February-March II 2024

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DISCOVER MAGAZINE

"THAT ROCK'N'ROLL PERIODICAL FROM CITR 101.9 FM"

Vol.41 No.01 Issue 434

That ROCK'N'ROLL PERIODICAL
from CiTR 101. 9 FM
Feb-Mar 2024 // Vol.41 // No.1 // Issue #434
cover by Kalena Mackiewicz

DiSCORDER
magazine

EDITOR'S NOTE

not the pleasure of saviors
but the pleasure of errors, not the pleasure of marriage
but the pleasure of failure, the pleasure of characters
like family members, their failures and errors, their
laughter and weather, the pleasure of water, terrible
rivers, not the pleasure of empire but the pleasure
of after, your failure to keep an accurate record, not
the pleasure of tethers but the pleasure of strangers,
the terrible strangers who will become your lovers,
not the pleasure of novels but the pleasure of anger

-Madeline Craven "Leaving"

Yeah, look. I fucking hate winter. Do not excuse my language, I mean it. But I love looking back on it. Watching it retreat. Yelling at it from the driveway. It's more of a pleasure of hindsight, because neither whimsy nor pain lasts forever, so why correct for either? "Not the pleasure of empire but the pleasure of after." When people write about Jan. 1st, they're always talking resolutions. When we enter spring it's all about 'rebirth.' However, if you're like me, you're tired of fixing yourself up like knocking down the walls of a house and repainting the floors. It's not good for the human spirit. There is a pleasure to errors; to the abject. Acceptance over corrective action doesn't mean you have to love what was, but it argues for a little healthy pendulation between states. Like, hey, idiot, stop what you're doing. Look at this. I know beauty, I have ideas, and I can break your mind and make you look into your heart and say thank you. Shadow for the light, light for the shadow.

So we're doing something a little different this time, this issue of *Discorder* features a lot of looking back. We're sitting on a mountain of an archive, dating back to February of 1983 when the first issue was printed. How do you inherit such a history? Imperfectly? With sentimentality or rigor? With three chat GPTs in a trenchcoat? These are the questions of *Into the Archives with JT* wherein Jesse "JT" Thomas digs through past issues of *Discorder* and recontextualizes them for a present reading. Art is, at its core, a form of communication. And the ways in which we communicate about art, why we communicate about art, has progressed considerably. *Bunker Beats* is another column unearthed from the past — the first iteration of this premise was found in an issue from 1991. It should come as no surprise *Discorder* has always been your trusted voice on the end times.

Discorder is on its 434th issue, and given the media landscape, it is nothing short of a miracle we can continue this legacy. If it is within your power to do so, consider donating to our Fundrive (donatetocitr.ca) so that people of the future may be able to review this issue post-post-scriptum. And hey, future reader, please be nice to us. It's been a long winter. You've read the history textbooks. You know what we've been up against.

Rizz in the year 2024
~T

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

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GUNTHER SILVIAN, STARDEW VALLEY CURATOR

or some contributor bios of FEB/MAR 2024

HANNAH MARTIN

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

SCOTIA YEE BARRY

is an aspiring illustrator/digital painter who is learning and gaining experience to begin a career in Concept Art for Animation. Her previous work for a Production company opened her eyes to the possibilities that exist on the creative side of show and film development, and she hopes to use her innate creativity and artistic skills to bring both her and her future clients' visions to life. Her goal is to create art that tells a story, conveys personality, and invokes meaning and emotion in its viewers.

OLIVIA HUISH

Olivia Huish is a second year Arts student at the University of British Columbia. Montreal born, but having completed secondary schooling in Australia, Olivia is an avid reader and writer. If not in class you can find her working on more writing projects with which to dazzle readers.

R. HESTER

Final Fantasy IX Disc 4 energy 4ever.

CORALINE THOMAS

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

PRISCA TANG

Master of journalism student.

MARIANNA LEE SCHULTZ

lives in Vancouver where she works a job and also tries to write fiction.

ANABELLA KLANN HARRINGTON

Anabella is a graduate student in the journalism program. She is passionate about covering music, culture, social justice, and the intersections between them.

BILLIE CULLEN

Psyched to be here :) You can find more art and contact me through instagram @ipod.lord

BRETT SNOWBALL

is a Graphic Designer, creating simplified solutions for complex industries. www.brettsnowball.com

SHAYNA BURSEY

could never figure out how to play music effectively, so here she is writing about it.

ANGUS NORDLUND

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

WENDY VONG

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

SCOTIA YEE BARRY

aspiring illustrator/digital painter who is learning and gaining experience to begin a career in Concept Art for Animation. Her previous work for a production company opened her eyes to the possibilities that exist on the creative side of show and film development, and she hopes to use her innate creativity and artistic skills to bring both her and her future clients' visions to life. Her goal is to create art that tells a story, conveys personality, and invokes meaning and emotion in its viewers.

KALENA MACKIEWICZ

Kalena Mackiewicz is a Vancouver illustrator and Emily Carr University graduate has been a Discorder Magazine contributor for over six years, and still trying to go viral online…

JESSE "JT" THOMAS

Jesse "JT" Thomas (he/they) is an early career scholar in UBC's Library and Archival Science MA program, residing on the traditional unceded territory of the Musqueam people. They have previously co-authored articles for ospolicyobservatory.uvic.ca, but this is their first foray out of academia. JT likes to take apart computers and is enthusiastic about old books and open source software.

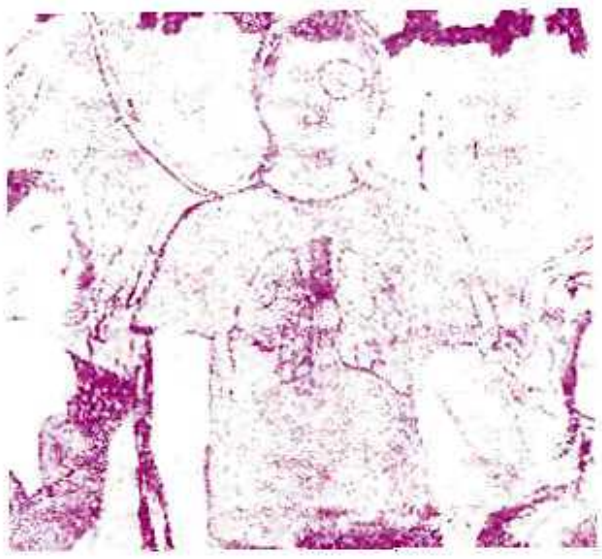
CHELLY MAHER

Introvert, UBC Music alum, album cover designer, and budding abstract artist & illustrator. Instagram: @seelouise365

BUNKER BEATS

MUSIC TO LISTEN TO AS IT ALL ENDS.

"Hi there, I'm ChatGPT, an AI language model developed by OpenAI. I was asked to generate a paragraph explaining the premise of 'BUNKER BEATS: A column in which the staff of CiTR/*Discorder Magazine* are asked to consider which albums they would keep with them in the event of a nuclear apocalypse.' It's fitting for an AI to introduce this theme because in the hypothetical scenario of a nuclear apocalypse, humans may not be present to compile such a playlist.This playlist serves as a unique reflection of the diverse musical tastes and preferences of the CiTR/*Discorder* staff, offering a glimpse into the types of music that would resonate with them during moments of extreme uncertainty and adversity. By selecting these songs, the CiTR/*Discorder* staff not only showcases their individual musical inclinations but also explores the potential for music to provide solace, inspiration, and a sense of connection in the face of unimaginable challenges. Moreover, while this column may seem like a work of fiction, its underlying theme raises thought-provoking questions about the role of music in times of crisis, and the resilience of human creativity in the face of adversity."



CORALINE THOMAS
Pacific Noise Weird / Advertising Coordinator

If I had to choose the backdrop to my last moments, I would pick albums that make me nostalgic, ideally for being a big slutty lesbian. Can't go wrong with reminiscing on my many mistakes with myriad girls, how I met my wife, and the moments that lead into that.

♫ *I'm Not Your Man* — Marika Hackman
♫ *Take* — *Girl* on Girl
♫ *Missiles* — The Dears
♫ *Ones and Zeros* — Immaculate Machine
♫ *Howe Sound/Taking Abalonia* — Said The Whale

CIARA REID
Programming Manager

The most important thing for me in choosing these bunker beats is that they can make me feel things. I need to be able to cry and feel deeply when I inevitably become numb as a result of bunker life. Tap into some deep, buried rage to get me through the isolation, and get lost in the awe and joy of listening to an absolutely masterful artist. I think the worst part of imagining bunker living is the thought of being so totally alone — separated from emotional connection to other people, and living in my own head. Music I can escape into, and that can help me get lost in emotion are key to surviving the bunker.

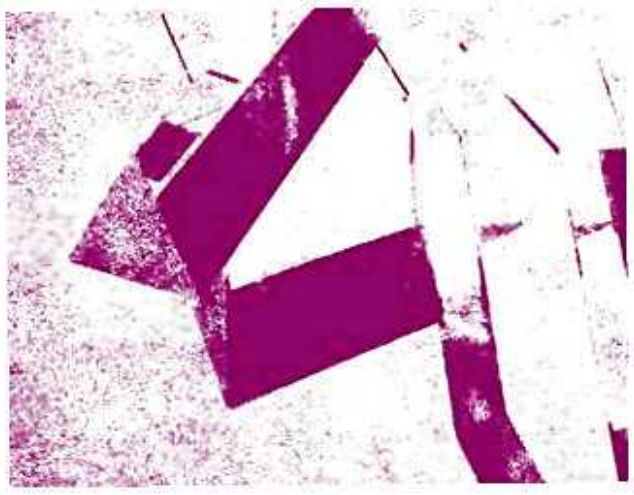
♫ *I am a Bird Now* — ANOHNI
♫ *NO THANK YOU* — Little Simz
♫ *The Party* — Andy Shauf
♫ *Sound and Colour* — Alabama Shakes
♫ *I Lie Here Buried With My Rings and My Dresses* — BACKXWASH

TASHA HEFFORD
Discorder EIC

If I was stuck in a bunker I would need music that reminded me what it was like to be human. Due to a character flaw, I also enjoy music that makes me forget I'm human, but that would make this list far too long.

For now, here is a selection of stuff to re-sensititize myself to the tenderness of human experience.

♫ *The Magnolia Electric Co.* — Songs: Ohia
♫ *Remove Your Skin Please* — Chat Pile
♫ *My Back Was a Bridge For You To Cross* — ANHONI, Antony & The Johnsons
♫ *He Has Left Us Alone But Shafts of Light Sometimes Grace the Corners of Our Rooms* — Silver Mt. Zion
♫ *Heart of Stone* — Cher



JASPER SLOAN YIP
Station Manager

In no particular order! Clocking in at 626 minutes (0.43 days), some highlights include "In The Upper Room: Dance V", "Untitled (How Does It Feel)", "Pot Kettle Black" and "Everybody Daylight". Really looking forward to this down-time.

♫ *Yankee Hotel Foxtrot* — Wilco
♫ *Illinoise* — Sufjan Stevens
♫ *Voodoo* — D'Angelo
♫ *Brightblack Morning Light* — Brightblack Morning Light
♫ *Glassworks* — Phillip Glass

RICKY CASTANEDO LAREDO
Art Director

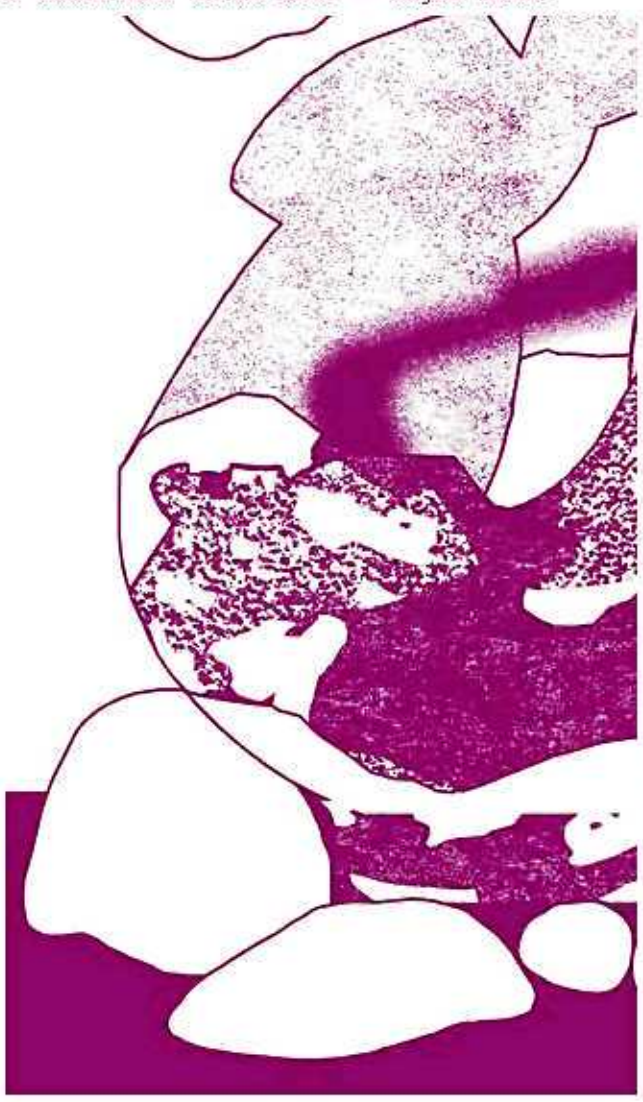
Music for closing the curtains.

♫ *Living Torch* — Kali Malone
♫ *Ode To Stone* — Ingri Høyland
♫ *Cenizas* — Nicolas Jarr
♫ *s/t* — True Widow
♫ *Document no.5* — pageninetynine

HINA IMAM
Spoken Word Manager

If it's the end of the fucking world tomorrow and I'm stuck in a bunker, I will deeply miss going on coffee walks with homies, petting chonky cats on the streets, and eating bread. I'll truly not miss late stage capitalism and the perpetual burden of having a body. During this absurd timeline, I would turn to music to provide me with solace, especially albums that depict the tragicomedy AKA life. I would need tunes filled with yearning and human anguish, interspersed with those that embody hope and beauty, to reminisce about what it feels like to care about something, or someone.

♫ *I Put a Spell On You* — Nina Simone
♫ *Debut* — Björk
♫ *RELAXER* — alt-J
♫ *Entergalactic* — Kid Cudi
♫ *Zinda Hain Dilon Mein* — Amjad Sabri



AISIA WITTEVEEN
Music + Volunteer Manager

If I were to be confined to a bunker for the rest of my existence, I would make sure that I had all my bases covered, and I believe that my 5 picks do just that. I chose albums that remind me of my family, remind me of being a confused young person, and remind me how FUN and GOOD music can be! I also need to be able to dance. That is important.

♫ *Pieces of a Man* — Gil Scott-Heron
♫ *Beach Music* — Alex G
♫ *Seat At The Table* — Solange
♫ *Speakerboxxx/ The Love Below* — OutKast
♫ *PLAY WITH THE CHANGES* — Rochelle Jordan

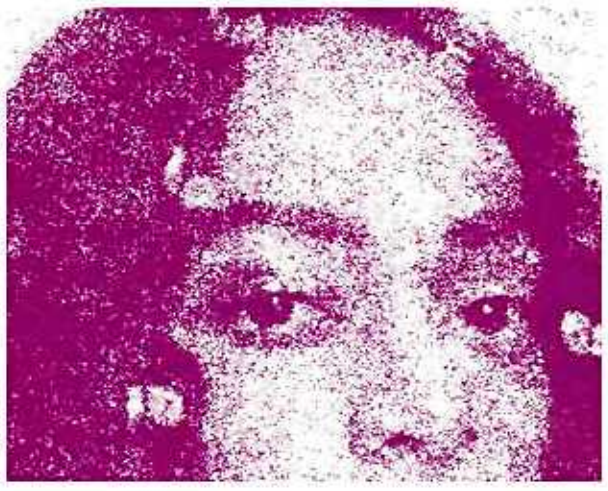
DR. WINNEBAGO
Registered Astrological Advisor, Ph.D., M.D.

Alone, at last. You will learn to tolerate absence from steep cliffs that plunge into roiling surf. Upon what pillars does your life rely and are they harmonic? If we've only names for pleasing chords do those unnamed still exist?

♫ *Éthiopiques 21: Piano Solo* — Emahoy Tsegué-Maryam Guébrou
♫ *Wave* — Antônio Carlos Jobim
♫ *Afro-Harping* — Dorothy Ashby
♫ Этажи — Молчат дома
♫ *GOLD* — ABBA

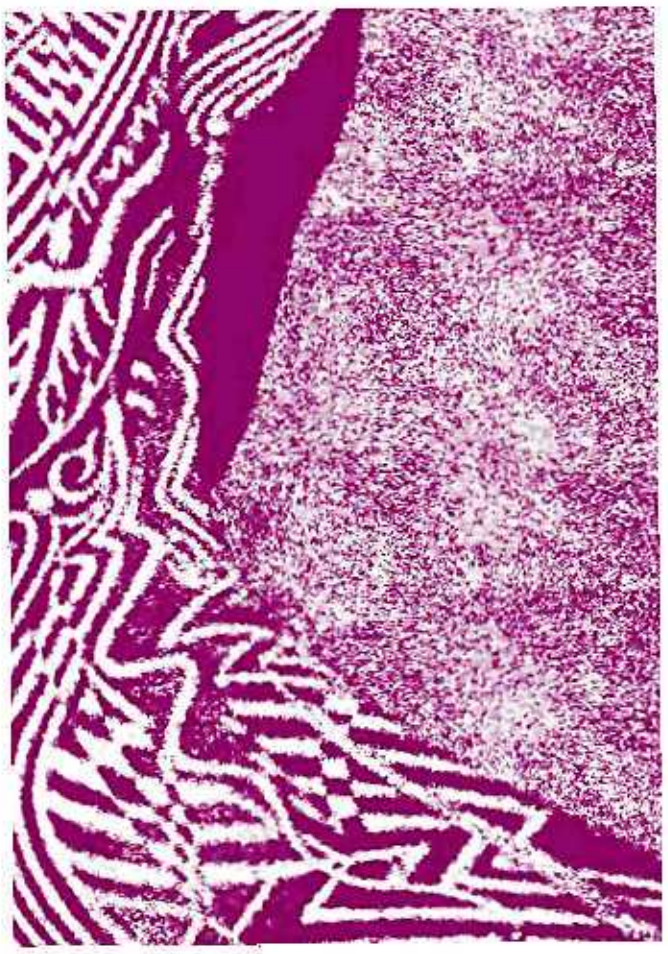
ROBERT WILSON
Technical Manager

To choose only 5 albums to bring into a bunker is an endeavor. However, if I had to choose, I'd want to go back to a time when music felt exploratory. New. I'd also want the music to bring some degree of comfort, like a favorite worn-sweater or my mom's shepards pie – the only thing she could make with consistency. With this in mind, I'd choose the following tasty audible sensations: The Eagles' *Hotel California* because it is one of the greatest albums, song for song, of my life. I listened to it on



cassette over and over during a camping trip to Manning Park in the late 80's. Fell in lust/love while listening to this album with a girl from Germany. I still own the tape and the record. There is *Diver Down* by Van Halen because I still have the cassette with the original release of "Eruption." *Back In Black* by AC/DC because I bought the vinyl in the summer of 81' and played it about a million times on my mom's hutch stereo; it still echoes throughout the North Shore on hot summer days. When Kiss went disco with *Dynasty*, I lived it and little-boy-disco-danced to this record over and over and over. Last, *Tattoo You* by the Rolling Stones. The first time I heard "Start Me Up" it changed me. I tried to play the opening chords on my guitar, but it was just no use. How the hell was it played? I still own this record and I play it on eleventy any chance I get.

♫ *Hotel California* — The Eagles
♫ *Diver Down* — Van Halen
♫ *Back in Black* — AC/DC
♫ *Dynasty* — Kiss
♫ *Tattoo You* — The Rolling Stones



INTO THE ARCHIVES w/.jt

CRATE DIGGING THROUGH 40 YEARS OF DISCORDER MAGAZINE

Discorder February 1983, Vol.1 No.1
Youth Culture in West Berlin by Werner Jahnke

words by Jesse "J.T." Thomas
// illustrations by Kalena Mackiewicz

I'm learning to embrace being a fag, being a weirdo, being unacceptable. And I don't think I'm the only one. Over the last year I've seen more goths, punks, and general weirdos around Vancouver.

I'm the sort of person who is always at least 40 years out of date. I've been wanting to write for *Discorder* for a year, but its hard when you don't live in the present. That's why I've been digging through the *Discorder* archives, and I was excited to stumble upon *Youth Culture In West Berlin*, published in February of 1983. It got me wondering about the 1980s in Vancouver, but also about the goths, punks, and weirdos I've noticed around Vancouver and UBC — where I've been pursuing an MA in Archival and Library Studies. Now, maybe that is because my wife runs the radio program *Pacific Noise Weird*. Maybe it's because I tag along to Red Gate sometimes. Maybe it is because people, like myself, have realised that we can't make ourselves safe by pretending to be normal and acceptable. I'm embracing being a weirdo — and I don't think it is just me.

Israel is committing genocide and I can't say so outloud. I can't even protest, because, as a fag and a weirdo, I'd be the one going to jail. And I'm fucking mad. I'm angry that the USA no longer has a constitutional right to abortion. I'm angry that we talk about reconciliation and then turn around and say, "no, you may not know your ancestors. No, this archive is not for you."

The cold war ended on the 25th of October, 1991. About 8 years and 8 months before that day, in 1983, *Discorder* published its very first issue. Across the page from an ad for a Star Trek "Lecture/Concert" and cuddled up to one for vitamins, I found this piece written by a contributor named Werner Jahnke. I could find no other writing by Jahnke, no other mention of him except a response in the next issue where an old punk reminds us that they saw the same thing in the 1960s.

This, I thought, was perfect. This article, over 40 years old about a different country half way across the world, could be written about Vancouver today. Now, as then, music creates space for the alienated. Those who find themselves on the outside; a space for love and hate, anger and joy. As in Berlin in the 1980s, so too in Vancouver today.

But then I read on. Jahnke writes, "[s]quatting, a lively artistic scene and the binding element of social and political action are a few of the many aspects of this vibrant new youth movement." The tone is distant — academic — misaligned. Squatting, for me, is not an "aspect" but a possible reality of which I live in fear. Did Vancouver in the 1980s not know what it was to be homeless? To be silenced? Jankhe may not have, but Vancouver certainly did. In 1983, the BC government got rid of rent control, leading to a housing crisis. A 2018 Vancouver is Awesome piece titled, "'Twas Ever Thus? Vancouver Real Estate Headlines 30 Years Ago" states these housing issues were " surprisingly the same as they are today – foreign buyers, rental housing crisis and developers [....] lacking supply of lands to build on." Jankhe said that the youth of West Berlin desired to reject "the military horror threatening the world" and "share a close and common feeling with others in what seems to be an even more dehumanised western society."

Maybe, in the context of 2024 we need to revisit that sentiment again. Let's be like those kids in Berlin, fighting back and being weird about it.

◁

youth culture in west berlin

West Berlin has become the showcase for the West German youth scene during recent years. Once a hub for artists, intellectuals and political activists, it has arisen from the ashes of the last European war in order to claim a new status.

Today West Berlin reflects the discontent as well as the aspirations of a youth subculture intent on leading its own lifestyle. Squatting, a lively artistic scene and the binding element of social and political action are a few of the many aspects of this vibrant new youth movement.

During the 1970's, West Berlin became a refuge for a youth disillusioned with the materialistic and politically stagnant atmosphere of West Germany. As a result, punks, rockers, artists and political activities of every colour and creed have migrated to the already over-populated city.

With this sudden flood of newcomers, including both the West German youth and the Turkish immigrants seeking employment, the city is today stretched to its limit. This is evident in view of the city's acute housing shortage — one that is often the result of a lack of space, zealous property speculators and the local government's inept housing projects.

This crisis signalled the advent of the squatter movement, which emerged due to the desperate housing situation and today serves as the visible constructive link for a youth opposed to the greedy claims of speculators.

Moving in large numbers into the rundown, heavily ethnic populated areas of Kreuzberg and Schoeneberg, squatters quickly occupied and took possession of abandoned tenements owned by speculators.

Many of these buildings stand empty waiting to be sold. Motivated by the housing shortage and the government's lack of concern, many youths have taken to illegally occupying these buildings as a form of social and political action and, moreover, to find a place to live.

The squatter movement has brought a community of people sharing common interests into dynamic motion. Everywhere one can find squatter-run bars, businesses and clubs. In its own way, the flourishing squatter businesses have probably strengthened the city's economic status more than many of the city officials would like to admit.

At Luna Park, an entertainment warehouse run by squatter interests, an eclectic mix of film, dance and various forms of performance art are presented regularly. These modes of entertainment may or may not be directly connected with the squatter movement, but they certainly mark an emergence of artistic vitality not witnessed since the wild and lustful cabaret days of the 1920's.

In the music scene numerous clubs and concert halls host a variety of aural and visual enterprises. Kant-Kino, SQ-36, Metropole and Stonz are but a few of the venues which support the new music, the new art, and a new cultural consciousness.

West Berlin is also graced with a lively bar and club circuit

"Berlin" cont'd pg. 7

"Voodoo" cont'd from pg. 6

usually leaves its inhabitants with a sense of desolation and awe. There is a sublime appeal to man in the barren land which is so clearly the master in the struggle. As the title track states, "there's a conflict between land and people.... the people must go." This is not to say that this is a pessimistic album; it is rather a collection of tunes that tell different fascinating stories, which all in all describe the good, the bad, and the ugly aspects of life in the Western U.S.

Call of the West is Wall of Voodoo's most accessible release to date, and is also probably the best. It flows more evenly than their earlier material did, and is also more of a commercial venture. I don't expect hardcore fans to be disappointed by the band's break into the large commercial market with this LP, and Wall of Voodoo should win new fans in the thousands.

"Berlin" cont'd from pg. 3

often serving as the only contact point for many of the city's vagrant youth. At The Mink, The Ruin, Tell-Tower and many others, young people converge to exchange ideas, converse, listen to music, dance, and pay tribute to the spirit of youthful idealism.

Over the past few years the city has exposed a new wave of artists all eager to express their creativity as well as to find an audience willing to accept it. Among these are a new group of neo-expressionists loosely referred to as 'Mulheimer Freiheit', and the new advocates of electronic and pop music such as Malaria, Grauezone, Fehlfarben, and the musical deconstructionists Einfallende Neubauten.

West Berlin is not an amalgamation of various artistic and political forces each seeking a separate voice; they are seeking the same voice. The youth culture, the squatter movement and the vibrant artistic scene are linked, bound, and joined by common goals. These goals include a freedom found in self-expression, a rejection of the military horror threatening the world, and most importantly the desire to share a close and common feeling with others in what seems to be an even more dehumanised western society.

--Werner Jahnke

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letters to the airhead

c/o CITR Radio
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Dear Airhead,

I enjoyed reading my first copy of Discorder, kindly donated to me by Kelly's on Granville along with my latest purchase of weird, modern music.

I would like to comment on the article "Youth Culture in West Berlin". It is impossible not to notice that West Germany is the centre of a new cultural explosion, with its focal point in West Berlin.

There seems, however, to be nothing new in Werner Jahnke's tribute to this new expression of youthful idealism. In 1967 I was a dope-smoking, acid-popping peacenik, gravitating to places like Toronto's Yorkville and Vancouver's Gastown and 4th Avenue to share a similar brand of youthful idealism. Jahnke refers to the desire of the young Berliners to reject military horror and "share a close and common feeling with others." This brings back memories of summers spent not only pursuing the hippie lifestyle but of hoping for a brighter, happier future. The bright future never arrived, but I am glad that idealism, in a somewhat different form, it still alive.

Also: Best of luck with your new mag!

--Geoff Prescott

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worrywart

words by *Coraline Thomas*
illustrations by *Dulce Bravo*
photography by *Wendy Vong*

Cora: Lovely, okay. So, give me a run down. Left to right, who are you? What do you do?

Lo: I play synth and I sing.
Ryley: I play guitar and I sing.
Matt: I play the other guitar.
M: I play the drums.
Ally: I play the bass.

Okay, tell me a bit about your history. Where did you come from? How did this all start? Where did this start?

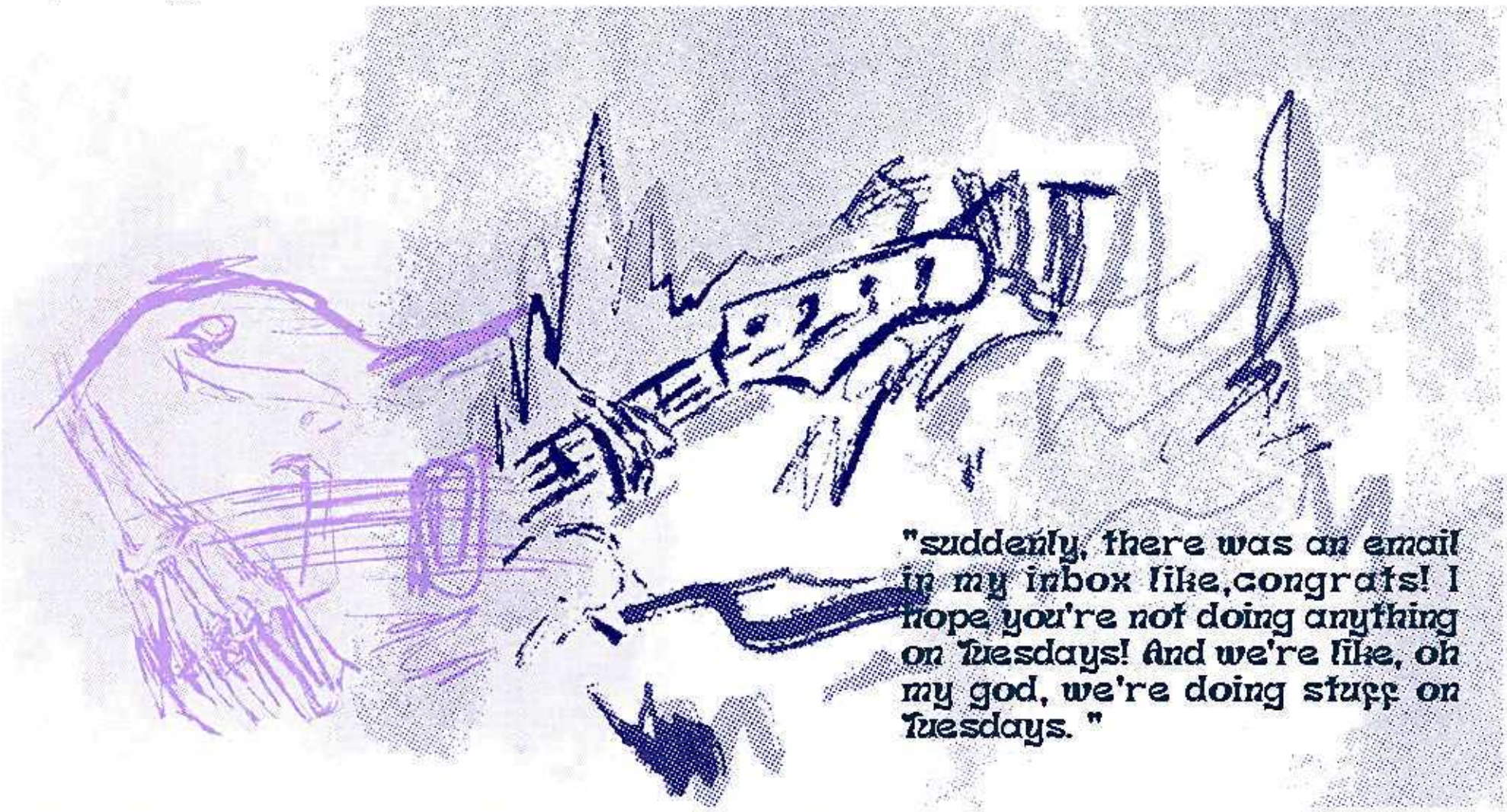
Ryley: I've been working on music — specifically this project — as a side project for years. I'd never had time to commit to it and then the world shut down. I shut down. You get in your head pretty quick. My job kind of stopped. I was at home looking at my dog all day. Starting to lose my mind. Matt could see me deteriorating a bit and basically wouldn't let me give it up. I am really lucky for that.

How'd you find each other?

Matt: Well, Ryley is a longtime friend. Ally and I had been roommates for a little bit — five, six years ago maybe. And we've all worked together in some form for a couple of years.
Ryley: Yeah, we'd just start talking about projects and it started to sound like we were all pretty aligned interms of what interested us — A. Musically, but also B. What we wanted to do with our lives.
M: After working with each other for a while, Matt asked me to play in worrywart. I was pretty nervous with no tangible experience, but excited to try my hand at drums.

If you had a pick and album that started your career in music, what would it be?

Ally: My dad said I listened to a lot of DJ Shadow when I was really young. I saw Josie the Pussycats when I was like 10 years old and it made me want to get into music, so I started lessons and I've been playing since. Ryley and I always talked about music. We were in bands at the same time. Things just fell together really nicely.
Ryley: I mean, my first tattoo was a Modest Mouse tattoo. That's the first band that I was like, music can really be anything — guitar music, specifically — it doesn't have to be pinned down. That's a really inspiring trait, one which I've always looked for in musicians I'm fond of. Another one that I would say like... as soon as I discovered Sparklehorse, that shifted me forever. Everything he was doing made sense to me.



"suddenly, there was an email in my inbox like,congrats! I hope you're not doing anything on Tuesdays! And we're like, oh my god, we're doing stuff on Tuesdays. "

Lo: It's confusing for me because I didn't grow up listening to albums. My parents didn't even listen to music outside of the radio. But I'm thinking of a moment in the car where a Lady Gaga song was playing and I was like, 'I have to start writing this shit down.' I started learning the guitar because my brother was learning and I was very fed up with it.

M: I grew up listening to prog rock like Rush and King Crimson. It really gave me a grasp on alternative time signatures and song composition. When I later got into post hardcore, and more pop punk bands like MCR, it really threw me into these high energy concerts and just music in general. Being in Calgary's emo and hardcore scene put me onto more interesting acts like Color in the Clouds and La Luna — it got me further into the DIY scene of Calgary. I'll always be grateful for that!

You just won Shindig! So, super big congratulations on that. Tell me about your experiences?

Ryley: It was kind of a whirlwind. We started playing a lot of shows and life got really busy. Suddenly there was an email in my inbox, like, congrats! I hope you're not doing anything on Tuesdays! And we're like, oh my god, we're doing stuff on Tuesdays.

Maff: But it was the best way we could do a Tuesday. I remember it got so busy all of a sudden, and we were like, oh my god, four shows this month, and if we go to the final, that's another one. But I felt the energy because of that chaotic spark.

Ryley: It felt like the feedback [at *Shindig*] was palpable. That's like the best thing you can ask for if you're singing — the give and take of the crowd. It's really a special stage too. Everything about it lit up for me. To speak to winning *Shindig*, I mean, it was really wonderful. It was really wild because we were standing at the back, all being like, cuddly or something. And when they announced our name I just remember it all welled up in me. I've had an emotional year and I was like, I'm going to cry really ugly right now. And then it hit the bottom of my eyeballs and I went, 'nope.' I shoved it down. That will probably do some damage later on.

Lo: Yeah. I had cried so much that week, I was already out of tears.

If you had to drop an album today, right now, what would the sound be? What do you have in pocket? Tell me about that.

Ally: I hate saying anxiety rock, but that's it. It's very fitting. The [worrywart] album has a lot of folk influence — it's a little bit country, a little bit rock.

Maff: It is very maximal. It's fucking huge.The way that we play it is different to how the record sounds. There's a million layers, like everything is stacked a million times. There's nothing simple about it. It's a bit of an epic.

Ryley: There's like 50 vocal layers. Maximal was definitely the goal and it sounds like it.

Where are you planning to go now? Do you have a dream that you're chasing down?

Ryley: I think I'm going with a "take it as far as it'll go" mentality, while trying to have a good time too. We all really want to just do it. Play as many shows as possible. I've never played the East Coast. I saw Thao Nguyen play in New York. I don't even really remember it, so it's like I've never been there! It was a really small venue. Low ceiling. Kind of reminded me of the Biltmore, but a little bit bigger. You walk outside and there's all these cool alleyways and they all lead to these little parties. I absolutely lit up.

Maff: Yeah, for me it's Europe. Any basement in Europe.

Ally: We've been thinking about going out to the middle of nowhere, with no wifi, to write music and do that whole thing. Go to the island. I would love to play at Casa De Popolo in Montreal. Godspeed You Black Emperor owns like three venues on St. Laurent Street — I used to live in Montreal, a block from Casa and I would go to every single show. It was like $8 and I would go home to nap in-between sets. It's a venue that means a lot to me. I would die to play there.

Ryley: *Anybody else have a dream?*

Lo: This is very much my dream. I think our friendship is just as important as the music. And that is a very safe, cool feeling. And anything we do, I'm super excited for.

Ally: It's like in *Josie And The Pussy Cats* — they were friends first. Where did they play their finale in the movie? It's like a stadium. Let's play there. We should erase all of what we just said and just say that — big stadium.

All right. And our last question of the evening. What's coming up next for you in the new year? What are your plans? What's happening?

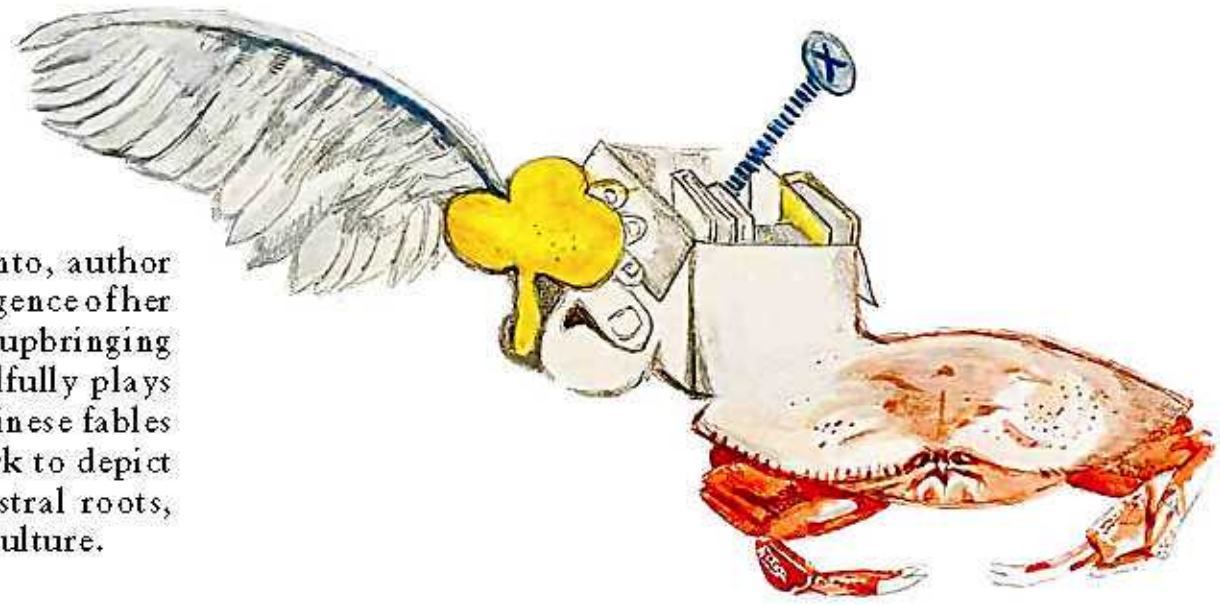
Ryley: We're going to put out a record in the summertime. We're super excited to be done with it for now. Then we're going to go on tour in the springtime — heading across Canada. In February, we're going to be recording a live album; a front to back version of the record. When we started playing it, it became very apparent that it had a different energy than the recording did. That'll coincide with the studio album.

Maff: Yeah, I'm super excited for the live album. It's been a blast watching the songs change in front of us as we play them more and more. Stoked to have it all out for people to listen to!

Baby Book

Reconnecting and reconciling with ancestral roots

words by Prisca Tang // illustrations by Billie Cullen



Born in Hong Kong and raised in Toronto, author Amy Ching-Yan Lam explores the divergence of her duality — Eastern roots with a Western upbringing — in her poetry collection *Baby Book*. She skilfully plays around with extended metaphor, allusions to Chinese fables and poetry, as well as uses anecdotes in her work to depict the struggle of being detached from one's ancestral roots, and having her identity colonized by Western culture.

Sharing a similar background with Lam, I can resonate with many of the pieces in the collection. One which has been imprinted in my brain ever since is, "THE POET LI BAI." It recalls an experience that many Chinese Canadians share: her routine in Chinese school memorizing fables and poetry from a culture she was born into, but unfamiliar with. She starts the poem with an allusion to the Chinese fable about a naughty boy witnessing a granny grinding down a pole into a needle. The language she uses in her translation of the fable is simple. By not embellishing the story, or even using highbrow syntax to reiterate the tale, the author travels back in time instead, retelling it in a childish way — which is exactly what she heard when she was young. She even recorded her naïve thoughts of the fable: "Why would anyone be impressed by a pole?" A rhetorical question that not only students who have heard and learnt about the poem can relate to, but even for readers who are reading the poem for the first time in this book. However, this simple retelling of a famous Chinese story allows readers to have a glimpse into how people disconnected from their roots feel about their ancestral culture — the pain of not being able to comprehend and appreciate the art of the language.

Lam's poem continues with another Li Bai composition that every Chinese remembers by heart. It is a poem about how the poet looks outside the window and reminisces about his home. Once again, Lam uses colloquial language to reiterate the poem and mirror how the art of language is lost in translation. As I was reading her version of one of the nation's most renowned poems, I wrote it out in Chinese directly above her four-line translation —

The poet is in his bedroom.
床前明月光
He sees moonlight, like snow, on the floor.
凝視地上霜
He looks up at the moon.
舉頭望明月
He looks down and thinks of his home.
低頭思故鄉

Even though the English version is accurate, almost verbatim to the original, the beauty of Li Bai's work is nowhere to be found here. I wish Lam had added a footnote or elaborated upon her memory of the poem, or even the authentic beauty of it. This way, she could have seized the opportunity to promote the intricacy of the Chinese language. For example, in Chinese culture, the moon symbolizes the reunion of family, while moon-watching is an activity that usually takes place with loved ones. When Li Bai says 'the moonlight looks like snow,' he is portraying a setting of how lonely he feels in the winter. Combining the two lines, the poet illustrates a pitiful picture which gains sympathy from the audience. The simple poem becomes a masterpiece due to how concise and precise the language is, yet the English translation convinced me to agree with Lam that it is "idiotic." However still, this silly rephrasing of the poem powerfully reveals her disengagement with her ancestral culture and language.

Out of all the literary techniques used in the poem, I find the use of extended metaphor articulates her struggles the best. In the same poem, when she recalls her grandmother teaching her how to stitch, Lam learns about her culture through the motion of it. She uses the movement of the needle as an indirect representation of her making amends with her cultural background, and connecting her inner identity with her outer appearance — "a switching/ between the inner and outer." The vivid imagery really allows her reader to understand the urge to converge and reconcile with her Chinese lineage.

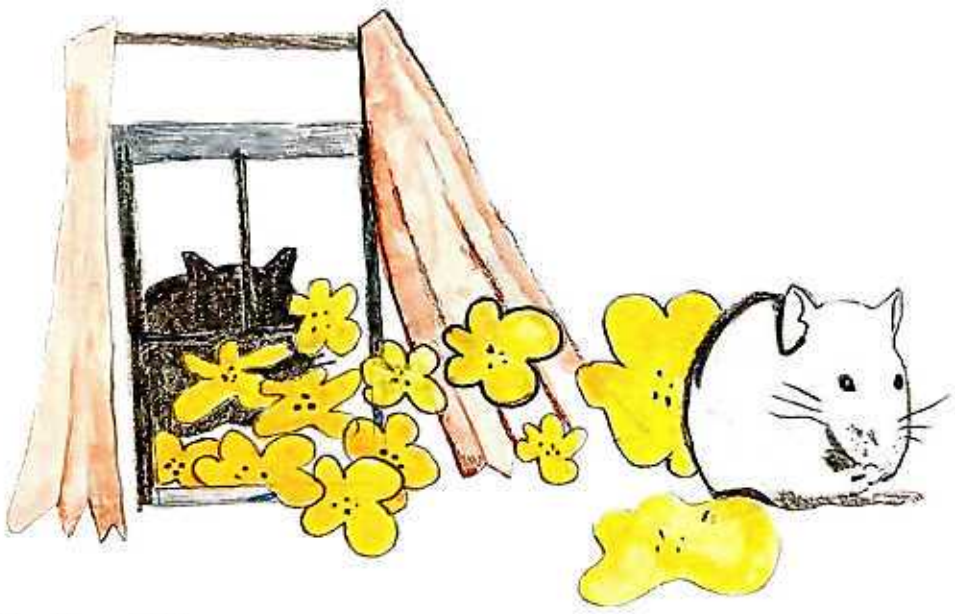
Another poem which eloquently demonstrates Lam's cultural identity crisis is "ENGLISH ACCENT." The poem jumps from anecdotes to stories she retells to spiritual experiences. There are no obvious links between the fragments of these stories she is retelling. The poem first talks about a feeling of shame Lam experienced after winning an award for a letter she had written in appreciation for a veteran's effort in World War II because she doesn't truly feel that way. Then, it jumps to a story about her extra-curriculars — learning Bach's sonatas and Shakespeare's monologues about romance and revenge. She then moves onto a medieval story about a man who sells forgiveness. The work concludes with the stanza, "The English church says salvation cannot be impeded by the/ people it passes through. Not by a colonizer, not by a liar." The last anecdote she uses is from a book she read about how a diplomat's son kills all the cows in a local farmer's field and receives no consequences.

Only on the last page of the poem does she use one powerful stanza to connect all the stories;

Decades of no apologies or fake ones.
Decades of art about war.
Art that is fluent, rhetorically successful.
A beautifully carved wooden box.
That which blocks the truth is physical.

In these few lines, readers can feel how her education, her upbringing, and her knowledge about the Western culture irk her. She is ashamed of being so fluent in a language and culture that assimilates her identity.

I have only chosen two of her works here that resonate with me the most, but her other pieces continue to use a combination of vulgar language and humour to express the dilemma of growing up as Chinese-Canadian and her journey in searching for cultural identity. Her language is intimate, personal, and truthful, and her images are vivid, honest, and direct. Overall, it is a pleasure to see an author effectively express the communal struggle of growing up as a Chinese Canadian, and how the discrepancy between your ancestral roots and environment can be reconverged through words and poetry.



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THE TENANT CLASS

words by Marianna Lee Shultz
illustration by Scotia Yee Barry

In October 2023, Vancouver Mayor Ken im held a press conference and announced a new seven-point housing plan developed in response to the housing issues faced by Vancouverites. Of course the steps weren't progressive, or original, but echoed the same diagnoses that have been made in strategies, policies and reports for as long as Canadians can remember — literally. If you do your research, you'll find that the same solutions have been suggested for over a century, sometimes word for word. In this press conference, Sim continued the tradition, quoted here in *Daily Hive*: "There's an affordability crisis going on... we have a supply and demand imbalance in the City of Vancouver. How we address that over the longer term is to build more housing. If we do not build more housing, this will get worse."

Hold Sim's words up against the arguments in Ricardo Tranjan's book *The Tenant Class*, and you'll find an opposing critique to match each beat of Sim's statement. The depoliticized language Sim uses is common in conversations about Canada's housing crisis, and is also the same language Tranjan is devoted to interrogating. Words like "affordable housing," "crisis," and the "supply and demand problem" all work to sustain a cultural hegemony which serves the interests of landlords and furthers the exploitation of tenants. In a little over 100 pages, Tranjan leads us to question who shapes conversations about housing in Canada and why, and explains why "the housing crisis" doesn't actually exist.

"Too often," Tranjan writes, "tenants are the subject but not the intended audience of research." A researcher by profession with the Canadian Centre for Policy Alternatives and a tenant himself, Tranjan has been a witness to this inequity firsthand. Now he contributes to rectifying it by creating "a resource free of the dominant, disingenuously apolitical housing policy framework." This framework shows up in worn out narratives, like the story of the 'struggling mom-and-pop landlords' who are vulnerable to unreliable or destructive tenants, or the notion that homeownership is a universal dream, available to all those who are hard-working enough to achieve it. While there are fragments of truth in these concepts, they are ultimately misleading, and like Tranjan argues, depoliticize the real issues at hand. Are all landlords really small-time family businesses struggling to pay off their mortgages, or are the majority of landlords exploiting tenants to accrue excessive wealth? Is the dream of homeownership possible for all of us, making those that don't achieve it into failures, liable only to themselves? How does the way we talk about the housing market form our resulting beliefs?

Consider the phrase "housing crisis," which has been used in Canada for over a century — a fact which suggests that the situation is not considered as urgent as the word "crisis" implies. A significant aim of *The Tenant Class* is to reject this phrase, which Tranjan believes is used to depict rising rent prices as a technical, blameless problem; the result of some mysterious force that requires endless public consultations and reports to uncover its solution. But the reality is much simpler. "Rents don't go up," Tranjan declares. "Landlords raise rents." So, if there are groups who have the power to control the price of housing, why do they choose not to help? Unfortunately, those with the ability to effect change are members of the economic elite like investors, real estate developers and, yes, landlords. These groups are profiting enormously in the current state of the rental market, so they choose to focus on creating narratives which protect their wealth by portraying high rental prices as an unfortunate, but inexplicably unavoidable, fact.

There are other phrases common in the housing debate that further protect the image of landlords. The focus on building "affordable housing" rather than "social housing" further depoliticizes the issue, Tranjan argues, because, for whom is "affordable" housing affordable? There is no official definition. Maybe instead, the prices of rental units should be described in the context of the amount of profit tenants create for their landlords. The "supply-side" argument is also problematic, (Tranjan cites a statistic from housing expert Steven Pomeroy who observes a period between 2006 and 2016 when the increase in number of homes constructed exceeded the growing number of households by 30,000 each year) but is embraced by the real estate industry for its economically favourable solution of constructing more buildings.

With the term "tenant" spanning so wide as to include both gentrifying condo-dwellers and single room occupancy (SRO) residents in its definition, readers may wonder how Tranjan came to define this group as a social class; a term traditionally used by Marxists to define people's relation to the means of production. Tranjan chooses to diverge from tradition the way, he explains, that many other scholars have — and asks readers to diverge with him. Though he acknowledges that the division between tenant and landlord is "admittedly not as structural as wage labour," he explains that the focus on class is intended to "emphasize that which all tenants have in common: a landlord that extracts profit from a basic human necessity, shelter."

So how can tenants stand up against landlords? Tranjan's recommendation is inevitable: organize and resist. The second half of the book is devoted to inspiring readers towards this conclusion through examples collected from Canada's history from the 1800s to today. A precedent has been set, Tranjan suggests, by these previous tenant struggles; a history undertold by the dominant voices of the elite who tend to characterize their predecessors as the changemakers, rather than working class organizers.

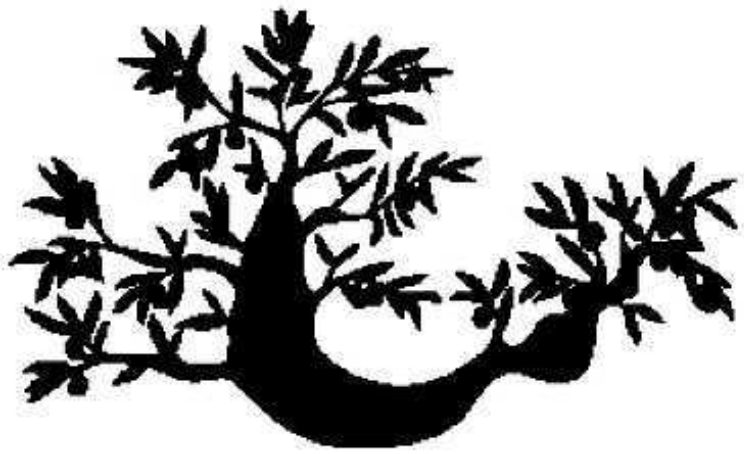
One section documents multiple recent tenant organizing success stories like the one of Hamilton Tenants Solidarity Network, which carried out a rent-strike against one of the country's largest REIT's in 2017 and won. On a few brief occasions, Tranjan reminds us of the darker context of this struggle: the fight is for the right to a home, but a home on whose land? One story recounts how the accidental, devastating Halifax explosion in 1917 led to the victory of an early social-housing plan championed by tenant activists, before revealing that the very same incident was also used as an opportunity to deport the area's remaining Mi'kmaq families who had until then survived settler colonizers' abhorrent efforts to murder and displace them before.

Housing injustice seems to be an inherent part of Vancouver's character. Here is a city that exists on land stolen from the Indigenous people it continues to inflict genocidal violence upon, has multiple real estate developers among its past mayors, has a homelessness rate that has increased by 32% in the last three years, and still makes persistent moves to displace low-income tenants through gentrification. According to Tranjan's research, Vancouver's average monthly rent rose the most out of any Canadian city from 2001 to 2021, tucking an extra $6,200 per unit into the pockets of landlords every year. Anyone who is a tenant, which is almost 40 per cent of Vancouver's population, has experienced the effects of the greed of landlords to some degree.

The city doesn't relent. Once landlords hike rent prices up and out of tenants'

budgets, there are dismal, unsafe options like Vancouver's slumlord-operated SROs which even David Eby has admitted are "not fit housing," — although this fact has been well-known for years, and no realistic alternative has been provided for their residents. Housing that is labelled as affordable is actually for "middle incomes" and goes for at least $1,200 a month. If a SRO is not an option, there are encampments like the growing tent cities in Vancouver's Downtown Eastside. But the city doesn't spare their residents either, and instead spends hundreds of thousands of dollars to criminalize and violently displace unhoused people with a resolution of cartoonish villainy — all while knowing that there are often no alternative housing options for their targets.

Tranjan's effort to encourage tenants to take matters into their own hands is sound. In the final chapter of his book, he makes a simple call to action to tenants and non-tenants alike: pick a side. Do you choose to support the landlord class, or stand with the tenant class? Do you choose complicity, or resistance? Or worst of all, do you settle in neutrality?



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FEBRUARY 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				01	02 · Slightest Clue / Dour / Grade School @ Red Gate	03
04	05	06	07 · Eric Bellinger @ Rickshaw Theatre	08 · Away From The Dead by David Bergen / Nucleus by Svetlana Ischenko @ Massy Arts Society · Fucked Up / Superchunk @ Rickshaw Theatre	09 · Woolworm / Sun Spots / Bug Back Blimp @ 1822 Pandora · Mos Generator / Empress / Space Queen @ Rickshaw Theatre	10 say "yes!" TO CiTR FUNDRIVE Finale
11 · Grans Mamas @ Massy Arts Society	12 · Cam Blake / Worrywart / Nat @ 1822 Pandora	13	14 · Cat Larceny / ?Numb?Dame? / Devious Devils @ 1822 Pandora · Cold by Drew Hayden Taylor @ Massy Arts Society	15 · PC Dagg / Playpen Pups / Phuture Memories / Rougaroux @ 1822 Pandora · Big Business / Monsterwatch @ The Pearl · East Van Square Dance @ The WISE Hall	16 · Dream/Loss / Sleuth / A New Craze @ 1822 Pandora	17 · Emma Goldman / Sissy XO / Bananahaus / Slowicide / Analogue / Whorehouse @ Red Gate · Math Bat / TJ Felix / Natlax / Scarlet Fever @ 1822 Pandora · Annaris / Nightjars / Ava / Why? @ 648 Kingsway
18 · Cherry Pick / Jess Waters / Kerri Caruthers @ 1822 Pandora · FRESH MEAT VOL. 3 @ Red Gate · Los Furios / Cawama / Dragstrip Devils / Burlesque from Melody Mangler & Justine Sane @ Rickshaw Theatre	19 · FAN EXPO 2024 @ Vancouver Convention Centre	20 · Vader / Origin / Inhuman Condition / Bayonet Dismemberment @ Rickshaw Theatre	21 · The Secret Beach / Nate Frank / Buddie / Lincoln Hotchen @ 1822 Pandora · Filmscreening: Fundraiser for Palestine @ Red Gate · Mad Caddies / Belvedere / The Corps @ Rickshaw Theatre	22 · Only A Visitor / Roswit / Free Play Angel @ Red Gate	23 · Basic Income Tour w/ ROSINA MAXH./ EYEDA SOPHIA @ Red Gate	24 · Squid / Water From Your Eyes @ Rickshaw Theatre
25 · Cheap Flavour / Revolution / Above Disorder / The Hausplants @ Red Gate · War of The Roses @ The Red Room · Caligula's Horse / Earthside @ Rickshaw Theatre	26	27 · Canada's Drag Race @ Orpheum Theatre	28	29 · Avery Sloan / Marry / The Hausplants @ 1822 Pandora		

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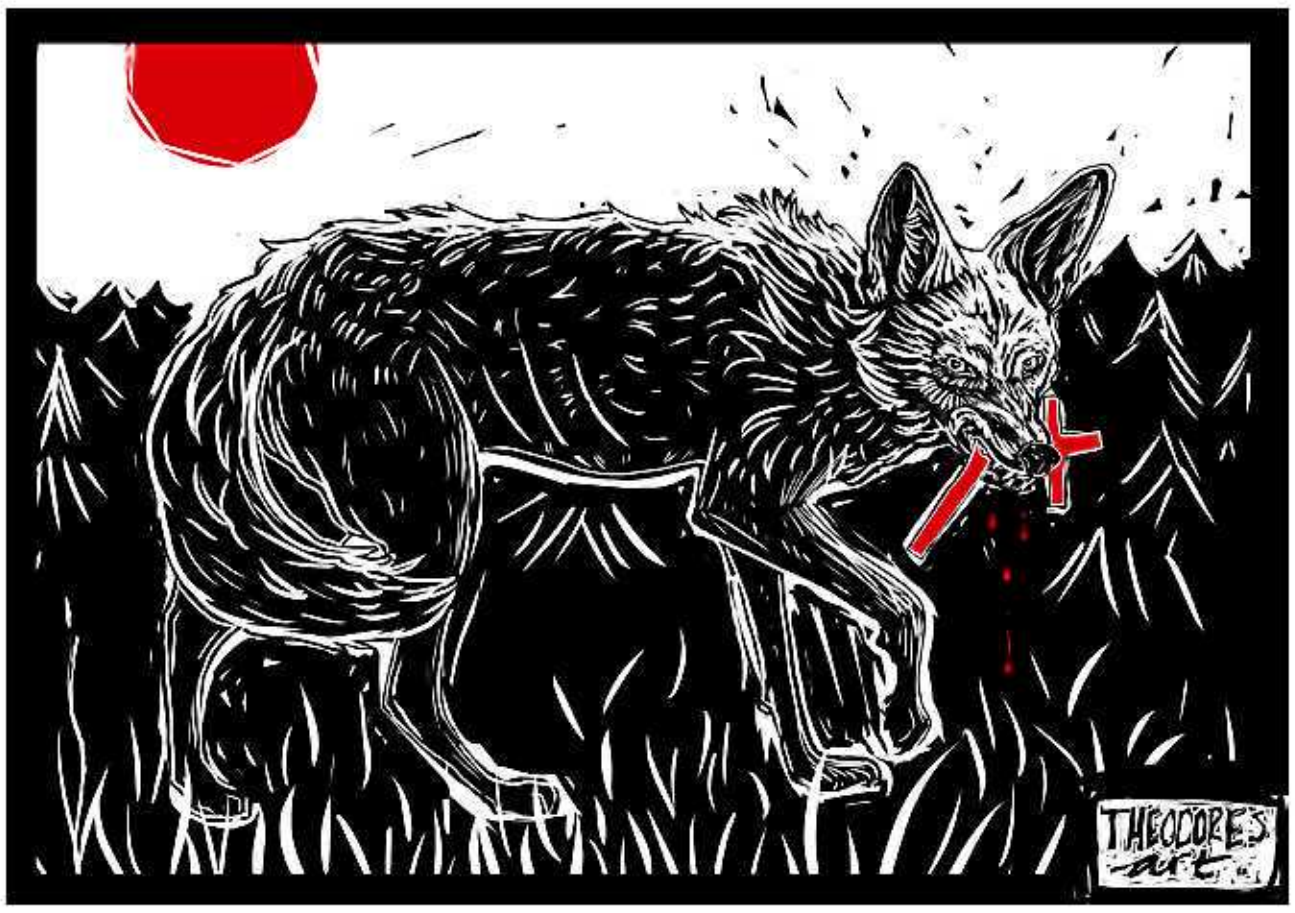
MARCH 2024

ART PROJECT BY
YUKO YAJIMA

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					01 · Real Estate @ Hollywood Theatre	**02** · Winona Forever / Hillsboro @ 1822 Pandora · That's Nasty! An X-Rated Comedy Show @ Chill X Studio
03 · History In Novels: Sarah Mughal & Xiran Jay Zhao – Hope Ablaze & Iron Widow @ Massy Books · Van Vogue Jam Kiki Ball @ Birdhouse Arts Space	**04**	**05**	**06**	**07** · Jo Passed / Des Hume / Yawn / Tough Sell @ 1822 Pandora · Arlo Parks @ Commodore Ballroom	**08** · Monster Jam @ Pacific Coliseum · Militarie Gun / Pool Kids / Spiritual Cramp / Roman Candle @ Rickshaw Theare · Lil Tecca / Sofaygo / Tana / Chow Lee @ Vogue Theatre	**09** · Boys, Boys, Boys @ Birdhouse Art Space · Monster Jam @ Pacific Coliseum
10 · Monster Jam @ Pacific Coliseum · Coco Montoya @ Rickshaw Theatre	**11**	**12** · MOONRIIVR / Brandon Wolfe Scott / Jody Glenham @ 1822 Pandora	**13**	**14** · East Van Square Dance @ The WISE Hall	**15** · PUNKSTRAVAGANZA VIII NIGHT ONE: The Dreadnoughts / Balkan Shmalkan / You Big Idiot @ Rickshaw Thetre	**16** · PUNKSTRAVAGANZA VIII NIGHT TWO: The Dreadnaughts / Bridge City Sinners / Staggers And Jaggs @ Rickshaw Theatre
17 · Special Interest @ 1822 Pandora · A. Savage / Mali Velasquez @ The Rickshaw Theatre	**18**	**19**	**20** · Lucki @ PNE Forum	**21**	**22**	**23**
24	**25**	**26** · Chelsea Wolfe / Divide And Dissolve @ Vogue Theatre	**27**	**28**	**29**	**30** · Wake / Great Falls / Egregore / Druid Lord / Noroth @ Rickshaw Theatre · Home Front / Long Knife / Pack Rat @ The WISE Hall



discothrash
#13
accelerator
sníkłča? theo mckee

illustration courtesy of the author

when i was a kid,
my dad told me about a friend he knew,
who had broken wipers on his car.

whenever it would rain, he'd look over at me,
and say 'just wait, don't worry' with a laugh.
the speedometer would climb and climb,
and then we were going eighty in a thirty, and
while i was gripping the dash,

my friend was just laughing,

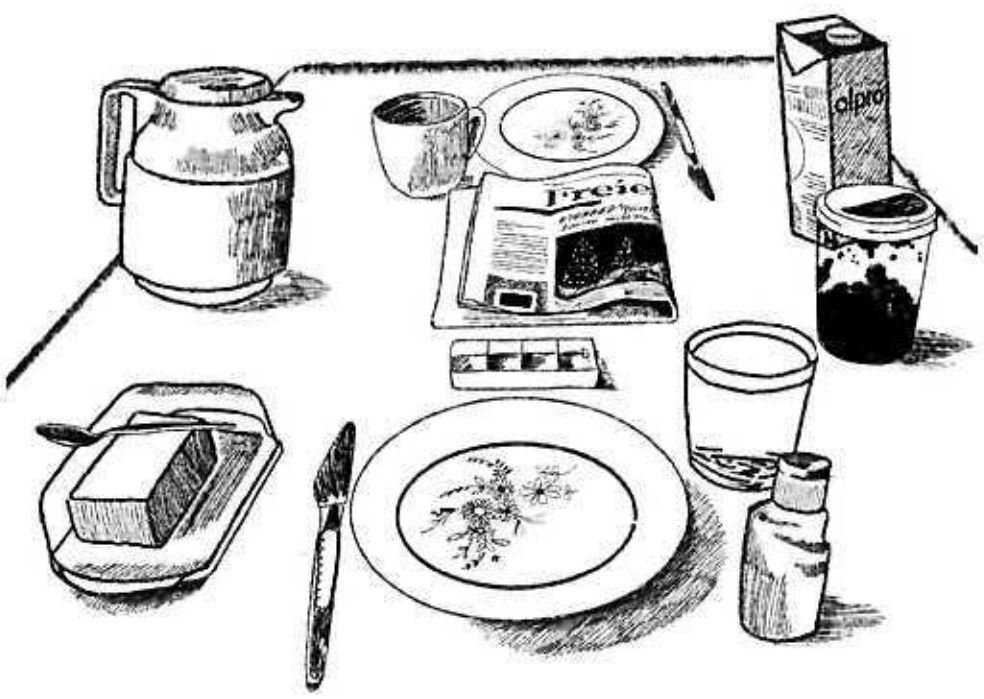
because when we hit eighty, the rain drops
started rolling up the windshield.

i think about my dads friend a lot,
soaring through life in the upper limits of fifth gear,
problems fading away with every upward tick of the meter.

i think about my dad's friend a lot,
because maybe if i just slam the accelerator deep enough,
my problems will start to roll off too.

Slows: Twice

words by Olivia Huish
illustrations by Hannah Martin



T. Liem's *Slows: Twice* is a uniquely hopeful, tragic, and curious work. Its fluidity and dynamism with the structure of language, art and placement draws its reader into a timeless yet time-filled realm of being. The poems constitute a carefully created world by the author; one where thoughtfully chosen prose has meaning expressed not only through itself — but also through its use of space and time, and most notably, its reiteration in the latter half of the book. Liem's work offers unfailingly moving and ultimately human reflections on an impossible number of themes from language, to time, to sadness, to love, and more. Each poem stares out at you unflinchingly, begging — or demanding — that you hold the gaze. That you hold space for the words, and bring patience to them because they are not lacking in nuance.

In explorations of themself and the time-spaces they occupy, Liem subtly challenges presumptions and some larger social norms. They do this most often in the form of challenging and exploring how their national and ethnic identity is perceived. They share in "$1per word for travel writing" that "Here where I was raised and born / a stranger stopped me in the street to tell me / in the future everyone would look like me." Liem's social commentary is witty and biting, not only here, but overall and their observations on wealth (or the lack of it) are scattered and almost hidden in the background of a few of the poems. This social commentary is perhaps most definitely found in "Excerpts of a Longer Work" where Liem claims; "I chalked up my existence to love / and geopolitical circumstances." The abstractness lends to the impact of the prose and successfully prompts the reader to think on its meaning. What makes their address of social issues less obvious is how it is blended with their personal reflections and musings. In other words, there are no poems dedicated solely to social commentary, it is all intertwined with the greater themes of Liem's work.

The poems are engaging not only for their content and meanings but for their literal varied interpretations depending on how they are laid out on the page. One example (among many) is "Though There Is More There Is Always More" in which the prose is rotated on the page so that the reader must turn the book anti-clockwise to read it. The words are laid out in 3 columns, and their meanings are subtly different depending on whether you read the words column by column or row by row. This is reminiscent of "The Middle of Nowhere is Somewhere" although this poem seems to be intended to be read row by row rather than the two columns it is separated into. This variance keeps the reader on their toes and the relationship between prose and physical layout fresh rather than overplayed.

Certainly, there is no shortage of variance throughout *Slows: Twice*, from the changes in layout to different uses of punctuation and spacing. Pivotally, the key variance comes from the mirrored versions of the poems in either half of the book. For someone looking for a slightly more uplifting read, the latter half of the book is maybe more suited, and for someone maybe wanting to lean into the melancholy, perhaps the former. That being said, it is the two distinct undertones of the halves coupled and intertwined that makes *Slows: Twice* a singularly complex and touching read. The dualism of the book reflects the innate dualisms that Liem experiences in their life, and yet even though there is a distinct, identifiable, dualism, there is no lack of multiplicity to speak of. Liem breaks into parts, certainly more than two (although perhaps categorised as such), their identity, their experiences of time, love and place, theirs and collective memories, and more.

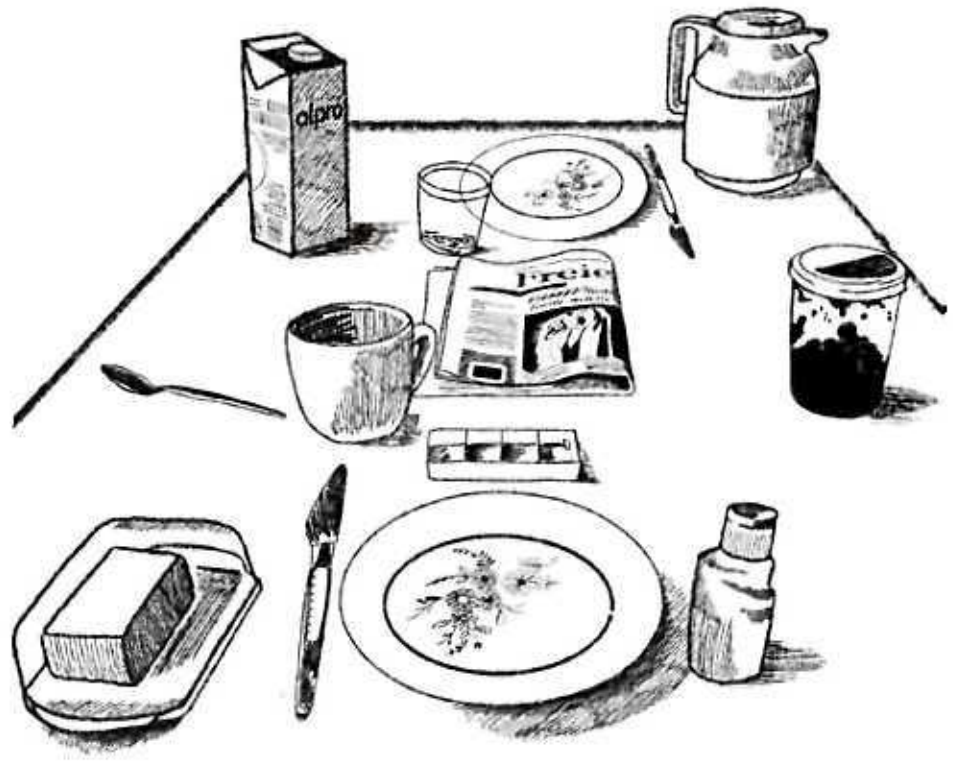
While not all the poems in the second half are necessarily uplifting, what they do offer is a fresh perspective, reflecting the overarching theme of change and fluidity. For instance, while the twin poems, "A Thousand Twangling Instruments" and "Most Did Not Ask" both carry sadness, they do so in very different ways and the comparison of the two brings a unique complexity to the works. In the divides, meaning here both the major one in the structure of the halves and the multiple fragments across the poems, Liem addresses the inherent variety that comes from being a person in the world and feeling deeply. It is this meaningful meditation on perspective that makes *Slows: Twice* feel somehow simultaneously heady and grounded and overall contemplative.

Throughout their poems in *Slows: Twice*, Liem becomes, and is, undone. An utterly transformative work, along the journey 'you' find yourself as a tree, a piece of fruit, and the recipient of advice, respectively. Liem themselves becomes a rat, a lily of the valley, an exclamation point, and more. Both author and reader undergo a metamorphosis through these poems and are ultimately left connected for it. As Liem seeks connection to times, spaces and people in their poems, they explore themselves and their circumstances in a powerfully sympathetic manner.

The author's attempt to position themselves both externally and within themselves is perhaps what makes these works so relatable. Relationships are profoundly human, and this truth is painfully present across the poems. Liem explores their relationship to their loved ones, their family, the spaces they occupy, their identity, their nationality, their ethnicity, the languages they speak and more, in utter rawness. Like any good writer, Liem troubles themselves with linguistics, lexicons, metaphors and how we express ourselves with words. Language is a persistent theme throughout the poems, mostly as they pose questions and challenges of it, such as, "How many languages can you name / that will name you back."

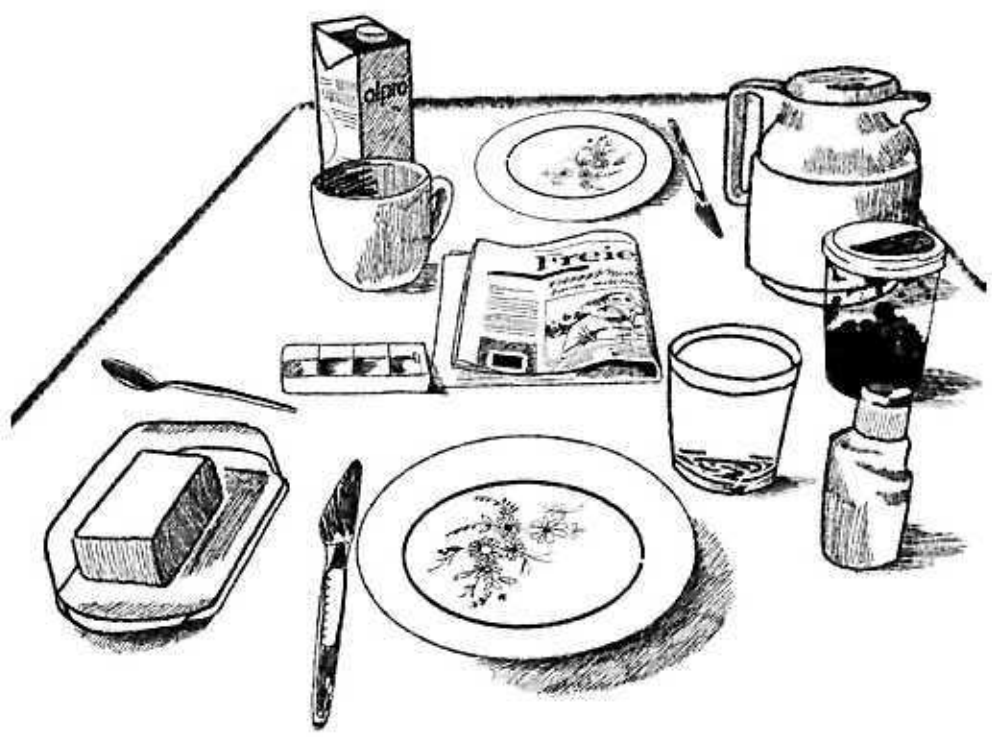
There is not a large visual element to Liem's work after the cover — no illustrations and no colours. However, particularly moving are the photos included at the end of Liem's grandparents, and her notes on them. It feels incredibly intimate to gaze on the pictures referenced in "The Second Half Folds in on Itself" and "In Response to Feeling Alone; or, Before and After" and to read in its original handwritten form what their grandmother wrote on the back of the photo.

Anything but one-note or repetitive, the poems of *Slows: Twice* exist across a broad spectrum of emotion; some are achingly sad, others stoically persistent and some shiningly optimistic. Liem perhaps even pinpoints a reason as to why there seems to be such a connection between author and reader through prose when they write, "In the details you'll notice I am / the speaker but not the subject." This sentiment does ring true and contributes to the delicate balance struck in the poems, between author and reader. While Liem does offer insight into themselves, to read the poems feels intensely personal. In the details is a world of nuance, clever callbacks, full circles and perhaps total transformation.



Slows: Twice

words by Olivia Huish
illustrations by Hannah Martin



THE BIG MELT

by Emily Riddle

words by
Anabella Klann Harrington
illustrations by *Chelly Maher*

Emily Riddle opens her 2022 poetry debut, *The Big Melt*, with ideas of honour, community, and survival. "i want to believe apisci-kahkâkîsak, mostosak and i will all drink iced tea on a porch together, make light of all that has transpired, talk about the women we have loved" she begins musing in "Tell Me Why." Questions of identity, queerness, and Indigeneity run through this poetry collection with poignant, witty clarity, bringing the reader directly into Riddle's life with the ease of catching up with an old friend.

A Nêhiyaw (Cree) queer woman from Treaty 6 territory, Riddle sketches her life between Edmonton and Vancouver, weaving "Canadian" stereotypes alongside what it means to exist as an Indigenous person in "this bootlegging operation called canada." I found *The Big Melt* refreshingly honest and devastatingly clear. It pulls no punches — and is all the better for it. Riddle paints a picture of the relationships and experiences she's had growing up and how they've shaped her in a way that is unique to her lived existence as an Indigenous woman. Her strong connection to her family, her home, and herself shine through every page and her distinct voice is the undeniable link throughout the book. For me, a white settler living on the unceded land of the **xʷməθkʷəy̓əm** (Musqueam), **səlilwətaɬ** (Tsleil-Waututh), and **Sḵwx̱wú7mesh** (Squamish) Nations, *The Big Melt* offered a valuable insight into these spaces.

The Big Melt is separated into four sections: 'The Big Melt,' 'The Big Prayer,' 'The Big Kinship,' and 'The Big Horizon.' Each part is distinctive, but all four together sketch out a life, singular, unique, and relatable. I found Riddle's use of Cree interspersed with English thought-provoking and I would love to know the process behind deciding which language to use when. Riddle's variations of style, language, and form throughout the book work together to reflect the complexity of her as a person. This wasn't a strategy I had previously considered, however, now it makes obvious sense — of course you cannot capture the essence of your life using one consistent style. People are made up of thousands of different inconsistencies and variables, and Riddle understands to tell stories properly, they must reflect that.

The Big Melt excels where it weaves love, loss, loneliness, and guilt together with witty observations of daily life. In "YELLOW" she explores the idea of the relationship between romantic and platonic love, and the realisation that so often friendship is more important. "i want to love you so that you emerge from the earth with a view of the sun, so yellow," she says, referencing how the Cree word for love originates from the word used for when a growing plant first breaches the earth. It's these references which cut so deep that make Riddle's work so remarkable. I appreciated her reflection on the importance of platonic love, as it's a concept I have not often seen celebrated. In "Worms" Riddle reflects on her mother's cancer diagnosis against the backdrop of rainy Vancouver. "it seems

unappreciative to be sad with a view of the ocean," she says, which strikes a chord in me as someone who has grown up with the Pacific Ocean constantly in front of me. Later in the same poem she comments that no one pays attention to her crying in public, because of the constant rain, or because it's Vancouver.

I found some of Riddle's strongest moments were where she contrasts stereotypical "Canadian" things, like the West Edmonton Mall and hockey, with her experience existing in those spaces as an Indigenous person. In what might be my favourite poem in the book, "Maskwa Ponders Revolution," she reflects on the relationship between hockey, the prairies, and Indigineity. She centres this around the experience of watching Cree hockey player Ethan Bear during the national anthem at a game, saying, "what if instead of looking all humble during the settler national anthems, ethan bear sat on the ice with his legs crossed?" She goes on to unpack her complex feelings towards the NHL, and how it intersects with her Indigeneity, musing that "maybe hockey is quelling a proletariat revolution on the prairies." Later in the text, Riddle notes that the water-park at the West Edmonton Mall has the largest indoor wave pool in the world. Similarly, Edmonton is home to the largest urban parkway in North America. She links both these achievements to the insecurity Edmontonians hold when considering "to what degree their settlement is admirable, successful, permanent." Riddle's skill at situating herself is very apparent here; Riddle, a Cree woman indigenous to the land now called Edmonton, does not share the same permanence insecurity, but because she grew up around it she can observe it with a clarity settlers cannot.

The Big Melt utilises language, form, and style to create one cohesive collection exploring Riddle's experiences as a queer Cree woman in what we call Canada. I found her poetry to be painful, exhilarating, moving, and funny. As someone who had never read a poetry collection before I came away from this one in awe. I think it should be essential reading for anyone who enjoys poetry, or those who have sworn never to try it. Whatever you go into it wanting, you will be satisfied. The overall tone is filled with soft contemplation, and reading it felt like curling up in the company of your dearest friends to discuss the painful existence of being a woman in the world. Riddle ends one of my favourite poems, "it flows, but" saying, "the most important intimacies are never spectacular," however, *The Big Melt* is.

Under Review

Sort of Damocles

Beauty Goods

OCTOBER 27, 2023 – (BOAT DREAMS FROM THE HILL)

This album caught my eye quickly. I turned on a random track and within seconds had to pause and write about how rich this album is with darkwave and new romantic tones. The grinding and bouncing synths, the loose, layered, and lilting lyrics, the crunchy, cathedral drum machine; it screams ever-so-softly of the glory days of proto-goth and post punk. I could genuinely close my eyes and believe this dropped 1982, and defined the genres which spun-off from it. There's a magic to this album, moving from heart-wrenching down tempo melancholy-core seamlessly to goth club beats, all tied together with a bow of gliding vocals almost more instrumental than lyric.

Sort of Damocles' *Beauty Goods* showcases no less than seven contributors beyond the band's central duo, and the rich, morphing soundscape demonstrates that. Each song, while cohesive to the album at large, explores different aspects of the founding genre of dark wave. "Beauty Goods," the title track, is a dancier direction to take, reminding me of my time at goth raves – brief as it may have been. With a driving bass, poppy dance synths layered upon that ubiquitous grind synth, it had me bopping in my seat wishing for a darkened dance floor and black leathers. "Lung Train III," which has this bumpy beat reminiscent of early Daft Punk, but slowed down and pulled through the world's deepest tunnel. "PCP at Petro-Canada" swings much slower and lower, pulling down the vibe to this deep, trancy space with harsh, gigantic reverb – much akin to being strung out in a gas station bathroom, trying to make out your own reflection in an ever shifting mirror. "Gangs in the Warriors" carries almost an Animal Collective vibe, frenetic and dreamy, a backwards back-beat I can't get out of my head.

At current count this is Sort of Damocles' eighth full album release, and by the gods does it show. They have sharpened down their dark, kind of creepy, kind of harrowing, craft to a needle point. Sharp yet loose, cold yet nostalgic, gigantic yet intimate, *Beauty Goods* is a high precision deep-dive into just what the dark wave genre has to offer. What it really means to be a melancholic, broken-up goth. This album hit me right in the home bones. It buried me with glorious, bleached-blue pictures of my youth. If there's one thing I think their next album needs, it would be amping up the hugeness of the sound – lean into what they do so incredibly well.

Coraline Thomas

Dawson Forsey

Howdy Stranger

JUNE 2, 2023 – (SELF-RELEASED)

Howdy Stranger is a six song album written, and performed by Dawson Forsey. It's aimed as an easy-listening country album that welcomes newcomers to the genre. Not your typical bro-country-soundtrack, but rather a lo-fi take on the Bakersfield sound from the 1960s with a modern twist of dad-rock. Comfortable and relatable, like worn-in Levi's jeans. It explores themes of bad relationships, desperation, courage, and desire. The music paints a Western landscape, washed in California reverb – the perfect driving music. Originally recorded as single cuts, *Howdy Stranger* blends seamlessly together like a storybook. If you listen to the album front to back, it has this beautiful story arc — almost like a hero's journey; someone once lost, now finds their purpose and life partner in this crazy world.

Forsey's recording process is something of note. All tracks were recorded through a Tascam tape recorder, before being bounced to a digital workstation. Sound engineer Devon Parkin handled the mix and mastering, expanding the sound by incorporating textual elements that give Howdy Stranger its unique ethereal shimmer.

The album starts with the track, "Don't Believe Me," a song which explores imposter syndrome and alienation. Forsey spoke about how this track was inspired by sleepless nights spent laying in bed, staring at the ceiling, looking for answers to life's hardest questions. The first line, "don't look at me darling, there ain't much to see," shows just how gripping and heartbreaking a struggle with self esteem can be.

With a beautiful, tape-like quality to the sound, "Killer In The House" is a haunting ballad about finding the courage to leave a bad relationship. As the song progresses, you can hear the desperation and sadness ring through the lyrics. Nearing the end, a painful "Help Me" is called out, but symbolically lands on deaf ears with no resolve.

"Florida Man" is a fast-paced, southern swinger written about Danny Rolling – AKA, the Gainesville Ripper. A serial killer obsessed with gaining fame and notoriety, Forsey coyly plays into this by writing lyrics like, "They're going to say my name on the radio" both as a nod to his own record, but also the 1990s media frenzy that ensued following the murders. "So what, I took my parents life, down here that's a small headline." The bridge is one of the highest points in the album, with a rambunctious solo section that kills.

Written like someone you can't quit on, the "Partner Song" comes through with a story of love, determination and finding your person. Lyrics throughout progress from "My/Mine" to "We/Our" and played overtop a beautifully strummed acoustic guitar. I'm not crying, you're crying.

"The Fool" is written from the perspective of a friend – being on the outside of a relationship, and watching it fall to pieces due to the careless actions of one person. The idea of self sabotage is especially true in this song. Lap steel and reverb make this track sound huge while the recorder tape slowly disintegrates, just like the relationship.

If there was a song written for the end credits of a movie, it would be *"Natural Disaster."* It starts soft and nostalgic, then cranks up the heat after the second verse. Launching us into a world of tasty guitar licks, the song has an energy, and brightness unseen before. *"Natural Disaster"* sounds like what it feels like to rob a bank with your life partner, get away with it, and still find that spark inside one another when you catch their eye from across the room.

Howdy Stranger has all the making of an excellent launch album – six curated songs that allow you to dig deeper, and unpack the stories behind them. When asked about his future, Dawson is humble, yet confident, in his response, "to be a well-known, local artist."

Brett Snowball

SoyJoy

Door Frame

NOVEMBER 3, 2023 – (SELF-RELEASED)

To live is to reckon with the coexistence of these two facts. Fact 1) Each of us is the sole caretaker of a unique perspective. Fact 2) There are human experiences that are shared and universal.

For most of us, part of growing older is running into these ideas and questioning what they mean for *our* experience. How do I balance my sense of individuality with the necessary comfort of belonging to a community? Especially in the case of art and music — artists must consider how the content of their music in a performance setting might change over time. For a track that's been in a band's touring setlist for years, even decades, the context of its performance will change. For better or worse, growing older is to be changed by your environment, and it's this aspect of performance that Juniper of SoyJoy explores in their new EP: *door frame*.

The EP is, in Juniper's own words, an act of 're-marking the height' of these songs on a door frame: how their bones and melodies have shifted under the pressure of self-scrutiny and the stage. They're presented in this recording as intimate diary entries through SoyJoy's ever-consistent DIY folk sound; love letters to the act of letting go and the people who 'sing back into' the music. "we wear the ocean on our feet" plays, the EP begins, and warm acoustic guitar guides me to a seaside vista. But as Juniper's chemical and tidal poetry wash over me and their voice (uncertain, intimate) catches me off-guard again and again. I'm in someone's bedroom,

reading through the Post-Its on their wall. I get the impression that each word has been chosen for its tactility and mouth feel as much as its meaning.

"he never said no crows" steals my attention immediately with its sharp, punchy chords and vivid imagery; I hear Juniper's voice break as they tell me they're fermenting, being broken down and built up at the same time. It's about our jobs, our lovers, our self-destruction and the ways it makes us stronger. I can't help but feel it's a hopeful song, and "more about fermenting" (track 3) injects a bouncy vocal line that hints at Haley Heynderickx and Laura Veirs and generally raises the spirits of the tracklist. Juniper sings, 'I knew it was you,' and carries us into the second half. "blurry dimensions" is the EP's longest track at 4:01, and the weight of prior tracks imbues its opening, bittersweet and reflective, with a sense of finality. I hear Juniper call for 'imperceptibility', and the 'visible invincibility' that comes with surviving the world as a queer or marginalized person, and I'm filled with hope by the intensity of their voice. The soundstage of this final track feels expanded; Juniper's voice is bursting against the edges of the recording and reaching into my brain the way Phoebe Bridgers' vocals do.

"blurry dimensions" also featured as a longer song on an earlier SoyJoy album, and although much of the song remains the same, I hear exhaustion in Juniper's voice that isn't as prominent in the new recording. A 'screw-it' kind of defiance takes over, ragged and toughened by the erosion of everyday life, and very much in line with Juniper's earlier lyrics. It speaks volumes of both their growth as an artist and the community they've built with their music. More than that, it gives me hope for queer artists and our ability to discover ourselves through art, communicate with it, and survive the world a little easier as a result.

Stephanie Van Wijk

V.Vecker Ensemble

Acedia Phase

NOVEMBER 2, 2023 - (HOTHAMS SOUND RECORDINGS)

V.Vecker Ensemble is self described as "experimental electronic recordings from the Pacific Northwest." While this is accurate, and probably the only way you could summarize their music in just one sentence, it still seems like such a broad description of what they actually produce.

I originally discovered V.Vecker Ensemble at a now defunct Vancouver-based music festival. It celebrated music across a sprawling number of genres, with a large focus on the experimental (R.I.P Art Signified's *PsychFest*). The festival only ran a couple years, but in the process, introduced me to many of the local artists I still listen to today. Though most of those artists have since disbanded, V.Vecker Ensemble remains active – lucky us. I still remember filing into the "basement" at Fortune Sound Club (if you know, you know) after spending the majority of the evening at the main stage. V.Vecker Ensemble's set had already started and it was impossible not to be sucked into the intrigue. A plethora of instruments, pedals and gadgets took over the front of the room and the band had to be on at least three each. I had never really seen, or heard, anything like it.

The same stands today. Everytime V.Vecker Ensemble puts out another record, it's different from what's come before it. There are themes and subtle ways to recognize them, but the ingenuity of each album shines through. Since there is no blueprint, it's always exciting to see what will come out of the woodwork each time something new is released. The closest comparison I can make for *Acedia Phase* is The Revenant soundtrack by Ryuichi Sakamoto, but that still doesn't give the full scope of the magic.

Acedia Phase could be described as a lot of things. The soundtrack of a fever dream. The background noise of a deep transcendental meditation. Your inner monologue during your first ayahuasca experience. Still, through all these metaphors, it's difficult to pinpoint the feelings and thoughts that are provoked when listening to the record. It's easy to listen to *Acedia Phase* by cherry picking tracks, but I feel it's best digested when you view the album as one continuous piece. Each song flows effortlessly into the next and you hardly notice where one ends and the other begins. However, you do notice the range of emotions that weave through an album with no lyrics. I think there is some of the truest artistic beauty in music that lets the listeners build their own narrative. Sometimes the best way to express how music makes you feel is to talk about the imagery your mind paints while you listen to it. For me, *Acedia Phase* is: Heavy rain on ferns and giant trees on Vancouver Island. Alien abductions in midwest America. Angelic intervention at a time in your life when you need it most. The sick nostalgia that comes with remembering a day you will never get back. But that's just me. There are two guarantees for this album – you'll love it and your interpretations will be completely different from mine.

Shayna Bursey

AKAsublime

debris mixtape

DECEMBER 12, 2023 - (SELF-RELEASED)

In the ever-growing sphere of producers and DJ's revolving around us, it can be difficult to find artists that excite the listener with fresh ideas, rather than adding to a pile of tracks to be thrown in a set and be forgotten in the morning. Vancouver-based composer, producer and DJ AKAsublime stands out of the crowd with Debris Mixtape, a mixtape that is fresh, eclectic, and minimalistic enough to be accessed anywhere; all while portraying a vast ensemble of influence that portrays their tool belt of personal knowledge and experience in music.

Debris Mixtape opens with two introductory tracks, "Every day was the same" and "Here goes nothing." These tracks draw the listener into the playfully experimental ambient sound of the mixtape, drawing on mesmerizing melodies reminiscent of Aphex Twin's Selected Ambient Works while simultaneously allowing hip hop and rap influences to seep into its punchy beats. AKAsublime utilizes often unorthodox sampling throughout the project, such as sirens on "Every day was the same," or twinkling and jazzy accents that integrate a variety of acoustic and electronic depth. These accents and samples allude to the internet-age array of references used in the mixtape, as if the tracks are leaving clues to where this collage of texture and sound is coming from. Some melodies point the listener towards the melancholic ambient mood of early 2000s electronic music, whereas others sway in the direction of trap inspired club remixes. "Swag = secretly we are gay," opens with such a beat, but mellows out as it's paired with AKAsublime's drowsy, monotonous vocals. The tone of this project's vocals interact in a wonderfully unexpected manner with the minimalistic mood drawn through the album.

Debris Mixtape's first act is excitingly complex but tends to fall slightly short following its eigth track, "side eye." Though the project's second act still contains the minimalistic and eccentric elements of the prior half, the songs tend to fall into a sense of eccentricity that may be inaccessible to many listeners. Some choices, such as the alarm-like ringing through "get well soon" or the blipping melody on "debris pt 2" are challenging in a way that can become somewhat irritating.

Though these few tracks are weaker than the rest in their reach, the final tracks of the album, "609 AM outro #1" and "goodbye outro #2" round the listener back into AKAsublime's airy world of blissful techno. "609 outro #1" melds together distortion with analog piano keys, while incorporating elements of '90s hip-hop through record scratches and snappy drum beats. This track, a highlight of the album, truly represents the philosophy of the work through its familiarizing of distinctly different eras and genres of music in a way that melts together in a fresh way. The album closes with a pleasingly surprising sample - Gotye's 2011 hit "Somebody That I Used to Know." Once again, AKAsublime reminds the listener that any inspiration is fair game, and that they can make it work. Debris Mixtape is a whirlwind of creativity inviting you to peel back its layers and discover the world within.

Ruby Booth

Devon Parkin

Sit With Dirt

JUNE 23, 2023 - (SELF-RELEASED)

You swear every memory comes from an experience true to history. Tart drinks in front of edgy Saturday morning cartoons. The raindrops slick the sidewalk as you watch worms slink through the grass. Something is lost in all of that. The feeling is impossible to grasp decades later on your lunch break at the local cafe until you decide to *Sit With Dirt*.

The album cover for Devon Parkin's *Sit With Dirt* is a polaroid of someone running up a road among lush hills. Each song treks this road, with wrenching transitions and distorted voices heard through a filter of rain and rock that inexplicably digs up antiques. It all starts with "Comes n' Goes," where we fly through clouds of memories low enough so we can bear witness to the meadows we used to dirty our feet before landing back home. Minor sounds are stored in the corner of every track like forgotten toys lost in a dusty drawer or an out-of-reach bookshelf. "Sweet Relief" somehow yanks me back to a time when I first watched *Totoro*, with its concluding chimes that follow the droning melody like smoke wisping from a stone chimney. Some tracks are more intimate in what they make you experience, maybe even showing you a glimpse of possible futures – if you dare to believe it. Radio towers flash red across the night sky as you swing your feet off the edge of an abandoned building while your friend strums their guitar. "Ask Around" until you find out where the beeping noise comes from.

It's not always magical. Sometimes life is mundane. As its name suggests, "Just

Go Outside" is an ode to stepping outside the house and experiencing the ordinary. This track brings to mind every episode where a protagonist goes grocery shopping, drives to the bank, and grabs a bite to eat. Perhaps there is something to be found here. Something familiar creeps up on you as you turn "Apples To Juice" once you get back home. The crunch of Honeycrisp, the blitzing and distilling of saccharine slices, and the refreshing sigh after you sip down the intoxicating beverage. A fitting toast to your trip down memory road that would leave you satisfied if it weren't for the feeling you once grasped so tangibly slowly slipping through your fingers once again. Finally, "Trading Gibberish" sends you off with a mournful yet inspiring guitar solo to provide a softer farewell.

Pristine, hypnotizing, unquestionably, and yet, questionably nostalgia incarnate. Devon Parkin are wizards who have concocted this trip of an album, clocking you upside the head to let each string, ring, and key flow like raindrops washing nostalgic grime from the grooves of your brain. Sit with it, relish it, and dig under every stone and crop until you are begging for more recollections.

Angus Nordlund

The Hausplant

Bright, Indirect Light

DECEMBER 1, 2023 (SELF-RELEASED)

Bright, Indirect Light by The Hausplants glows in the dark. It's a combination of pop-punk and indie influences sewn together with synth to create a distinct sound that's bright — as the debut EP implies — but balanced with gloom. The lyrics have strong themes of escape, letting go, and the liberation that comes after, paired with a dynamic sound that makes for a truly stellar collection of songs.

"Overture" plunges a fun bassline into something ominous. The reverb and clear — almost siren-like — vocals come together to form an eerie sound broken up with a constant heartbeat-like thump. It shows the darker parts of their range and creates this mysterious first impression. "Edge of the world" contrasts the opener, expanding their range while keeping some distinctive qualities. This song is a good backer for a summer roadtrip; a bright sound with synth breathed into it. Meanwhile, there's an alternate universe where "Reflections in Blue" appears in the *Twilight* soundtrack. The song is dark, groovy and distinctly 2000s vampire (in a good way.) This is where the siren vocals come back, along with a stinging, reverb-heavy guitar that really shines in every solo, and is arguably the coolest part of the song.

The start of "The Priestess" is intentionally misleading. It's upbeat, contained and very pop, making it the perfect entrance to the rabbit hole it inevitably pulls you into. The sound of the song builds into something darker, paired with the lyrics "you'll never know what you did" before hitting a total shift. The ending is where the punk influence hits the most, as the singer repeats: "I won't go back to that room" and "I feel alive" over again. It keeps building into chaos with layered vocals, illustrating an overwhelming sense of liberation hinted with loss. This song is the clear standout; it highlights the band's ability as storytellers, both lyrically and sonically, as the song progresses in a way that's different from other songs on the EP.

Bright, Indirect Light closes strong with "Laura." The emotion and intensity in the vocals shine through most in this one. Repetition in the lyrics is common throughout the EP, but the phrase "I'm sorry Laura" sung over and over makes for one of the most impactful uses of it. The song dips into different parts of the band's range, hitting slower tempo and pockets of high energy. The Hausplants are currently working on their first studio album, as stated in their bio, and their currently small but quality-rich discography only shows that they have brighter things to come.

Elita Menezes

Bill Can

Mud Bath

NOVEMBER 6, 2023 - (SELF-RELEASED)

Bill Can's *Mud Bath* doesn't pull any punches. It's frenetic, it's eclectic, and it moves at a break-neck pace (and I mean that literally — out of fifteen songs I don't think a single one is less than 60 bpm and only one is over three minutes long; most are less than two). It is not an album to listen to when you want to wind down, but if you're willing to go on a ride, this record sure is a lot of fun.

Interspersed between the adrenaline-pumping tracks are more sentimental ones, "Too Bad Day" and "Dumb Wizards and Lonely Guys" being a couple favourites of mine, partly because they seem to harken back to the sort of coming-of-age movie soundtracks many of us twenty-somethings were influenced by in the most formative years of developing our musical palates; *Scott Pilgrim, Juno, Garden State* — the first sort of indie-fringey stuff you may have listened to and thought, "Oh, *this* is what music can be?" In this sense, while I certainly wouldn't categorize *Mud Bath* as "easy listening" per se, I do see how it could become kind of a comfort album.

The record certainly isn't going out of its *way* to make you comfortable, though. I'd actually wager that at least a few of the tracks are intentionally doing the opposite. From the distorted vocals of "Waste Away" to the punk-surf-rock kineticism of "Mind Jogger" to the opening track "I'm Not Going Under"'s delightful all-over-the-place-ness — this album fucking *goes* as soon as you press play and really pulls you along with it in a way that becomes more infectious with each repeated listen.

If you, like me, are entering 2024 with a lot of cynicism, or just have an itch that mainstream music just can't seem to scratch, Bill Can's *Mud Bath* is a record I'd highly recommend sinking your teeth into. While it isn't dated by references, it somehow still feels *of the times*; there's a real edge to it that many of us experiencing dystopia in real time can find relatable — at least, I did — without it being so hardcore that it's alienating. "The Presidents Standing Next to Me!" really jumps out in this sense, and it's a track where the band's sardonic sense of humour really shines lyrically: "The president's standing next to me! / It's just like we're family!" Also: "I don't feel stupid or useless or restless or crazy / I'm walking through flowers, I'm stepping on daisies / I feel like an otter, I'm wading through water / A horse to the slaughter, untethered, unbothered." Right?

I won't lie: I recoiled from this album the first time I started listening to it, like a shock of cold water. But it's sort of an acquired taste — the most I listened, the more I wanted to listen. And besides, some cold water from time to time is good for you. So don't dip your toe into the pool — err, mud bath — dive, headfirst.

Laura E. Foster

kid kardashian

Everything You Are/Bright Dream

MARCH 3, 2023 - (SPOOKY GROOVES)

What exists in the blurred dimension between waking and sleep? Or, for that matter, in the gap between connection and isolation? kid kardashian's new lofi techno single, "Everything You Are/Bright Dream" is as much an invitation to move and groove as it is to sink into deep contemplation. Beginning with a low pulsating beat and synths, "Everything You Are (I Believe In You)" lulls the listener into an immediate trance. The gentle panning back and forth between right ear/left ear further envelopes one's mind in a soundscape both intimate and oceanic, further expanded by the overlapping circular lyrics "Everything you are / I believe in you." The looping chorus slowly melts together into the phrase "I believe in everything you are," a statement — and song — which seems to be about praising potential in all forms; from individual to collaborative. This lyric focal point, while not a romantic statement, is certainly still generous in its affection for the speaker's fellow human beings. It is a celebration both of individuality and of creating something more beautiful and lasting and whole through togetherness. In other words, it asks us to see the potential in each other, and say, "I believe in everything you are."

But if "Everything You Are (I Believe in You)" is telling the listener about a world of possibility, the fully instrumental "Bright Dream" is showing it to them. The track is a sonic massage for your brain bordering on ASMR, offering a smorgasbord of lightly tapping beats, oscillating synths, and cascading xylophonic melodies. But while its minimalist lullaby-esque refrain conjures some degree of nostalgia, the song's darker, droning tones hint at the unknown, perhaps the places in our mind we're scared to go.

This track — and really, the single as a whole — transported me to those in-between spaces of consciousness, those times where you're neither awake nor asleep, when you're not thinking about anything but not *not* thinking about anything, those times you're remembering a memory you're not sure is real. It's not a feeling, it's a flow state, an absence of perception, it just *is*, and invites you to just *be*, because often that's where the good stuff is.

My official take is that, in the face of a violent, deteriorating world, this 2023 release stares back at all-encompassing hopelessness with revolution in the form of radical, unadulterated joy. But, between the two of us? Friend to friend? Just do yourself a favor and listen to this song, headphones on, eyes closed, free of distractions, at least once. As a form of self-care. The entire thing is 5 minutes and 32 seconds, and I promise you it's worth it. Because when it comes to a single that, to me at least, is about experience over analysis, I think I'd be a hypocrite ending this piece any other way.

Laura E. Foster

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FROM THE DESK OF
DR. PHINEAS WINNEBAGO...

STAR CANYON DIGEST

ARIES

Learn to spot the long cons (IBNLT: oral vitamins, your bank, non peer-reviewed ordered systems). All numbers times zero face doom, therefore available FLAGSHIP CATASTROPHE REINSURANCE PRODUCTS yield high returns against inevitable unknown-unknowns, but will not save you. Best give freely when possible.

TAURUS

Bravo! You have arrived late with coffee in a paper cup making clear your feelings about current transactional conditions. The surviving confetti in your hair bends horrific fluorescent light, blinding an untold variety of awe-clapping bystanders and makes fools of all. Bravo.

GEMINI

Informational asymmetry distorts judgment disproportionately, so just eyeball it. If it does what it says on the tin we'll make do. Besides, none among us are fully exposed to the consequences of the advice we give, so consider the possibility that our gravest crimes issue from a misguided desire to help.

CANCER

The hot stimulant water fails again; my worldview remains unrecovered amidst relentless entropic forces (as per uzhe). I'm told that total available energy (solar/caloric, typically) limits all ecosystems - and yet - these cacti bear such strange and wondrous fruit! Let me feast! Let me overcome this inexorable austerity!

LEO

Light caused the tree and the tree can cause light which will gradually separate from all other light, forever, so enjoy your current closeness to realspace while time still permits. The future life expectancy of all non-perishable things (except light!) is proportional to their age at any given moment, so let's just *checks notes* go with that then.

VIRGO

Do not answer your phone. Unfear arises from within and across uncluttered thinking and a deep understanding of the difference between certainty and truth. You do not need whatever they want.

LIBRA

Farewells oft spoil the leaving, so just go. Your life will pass quickly with much to be endured. You will be asked to tread deep water and dream elsewhere, but if you whisper to me through the door I will keep your secrets safe amongst the lucky few who get what they deserve.

SCORPIO

Your gods are subtle, such that one wonders how long this world continues under their silent reign. What will matter at the end? Is your fear a bug or a feature? You will lose sleep over these questions and many others, but it will not be time wasted. Make your decision and bear the consequences.

SAGITTARIUS

On the cusp of our recent Capricornian transit, thirteen year old Tetris prodigy "Blue Scuti" achieved a game level of one-five-seven and became the first human player to reach the computational ceiling of the primitive cartridge, thus ending, at last, the long-vaunted tyranny of the unbeatable game. The house does not always win.

CAPRICORN

By now you should recognize that life's greatest opportunities present themselves astride crowds who believe they know an unknowable future. Skip the gold rush and keep warm near the oven's heat. We've just about a terabyte of paper data to burn before the new moon resets the smart money spigot and spoils things for the rest of us once more.

AQUARIUS

You have been living in the year two-thousand since nineteen-eighty-nine, and somehow, remain timeless. Nature has yet to produce a perfect circle (and few expect they will) but this is close! Like, reeeally close. I still cannot sleep.

PISCES

Behold the year of the bull! You do not need new furniture but might benefit from diversifying into more elusive objects. Don't take this the wrong way and whatnot, but honesty appears to be purely aspirational for you, so for now let's just sit and not talk.

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'	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	RADIO ART OVERNIGHT	CITR GHOST MIX	6 AM
7 AM			FROM HERE FORWARD / 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		LOVE NOTES / CiTR GHOST MIX	AGAINST THE CURRENT	BREAKING BARRIERS	BACK TO THE GARDEN / BROWN GIRL FREQUENCIES		SHOOKSHOOKTA	10 AM
11 AM	CiTR GHOST MIX	CiTR GHOST MIX / UBC MEDICINE LEARNING NETWORK	CiTR GHOST MIX	TRAINING TIME WITH JEFF	SCHMOEDIO / DISC OLLIE			11 AM
12 PM	LETHAL REFRESH	NANCY'S PANTRY	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	CITR GHOST MIX		12 PM
1 PM	PARTS UNKNOWN	SAXOPHONE A L'APRES MIDI	LA BONNE HEURE W. VALIE	HAIL! DISCORDIA! (EVERY 3RD THURS)	MUSE'ISH / CHOPPED 'N' SCREWED	POWER CHORD	THE ROCKERS SHOW	1 PM
2 PM		LEENIN' WITH JEFF	CiTR GHOST MIX	CiTR GHOST MIX / HARMONIC HOOLIGANS	BEPI CRESPAN PRESENTS... AND NARDWUAR			2 PM
3 PM	CiTR GHOST MIX	CiTR GHOST MIX / TAKE JUAN	WORD GOBLINS / CiTR GHOST MIX	FAMILIAR STRANGERS / CiTR GHOST MIX		CODE BLUE	LA FIESTA	3 PM
4 PM	UNCEDED AIRWAVES	TEACHABLE MOMENTS	TRAINING TIME	MIXO-TROPH / THE REEL WHIRLED	NARDWUAR PRESENTS			4 PM
5 PM	MUSIC'S ON THE MENU	ANIMAL BRAIN RADIO / JESS'S LIT	ARTS REPORT / CiTR GHOST MIX	DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA / THE ARMAN AND AKHIL SHOW	VIVAPORŰ / CiTR GHOST MIX	5 PM
6 PM	SPIT IN YOUR EAR / GOB STOPPER	EURO NEURO / DOGEARED	KAFOU MUZIK / THAT SONG FROM THAT MOVIE	ALL ACCESS PASS	FRIDAY NIGHT FEVER	CITR GHOST MIX	TOO DREAMY	6 PM
7 PM	EXPLODING HEAD MOVIES	AFRICA'S LIT / DO YOU FEEL HOW I FEEL?	THE MEDICINE SHOW / SAMS-QUANCTH'S HIDEAWAY	BAMU-LADES / AZZUCAR MORENA			CITR GHOST MIX	7 PM
8 PM		CRIMES & TREASONS	THUNDER BIRD EYE	2010 RADIO / CiTR GHOST MIX / CROWD FLIP / CiTR GHOST MIX	CANADA POST ROCK	MUZIK BOX / CITR GHOST MIX	TECHNO PROGRESSIVO	8 PM
9 PM			CITR GHOST MIX	LIVE FROM THUNDERBIRD RADIO HELL	SOCA STORM	SYNAPTIC SANDWICH	ATTIC JAMS (MONTHLY)	9 PM
10 PM	THE JAZZ SHOW	OFF THE BEAT AND PATH	SLIMEWIRE					10 PM
11 PM		SAXAPHONE LA NUIT / PLANET FHLOSTON	AFTN SOCCER SHOW	COPY/PASTE	MOON BATH (MONTHLY) / CITR GHOST MIX	RANDOPHONIC	J CHILLIN	11 PM
12 AM				CITR GHOST MIX				12 AM
1 AM	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	ONE HOUR HAPPY HAPPY FUN-TIME MUSICK	RADIO ART OVERNIGHT	CITR GHOST MIX		1 AM
2 AM				CITR GHOST MIX		THE ABSOLUTE VALUE OF INSOMNIA		2 AM
LATE NIGHT								LATE NIGHT

STUDENT PROGRAMMING

DO YOU WANT TO PITCH YOUR OWN SHOW TO CiTR?

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

Monday

BREAKFAST WITH THE BROWNS
8AM-11AM, ECLECTIC

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

· BREAKFASTWITHTHEBROWNS@HOTMAIL.COM

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 refreshmondays 3-4 fortracks that are lethal as freak, refreshed each week.

· PROGRAMMING@CITR.CA

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

Host Chrissariffic takes you on an indie pop journey not unlikeamarshmallowsandwich: softandsweetandbestenjoyed when poked with a stick and held close to a fire.

· PROGRAMMING@CITR.CA

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, MUSIC / MUSIC

Alex and Hugh give their opinions on new music releases of albums and singles, as well as discuss their thoughts on topics in the music industry, such as what gives artists staying power and what ideal album length is.

· PROGRAMMING@CITR.CA

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

Presented by the Music Collective of CiTR.

· PROGRAMMING@CITR.CA

GOBSTOPPER
ALTERNATING MONDAYS 6PM, NO TALK / ONLY ROCK

So good you stop talking.

· PROGRAMMING@CITR.CA

EXPLODING HEAD MOVIES
7PM-8PM, EXPERIMENTAL

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

· PROGRAMMING@CITR.CA

THE JAZZ SHOW
9PM-12AM, JAZZ

On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz.

· PROGRAMMING@CITR.CA

Tuesday

PACIFIC PICKIN'
6AM-8AM, ROOTS/FOLK/BLUES

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

· PACIFICPICKIN@YAHOO.COM

LOVE NOTES
ALTERNATING TUES 10AM-11PM, POP/ ECLECTIC

Love Notes is a biweekly show hosted by Naomi and Peka. Each week, a new guest selects a great love of their life—a romantic partner, a sibling, a best friend, a parent—and together, we create an episode showcasing the music of… them.

· PROGRAMMING@CITR.CA

UBC MEDICINE LEARNING NETWORK PRESENTS
ALTERNATING TUES 11AM-12PM, MEDICINE / TALK

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, foster excellence in education, and promote educational innovation.

· PROGRAMMING@CITR.CA

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

Eclectic selections from Nancy's pantry!

· PROGRAMMING@CITR.CA

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

saxophone in the afternoon

· PROGRAMMING@CITR.CA

LEENIN' WITH JEFF
2PM-3PM, MOVIES / POP CULTURE / CRITICISM

LEEnin with JEFF is a weekly podcast that discusses, movies, poetry, movie or play scripts and fun facts! I Feel free to contact me if you would like to join me on my show:)

· PROGRAMMING@CITR.CA

TAKE JUAN
ALTERNATING TUES 3PM-4PM, TALK/ MOVIES

a celebration of cinema that will captivate both present and future film buffs. Hosted by Juan Pablo Saa

· PROGRAMMING@CITR.CA

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

a show with music about being uncool

· PROGRAMMING@CITR.CA

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

tbd.

· PROGRAMMING@CITR.CA

ANIMAL BRAIN RADIO
ALTERNATING TUES 5PM-6PM, PUNK/ ROCK

Broadcasting the best of Goth, Punk, Alternative, and New Wave Music! Keeping the 80s alive with fresh finds and timeless classics. Best listened to with old, broken speakers.

· PROGRAMMING@CITR.CA

DOGEARED
ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

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

· DOGEAREDBOOKCLUBRADIO@GMAIL.COM

EURO NEURO
ALTERNATING TUES 6PM, DISCUSSION / FANDOM

Euro Neuro is a show about the Eurovision Song Contest, which is an international songwriting competition.

· PROGRAMMING@CITR.CA

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

Africa's Lit; more than just books, it's an hour of music, interviews and analyses brought together to highlight the best of African Literature.

· PROGRAMMING@CITR.CA

DO YOU FEEL HOW I FEEL?
ALTERNATING TUES 7PM-8PM, TECHNO / FUNK / HOUSE

An extremely funky radio show with a focus on house and techno music.

· PROGRAMMING@CITR.CA

CRIMES & TREASONS
8PM-10PM, HIP HOP

2 hours of new uncensored music. Every Tuesday Night at 8pm-10pm PST.With Jamal Steeles, 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

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

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

Wednesday

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

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

From Here Forward shares stoniesandideasaboutamazing things UBC and its alumni are doing around the world.

· PROGRAMMING@CITR.CA

SUBURBAN JUNGLE
8AM-10AM, ECLECTIC

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

· DJ@JACKVELVET.NET

AGAINST THE CURRENT
10AM-11AM, NEWS / ANALYSIS

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

· SPOKENWORD@CITR.CA

THE SHAKESPEARE SHOW
12PM-1PM, ECLECTIC

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

· PROGRAMMING@CITR.CA|

LA BONNE HEURE WITH VALIE
1PM-2PM

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

· PROGRAMMING@CITR.CA

WORD GOBLINS
ALTERNATING WED 3PM-4PM, POP CULTURE / CRITICISM / TALK

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

· SPOKENWORD@CITR.CA

TRAINING TIME
WED 3PM-4PM, GET ON THE AIR!

A weekly training session for the radio-curious!

· PROGRAMMING@CITR.CA

ARTS REPORT
ALTERNATING WED 5PM-6PM, TALK/ ARTS & CULTURE

The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves.

· ARTS@CITR.CA

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, featuringLIVEmusic, industry guests and hopefully some insight.

· PROGRAMMING@CITR.CA

THAT SONG FROM THAT MOVIE
ALTERNATING WED 6PM-6:30PM, MUSIC / MOVIES

Film experts Movie Maverick Mike and Logan the Extra, discuss the impact of specific songs on specific movies - or the other way round - across the pop culture spectrum.

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

THUNDERBIRD EYE
ALTERNATING WEDNESDAYS 8PM-9PM, SPORTS / T.BIRDS

CiTR Sports Collective interviews UBC's premier athletes, discovers the off-field stories of the Thunderbirds, and provides your weekly roundup of UBC sports action with hosts who are a little too passionate about the T-birds.

· PROGRAMMING@CITR.CA

SLIMEWIRE
10PM-11PM, BUMPS / WEIRD

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

Thursday

CANADALAND
7AM-8AM, NEWS / TALK

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

· PROGRAMMING@CITR.CA

IN SEARCH OF LOST VENUES
ALTERNATING THURS 8AM-9AM, NOSTALGIA/ADVENTURE

Memories of Vancouver live music venues which no longer exist from the local musicians who played there. Each episode is a walk through a neighbourhood with one or more Vancouver musician, past their favourite venues, places where significant events occurred.

· PROGRAMMING@CITR.CA

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, ECLECTIC

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

· PROGRAMMING@CITR.CA

TRAINING TIME WITH JEFF
11AM-12PM, GET ON THE AIR!

a weekly training session for the radio-curious!

· PROGRAMMING@CITR.CA

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

Sweet treats from the pop underground. HostedbyDuncan, sponsored by donuts.

· DUNCANSDONUTS.WORDPRESS.COM

HAIL! DISCORDIA!
1PM-2PM, ROCK/POP/INDIE

Hail!Discordia!isthe(loose) translation of Discorder Magazine where co-hosts Zoie McClymont and Isabelle Whittall take articles and turn them into sound pieces. But it's much more than that. Local artists are invited to perform and speak about their work, while Izzy and Zoie do readings and weave in music for the ultimate sound feast.

· EDITOR@CITR.CA

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

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

· PROGRAMMING@CITR.CA

FAMILIAR STRANGERS
ALTERNATING THURS 3PM-4PM, WHO/ OH, IT'S YOU

· PROGRAMMING@CITR.CA

MIXOTROPH
ALTERNATING THURS 4PM-5PM, MUSIC/ HISTORY/TRIVIA

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...

· PROGRAMMING@CITR.CA

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 Growe, this show will provide you with your weekly dose of cinematic goodness.

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

ALL ACCESS PASS
6PM-7PM, SPOKEN WORD

brought to you by the CiTR 101.9 FM Accessibility Collective.

· PROGRAMMING@CITR.CA

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

Latin culture, migrant experiences, artist support and music.

· PROGRAMMING@CITR.CA

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

n/a

· PROGRAMMING@CITR.CA

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

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

· 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/INDIE

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

ONE HOUR HAPPY HAPPY FUN-TIME MUSICK
12AM-1AM, ROCK/POP/INDIE

one hour of happy happy fun-time musick is a show like no other, one so bold as to play bad music and express strong opinions about said music, a show where one ***** ***** shills albums that the deep-state doesn't want you to know about.

· PROGRAMMING@CITR.CA

Friday

VIEWPOINTS
7AM-8AM, SPOKEN WORD

Viewpoints is a news magazine produced by the Community Radio Fund of Canada providing an overview of what's happening across Canada, thanks to some 20 radio reporters posted across the country and working for the Local Journalism Initiative (LJI), 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 rebroadcast on Friday morning!.

· QUEERFMVANCOUVER@GMAIL.COM

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

Back to the Garden is a live music review show hosted by Sam and Molly. It profiles a different artist bi-weekly, playing a curated mix of their greatest hits and deepest cuts.

· PROGRAMMING@CITR.CA

BROWN GIRL FREQUENCIES
ALTERNATING FRI 10AM-11PM, MUSIC / PERFORMANCES

TBA.

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

DISCOLLIE
ALTERNATING FRI 11AM-12PM, CRATE DIGGING / MUSIC

Every Discollie episode takes you through the many narratives, motives, songs, and emotions behind an album. Tune in, relax, and discover with Discollie.

· PROGRAMMING@CITR.CA

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

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

· DAVERADIOPODCAST@GMAIL.COM

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

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

· PROGRAMMING@CITR.CA

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... & NARDWUAR
2PM-3:30PM, EXPERIMENTAL / DIFFICULT MUSIC

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

· TWITTER: @BEPICRESPAN

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

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

· NARDWUAR.COM/RAD/CONTACT/

PACIFIC NOISE WEIRD
5PM-6PM, ECCLECTIC

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

· TWITTER: @PBONE

SOCA STORM
9PM-11PM, SOCA / DANCE

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

· PROGRAMMING@CITR.CA

MOON BATH
MONTHLY 11PM-12AM, LULLABIES / MOON MUSIC

Late at night and time is stretching thin. Moonlight rides waves rolling in cycles over the shoreline. This show explores late night music - the sounds of empty streets, false peaks, and hope found in despair.

· PROGRAMMING@CITR.CA

Saturday

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

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

· STEVEEDGE3@MAC.COM

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, LOUD/METAL

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

· PROGRAMMING@CITR.CA

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

Code Blue plays the blues - all the blues, all the time. Brought to you by PAUL NORTON (1st and 3rd Saturdays) and ANDY BONFIELD (2nd and 4th Saturdays). They are your knowledgeable hosts, bringing you the latest and the greatest, from the classics to the newest and bluest notes.

· CODEBLUE@PAULNORTON.CA

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

Mantra showcases the many faces of sacred sound - traditional, contemporary and futuristic.

· MANTRARADIOSHOW@GMAIL.COM

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

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

· PROGRAMMING@CITR.CA

MUZIK BOX
ALTERNATING SAT 8PM, ELECTRONIC / RAVE

MUZIK BOX FEATURES A SELECTION OF EARLY HOUSE, CLASSIC TECHNO, ACID HOUSE, AND CLASSIC HARDCORE RAVE ANTHEMS.

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

RANDOPHONIC
11PM-1AM, EXPERIMENTAL

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

Sunday

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

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

CLASSICAL CHAOS
9AM-10AM, CLASSICAL / CHAOS

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

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

Let's get your party started with "La Fiesta"! Tune in every second Sunday from 3-5 PM with your host DJ MIXXX. Listen to internationally acclaimed Radio Latina Caliente that makes your body move and your heart beat.

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

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

Gregg Araki's fever dream // Tune in for shoegazing, synths, and lo-fi sweetness <3

· PROGRAMMING@CITR.CA

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

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

· PROGRAMMING@CITR.CA

ATTIC JAMS
MONLTHY HAPPENINGS 9PM-10PM, ECLECTIC/CONVERSATIONS

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

· PROGRAMMING@CITR.CA

J CHILLIN
10PM-12AM, ELECTRONIC/RAP

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

· PROGRAMMING@CITR.CA

Island of Lost Toys

CITR GHOST MIX
ANYTHING/EVERYTHING

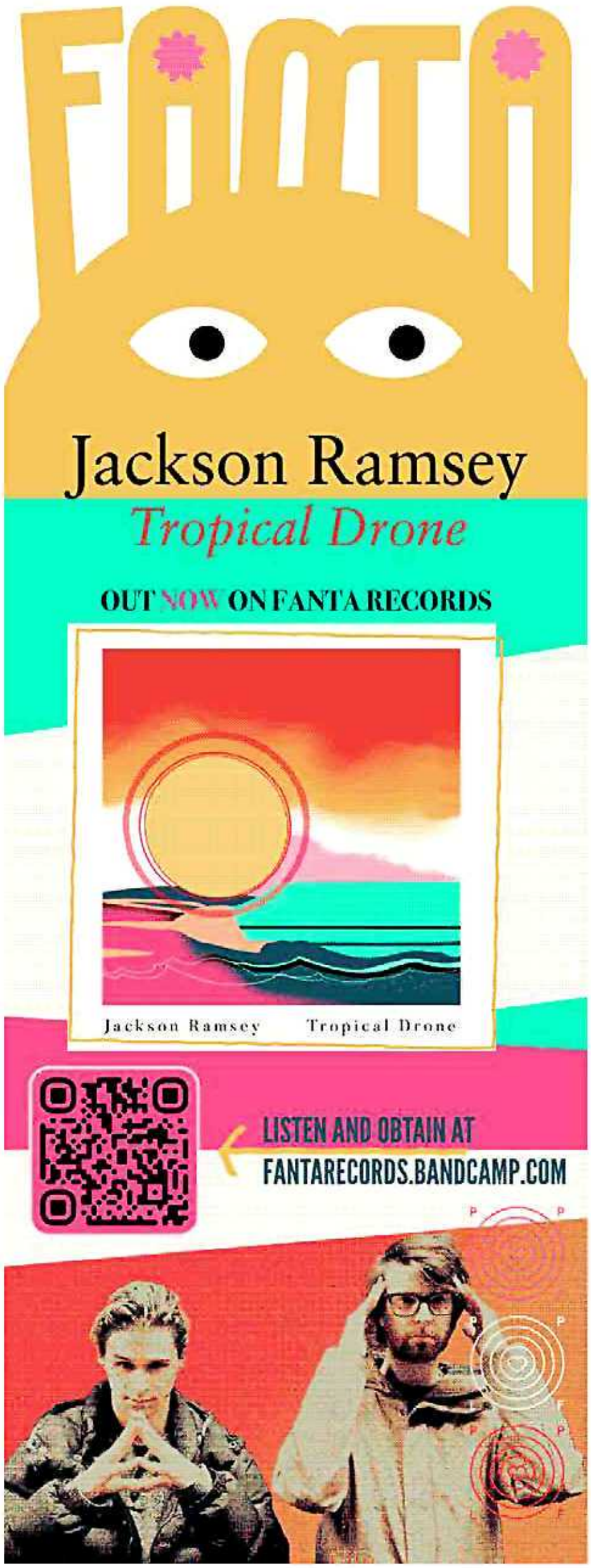
Late night, the on air studio is empty. Spirits move from our playlist to your ear holes. We hope they're kind, but we make no guarantees.

CiTR101.9 FM CHARTS
january 2024

	ARTIST	ALBUM	LABEL
1	Bill Can*+	*Mud Bath*	SELF-RELEASED
2	Frank Judy*+	*Retail. Worship. Healing. Therapy.*	SELF-RELEASED
3	KERUB*	*MIN*	BON
4	Phobocosm*	*Foreordained*	DARK DESCENT
5	dutchmasters	*substation, my home, melancholy, my bride.*	SELF-RELEASED
6	NATLAK	*EP*	SELF-RELEASED
7	Knife Knife*+	*GRIS*	SELF-RELEASED
8	Marika Hackman	*Big Sigh*	CHRYSALIS
9	The Halluci Nation*	*Path of The Heel*	RADICALIZED
10	Bleach Lab*+	*Lost In A Rush Of Emptiness*	NETTWERK
11	33EMVBW	*Holes of Sinian*	33ENVBW
12	Respectfulchild*	*re:new*	SELF-RELEASED
13	dope.gng*	*NRNTB_BLEU*	SELF-RELEASED
14	Dear Vandal*+	*You Were There*	REGINALD HILL
15	POSTDATA*	*Run Wild*	PAPER BAG
16	Tati au Miel*	*Carousel*	HALCYON VEIL
17	CEREMONIAL BLOODBATH*+	*Genesis of Malignant Entropy*	SENTIENT RAIN LABORATORIES
18	MONEYPHONE*	*World Peace Inside Me*	SELF-RELEASED
19	Off World*	*3*	CONSTELLATION
20	TRACE	*FUCKING AND DREAMING*	SELF-RELEASED
21	Hotline TNT	*Cartwheel*	THIRD MAN
22	Aunt Katrina	*Hot*	CRAFTED SOUNDS
23	ANOHNI and the Johnsons	*My Back Was A Bridge For You To Cross*	SECRETLY CANADIAN
24	Good Lovelies*	*We Will Never Be The Same*	OUTSIDE MUSIC
25	Doe Eyes*+	*Same Boat*	DEW
26	Otto Benson*	*Bobbery*	WHOMDIAMMB
27	Bull of Apis Bull of Bronze	*The Fractal Ouroboros*	VITA DETESTABILIS
28	SoyOoy*+	*not in service*	SELF-RELEASED
29	La Bottine Souriante*	*Domino!*	LE STUDIO B-12
30	African Head Charge	*A Trip To Bolgatanga*	ON-U SOUND
31	Chain Whip*+	*Call Of The Knife*	WEOW TASTE
32	Sasha Cay*	*Spin*	LIGHTER THAN AIR
33	pardoner	*Peace Loving People*	BWE
34	FLAT EARTH*+	*CONVICTION*	SELF-RELEASED
35	Feeling Figures*	*Migration Magic*	K
36	Positive People*	*Positive People*	SELF-RELEASED
37	Katie Tupper*	*Where To Find Me*	ARTS & CRAFTS
38	White Poppy*	*Sound of Blue*	NOT NOT FUN
39	des hume*+	*FM.era*	SELF-RELEASED
40	NICHOLAS KRGOVICH*+	*Ducks*	GRINDAL
41	Kacey Johansing	*Year Away*	NIGHT BLOOM
42	Katie Von Schleicher	*A Little Touch of Schleicher in the Night*	SIDEMAN
43	RICK WHITE *	*Music Box*	SELF-RELEASED
44	Frida Kill	*Kill! Kill!*	INSECURITY HITS / GET BETTER
45	Another Joe*	*Ready Or Not*	PEOPLE OF PUNK ROCK
46	Project Smok	*The Outset*	SELF-RELEASED
47	Devon Parkin*+	*Sit With Dirt*	SELF-RELEASED
48	Goats And Lasers*	*Golden Oldies*	SELF-RELEASED
49	HARRISON*	*Birds, Bees, The Clouds & The Trees*	LAST GANG
50	Sweeping Promises	*Good Living Is Coming For You*	FEEL IT

the ruse continues to cruise

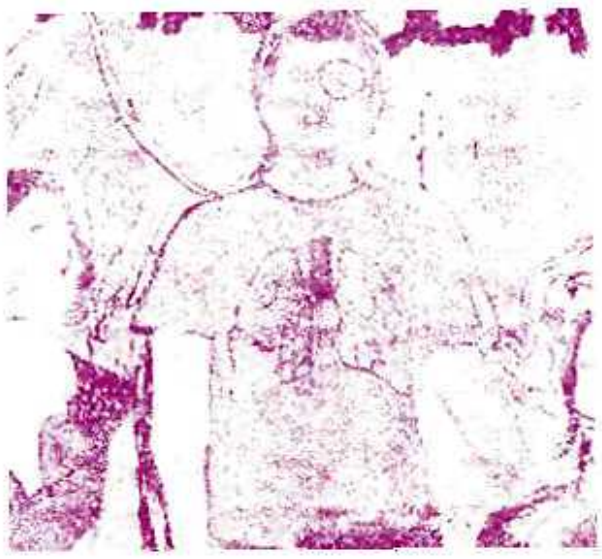
CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Aisia Witteveen Music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



BUNKER BEATS

MUSIC TO LISTEN TO AS IT ALL ENDS.

"Hi there, I'm ChatGPT, an AI language model developed by OpenAI. I was asked to generate a paragraph explaining the premise of 'BUNKER BEATS: A column in which the staff of CiTR/*Discorder Magazine* are asked to consider which albums they would keep with them in the event of a nuclear apocalypse.' It's fitting for an AI to introduce this theme because in the hypothetical scenario of a nuclear apocalypse, humans may not be present to compile such a playlist.This playlist serves as a unique reflection of the diverse musical tastes and preferences of the CiTR/*Discorder* staff, offering a glimpse into the types of music that would resonate with them during moments of extreme uncertainty and adversity. By selecting these songs, the CiTR/*Discorder* staff not only showcases their individual musical inclinations but also explores the potential for music to provide solace, inspiration, and a sense of connection in the face of unimaginable challenges. Moreover, while this column may seem like a work of fiction, its underlying theme raises thought-provoking questions about the role of music in times of crisis, and the resilience of human creativity in the face of adversity."



CORALINE THOMAS
Pacific Noise Weird / Advertising Coordinator

If I had to choose the backdrop to my last moments, I would pick albums that make me nostalgic, ideally for being a big slutty lesbian. Can't go wrong with reminiscing on my many mistakes with myriad girls, how I met my wife, and the moments that lead into that.

♫ *I'm Not Your Man* — Marika Hackman
♫ *Take* — *Girl* on Girl
♫ *Missiles* — The Dears
♫ *Ones and Zeros* — Immaculate Machine
♫ *Howe Sound/Taking Abalonia* — Said The Whale

CIARA REID
Programming Manager

The most important thing for me in choosing these bunker beats is that they can make me feel things. I need to be able to cry and feel deeply when I inevitably become numb as a result of bunker life. Tap into some deep, buried rage to get me through the isolation, and get lost in the awe and joy of listening to an absolutely masterful artist. I think the worst part of imagining bunker living is the thought of being so totally alone — separated from emotional connection to other people, and living in my own head. Music I can escape into, and that can help me get lost in emotion are key to surviving the bunker.

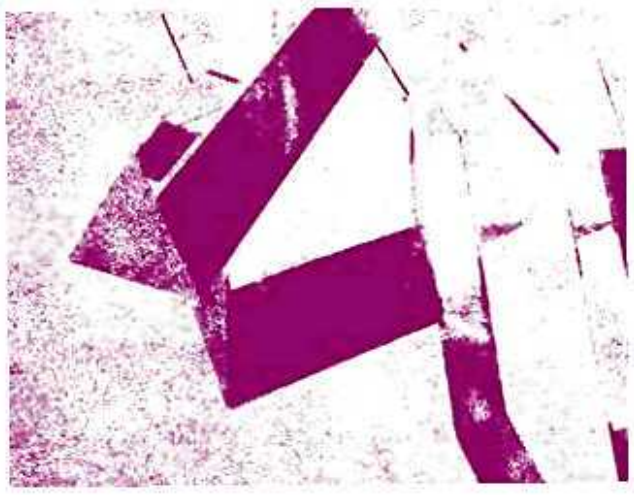
♫ *I am a Bird Now* — ANOHNI
♫ *NO THANK YOU* — Little Simz
♫ *The Party* — Andy Shauf
♫ *Sound and Colour* — Alabama Shakes
♫ *I Lie Here Buried With My Rings and My Dresses* — BACKXWASH

TASHA HEFFORD
Discorder EIC

If I was stuck in a bunker I would need music that reminded me what it was like to be human. Due to a character flaw, I also enjoy music that makes me forget I'm human, but that would make this list far too long.

For now, here is a selection of stuff to re-sensititize myself to the tenderness of human experience.

♫ *The Magnolia Electric Co.* — Songs: Ohia
♫ *Remove Your Skin Please* — Chat Pile
♫ *My Back Was a Bridge For You To Cross* — ANHONI, Antony & The Johnsons
♫ *He Has Left Us Alone But Shafts of Light Sometimes Grace the Corners of Our Rooms* — Silver Mt. Zion
♫ *Heart of Stone* — Cher



JASPER SLOAN YIP
Station Manager

In no particular order! Clocking in at 626 minutes (0.43 days), some highlights include "In The Upper Room: Dance V", "Untitled (How Does It Feel)", "Pot Kettle Black" and "Everybody Daylight". Really looking forward to this down-time.

♫ *Yankee Hotel Foxtrot* — Wilco
♫ *Illinoise* — Sufjan Stevens
♫ *Voodoo* — D'Angelo
♫ *Brightblack Morning Light* — Brightblack Morning Light
♫ *Glassworks* — Phillip Glass

RICKY CASTANEDO LAREDO
Art Director

Music for closing the curtains.

♫ *Living Torch* — Kali Malone
♫ *Ode To Stone* — Ingri Høyland
♫ *Cenizas* — Nicolas Jarr
♫ *s/t* — True Widow
♫ *Document no.5* — pageninetynine