ROCK	CiTR GHOST MIX / MUZIK BOX	TECHNO PROGRESSIVO	8 PM
9 PM			CiTR GHOST MIX	LIVE FROM THUNDERBIRD RADIO HELL	SOCA STORM	SYNAPTIC SANDWICH	CiTR GHOST MIX / ATTIC JAMS (MONTHLY)	9 PM
10 PM	THE JAZZ SHOW	OFF THE BEAT AND PATH						10 PM
11 PM		CiTR GHOST MIX / SAXAPHONE LA NUIT	AFTN SOCCER SHOW	COPY/PASTE	CiTR GHOST MIX	RANDOPHONIC		11 PM
12 AM							CiTR GHOST MIX	12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	RADIO ART OVERNIGHT	CiTR GHOST MIX		1 AM
2 AM						THE ABSOLUTE VALUE OF INSOMNIA		2 AM
LATE NIGHT								LATE NIGHT

STUDENT PROGRAMMING
CiTR COLLECTIVE PROGRAMMING
SYNDICATED PROGRAMMING

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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

Monday

WORDS AND CULTURE
7AM-8AM, TALK / LANGUAGE

Words and Culture weaves conversations with Indigenous language and knowledge keepers together with music by Indigenous artists. The team creating this original content is made up exclusively of Indigenous producers, hosts and guests. Words and Culture is funded by SiriusXM Canada through the Community Radio Fund of Canada.

• PROGRAMMING@CITR.CA

BREAKFAST WITH THE BROWNS
8AM-11AM, ELECTRONIC / EXPERIMENTAL

Every Monday morning since 1988 Breakfast with the Browns has been the place offering a chance to stay in a mood… playing all the best ambient, downtempo, electronic, ASMR, pop-lounge-core music…strictly squaresville.

• BREAKFASTWITHTHEBROWNS@HOTMAIL.COM

LETHAL REFRESH
3PM-4PM, CLUB / DANCE

On lethal refresh, we scour the net for the hottest new tracks and send them straight to you. Log on for lethal refresh mondays 3-4 for tracks that are lethal as freak, refreshed each week.

• PROGRAMMING@CITR.CA

PARTS UNKNOWN
1PM-3PM, POP/PUNK/EXPERIMENTAL

Local Indie with a occasional trip outside Vancouver to wherever good music grows.

• CHRISARIFFIC@GMAIL.COM

UNCEDED AIRWAVES
4PM-5PM, INDIGENOUS STORIES

Hosted by the Indigenous Collective, Unceded Airwaves unveils the hidden pages of Indigenous history and contemporary existence.

• PROGRAMMING@CITR.CA

MUSIC'S ON THE MENU
5PM-6PM, POP / RAP / R&B

Alex and Hugh give their opinions on new music releases, and discuss their thoughts on topics in the music industry, such as what gives artists staying power and what ideal album length is. Come for the music, stay for the conversation.

• 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 / FILM / SOUNDTRACK

A one-person variety show that explores music from film, television & other visual sources, along with atmospheric pieces, cutting edge tracks & strange old goodies. All in the name of discovery & ironclad whimsy.

• RADIOFREEGAK@GMAIL.COM

THE JAZZ SHOW
9PM-12AM, JAZZ/RAP

A show about Jazz music with emphasis on authentic Jazz music from various eras, and not any common hybrid styles that leave out essential qualites that define authentic Jazz.

• GAVJAZZ@YAHOO.COM

Tuesday

PACIFIC PICKIN'
6AM-8AM, BLUEGRASS / COUNTRY / OLD-TIME

The best in Bluegrass, Old-Time, Classic Country, Cajun, Rockabilly, Western Swing and whatever jumps off the shelves at us.

• PACIFICPICKIN@YAHOO.COM

LOVE NOTES
ALTERNATING TUES 10AM-11PM, DEALER'S CHOICE

On Love Notes, each guest selects a person they love and together we create an episode of songs and stories dedicated to them, from the guest. Heartfelt and always fun!

• PROGRAMMING@CITR.CA

UBC MEDICINE LEARNING NETWORK PRESENTS
ALTERNATING TUES 11AM-12PM, EDUCATION / MEDICINE / CAREER PLANNING

UBCMLN Presents showcases the best of the UBC Medicine Learning Network family of podcasts, home to a variety of UBC Medicine voices, subjects, and stories that empower lifelong learning.

• PROGRAMMING@CITR.CA

NANCY'S PANTRY
ALTERNATING TUES 12AM-1PM, ELECTRONIC / JAZZ / DANCE

Nancy selects some tracks from her musical pantry every episode to share with listeners. Tune in every episode for different genres and vibes!

• NANCYXYNIU@GMAIL.COM

SAXOPHONE A L'APRES MIDI
1PM-2PM, CLASSICAL / JAZZ / ECCLECTIC

The music curated for Saxophone a l'après midi and Saxophone la nuit track the historical and philosophical development of music from jazz sub-genres in the 60's-70's to contemporary music, improvisation, rap, hiphop, and spoken word.

• BAYLIE.ADAMS@ICLOUD.COM

LEENIN' WITH JEFF
2PM-3PM, ART / CULTURE / DISCUSSION

LEEnin with Jeff explores literature (fiction stories, poetry), romcom reviews, and interviews that give an opportunity for others to be aware of different areas of study and career paths.

• JFLEE0070@GMAIL.COM

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

citr's 1-stop-shop for what's hot & what's not since 2019

• PROGRAMMING@CITR.CA

JESS'S LIT
ALTERNATING TUES 5PM-6PM, ART / CULTURE / LITERATURE

Jess' Lit delves into literatures - songs, poetry, books, movies, etc. - of all genres from a variety of eras, providing analysis, or just a fun time exploring new ideas and works throughout history.

• LEEJESS2002@GMAIL.COM

BACK TO THE GARDEN
ALTERNATING TUE 5PM-6PM, ROCK / POP

Back to the Garden is a live music review hosted by Sam&Molly. Each episode profiles a different artist featuring live performance reviews and interviews with artists on tour.

• BACKTOTHEGARDENCITR@GMAIL.COM

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 / POLITICS / EUROVISION

Euro Neuro is a Eurovision Song Contest show with a recap of the Contest focusing on how the political and social events have been influencing the contest and song entries.

• EURONEURO.CITR@GMAIL.COM

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

Through literature, Africa's Lit explores the continent's abundance of stories and music.

• AFRICA'S.LIT@GMAIL.COM

CRIMES & TREASONS
8PM-10PM, HIP HOP

2 hours of new uncensored music. Every Tuesday Night at 8pm-10pm PST.With Jamal $teeles, Yvng Malik & Relly Rel$

• 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

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

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

• PROGRAMMING@CITR.CA

YOUNG MUTT AND FRIENDS' RING SHOP AND MENTAL HEALTH SHRINE
12PM-1AM, RINGS / MENTAL HEALTH

your guess is as good as ours.

• PROGRAMMING@CITR.CA

Wednesday

DEMOCRACY NOW
6AM-7AM, NEWS/SPOKEN WORD

Democracy Now! produces a daily, global, independent news hour hosted by award-winning journalists Amy Goodman and Juan González. Our reporting includes breaking daily news headlines and in-depth interviews with people on the front lines of the world's most pressing issues. On Democracy Now!, you'll hear a diversity of voices speaking for themselves, providing a unique and sometimes provocative perspective on global events.

• PROGRAMMING@CITR.CA

SUBURBAN JUNGLE
8AM-10AM, ECLECTIC / POP

The Suburban Jungle is a music show focusing on funk, soul, dub, downtempo, electronica and other musical genres.

• DJ@JACKVELVET.NET

BELKIN GALLERY AND POLYGON GALLERY PRESENT: RADIO ART BY DANI GAL
11AM-12AM, EXPERIMENTAL / CONCEPT

Through his in-depth research and technical experimentation, artist Dani Gal draws our attention to avast, distributed archive of sound documents and their role in the workings of ideology and the production of cultural memory. These transmissions invite us - as embodied listeners - to consider the relationship of political events to acoustic events.

• PROGRAMMING@CITR.CA

THE SHAKESPEARE SHOW
12PM-1PM, ECLECTIC / EVERYTHING

Eclectic, all different genres and eras

• DVHP@SHAW.CA

LA BONNE HEURE
1PM-2PM, ANYTHING / EVERYTHING

Chatting to your current favourite musicians or helping you discover new ones. From from indie to pop, and everything in between, join 'La Bonne Heure' for a little bit of it all

• VALIE.CA/CONTACT-US

LE REETUAL
ALTERNATING WED 2PM-3PM, CULTURE / COMEDY / BANTER

Do you live and breathe music? Join lilz and jérôme on Le reetual xx

• LILY.PATRICK503@GMAIL.COM

I COME FROM THE MOUNTAIN
ALTERNATING WED 3PM-3PM, POP SPELLS / WATER / TOIL

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

• ARTCOORDINATOR@CITR.CA

THE REVOLUTION WILL NOT BE BROADCAST
ALTERNATING WED 3PM-4PM, REVELRY / JUSTICE / FREEDOM

TBD.

• PROGRAMMING@CITR.CA

ARTS REPORT
ALTERNATING WED 5PM-6PM, ART / CULTURE / DISCUSSION

The Arts Report, run by CiTR's Arts Collective, focuses on arts and culture in so-called 'Vancouver' (and beyond!). Blending reviews, interviews, songs and playful banter, the Arts Report connects listeners to the arts community that CiTR is part of.

• ARTS@CITR.CA

KAFU MUZIK
ALTERNATING WED 6PM-7PM, FRANCOPHONE / MUSIC

Discover the music of the Francophone World - from Canada to Vietnam. At Kafou Muzik languages, rhythms, and genres of five continents intersect. Produced in collaboration with UBC's Centre de la Francophonie.

• PROGRAMMING@CITR.CA

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

Broadcasting Healing Energy with LIVE Music and laughter! A multi-media variety show, featuring LIVE music, industry guests and hopefully some insight.

• PROGRAMMING@CITR.CA

THAT SONG FROM THAT MOVIE
ALTERNATING WED 6PM-6:30PM, ART / FILM / CULTURE

Movie Maverick Mike and Logan the Extra discuss the impact of a song on a movie, or the impact of a movie on a song, in pop culture.

• MIKEHOFF@TELUS.NET

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

AFTN SOCCER SHOW
11PM-1PM, SPORTS / CULTURE / DISCUSSION

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.

• AFTNCANADA@HOTMAIL.COM

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

IN SEARCH OF LOST VENUES
ALTERNATING THURS 8AM-9AM, LOCAL CULTURE / MUSIC HISTORY

In Search of Lost Venues documents former Vancouver live music venues, through the memories of local musicians who played there, as we walk the neighbourhood and talk.

• INSEARCHOFLOSTVENUES@GMAIL.COM

OUTDOOR PURSUITS
ALTERNATING THURS 8AM-9AM, NATURE SOUNDS/HOWLING

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

• PROGRAMMING@CITR.CA

RUSSIAN TIM SHOW
9AM-10AM, PUNK

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

• ROCKETFROMRUSSIA.TUMBLR.COM/ ROCKETFROMRUSSIACITR@GMAIL.COM/ @TIMA_TZAR/ FACEBOOK: ROCKETFROMRUSSIA

BREAKING BARRIERS
10AM-11AM, EXPERIMENTAL/CLASSICAL

Featuring contemporary classical music of the 20th and 21st century, as well as dialogue and interviews with composers, performers, and impressarios.

• PROGRAMMING@CITR.CA

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

Sweet treats from the pop underground, since 2006. Hosted by Duncan, fuelled by donuts. "You don't have to be a pro to be on the radio"

• DUNCANSDONUTS@GMAIL.COM

HAIL! DISCORDIA!
1PM-2PM, ART / CULTURE / DISCORDER

Hail! Discordia! is an audio translation of Discorder Magazine. Every third Thursday Izzy and Zoie spend an hour covering themes/submissions from the recent Discorder publication.

• ISABELLE.WHITTALL13@GMAIL.COM

TRAINING TIME W/ CIARA
ALTERNATING THU 2PM-3PM, GET ON THE AIR!

A weekly training session for the radio-curious!

• PROGRAMMING@CITR.CA

HARMONIC HOOLIGANS
ALTERNATING THU 3PM-4PM, MUSIC / EAR SOUNDS

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

• PROGRAMMING@CITR.CA

FAMILIAR STRANGERS
ALTERNATING THURS 3PM-4PM, DISCUSSION / SOCIAL JUSTICE

Familiar Strangers brings on experts and guests alike to discuss various topics on urban affairs, ranging from film reviews to talking about critical interpretations of feminist geography.

• SELINBERKTASH9@GMAIL.COM

MIXOTROPH
ALTERNATING THURS 4PM-5PM, CULTURE/ELECTIC

Allow us to fertilize your mind with an eclectic mix of world sounds and genres, music history and useless trivia. We have something for everyone.

• NGILLOUIN@GMAIL.COM

THE REEL WHIRLED
ALTERNATING THU 4PM-5PM, MOVIE / CRITICISM / TALK

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

• PROGRAMMING@CITR.CA

DEAD SUCCULENT HAUNT
5PM-6PM, ROCK/FOLK/ECCLECTIC

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

PHILOSOTV
MONTHLY 6PM-7PM, SPOKEN WORD

brought to you by the CiTR 101.9 FM Accessibility Collective.

• PROGRAMMING@CITR.CA

AZZUCAR MORENA
ALTERNATING THU 7PM-8PM, MUSIC / TALK

Latin culture, migrant experiences, artist support and music.

• PROGRAMMING@CITR.CA

CROWD FLIP
MONTHLY THUR 8PM-9PM, INDIE / ROCK / QUEER

Crowd Flip is both a talk and music show that began by exploring musicology theory through a critical lens of gender theory and history.

• PROGRAMMING@CITR.CA

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

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, ELECTRONIC / EXPERIMENTAL

enter a zone and never return. vibe music for dreamers and dancers. syndicated on CiTR and n10.as radio, podcast available on apple podcasts.

• TIM@ACTSOFAUTONOMY.COM

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), 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

DISCOLLIE
ALTERNATING FRI 11AM-12PM, POP / R&B

Explore the narratives, motives, songs, and emotions behind an album. Discover the Discourse of an artist's Discography and uncover the world of collecting vinyl records and concerts with Discollie.

• DISCOLLIE.CITR@GMAIL.COM

THE ECLECTIC LUNCH
12PM-1PM, TALK/ECLECTIC

A stroll through life's garden of auditory delights. You'll hear new music, old music, local music, comedy, poetry and anything else that suits our fancy. We hope you'll like it.

• DAVERADIOPODCAST@GMAIL.COM

MUSE-ISH
MONTHLY FRIS 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

CHOPPED'N'SCREWED
ALTERNATING FRI 1PM-2PM, MUSIC / SAMPLING

Chopped & Screwed is the show for all things sampling. Each week we cover a new artist and talk about their discography and best samples with the goal to highlight the music that has influenced what's on the radio today.

• PROGRAMMING@CITR.CA

BEPI CRESPAN PRESENTS...
2PM-3:30PM, EXPERIMENTAL / WEIRD / SOUND ART / NOISE

CITR's 24 Hours of Radio Art in a snack sized format. Dark Ambient. Drone. Field Recordings. Noise. Sound Art. Or something.

• PROGRAMMING@CITR.CA

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, ANYTHING / EVERYTHING

Check out new weird music from the PNW you won't hear anywhere else, occasional interviews with artists, producers, and more!

• PACIFIC.NOISE.WEIRD@GMAIL.COM

FRIDAY NIGHT FEVER
6PM - 7:30PM, DISCO / HIP-HOP / EXPERIMENTAL

Join Sophie every Friday night for an exploration into discos past, present and future. Episodes feature special guests, music reviews and interviews with local and international artists.

• FRIDAYNIGHTFEVERRADIO@GMAIL.COM

CANADA POST ROCK
7:30PM-9PM, EXPERIMENTAL

Canada Post-Rock is 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.

• PROGRAMMING@CITR.CA

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

Saturday

SATURDAY EDGE
8AM-12PM, FOLK/REGIONAL/ECCLECTIC

A weekly four hour journey from Africa through The Americas and beyond. Mostly new music with roots and with something to say about the precarious state of this blue planet.

• STEVEEDGEONFOLK@TELUS.NET

UNCEDED AIRWAVES (REBROADCAST)
12PM-1PM, INDIGENOUS STORIES

Hosted by the Indigenous Collective, Unceded Airwaves unveils the hidden pages of Indigenous history and contemporary existence.

• PROGRAMMING@CITR.CA

POWERCHORD
1PM-3PM, ROCK/PUNK/METAL

Heavy metal radio since 1985! Join hosts Coleman, Ian, Justin, and Ferris as they traverse the harsh and brutal landscape of heavy metal.

• POWERCHORDRADIOYVR@GMAIL.COM

CODE BLUE
3PM-5PM, BLUES

The blues - the latest and the greatest, from the classics to the newest and bluest notes. PAUL NORTON (1st and 3rd Saturdays) and ANDY BONFIELD (2nd and 4th Saturdays).

• CODEBLUE@PAULNORTON.CA

MANTRA
ALTERNATING SAT 5PM-6PM, ECCLECTIC / SPIRITUAL

An improvised and intuited blend of organic electronic nu-gaia vibrations - eclectic structures, lush layers, and benevolent static - soundtracking the convergence of spirit and the technosphere. Hosted / mixed by Raghunath Khe.

• PROGRAMMING@CITR.CA

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

LATE NIGHT TAKE-OUT
ALTERNATING SAT 6PM-7PM, ELECTRONIC

Late Nite Takeout hosted by Gee Maree is your bi-weekly music feed, serving up the tasty stuff in need to know tunes on CiTR.

• INFO@LATENITETAKEOUT.COM

MUZIK BOX
ALTERNATING SAT 8PM, ELECTRONIC / ACID HOUSE

Muzik Box is a monthly show, taking listeners back to the underground sound of the early Raves, Warehouse parties, and club nights of the 80's and 90's, with a selection of early electronic dance music

• HOODEDJACKETS@GMAIL.COM

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 / ART / ECCLECTIC

Apparently Randophonic rates as eclectic. Which is a boring way of saying that we don't do anything in particular (except for when we do.) Superlative noise is the overall intention.

• PROGRAMMING@CITR.CA

Sunday

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

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

• PROGRAMMING@CITR.CA

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

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

• PROGRAMMING@CITR.CA

CLASSICAL CHAOS
9AM-10AM, CLASSICAL / CHAOS

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

• PROGRAMMING@CITR.CA

SHOOKSHOOKTA
10AM-12PM, CULTURE / ETHIOPIAN

Ethio Canadian cultural information and entertainment show.

• WWORKU@YAHOO.CA

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

REAL REGGAE ROCKERS MUSIC with your host George Barrett. I will play the latest and greatest reggae hits from Jamaica and worldwide. The Rockers Show is your ultimate source of reggae music and culture.

• BARRETTGEORGE4@GMAIL.COM

RADIO LATINA MIXXX
3PM-5PM, LATIN

Get your party started with "Radio Latina MiXXX"! Listen to internationally acclaimed Radio Latina Caliente that makes your body move and your heart beat. Lose yourself in the sounds that will fill your soul and get you ready for your night out!

• NICK_GUARNA@YAHOO.CA

VIVAPORÜ
ALTERNATING SUN 5PM-6PM, LATIN/ REGIONAL

A radio show dedicated to nourishing your soul Latinx style. Hosted by DJ D-Rod and DJ Bruja.

• PROGRAMMING@CITR.CA

BAMULADES
ALTERNATING SUN 7PM-8PM, RAP / HIP-HOP

n/a

• PROGRAMMING@CITR.CA

TECHNO PROGRESSIVO
8PM-9PM, ELECTRONIC

Techno Progressivo showcases house, tech-house, techno, trance, and progressive house, featuring guest mixes and interviews.

• PROGRAMMING@CITR.CA

ATTIC JAMS
MONLTHY HAPPENINGS 9PM-10PM, ROCK / EXPERIMENTAL / JAZZ

A eclectic audio journey through sound accompanied by occasional interviews with local artist and DJs

• SARA_C@SHAW.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.

CiTR101.9FM CHARTS
may 2024

	ARTIST	ALBUM	LABEL
1	ACR (Aaron Charles Read)*+	*Soapsud Clown*	SELF-RELEASED
2	la lune*+	*disparity*	KINGFISHER BLUE2
3	Non La*+	*Like Before*	NINT
4	Punching Knives*+	*Thoughts on a Record*	SELF-RELEASED
5	MIDI Janitor*+	*Holy To Dogs*	NOTWAN SOUND RECORDINGS
6	Beautiful Lizards*+	*Chameleon*	SELF-RELEASED
7	Elephant Stone*	*Back Into The Dream*	SELF-RELEASED
8	Adrian Glynn*+	*You're Just a Place That I Know*	SELF-RELEASED
9	BIG∫BRAVE*	*A Chaos Of Flowers*	THRILL JOCKEY
10	Bullion	*Affection*	GHOSTLY
11	Ndidi O*+	*Simple Songs For Complicated Times*	BLACK HEN
12	Breeze*	*Sour Grapes*	HAND DRAWN DRACULA
13	The Giving Shapes*+	*Earth Rings Like a Bell*	SELF-RELEASED
14	Ballsy*	*Bisou*	SELF-RELEASED
15	Celia's Dream*	*endless, nameless*	SELF-RELEASED
16	basque*	*Pain Without Hope Of Healing*	NO FUNERAL
17	HALO MAUD	*Celebrate*	HALO LA NUIT
18	How To Dress Well	*I Am Toward You*	SARGENT HOUSE
19	infidelity*+	*fly, summer dragon side b (+ demos)*	SELF-RELEASED
20	Debbie Christ*	*Tower*	UGLY DUCK
21	Cherry Blu*+	*You Keep Me Midicinal*	SELF-RELEASED
22	Erika Angell*	*The Obsession With Her Voice*	CONSTELLATION
23	naemi	*Dust Devil*	4AD
24	Bill Can*+	*Bootleg 2*	SELF-RELEASED
25	Cyberaktif*+	*eNdgame*	ARTOFFACT
26	Nylon 6*	*Women In Plastics*	SELF-RELEASED
27	Burial Etiquette*	*Mis-en-scène*	ZEGENA BEACH
28	Fast Fashion*+	*by the view*	SELF-RELEASED
29	Regularfantasy's Rendezvous*	*Alt House*	SELF-RELEASED
30	CHXMERAS*+	*Terminal City*	SELF-RELEASED
31	Download*+	*Furnace Re:Dux*	METROPOLIS
32	Ana DalPAra-Majek*	*Radiolaria*	EMPREINTES DIGITALES
33	Gulfer*	*Third Wind*	TOPSHELF
34	Corridor+	*Mimi*	BONSOUND
35	duri*	*bt006 : self-hypnosis tape II*	BORN TWICE
36	Hobby*	*Born Again (just in time for me to go)*	COOKED RAW
37	Hollow Point*+	*10 TRACK EP*	WILLOW HOUSE
38	Moon King*	*Roses*	ARBUTUS
39	Hua Li*	*ripe fruit falls but not in your mouth*	NEXT DOOR
40	MET2*	*Up On Gravity Hill*	DINE ALONE
41	Annie-Claude Deschênes*	*LES MANIÈRES DE TABLE*	BONSOUND
42	Oro Azul*	*Water Seeds*	MOOD HUT
43	Ky*	*Power Is The Pharmacy*	CONSTELLATION
44	Panoram	*Great Times*	BALNAT
45	Cindy Lee*	*Diamond Jubilee*	REALISTIK
46	Madeleine Cocolas	*Bodies*	ROON46
47	Cosmetics*+	*Baby*	MINIMAL WAVE
48	davis & james*+	*precious years*	SELF-RELEASED
49	Dawuna	*Southside Bottoms*	DTD
50	Chxrry22*	*Siren*	XO

there really wasn't a photo of the pigeons, by the way

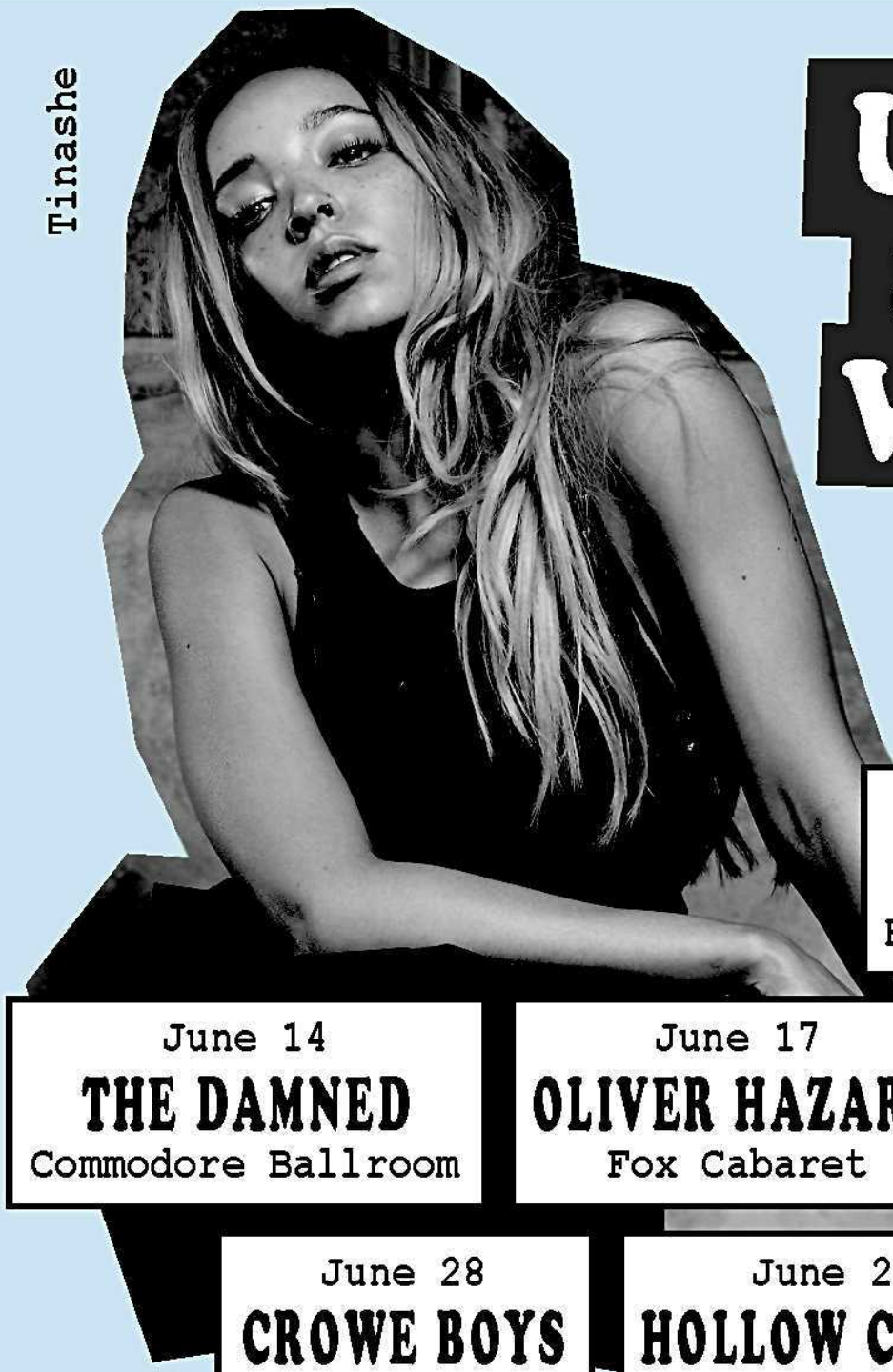
CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Aisia Witteveen Music 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.

CAMPBELL BAY MUSIC FESTIVAL
JUNE 21-23 2024 SKŦAK / MAYNE ISLAND
AN INTIMATE FESTIVAL TUCKED INTO A FIELD BY THE SEA

ARC IRIS (USA) / BALKAN SHMALKAN (BC) / CHIQUITAMAGIC (COLUMBIA) / MADAME B MUSIQUE (BC) / MADELEINE ROGER (MB) / MEDUSA (ON) / PONY GIRL (ON) / Q (BC) / ROSIER (QC) / TALEL MCBRIAR (BC) / Y LA BAMBA (MEXICO)
AND MORE

CAMPING / SWIMMING / WORKSHOPS / ART INSTALLATIONS
SQUARE DANCE / SING-ALONG / SALISH WELCOME POLE UNVEILING CEREMONY

TICKETS AT WWW.CAMPBELLBAYMUSICFEST.COM



UPCOMING SHOWS IN VANCOUVER!

June 1
KRYPTOGRAM
Biltmore Cabaret

June 7
LITTLE BIG
Vogue Theatre

June 12
SEAROWS
Hollywood Theatre

June 13
DJ TRIXIE
Commodore Ballroom

June 14
THE DAMNED
Commodore Ballroom

June 17
OLIVER HAZARD
Fox Cabaret

June 19
MIDDLE KIDS
Fox Cabaret

June 25
JESSICA PRATT
Biltmore Cabaret

June 28
CROWE BOYS
Fox Cabaret

June 29
HOLLOW COVES
Vogue Theatre

July 11
QUASI
Fox Cabaret

July 13
HANA VU
Wise Hall

July 21
JESS CORNELIUS
Wise Hall

July 27
JAKE XERXES FUSSELL
Wise Hall

July 29
KEN CARSON
PNE Forum

August 4
HAPPYLAND FEAT. TINASHE, ADORE DELANO & MORE!
PNE Grounds

HAPPYLAND

August 7
UNKNOWN MORTAL ORCHESTRA
Vogue Theatre

August 8
HERMANOS GUTIÉRREZ
Orpheum Theatre

August 9
TORO Y MOI
Vogue Theatre

August 30
HELADO NEGRO
Biltmore Cabaret

August 30
KIM GORDON
Commodore Ballroom

August 31
LADYTRON
Rickshaw Theatre

timbre est. 1981

Tickets & more info timbreconcerts.com