

December-January || 2023-24

local/free

DISCOVER

MAGAZINE

"THAT MVP MAG FROM CITR 101.9 FM"
Vol.40 No.06 Issue 433



That MVP Magazine from CiTR 101.9 FM

Dec-Jan 2023-24 // Vol.40 // No.6 // Issue #433

cover featuring BILL CAN by ISA YOU

DISCORDER

m a g a z i n e

EDITOR'S NOTE

Hey freaks,

2023 is coming to a close and we're all making lists. Best-of lists. Year-end roundups. The narcissism of small differences. I know you know better. I know I know better. I'm generally adverse to any form of criticism that approaches greatness as a simple matter of quantification — if I cared about absolutes, I would have gotten really into keto. What's interesting about the year-end list is the conversation, the overly spirited bar discussion, the story and drama of it all. Reading through a year end list without it holds all the romance of a Hopper painting — dull and blank-eyed, staring out at nothing in particular. I feel this physically and spiritually, and yet, should someone daign to dissolve 365 days' worth of great music into 5 recommendations, there is a small, inept and unelected congress in my brain which launches an entire campaign around the list which inevitable decides, "we should listen to this person, they sound confident." What I'm saying is, you won't find a cheat-sheet to the best of this year's music, art or literature within these pages. But you will find the many factors which contribute to a great piece of art — cultural relevance, inventive structures, new ideas, emotional resonance, friendship, community gardens. As Dr. Phinneos Winnebago writes in our bi-monthly *STAR CANYON DIGEST*, "Expect unreliability from everyone you know. Remote possibilities remain open. Explore risk with care."

So, to be an extra unreliable narrator, here are some highlights from the last year of *Discorder Magazine* based on my personal experiences, set of biases and interests and loves — expressed in a short, quantifiable list. Find them online at www.citr.ca or wherever you might snag a vintage *Discorder*. May this be a year of lists which, instead of expressing absolutes, remind us that people are capable of things beyond the mundane.

June/July — *Rinse Dream* by Emma Watson

April/May — *The Urban Scavenger's Guide* by Coraline Thomas

June/July — *The Expensive Thing Holding You* by Bryn Shaffer

Dec/Jan 2023-April/May 2023 — *ABOLITIONIST ASTROLOGY*
by Ana Rose Carraco

Aug/Sept — *Dispatches from Music Waste* by Thomas Mcleod and
Oliver Cheung

Dec/Jan 2023-2024 — *Bill Can* by Sam Albert

<:o) and <:o(in equal measure,
~T

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



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AN ABANDONED PIZZA HUT

or some contributor bios of
DEC/JAN 2023-4

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.

ANDREI ANGHELESCU

is a human who resides and works on the unceded lands of the xwməθkwəyəm, səliwətał, and skwxwú7mesh peoples. You can find art and tattoos by andrei here: spookyskel-etonwizard.com Please stay hydrated :)

R. HESTER

Final Fantasy IX Disc 4 energy 4ever.

KATHERINE CHAMBERS

After graduating from UofT with a MA in English Lit and Women & Gender Studies, where her work focused on nationalism & 'CanLit,' zines, and re-defining urban space, Katherine now spends weekdays working in the arts and finds joy in neighbourhood walks and different varieties of squash.

ALEX K. MASSE

is a writer and musician from what is colonially known as Surrey, BC. When not writing, they're probably making music, and when not making music, they're probably writing. Occasionally, though, they can be seen working on their Communication degree or cozied up with their cat.

FIONA SJAUS

is a local writer who reports on Vancouver's arts and culture scene. When she isn't doing that, she's studying, scouting out good music, practicing violin, dabbling in photography, or just sipping coffee.

OCEANIA CHEE

is a writer, student, and general time-waster. It has recently come to light that they have DD-cup breasts, which for them, constitutes a mild identity crisis. They can be found on Instagram @soarloser3000, or on Substack @dangosaffron.

JAZEEN HOLLINGS

is a multi-genre writer; winner of the Cherie Smith Prize in Creative Writing and a quarterfinalist of the Screencraft Short Screenplay Competition. Her fiction, nonfiction and poetry has been published in Idle Ink, Faze Magazine, and Flora Fiction amongst others. She's currently wrapping up her MFA in Creative Writing at the University of British Columbia.

BILLIE CULLEN

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

SOFIA WIND

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

HANNAH SNIDER

musician / songwriter / multimedia journalist

MARIE ERIKSON

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

O.K. DUNBOYNE

is a local cannabis user who listens to music, writes down what comes to mind, and encourages others to do the same.

SAM ALBERT

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

ISA YOU

Part time audio & camera girl, full time emotional cowboy.

AUGUST BRAMHOFF

August Bramhoff is a passionate analog film geek who frequents alleyway sunsets and ignored buildings for the perfect shot. They find it most convenient to wear their mask straight from the photo lab into the street, and applaud all public health orders that celebrate nerdiness.



It's easy to get on this list.

Contact
editor@citr.ca or
artcoordinator@citr.ca

DISORDER / RAWFILES 4.0

WHAT IS A GHOST?

*"What is a ghost? A tragedy condemned to repeat itself time and again?
An instant of pain, perhaps. Something dead which still seems to be alive.
An emotion suspended in time. Like a blurred photograph. Like an insect
trapped in amber."*

✱



*02. my loves. we're grasping at the ends of our girlhood. the sounds of our laughter
forever preserved in a photograph. • Meagan Ng*



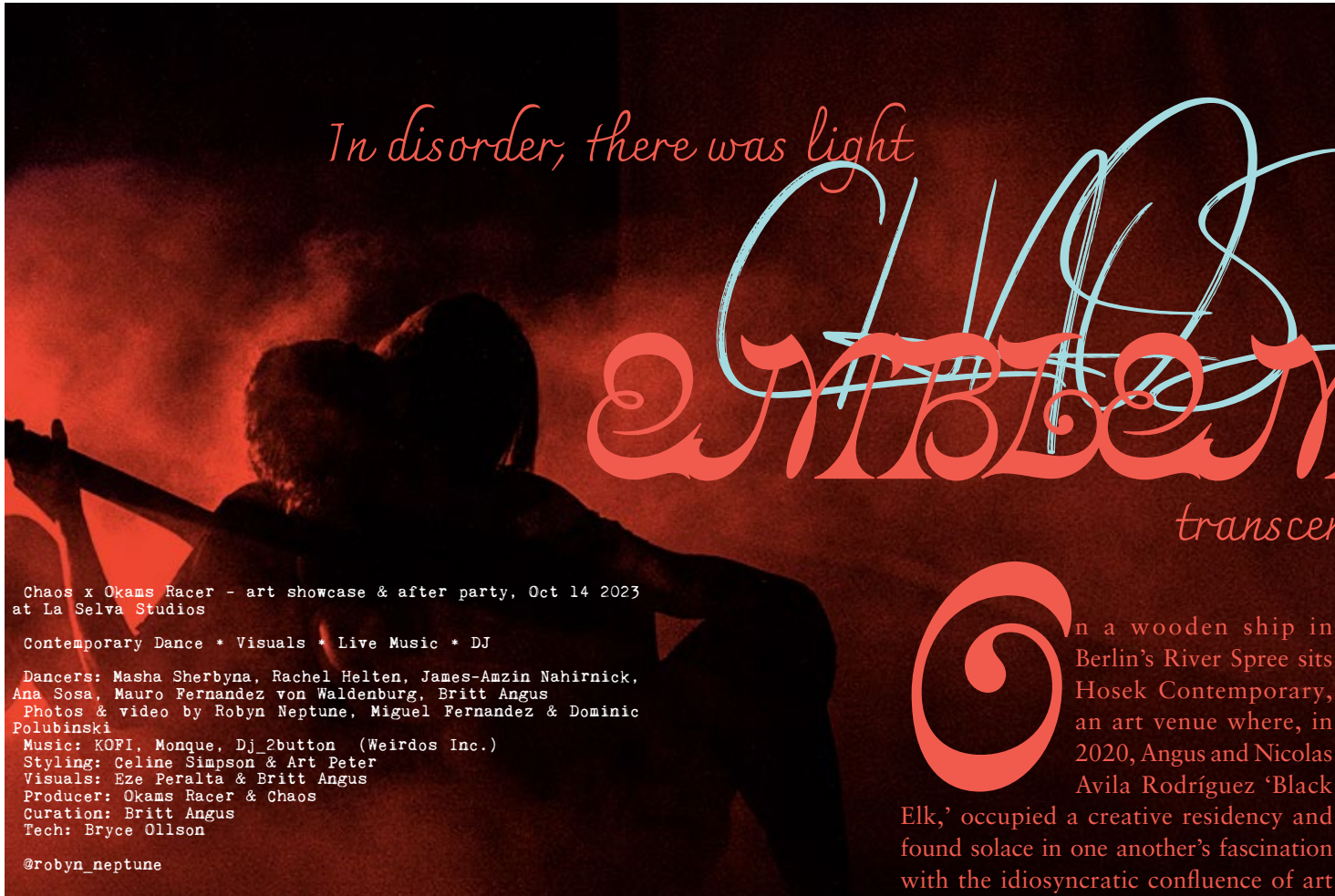
01. In this photograph, I wanted to speak on a common invisible haunting: a disability. Having a neurological disorder that impacts every single element of your life will naturally be a constant in life. Disabilities are behind everything you do, say, and think. It controls your life, especially when you don't want it to, and it can be incredibly isolating, confusing and frustrating. This photo reflects that feeling, and the constant fight to 'mask' your disability because you live in a neurotypical dominated world. It's the constant debate in your head if you are reacting properly or reading the room wrong. Of making sure your facial expressions match and your emotions don't control you. It may not sound terrifying to some, an over-exaggeration of what it means to be "haunted," but as someone who has a disability, it's as haunting as a ghost. • India Morgan



03. *An apparition spotted in solitude. Haunted, harrowing, hallowing...*
• Heeva Chavoshi



04. *Shot on near infrared Washi Z film, this abandoned home slowly decays, a fine example of colonial opulence from bygone halcyon days. Consumed and turned to inevitable rot by vine, creeper and mould.* • Kyle Mason



In disorder, there was light

CHAOS EMBLEMATIC

transcends the physical

Chaos x Okams Racer - art showcase & after party, Oct 14 2023 at La Selva Studios

Contemporary Dance • Visuals • Live Music • DJ

Dancers: Masha Sherbyna, Rachel Helten, James-Amzin Nahirnick, Ana Sosa, Mauro Fernandez von Waldenburg, Britt Angus
Photos & video by Robyn Neptune, Miguel Fernandez & Dominic Polubinski

Music: KOFI, Monque, Dj_2button (Weirdos Inc.)
Styling: Celine Simpson & Art Peter
Visuals: Eze Peralta & Britt Angus
Producer: Okams Racer & Chaos
Curation: Britt Angus
Tech: Bryce Ollson

@robyn_neptune

WORDS BY FIONA SJAUS // ILLUSTRATIONS BY ANDREI ANGHELESCU // PHOTOGRAPHY COURTESY OF CHAOS EMBLEMATIC

While the world was at a locked standstill, in a boat beating against the current, Britt Angus was dreaming. She wanted to create a nexus for artists to share passions with the community. And with that, the infancy of Chaos Emblematic began by leaning into the metaphysical.



@robyn_neptune

In a wooden ship in Berlin’s River Spree sits Hosek Contemporary, an art venue where, in 2020, Angus and Nicolas Avila Rodríguez ‘Black Elk,’ occupied a creative residency and found solace in one another’s fascination with the idiosyncratic confluence of art that runs between rock ‘n’ roll, dance, nature and the German techno scene.

“[We] spent hours envisioning a way to create a platform for art and community in the Berlin lockdowns,” Angus recounted. “Together we began to conceptualize and create multidisciplinary performances with original music, choreography, costumes — interacting with visual arts and site-specific venues.”

Angus continued, “Chaos became a way to collaborate with artists and share what lived in our imaginations, bringing our collective visions into reality. We were inspired to create art without barriers, amplifying unheard voices, stories and talents.”

Where Avila Rodríguez went, nature’s majesty followed. On the rainforest trails of his native Colombia, Avila Rodríguez journeyed into shamanism, and lived and learned alongside the Amazon’s Indigenous peoples.

He returned with visions that fundamentally contributed to Chaos Emblematic’s motifs of supernatural transformation, juxtaposition and allure — all of which also ooze into his music.

To join Angus and Avila Rodríguez with an eye for sustainably resplendent costume design was Jennifer Williams, who creates under the moniker Gemme Atelier. Williams harmoniously styles many of the projects.

And like that, Chaos Emblematic morphed into a multi-disciplinary and multi-sensory expressive vehicle for journeying into an understanding of art. A catharsis that pulls at the unseen and rests somewhere beyond consciousness and the material.

At any given Chaos Emblematic show, you are fully immersed in a colourful vessel of soundscape ambience, flowing

movement, and organic milieus in a performance that is meant to transcend humans’ purest form.

“We are interested in how visually, sound, movement and culture overlaps to create new and unified forms of expression,” Angus said. “Our work directly engages with the metaphysical realm.”

Chaos Emblematic spans continents. Collaborators and artists come from as far north as Sweden and as far south as Argentina, but the team divides time between their bases in Berlin and “Vancouver,” the unceded indigenous land belonging to the Coast Salish peoples. Such a wide-cast network bears the fruits of innovation and inclusivity.

The approach demonstrates that,



regardless of one’s story, they all have something to offer to the collective’s drive towards the profound.

“Our creative team is made up of inspiring queer and multicultural artists. This enriches our explorations as we receive varied perspectives from people with different life experiences, cultural backgrounds and gifts,” said choreographer and performer Rachel Helten. “It is also important to us to ensure that the unique expression of each collaborator is honoured and heard.”

Shows are intimate and uncanny, all hinting at themes that are hard to pinpoint but that leave audiences making sense of something in our existence beyond



the systems that restrict us and hold us accountable.

Like in *Echoes*, a shadowy sonic breadth where choreography weaves to signify a rebirth outside the orders of capitalism and technology.

Indeed, the collective finds answers in projects born from the merged labour of musicians, choreographers, designers, and the remaining plethora of artistic expression.

“Much of what we experience through art is felt with all the senses in the seen and unseen realms of our consciousness,” said Helten. “Through our work it is our hope to inspire people to see beyond the physical reality and have a transformative experience.”

And like clockwork, Chaos stands the test of time by creating works whose themes are constantly evolving. Avila Rodríguez parted from the collective in February, but his contributions continue to echo on. Though the collective’s work is grounded in the sounds of the 60s and 70s, projects can stretch as far out as to carry inspirations from household visionaries such as Bowie, Hendrix and Kubrick.

But through it all, there is an innate search for liberation, self-expression, eco-feminism, justice, and the secrets of the Earth. Like in their film “Odisea,” where the ‘bewitching feminine’ comes out to play. The film is currently in post-production and is a window into collaborator and Catalan-Dutch dancer/musician Tanit Graffelman’s homage to her roots.

“Dancers embody water spirits emerging from the womb of the earth. They return to the water to find refuge and salvation. Destroying what no longer serves, creating and manifesting new life by bringing water to the dry earth,” Helten explained.

In one segment, as dusk approaches the forest, the hands of the water spirits tenderly close in around featured dancer, Nano Luque, who looks up to the sky

with his eyes wide shut. Limbs move like waves, and an ethereal female chant atop hazy synths dictates the movement.

In “Master of Reality,” another multi-disciplinary piece in the works, artist Masha Shcherbyna begs the question, ‘are you the master of your own reality or are you letting someone else control your reality for you?’ It’s a satirical exploration of disorder, oppression, agency, control and our existence as a dystopian future draws near.

“A longing for freedom and breaking free from the external influences that govern, manipulate and contain us,” Angus dissected. “Finding the humour in the puppet show.”

Chaos Emblematic is the synergy which shines from the supernatural black hole of the human condition, inevitably guiding us home to the Brahman we all walk back to eventually. Art is the gateway that allows us to sit in this space for a moment where time stops, and there is no up or down.

“That is the beauty of art. It has the power to make us feel deeply without necessarily spelling something out so literally or explaining it,” musician, performer, and collaborator Mauro Fernandez von Waldenburg pointed out. No, art does not need to play by the rules of logic and it does not ask to be explained.

As an artist, the self is a radiant agent of experience, and it is the responsibility of expression to divulge that inner light.

The mundane reality of daily life tends to hinder our ability to acknowledge our core energy. It is Chaos Emblematic’s hope that they can bring spectators one step closer to the beating heart of this central light that everything we are extends from. Together, we unravel our own shared mysteries.

“Art asks us to be open to jumping into the unknown for a little bit.”

And as fellow musician and contributor Kofi Obiri-Yeboah added, “most people have experienced an ah-ha [moment] alone or with others. The creation and interpretation of art can evoke a similar experience that is hard to explain — it just comes.”

Perhaps that is why we can only brush up against the yawning wave of the metaphysical without traversing through it.

As people, we gravitate towards systems that make sense of the unexplainable. But as humans, we naturally race towards that place where language and concepts fail — A noble path to nirvana, and our ultimate truth, where



@lumierekey

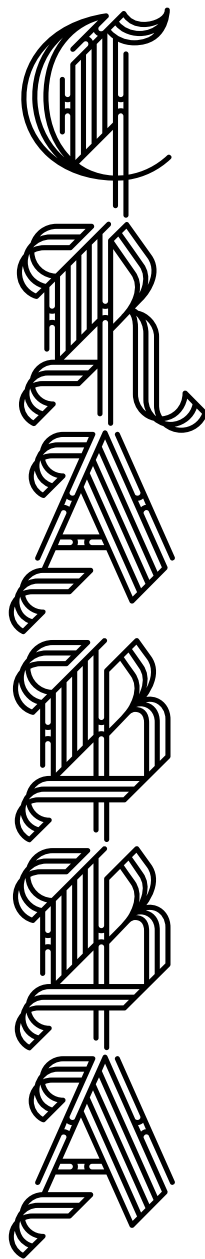


@robyn_neptune

art is the great teacher.

“We aim to create art which reflects and illustrates elements of the human experience from our unique yet collective perspective,” Angus imparted. “Chaos formed to illustrate the beautiful and chaotic journey of being human.”





“I just want people to be happy and to be able to enjoy life. It is sad to see the opposite; suffering is not fun,” Crabba tells me as we walk through the woods of the Japanese Memorial Garden on a rainy morning at the University of British Columbia. I presumed the setting would be a two-seater table in a café where I, the interviewer, would carefully craft questions and scribble notes as she, the interviewee, walked me through her life as an artist and a political activist.

However, in the blink of an eye, we found ourselves walking, grinning, and enjoying each other’s company in the rain. Despite Crabba being conversational and welcoming, I had jitters. Crabba also had jitters. It was just us two individuals passionate about art, hoping to have an in-depth conversation amidst beautiful weather, surrounded by the sparkling water, the fish jumping, and the trees with their green-ish, yellow-ish, and brown-ish leaves dancing to the tune of rain droplets.

And that is when I decided to switch on the voice memo, and officially, our interview began.

If you could describe Crabba as a person, an artist, and a political activist in one sentence, what would it be?

Okay, I mean, I think of myself as just a curious person who is interested in ethics, and that leads me to art and political activism. I wouldn’t say I’m like a crusader, but I have a quiet form of activism, I guess.

Can you tell us about your background?

I come from Windsor, Ontario. I am pursuing my masters at the UBC School of Architecture and Landscape Architecture. I am a descendant of blue-collar workers. My parents are hands-on, crafty people. My dad constructs, he built the house we grew up in, and my mom paints. This place where I come from informs my perception of the world.

I have seen your process: destroying things, throwing plates, and smashing mugs. Can you elaborate on your approach?

Definitely. It is cathartic. I don’t know, I have a lot of anger, I’ve realized, so it’s a way to release that anger and build something constructive, something new and creative out of it. I think it’s a meditation that helps me deal with life.

What are you angry about?

I am still figuring it out. I empathize with, and have compassion for, people who have been marginalized and oppressed. It is heartbreaking to see the imbalance in the world.

Is it about taking control?

Maybe.... Yeah. I think that is accurate. It is my way of asserting autonomy and being more in tune with my voice — a challenge I see as an artist.



words By Megavarshini G. Somasundaram
photos by Bernice Chong

Walk us through your behind-the-scenes process.

Oftentimes, I work privately. It gives me clarity without being influenced by other people's ideas. Sometimes I work outside, and people get curious when they see my process and often want to participate. If they wish to play, I let them. I have had some fun afternoons with my neighbours and classmates, where we smash, break, and play together. But it is still quite intimate.

What is important about this intimacy?

I enjoy translating what I see with my hands into the material world. I find it hard to balance opinions. So, I step back from my social life, which can be distracting.

I believe you use mosaic tiles as your material, what significance does this convey?

I am fascinated by how different cultures treat their dishware. I remember my grandparents telling me not to use china. When we take them out, be careful with them. Obviously, it comes from a colonial legacy; they are Eurocentric. Over the years, whenever I am working with them, it is like a meditation. It is more of an internal phenomenon of colonial history and associated values.

Let's talk about your recent work, 'Two Memorials of Residential School Victims' exhibited in the window exhibition space at Massy Arts Gallery. How does it feel?

It feels nice. It has generated interesting conversations, which is, to me, the best outcome. Exhibiting my work publicly, for sure, is uncomfortable, but I enjoy it when people share their work, it is a generous thing to do.

What are your intentions behind the title? What kind of conversations are you hoping to create?

Well, I was thinking about commemorating victims of the residential school system, and I wanted people to [easily understand the concept behind] the artwork, so I immediately went with the first title that popped into my mind. So, yes! I am hoping to create conversations. I am dealing with mosaics which are not sustainable. Mosaics are permanent — and I am hoping to create conversations that are also permanent.

What was your inspiration to work on this topic?

I remember learning about the residential school system in school. My grandfather is Indigenous; and I don't know if my ancestors went to a residential school. People generally don't talk about the agony they have

faced. I have worked with people who have been carrying immense trauma — my colleagues, peers, and friends — and their trauma is often misunderstood. I have grappled with that since I worked in education and language conservation in Indigenous communities. Approaching communities with a Western tradition of education is not helpful, but my work experiences have made me what I am today as an artist.

Living in Canada, having Indigenous ancestry, and working with these communities have lit a fire in me. Though, for me, having an Indigenous ancestry is complicated. I am of the fifth generation. I don't belong to a band. I am aware of my privilege.

What kind of world do you hope to build through your artwork?

I have a lot of utopian ideas — and ideology modeled on, or aiming for, a state in which everything is idealistic. I am aware that utopia is not actually the goal; but I think it's a process.

What are you currently working on?

Lately, I have been thinking about how fashion in Canada has become destructive. The fur trade is not an isolated event, and we haven't really been taught about its complexity.

What responsibilities do you hold as an artist?

I think artists sometimes have a freedom of like, less responsibility because art is so weird, but it's meant to change people's views. It's kind of meant to be provocative and controversial. If you are going to be in public, you have to understand what kind of response your work is creating. The way culture is perceived is constantly changing.

I asked Crabba if she would like to add anything before we "officially" wind up our interview. She smiled and said, "I just like to work." I switched off my recorder as we started walking back, where, off the record, I told her, "I love your work." As a writer, I try to be objective and maintain a professional relationship with my interviewee. But the fact is, I am a living person, and I am as angry as Crabba. I am grateful that we are figuring it out together in our individual ways. All I can say is that I am grateful for authentic voices like Crabba and the activism artists like her pursue even when things get complicated. I truly believe that one day, when our paths cross, we will be living in a world where people are happy.

P.L.U.R.O.M.A.

JAE WOO KANG

A favorite so far — the designs look as though they were inspired by a campy, 1960's James Bond film, all while celebrating a Sapphic lifestyle. Playful and fun, the design contributes to a Bond film, with the cheeky attempt of celebrating bondage play.

SHAWNA MCLELLAN

Bring on Y2K! McLellan embraced the chaos of the suspected Y2K bug, dial up internet, elevator music, bleached tipped hair, CDs, sleek, simple technology, and European techno making its mark on North American style. It's the *Big Lebowski* in bowling shirts meets *Pulp Fiction*. Reminds me of dreaming of owning a craftsman style house by the time I was 25, and somewhere on display I would have had a black light fish tank. How I could afford that, I have no idea. It was the 90s.

SEHBA SAD

Comically and ingeniously curated, Sad brought to the table an edible collection illustrating the concept "You are what you eat." A Naan costume takes the runaway, from head to toe the gorgeous model shamelessly wraps themselves and serves us the meal. Following, the audience is shocked by a lewd display of pasta sauce being smothered. Frustrating, but funny, the model knew in their right mind how to stir the pot of uncomfortability with us. Next, fruit leather is served for dessert, hanging in strips from a chocolate brown dress. The model is kind enough to share the snacks with some privileged attendees. A tasty and fun treat to observe.

CHEYENNE RAIN LEGRANDE ʘƆ◁▷

Absolutely gorgeous Indigenous inspired artwork. The soft pastels allowed for a sweet touch, alongside the empowering femininity that was emphasized with tassels and beading. Cheyenne takes rave-inspired attire and traditional Indigenous style to create an ensemble that breaks all laws of tradition.

BAILEY SOLEIL

Stepping into a well-loved, worn on the edges, copy of Anne of Green Gables — Soleil takes the audience into a turn of the century, Edwardian fairy tale. Soft hues, plush materials, enlightenment era textiles bring us into a new candy coated, Black forest cake, ethereal delicious, dreamscape.

ROT COLLECTIVE

Continuing on with our fairy tale, the Rot Collective did not disappoint. It was Kubrick meets *Legend of Zelda*. A love for weird dystopian sci-fi with the magical medieval world of bards and barons. A teenage boy's YN collection. Adventure, heroism, innocence and inspiration.

STAR CAT X MOSHER HALL

One of my personal favorites; sister duo Star Cat x Mosher Hall brings to life a *Matrix*-fueled world of finding 'the one,' and breaking out of the false reality of one's existence. Leather trench coats and giant spiked collars are adorned with pictures — memories to take with you, since the memories of the Matrix are what keeps us inspired and hopeful. The future is not bleak, we can collectively find the light.

PRADO

Prado closed the evening with a set of soulful hip hop and R&B. It was an excellent way to end a surreal evening, with rich and ethereal vocals serenading the audience into a dreamscape of funky, wearable art.

words by *Hannah Snider* //
illustrations by *Yuko Yajima*
// photos by *August Bramhoff*

Enter into a world of industrialization, post-apocalyptic sexual ambiguity. Repurpose, reuse, and revive was the ethos behind nine brilliant artist collectives who featured work on a plywood runaway. On a stormy Friday night, hosted at Liquidation World off of mid-Main, P.L.U.R.O.M.A was a fashion show that unleashed an industrialized revolution. There was a stunning array of talent dominating the runway, with each piece unique and dripping with individuality and revivalism. The uniting theme: Upcycling, and finding one's freedom of expression, in a world of scarcity.

From child's play to a Utopian intergalactic world, to *The Matrix* and *The Fifth Element*; there were chokers, trench coats, and wallet chains galore. P.L.U.R.O.M.A gave the audience a chance to revisit their inner 20s and imagine their own *Blade Runner* world. Where would fashion be if Earth lost its raw resources, and the lucky ones escaped to off world colonies? Not anything anyone would normally speculate, but this was the evening to have fun and lightly embrace those questions.

RON TRAN

Reviving and thriving, Ron Tran embarks on an upcycled adventure of hardware store felted pants and recycled material they had laying around in their art studio. Artists know how to be diligent with their resources, and can create beautiful ensembles portraying a time of scarcity.

STEVE AND MEG HUBERT

Embracing playful and innocent attitudes of a child's perspective of the intergalactic world, these pieces featured a Mad Max-styled schlumpy appeal. Pieces and models androgynous in persona, the audience is taken through an apocalyptic video game of survival and coming back to life.



“P.E.U.R.O.M.E.”

THE DINERS, DRIVE-INS, AND DIVES OF MUSIC



WORDS BY
SAMUEL ALBERT
ILLUSTRATIONS BY
BILLIE CULLEN
PHOTOS BY ISA YOU

When asked to meet after dusk in Pandora Park to interview the local up-and-coming Vancouver indie-pop band, Bill Can, I had some hesitations. Why must our conversation take place in complete darkness? Why was I summoned to meet them in this massive park, where I wouldn't see anyone's faces nor be able to find them once I arrived? While cruising across the city in my Evo, it occurred to me that this could be a set-up. Was Bill Can a singular person or a collective so ridiculously large I would be powerless to fend them off? Would Bill kidnap me? Or could Bill Can be an alias for something much more sinister? Was Bill Can even real?

Perhaps against my better judgment, the alluring mystery drew me in. Helplessly curious to discover the TRUTH about the infamously cryptic and sensational Bill Can, I dove head-first into the wake. Crawling out of my 2013 Evo Prius, I was met not with horror, but perhaps one of the most charming bands to grace the legendary Vancouver indie music scene. Sitting down with singer-songwriter Liam, Bassist Marita (with a Pisces Moon), Zac on Drums, guitarist Justin (a Sagittarius), and beloved groupie Key, I had the pleasure of a moonlit, pseudo-fireside chat with Bill Can — one which easily extinguished any anxieties the trek to Pandora Park may have imbued in me. Self-proclaimed “god’s music,” or the “next big thing,” Bill Can is undoubtedly the most dynamic and unique band to know amidst the storm of artists splashing into the scene. **(This interview has been edited for clarity).**

Sam: I asked you guys to pick somewhere significant for us to meet, so why did you pick this creepy park at this hour? (for clarification, it was dark, Bill Can was mystically assembled in a circle formation around a non-existent fire)

Marita: We came upon this circle. We didn't make this circle of chairs. Presumably, people meet her regularly.

Liam: It's by a garden. It's full of growth.

A community garden. We love community.

I think I've walked here once before with Justin.

Justin: Oh, yes! We had some time here.

Would you say the birth of Bill Can, as we know it, occurred during that walk here?

For sure. There's this kid here I met one time who described himself as a neutral genius, and that stuck with me. It's a good park, obviously... in the daytime! In the night-time, it's a baaaaad park (the extra A's have been added for emphasis).

* lighter click, cigarette inhale from Justin *

Getting comfortable I see.

As the band began to loosen up to my prying questions, we jumped into more personal questions... questions to paint a picture of who the real Bill Can is and how the band came to be.

Where did the name for the band come from? Now that I have met all of you, I realise no one is named Bill. I assumed there would be a Bill in the band, which, shame on me for not doing enough research and assuming this (as

the idiom goes, never assume, it makes an ass of u and me).

Bill Can is in the band! Marita made this puppet that you'll see at live shows. His name is Bill Can. He has a little triangle nose, and he'll be busted out from time to time to do some dancing with some of the other puppets.

And who controls this puppet?

Zac: It varies.

There's a life force. The community controls him.

The C in Can is for Community.

What's the A and the N for?

All-Knowing.

(Community, All-Knowing for clarity. Omit the K, it's a phonetic acronym.)

If you were to describe the style of Bill

Can's music in one sentence on a first date, how would you describe it?

We don't date.

So this is an aromantic band?

No, romance is cool! We're just busy people...

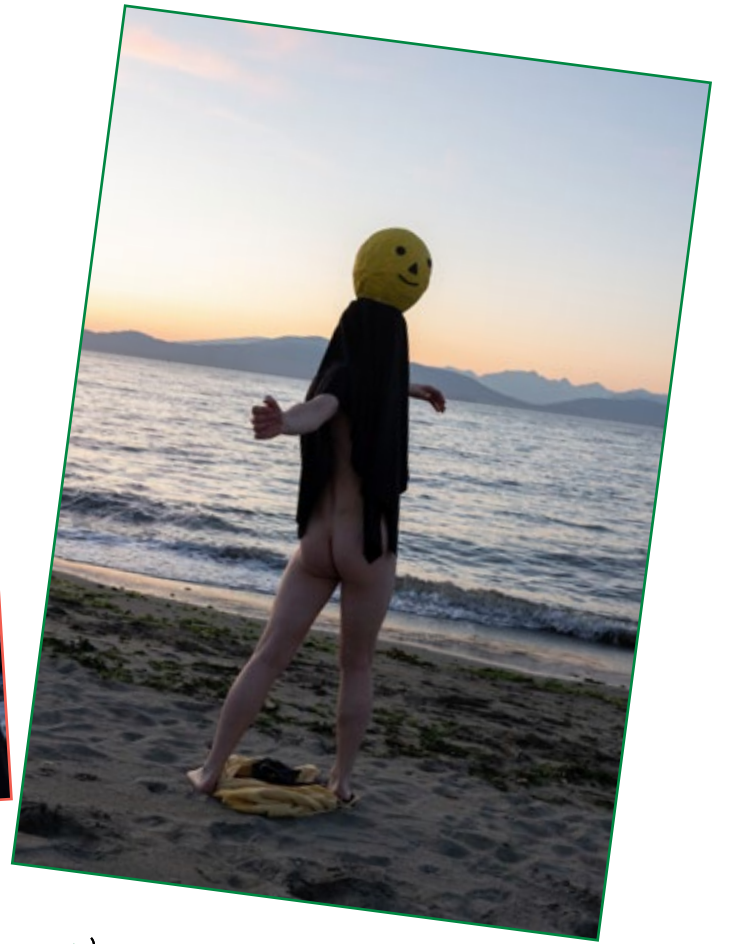
OK, my follow-up question is; how would you describe your band to a distant relative at a family Thanksgiving dinner?

The next big thing.

We play god's music.

We play Teletoons theme songs.

So the range we're working with is, “odd-ball rock-pop music” to “god's music.” For a band with such breadth, I am curious where you all met? How did Bill Can come together?



Marita assembled the crew.

You stole my band (directed towards Liam.)

A true art-heist.

We kind of assembled with a lasso.

Marita wrangled us all together and it just made sense.

So why not name the band something like Marita's Cowboys?

That is nice! But we assembled for a theatre project.

(Marita asked to have it called something cooler in print so instead let's say multi-media performance art)

We called it a 'cartoon performance.' We would have called it performance art, but turns out the people don't like that either. But we don't care about the people. Only the community!

Community, all-knowing of course!

We assembled for this one-time show, and then that was great. Everyone out-did themselves and it felt organic. Then Liam asked if we were all free next week...

I just suggested 'what if we play a couple Bill Can songs...'

You were so coy about it.

Coy little smarty pants. He leads with a gentle fist.

Beautiful! Liam with the gentle fist! But was the gentle fist enough to keep the band together or what was the other impetus?

We've all known each other before Bill Can, or at least I did. We all met through [REDACTED] (The band has requested their arts school origins remain unknown. Some say Julliard, others say NYU, but no one knows for certain).

How would you describe your creative and collaborative process?

We tried to translate songs Liam had written independently with another 4-piece band.

Yeah, I had some songs I had recorded independently and brought them to the band as a kind of loose skeleton. Different personalities come out and the songs change a whole lot. The live album we just released is of us playing in a much different way than how we played at first.

When you perform, what visual philosophy motivates you?

Food.

That was a quick response!

Liam is really free and liberated since he need not play an instrument, so he can do wacky stuff on stage!

Gimmicks, props, food, real and fake.

We're Vancouver's premiere food band.

I've never heard of a "food band" before? What can I compare this to?

Have you seen Hell's Kitchen? Maybe that's too angsty...

Maybe more like Diners, Drive-ins, and Dives.



It's a lot more like that!

The Diners, Drive-ins, and Dives of music.

Good, loose, local...

Free-range.

This feels like an ad for a farmer's market, I love it! Do you have any unusual skills or talents that people reading this interview should be aware of when coming to your shows?

Future Liam is really good at the splits. We've been talking about this!

Oh yeah! By the time this is printed, I am AWESOME at the splits (At the date of printing, this remains unconfirmed)

What prompted the writing of this music before it was taken up by Bill Can? Where did the body of work emerge from?



A lot of times it's just little turns of phrases or things I hear people say. At least for the words. I talk to myself a lot and I get little phrases that naturally become lyrics. All the titles of the songs start as one line and then evolve from there. Marita has her own method as well! In a way, by surrounding myself with a band of frontpeople in their own rights, I am influenced by all of their writing methods.

I steal from things kids say. Or when something happens with no audience. It all comes from good ideas that get stuck in your head. Also, fame. Fame is a major motivator.

Is there an idea you've *really* wanted to record? Something motivating you right now?

A visual album. A rock opera. Anything possible and alive.

Something really great.

We're always working on new stuff. A new bit. There's a trampoline involved in the near future. We've been discussing it for months, so expect a trampoline somewhere!

Are you playing while jumping on a trampoline or is the trampoline built into the song?

We don't even know, but these are great ideas. (Thank you.)

What is the project or performance you as a band are the most proud of since you've started?

That one time we jammed at my house! And then we recorded it! And then we released it as an album! That was nice!

Saying you are all my friends is a pretty big one!



Do you have a favourite venue? What's the Vancouver goal, or somewhere you really want to play?

Bill Can Black Lab show.

The Roxy. Oh, and the abandoned pizza hut.

The old McDonald's barge!

Duffin's said no, but we'll ask again.

The Laundromat wanted too much money. The film industry has ruined everything in this town...

I'd love to see a show at Duffin's Donuts! Do they do that?

We just have to convince them that people will continue to buy stuff. That we won't deter customers. But we're all about consumption, so I think it's a good idea.

Community and consumption!

Given your amazing chemistry, is there someone who keeps the band together — keeps you from spiralling into a totalitarian dictatorship?

Justin is our MVP. He does the scheduling, the behind-the-scenes.

No I don't do too much. It's probably the whole community.

You don't have to be humble right now. This is your interview, after all.

True. Ok, I am the MVP.

Who would be the one to become the totalitarian leader? If Justin keeps the band together, who would take the band as a solo project and break it apart?

Well, it's Liam's thing so it would have to be him!

But that's my greatest fear! Losing the band. The thing that makes us special!

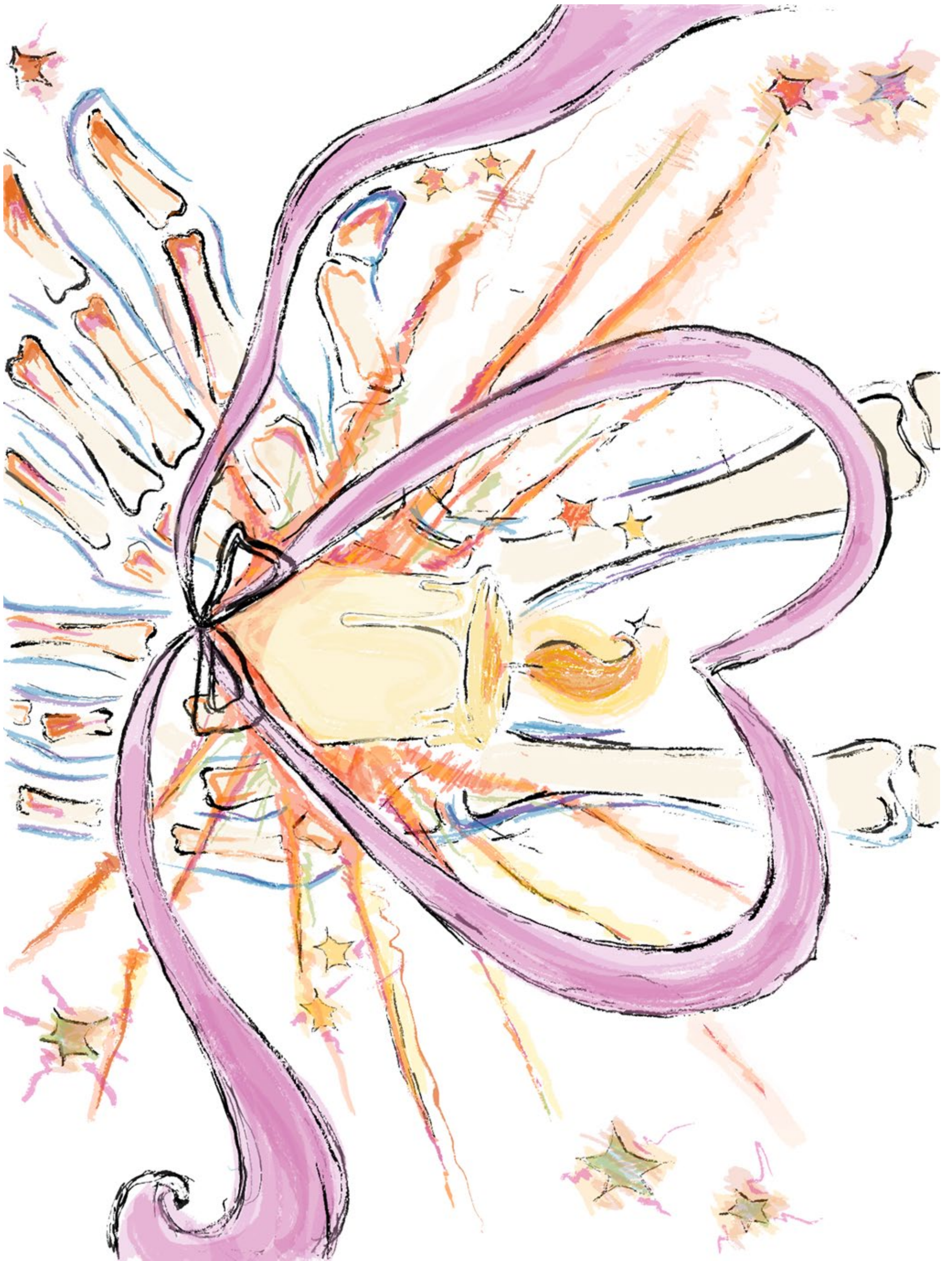
Communal laughs and groans of admiration. Justin lights a second cigarette

That's so sweet. Any final comments before we wrap up?

Key (with a cheeky grin): Rock and roll.

If you didn't catch Bill Can's Exclusive Haunted Mansion Halloween Extravaganza, be sure to follow their updates on Instagram (@bill_cann), or listen to their newest album, Mud Bath, "15 carefully crafted mud ballads to soothe your souls, from our kitchens to your table," released November 7th, 2023 wherever you stream, purchase, or listen to music.





RACE TO... CRUSTACEAN STATION

A dice game for 1-3 players



2023

<p>2</p> <ul style="list-style-type: none"> • Vancouver Burlesque Co. Fall Student Showcase @ The Rio • Moonlight Years / Ghostmeat / Luke Requena / Homa Khoshnavaz @ Green Auto • Alienator / Reek Minds / Disposal / Hollow Point @ Black Lab 	<p>1</p> <ul style="list-style-type: none"> • Found Footage Festival Vol. 10 @ The Rio 					
<p>3</p> <ul style="list-style-type: none"> • Normie Corp - A Different Dimension @ 823 Seymour St. 	<p>4</p>	<p>5</p>	<p>6</p>	<p>7</p> <ul style="list-style-type: none"> • Tommy and The Commies / Night Court / Rempel & The Rousers @ Black Lab 	<p>8</p> <ul style="list-style-type: none"> • Monsterwatch / Gadget / Floating Faces @ Red Gate 	<p>9</p>
<p>10</p>	<p>11</p>	<p>12</p>	<p>13</p>	<p>14</p> <ul style="list-style-type: none"> • Vancouver Story Slam: Championship Finals @ the Rio • Big Dog Energy: A Dog Friendly Comedy Show @ The Moth • Autogramm / Ashley Shadow / Transitorz @ Red Gate 	<p>15</p> <ul style="list-style-type: none"> • Cheap & Cheerful Queer Dance Party @ 44w 4th Ave • Surf Hat @ the Cobalt • Cheap Flavor / Felisha And The Jazz Rejects @ Fox Cabaret • Pleasant Mountain Music @ Red Gate 	<p>16</p> <ul style="list-style-type: none"> • Punxmas Sock Drive @ The WISE • Rave @ Red Gate
<p>17</p> <ul style="list-style-type: none"> • Mujaddarah by Donation @ Tamam • Black Belt Eagle Scout / Mount Eerie @ Red Gate 	<p>18</p> <ul style="list-style-type: none"> • The Aubreys / Slightest Clue / Punching Kives @ The Cobalt 	<p>19</p>	<p>20</p>	<p>21</p>	<p>22</p>	<p>23</p>
<p>24</p>	<p>25</p>	<p>26</p>	<p>27</p>	<p>28</p>	<p>29</p> <ul style="list-style-type: none"> • Liquidation World @ Red Gate 	<p>30</p> <ul style="list-style-type: none"> • Man Up's Winter Formal @ 44 W 4th Ave • Early Onset & Kinda Cool Records Showcase @ Red Gate
<p>31</p> <ul style="list-style-type: none"> • Normie Corp NYE party @ Victoria Event Centre • The Dark Eighties NYE party @ Vancouver Japanese Language School 						

ART PROJECT BY
LUKE JOHNSON

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

01

- East Van Panto: Beauty And the Beast @ The Culch (Nov 22-Jan 7)
- Black Flag @ Fortune sound Club

02

- RGTV Tuesday @ Red Gate

03

- Karaoke w/ DJ ALL SWEAT @ Red Gate

04

- Strathcona / Autograff / Relavorators @ Red Gate

05

- Random Draw/ Fest @ Red Gate
- Lucas BDay Punk Show @ Red Gate

06

- Collective Chaos Collective Show @ Slice of Life Gallery
- Lucas BDay Punk Show @ Red Gate

07

- Tim Holehouse / Greg Rekus / Collin Peardon / Cyrus Lord @ Lavalou's
- Abby Pierrot / Micah Sage @ Red Gate

08

15

- Three Inches Of Blood / Unto Others @ Commodore Ballroom
- Kerrl Carruthers / Cdt Larceny / Farhaven @ Red Gate

16

- Karaoke w/ DJ ALL SWEAT @ Red Gate

17

- Transcendental Portals and Infinite Channels by @infitechannels @ Slice of Life Gallery (18th-21st)
- Blue Moon (Luna Azuli) by @gonzalez_art_studio @ Slice Of Life Gallery (18th-24th)
- Slightest Clue / Grade School / Dour @ Red Gate

18

19

- New Year's Winter Fest @ The WISE
- Sissy XO Album release @ Red Gate

21

- Slaughter Beach, Dog / Sun June @ Rickshaw Theatre
- Playpen Pups / Halleluya Hailu / Kers / Saint Khaled @ Red Gate

22

23

24

25

26

27

- Free Stuff by @Lewis_archives @ Slice of Life Gallery (25th-28th)
- Koylan / Post Modern Connection / Biblesgirl @ Red Gate

- DESTROY WRESTLING! ft. Bratboy @ Rickshaw Theatre
- Mean Girls @ Queen Elizabeth Theatre
- Arbucks @ Red Gate

- Outhouse Productions @ Red Gate

28

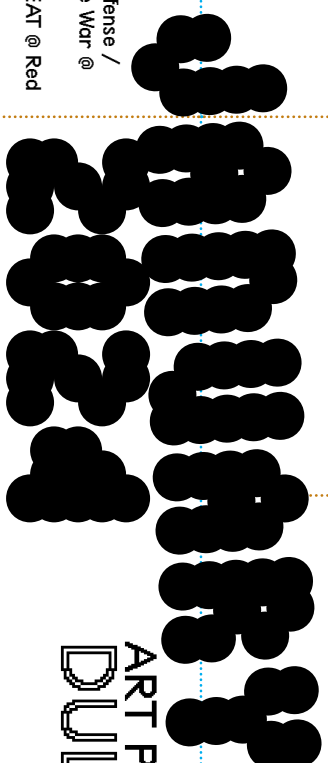
- Disorder @ Red Gate

29

30

31

- Escuela Grind / Take Offense / Bonginators / Jisel / Ape War @ The Cobalt
- Karaoke w/ DJ ALL SWEAT @ Red Gate



ART PROJECT BY
DULCE BRAVO

Fixing Dirty



Pristine. Flawless. CLEAN. These words describe the artificial existence of the washing machine as it serves its function or while it waits. How much more perfect cleaning clothes has become since it's been made artificial. Such perfection is glorious, no one denies. It's high time we lend this perfection to other avenues. Living, existing, etc, and et. al. We ought to make existence as Artificial as possible. As perfect as possible.

These were his thoughts as he climbed into the washing machine and saw his reflection in the rear. He climbed in, and crawled to the end, and took a tumble.

Visions of Thought

When I'm sober and listening to someone's perspective, I am a baby stumbling down a path. When I lose understanding I fall, and must ask a question in order to stand back up and continue stumbling along. When I'm high, I walk with confidence, my path clear before me. I can stand in the path and look around. I can see where the path leads before words are spoken. I imagine AI sees everyone's path, always. It knows where we'll be in the future, so we might as well share where we are now too.

The Character Actors

Did y'all hear about that boy on the YouTube? The one who made a channel where he just talks about how many subscribers he has? He's made no video but those reviewing his subscriber count, he just shows charts and tables of the subscriber additions and metrics. He made videos only like that and recently managed to get a million subscribers. In his first video after doing so, after first apologizing for the cliché, he said that the weight of the burden of making his videos has become too much to bear. He admits in the sly way YouTubers do that he's been making the videos he does because he knows it's a successful formula, he knows the people like it, they crave it, he knows the algorithm likes it, it eats it right up, he knows his subscriber count increases every time he makes them. But these are no longer the videos he wants to make. What he really wants to do, and what he will be doing in all future videos after this one, is to conceive something brand new. To bring into existence what was not previously there. Through the creation of stories, within which the characters will watch his actions and listen to his thoughts, the characters having their own consciousness but incapable of imagining anything better to do. And the strangest part was that the more he talked the more it kinda felt like I was one of his characters. But then I was thinking, maybe that's a sign that I should make my own YouTube videos, you know? It didn't feel good to feel like an NPC in his life. I suppose my first step is to ask AI how to get started.

It Snaps Right Off!

Human consciousness dies like grapes being pulled by their belly-button. That's a scary and oddly satisfying thought.

discothrash

#12

"1"

O.K. O'Dunboyne

illustration by Hannah Martin



A MINOR CHORUS

by Billy-Ray Belcourt

a review

words by Katherine Chambers // illustrations by r. Hester

So much of *A Minor Chorus*'s brilliance is best articulated in the novel's own words: to review the book feels like drawing lines between passages to find the shape of storytelling itself, woven plainly and artfully into the poetry of Billy-Ray Belcourt's writing. Belcourt's first novel is transparently self-reflective. The story that unfolds throughout *A Minor Chorus* is of the protagonist's own preparation to write a novel. The protagonist — whose name is unknown to readers — pauses his doctoral program to return to the town in northern Alberta that raised him, in order to interview members of his community. His intention is to write "a kind of literary ethnography of sadness and hope, of constraint and possibility." Among so much else, *A Minor Chorus* is about storytelling itself, with attention to its inseparability from community and relationship. Reading Belcourt's novel feels like surrounding oneself with a patchwork of stories and reflections, as his characters engage in vulnerable and generous conversations that are themselves acts of love. Listening is at the heart of *A Minor Chorus*, and it is a form of listening that is so active and embodied that the stories the protagonist hears become the body of the text.

Although the novel, as a literary genre, is inherently individualistic — typically focusing on a single character's voice, perspective, and experience — Belcourt breaks away from this convention by

writing a novel that is narrated not by a solo voice, but by a chorus of voices. It is both his own and his protagonist's intention to center community in their writing; "Can one write like a community? Where the narrative voice isn't individual but plural? Is this the first-person plural?" *A Minor Chorus* can perhaps be read as an example of the first-person plural. The protagonist reflects that, "every person is a repository of a community's memories" even as the novel is centered around the protagonist's own experience, he is holding his community's stories in his own. Through illustrating the inextricability between a community and an individual, Belcourt reminds us that turning towards community and turning deeper into the self are not contradictory acts, but are instead deeply interconnected.

To engage with a text is to engage in a relationship with narrative. Belcourt positions his protagonist as listener more than as storyteller, creating layers of story within the text, and thereby enabling opportunity to openly reflect on narrative, writing and language. *A Minor Chorus* is self-aware, and it asks the same self-conscious reflection of its readers. The protagonist wonders, "If there were a transcript of the entirety of my human experience to date, how much of it [...] would be underlined

by readers?" The text demands that its reader is attentive to the very act of reading. To be in relationship is never a neutral stance. In an early chapter, the protagonist concludes recounting a traumatic memory with the statement, "I had always thought that if I were to write a book I would write this down. So, here, have it." Reading is anything but passive when a story is being handed to us; we must learn how to hold it. We cannot opt out of being in relationship with the stories that are shared with us, but we can decide how to approach the relationship, and we can choose the appreciation and respect with which the protagonist holds the stories that are offered to him.

If reading is an active stance, then so is writing. Belcourt seems to make the novel itself into a verb. The text is active, taking on a rhythm and life that extends beyond that of its characters; the text carries itself with purpose, self-awareness and agency. Reading *A Minor Chorus* is an experience of encountering the text, as one would encounter a person. The protagonist reflects on the birthing of his own novel with an understanding of its potential power and capacity to take on life:

"My own anxieties about the novel had to do with my hunch that English is much too compromised a language to engender a portrait of Indigenous life that isn't subsumed by colonial fantasies

of our disrepair. Little in my arsenal seems spacious enough to combat a centuries-old reading practice that made Indigenous peoples out to be bombs. How instead to make a novel into a bomb? How to plant a novel in the moral infrastructure of a corrupt nation? How to write sentences that go *tick, tick, tick?*"

In its ability to create a living, active body of text, writing has the potential to side with life. As Belcourt's protagonist commits to his novel, writing becomes a reason to live: "August 7, dawn. Googled: reasons to live. Approximately nine billion results. Googled: how to write a novel. Eight hundred million results. That is almost a trillion arguments against death." To read and to write are to enter into a relationship with storytelling, and therefore with community. A story belongs to all those who contributed to its making, and to hold a story together — as storyteller, listener, and collectively as an audience — is an inherently relational act. A summary of *A Minor Chorus* printed within the text notes that the protagonist's writing project "[tests] the theory that storytelling can make us feel less lonely" (peritext). As it weaves reader, writer, listener and storyteller into a layered relationship, *A Minor Chorus* can be read as an argument for the affirmative.



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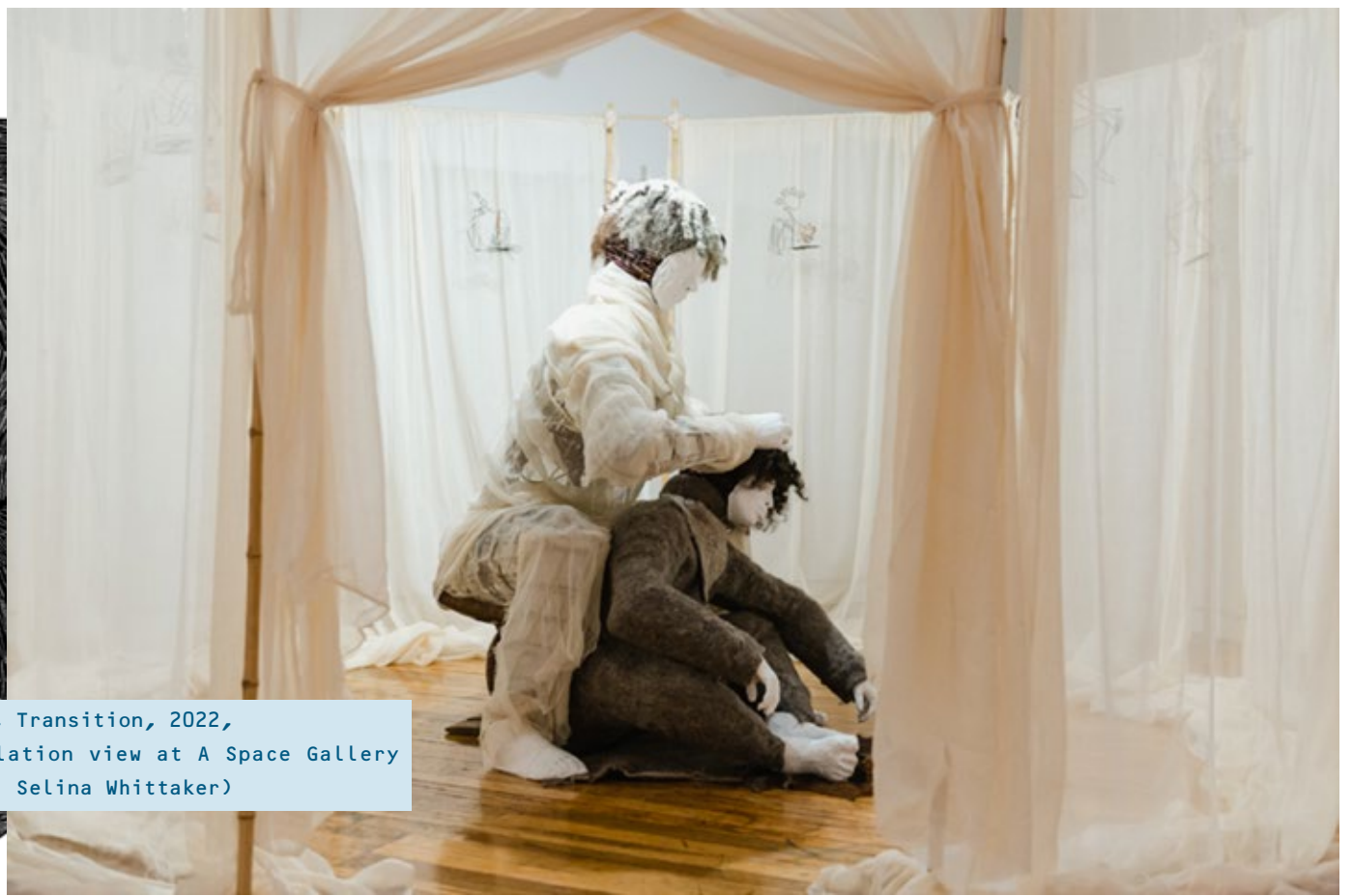
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DZI.AN, *Transition*, 2022,
installation view at A Space Gallery
(photo: Selina Whittaker)



PRACTICE AS RITUAL / RITUAL AS PRACTICE

AN EXHIBITION REVIEW

words by Marie Erikson // photos courtesy of A Space // additional illustrations by Hannah Martin

Group exhibitions often try to relate seemingly separate works, taking a theme or medium and using different artists to present a message hopefully greater than the sum of its parts. Yet *Practice as Ritual / Ritual as Practice* attempts to go beyond this more standard goal. In addition to demonstrating a common thread, practice and ritual, it tries to express the variety and heterogeneity as the catalogue puts it, of work by Black female Canadian artists. The task ultimately becomes expressing both why a set of works are alike and why they are not.

One of the commonalities shared by these works was their reflection on tangible cultural practices and continuing work against the Western ideal of mediums that make fine art. A video and print work by Barbara Prézeau Stephenson, “Braids,” (2020-2022), demonstrates and expands on making braids out of fibre. Sounds of female voices talking and singing in French fill the audio; with different loud voices speaking over each other, nearly overwhelming the listener. The audio adds a flurry of activity to the more serene, albeit speedy, braiding and implies with little doubt that this braiding is necessarily collaborative.

In contributing artist Buseje Bailey’s video work, “Fear Factor” (2022) the exhibition shifts from highlighting a positive ritual to critiquing of western representations of Black people. “Fear Factor” displays still images of highways, the sun, and racist depictions of Blackness in media and culture. The video is installed to be play silently while the transcribed audio is printed elsewhere in the exhibit. While this presentation disables access to the full experience of the work, it conveniently forces an uncomfortable questioning of what one is seeing. In a way, it almost matches the story of the transcript, which asks how much destroying one piece of racism — here a doll hypersexualizing black men — will counteract anti-Black racism.

At least in Vancouver (*Practice as Ritual / Ritual as Practice* tours across Canada) the exhibition is presented with an imperative for learning about the intersection of Blackness and feminism in Canada. Upon entering the space, visitors first see a reading nook filled with books on Black feminism, art, and history with a strong Canadian focus. While not explicitly so, the space is a potent reminder for visitors without the lived experience of being a Black woman, of the learning they likely need to continue. A place of reading as learning suggests that this collection of art is not only meant to be explored from an aesthetic perspective; it should impact the functioning of the art world and beyond.



Chloe Onari, *Untitled*
(courtesy: A Space)



Mary Booker, *Good Medicine*, 2022,
(courtesy: A Space)

If learning is key, then perhaps a sense of immersion is best suited to the task. Dzi..An's mixed media installation, "*Transition*" (2022) invites visitors to duck through an archway into an enclosure of bamboo and sheer fabric — in a sense, transitioning from the world of the art gallery to the world of the practice depicted. In the centre one figure touches another's dark, textured hair, while shaped wires hung from the enclosure's walls depict human, often feminine forms. The accompanying text tells a story of aid to strangers passed from one generation to the next. Standing inside a scene, I felt like a ghost quietly observing, having no impact on the story unfolding, but adding what I witnessed to my own knowledge. In demonstrating a practice, Dzi..An's work brings the viewer close to participation without the constraints of time and effects of involvement.

For the recreation of ritual that Dzi..An provides, Claire Carew's painting and poem "Did you miss us?; Visitations emerging in 2022," (2022) honours and mourns ritual lost. The painting, hung against a bright red backdrop, depicts a Black schoolgirl with her back to the viewer against blurred black faces. A sailboat sits at a shoreline and the faces blur into archways, a cross, and candles that the girl faces. In the poem, the narrator and their African ancestors reflect on the loss of their practices. References to what these practices once were are crucially included; letting them stay in memory's haze like the faces of the past in the painting, even if gone in a more objective sense. While "*Transition*" demonstrates ritual with multiple perspectives in a more literal sense, "Did you miss us?; Visitations emerging in 2022" keeps the perspective but changes the methodology to demonstrate the importance of ritual through its absence.

It is important to remember that *Practice as Ritual / Ritual as Practice* builds upon the 1989 exhibition *Black Wimmin: When and Where We Enter* which addressed the barring of Black women artists from Canadian art spaces. With this association, it is even clearer that the exhibition's aspirations extend beyond a commentary about the diversity of artistic practice in relation to a theme of ritual.

Practice as Ritual / Ritual as Practice seems to be advocating for awareness of the range of styles Black women demonstrate, while keeping a common theme both for a more cohesive exhibition and, more importantly, acknowledgement of similar struggles that made its predecessor groundbreaking. Even for today's visitors who may never have seen *Black Wimmin: When and Where We Enter* (the *Practice as Ritual / Ritual as Practice* Vancouver show was on a university campus after all) it would be hard for them to not leave without pondering how barriers to Black female artists in the art world can be destroyed. An exhibition entirely by Black women should be able to exist simply to celebrate their art without concern of racism or sexism. Nonetheless, *Practice as Ritual / Ritual as Practice* steps up to the heavy aesthetic and activist tasks it places upon itself.



Under Review

Albums



Yu Su

I Want An Earth

JULY 28, 2023

PINCHY & FRIENDS

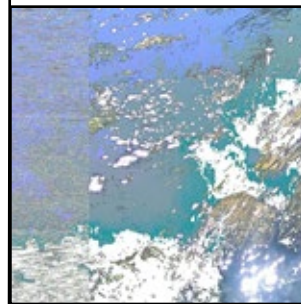
Yu Su's 2023 EP, *I Want an Earth* is a dreamy ambient piece that explores her connection to nature through four tracks which intertwine more traditional percussion and melodic instruments

with electronic experimental sounds. The EP was formed through time spent in nature, all the way from the Ojai deserts in California to the coastal areas in British Columbia. Yu Su is a musician, DJ, and sound artist, and each track on *I Want an Earth* she wrote, produced, and mixed herself. Her musical talent shines through in this project and calls to her history of playing instruments, as well as her experience working as a DJ.

For this EP's brief, yet impactful, span, the listener is transported to a surreal and illusory state. It was space-like – and while listening I moved through emotions of yearning, hope, melancholy, and stillness. There are instances where the music feels fuzzy at the edges, and moments when it feels vivid and lighter, most notably on the track "Menta y Menta." The calm and warm tones here provide a more hopeful or gentle sensibility, particularly on the songs, "Pardon" and "Counterclockwise" which I found to be the more somber and slower tracks on the EP.

Yu Su has expressed that this EP is a call for protection of our earth, specifically in response to the floods in California. The inspiration she has credited spans to even more individual details; moments by a wood burning fire, citrus plants, and rainstorms, demonstrating the deliberateness she has brought to this project. The influence of nature is apparent throughout, and it grounds the elements of electronic and synth music she incorporates. These inspirations from nature came through in the times when the music had sounds akin to those heard in rain or forest sounds and the sounds of woodwind instruments. These sounds flowed through the ambient and electronic themes, rarely taking the foremost attention of the listener but still providing a balance and depth to the songs.

Previously, Yu Su has released two albums and numerous singles. These earlier works align with the genre of electronic music and have also embodied elements of nature, even incorporating field recordings from the ocean and rainforest. However, compared to previous works, *I Want an Earth* is unique in its approach because it feels more focused. It is due to this notion that it was created with intent – which allowed Yu Su to integrate many different approaches and ideas, without letting it become incoherent. This intent does not deny the fact that the music is very layered and intricate as I constantly found myself drawn to different aspects of the music, discovering something new about it each listen. Due to the lack of lyrics in this project, I urge the listener to take time with this EP and really explore the complexities or emotions that we would otherwise draw from lyrics. Take it on your walks, commutes, bring it into your home, and sit in the atmosphere it surrounds you with. –SOFIA WIND



Tough Sell

past songs past noise(s)

AUGUST 29, 2023

S1N3W4V3

Several months ago, I saw Tough Sell live at an ambient show hosted by Red Gate the night that I took shrooms for the first time in my life. In the moment, I could not have named a single performer

I was watching, let alone describe the noises I was hearing, but in the days, weeks and months after, I came to associate that sound with some indescribable metamorphosis unfolding within myself. There's a kind of transformative potential inherent to electronic music that few other instruments in human history could ever contain, for the simple fact that – as many others have said before me – a synth is capable of creating any sound you could possibly imagine. Perhaps more so than their predecessors, electronic artists are completely engaged with the art of transformation and experimentation on all fronts – manipulating sound, space, and even the self.

Released in August of 2023, Vancouver-based experimental electronic artist Tough Sell's *past songs past noise(s)* is an amalgamation of effervescent, amorphous compositions from (as the title might suggest) the past few years. Through it, the listener engages in an exploration, both emotional and spatial, through queerness and placehood. The album is something of a negotiation on producer-songwriter Emerson Gaglardi's part with the particulars of her identity. Nowhere is this more obvious than in the opening track, "iiiiii", a driving heart-beat-thrum of a track overlaid by bright, warped vocals repeating a mantra: "I, I, I," until the whole thing crashes like a wave into silence. A consistent strength of the album is its sheer *danceability* – part of its simple pleasure is letting the heart-pounding rhythm of tracks like "Burrard and West Georgia," "A," and "take one tablet once daily" wash over you like the glacial shock of a lake in the wintertime.

These experimental efforts work in tandem with a set of subdued ballads – a contrast that only highlights Emerson's potential as a songwriter. "you point out the big dipper and ask me how i've been / i don't say anything 'cause i haven't been listening," a plaintive voice sings on "inner monologue." If a touch simplistic compared to the cascading layers of the production, the lyrics on these tracks succeed at engendering raw vulnerability. And yet, this is music that rewards repeat listens and sonic deep dives – like, I probably should've caught on a little earlier, but learning that "Burrard and West Georgia" was constructed entirely of manipulated recordings from that downtown intersection was indescribably delightful. Hearing the dispassionate bustle of the financial district refracted into queer art, I felt that I had stumbled upon the same kind of metamorphosis that first night I heard Emerson perform. In another effort at "place-based electroacoustic music," the track "French Beach" makes a similarly experimental use of sonic elements at a Vancouver Island beach you might have otherwise taken for granted; fusing background buzz into something that expertly toes the line between synthetic and natural.

Natural. Whatever that word means, what *past songs past noise(s)* proves is that it has nothing to do with being untouched – an implicit truth all trans people have always known. Instead, here the essence of the self is most present in the changes we make to what already is. By far the strongest track, the one I keep coming back to, is "non-binary," where a voice distorted beyond recognition sings, "i start to be / unapologetically / myself." There's a kind of tranquil joy to be found here, an internal embrace of the queer self after a lifetime of confusion. A moth emerging from its cocoon, made anew – transformation. –OCEANIA CHEE



girly

Boyish
MARCH 25, 2022
IMAGINARIES

If early Current Joys, Kid Kudi and Jawny had a baby, this is probably what it would sound like. girly's debut album, *Boyish* is an eclectic blend

of lo-fi, hip-hop and indie which culminates in wistful aeroplane-hand-out-the-window moments — chalked full of meditation and regret. The album plays out in the shadow of a banging party: people passed out or barely hanging on, some staggering home in the morning light, exhausted but still grinning. girly achieves this balance of forlorn reminiscing and upbeat head-bobbing through melancholic lyrics, looped instrumentation, layered production, repetition, and steady, crushed percussion.

The opening title track, "Boyish," features gentle nostalgic guitar chords which descend into a haze before bursting through with distortion. girly's laid-back vocal style layers into a spinning crescendo — its arrangement differentiating between effects like autotune and distortion. Most of the track has reverb-laden or distorted vocals, an effect that reappears throughout the album; in an arrangement that builds until it breaks into a heartfelt spoken word outro. The whole experience rests on drum machine loops with simple fills and driving symbols. Lyrically, it's an intimate invitation into innermost insecurities that hooks us into much of the album to follow.

While many of the arrangements are driving and toe-tapping, lyrically, the album features dark and contemplative themes of love lost, isolation and self-hatred, with religious undertones and references. A lot of the lyrics repeat in a mantra-like way, which creates an emotional emphasis, a borderline fixation. Then there are more ominous lyrics, as found in "Sicksh!t": "I ask myself am I still alive / I'm praying to God save me from demise" or "Cuz I wish you wouldn't be so hard on yourself / And I wish I could take a load off please just ask for my help" which call to a narrator who feels inadequate, that longs to be better, a theme left unresolved by the album's end.

The track "TV Girl (Movie Star Planet)" is bookended with a captivating chorus, one which almost falls apart in the middle due to a hasty vocal performance that mirrors the lyric's sense of obsession and urgency. On "B/Reaper," an angelic backing vocal loop reflects the album's religious undertones: needing to be saved, being grateful, fighting inner angels and demons. The last track, "Painkiller," insinuates this battle raging within the narrator — the one he'd been struggling with throughout the whole album — is a journey that is still very much raging.

The album doesn't come to a grounded conclusion or carry an arc into some profound change or acceptance, but leaves us with the feeling that he isn't done fighting against himself. It's a realistic depiction of an extremely universal theme, and usually, is what life is all about. When you want a sad jam to blast on your next roadtrip or need to soak in some devastating self-loathing on lonely Friday nights, *Boyish* is here for you. —JAZEEN HOLLINGS



Goats and Lasers

Golden Oldies
MARCH 4, 2023
SELF RELEASED

Like it or not, fall is here, and with it has come Goats and Lasers' *Golden Oldies*, an album that is seemingly tailor-made for that cold, lonely slide from the easy days of summer into the hardened

nights of winter.

Ana-Eve, the artist behind Goats and Lasers, is a self-trained musician known for her improvisational beats and production techniques, often playing blowout live sets on nothing but an OP-1 synth. She can draw together influence, sentiment, and narrative into a pleasant, burbling lo-fi synth or an overbearing drum track.

Much of the album — recorded between 2020 and 2022 as Ana-Eve worked through the particulars of her trans identity and her consequent social transition — is entirely improvised, with many of the lyrics written and recorded simultaneously. Murmured in comforting tones, there is a halting, kind-hearted philosophy to these lyrics. She is all at once speaking to herself, to a friend, and to the listener themselves.

Golden Oldies, true to its name, is steeped in influence that melts into reflexive electronic storytelling. Her adaptive mode of songwriting often draws out moments of simple and compassionate honesty. The refrain of "Teeth" — sung in a fragile, heady voice over analog guitar tracks perfect for the Alex G fan in your life — rises up to comfort you and me and her, telling us, "If you're lost, I'll find you." Her analog sensibilities seep through the whole work like syrup, or age, or blood.

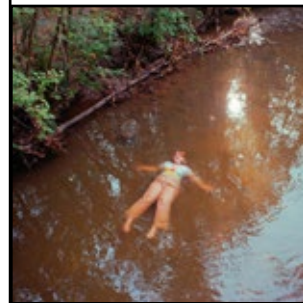
The album is spare and saturated; filled to the brim with references, and yet so

simple in its fabrication that you are pulled into a mental vignette with each new song. It ranges from ambling explorations of the minute, like "Middle Gibsons," to bedroom epics like "Burgundy Room // Piano Player Being Wheeled into the sea," an homage to Jen Jelinek. Each track has its own DNA, but all are joined by connective tissue.

Though it is avowedly a compilation album, the record has its own subtle structure and shape. Near the end, Ana-Eve's rendition of "Auld Lang Syne" makes explicit a sentimentality which has undergirded the entire album, and gives the work temporality and presence and finality all at once.

Ana-Eve's influences are wide-ranging and comprise many artists within her hyperpop/folk/indie sphere. Her evocation of artists such as A.G. Cook, ARTHUR, Felix Laband, Faye Webster, Elliott Smith, and Jack Stauber demonstrates a preoccupation with tapping into ephemeral great songwriting, with outsized production talent enabling her free expression. Ana-Eve is an artist who is fully alive in her own time.

This album is an exercise in remembrance, a classics compilation for a still-emerging artist. Through her care and attention to the song-creating process, Ana-Eve captures a cassette of a feeling in its fourth or fifth generation, recalling emotions that were old even when you first felt them. I am excited that an album like this exists, that it exists in the Vancouver scene, and that it will one day represent the promising beginning of Ana-Eve's wonderful future catalog. —THOMAS MCLEOD



PLEASEBENiCE

DOING JUST FINE!
APRIL 21 2023
THE PLEASEBENICE PLAYGROUND

Released earlier this year, *DOING JUST FINE!* is the sophomore album of Iris Yakymyshyn, also known as PLEASEBENiCE!. Born in what is colonially known as Edmonton, PLEASEBENiCE is

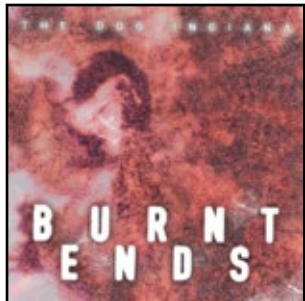
a relatively new addition to the Vancouver music scene. As a multi-talented, self-producing performer who rocks both drums and the mic, she's already made a name for herself. Citing influences from indie pop, hip-hop, and rock, PLEASEBENiCE brings the best of all these genres together in *DOING JUST FINE!*, which proves itself to be a daring and distinct release; both as a whole and in its individual tracks.

The album starts strong, with debut track "Hit List," introducing listeners to PLEASEBENiCE's playful, self-produced sound — with a clear hip-hop influence in its glitchy, catchy beat. Don't get too comfortable though, one of the most exciting parts about *DOING JUST FINE!* is the range the collection has. "Gene Simmons," the second track, exemplifies this — opening with a more acoustic sound and charming anecdotes about teaching kids and playing drums, it's another fun track, but, contrasting "Hit List," a relatively grounded one. It is not without momentum though, with delightful drums and an electric guitar that feels almost as though it's floating around the soundscape. Everything comes together in the bridge, which repeats the refrain: "Take me to a place I've been before," leading the track to its dreamy, synthy conclusion.

"Can You Stay The Night" is the final track before the interlude, and it has a distinctly more percussive, electronic sound underscoring noticeably more autotuned vocals. It definitely fits its title — "Can You Stay The Night" transports me into the city, surrounded by a blur of neon lights. Like "Gene Simmons," there's a more traditional, pop-y sound that gradually unravels. It's soon taken over by drums, guitar, and horns, giving the track some extra depth.

Following an acoustic and dreamy interlude, the album continues to surprise and excite. "Beautiful Woman" stands out in particular, its repeated line of "I've always been a beautiful woman" shines through as a gentle affirmation among the buffet of playful glitches and quirky samples. It switches over to an ethereal pad progression partway through, once again highlighting Yakymyshyn's range as a producer. Not only that, but the transition, like others in the album, feels *earned* — it's not sudden, but natural, and you enjoy both sides of the coin. Other tracks of note are "You've Got Control Of Me," a yearning and bittersweet breakup song with hypnotic repetition and escalating instrumentals that eventually collapse into madness, and "To Be Okay," which almost-but-not-quite eases back into the pop sound, save for some intense drum beats and a hip-hop style flow. It feels like every track has its own metamorphosis, its own journey from one sound to another, and every time, it's a delightful surprise.

DOING JUST FINE! is an album with lyrics you want to shout, and a sound you want to blast at top volume. It's got a youthfulness to it — it's playful, it's earnest, and its range of influences give it that unique, shapeshifting sound. Even Yakymyshyn's voice transforms over the album, pitched and glitched this way and that. You never know where a song's going to go next, but you know you're in good hands —ALEX MASSE



The Dog Indiana

Burnt Ends

APRIL 1 2023

EARLY ONSET



Don't worry folks, do not adjust your sound system. *Burnt Ends* by The Dog Indiana, begins with an unsettling pause as "Elixir" pulls the audience into the album with rough but catchy distorted

guitar riff.

This album is a hate letter to the world from the last 3 years.

Pent up, frustrated energy is released; a symbolic tool of where the world had been slowly burning at both ends, leaving us buzzing with anticipation and anxiety.

In "*Burnt Ends*," The Dog Indiana reminds us of our spoiled western nature: we have been tired, deprived, constantly on edge, hedonistic goons, begging for some normalcy.

Yet what we thought was normal should never have been normal at all.

Burnt Ends brings you to the post-pandemic basement suite show. Scratched up arrows on the floor, indicating the bathroom, reminding us of our distance.

Not just physical divisions, but economic and class structures that make it further impossible to move up from.

"Shame," the 7th song in the album, comes in with a military drum beat, setting the scene for the song's plot. Feeling the heat and nihilistic aftermath of a perpetual feeling, that creeps up and pulls us into a ditch during our isolated moments. The song forced us to sit in the trenches of our guilt, and make amends with ourselves and how to internally change.

"*Burnt Ends*" reminds us of our need to reflect and find the reconciliation within ourselves, in order to grow.

The grime, the mess, the chaos that we were forced to ignore is thrown at us, in order to change, grow, and do better.

This album is a symbol of what we all wanted to say and do, and The Dog Indiana had the gall to be the ones to finally speak for us. Being forced to live with ourselves, listen to the ghosts that haunt every crevice of our hearts and minds, sit with the heartbreak, allow ourselves to be angry. Angry at the system. Angry at ourselves. Grow up. Move on.

"Milk and Honey / we desecrated." What does that mean? To my understanding; taking something sweet and pure, and using up for our own self-centered agenda, only to realize that what was once a divine gift is now...gone.

Whatever that divine gift, maybe, is up for you, the listener, to decide.

Can we have that back? Can we ever be offered that grace again? *Burnt Ends* reminds us that it is possible – but not without remorse, and repentance.

Feel the feels everyone. Scream it out. The Dog Indiana sure did, and they curated that public voice perfectly.

This album is not for the faint of heart. It is not your average, expected, indie, shoegaze, tube amplifier, ambient sound, that causes the audience to drift away into an ethereal surrealistic world.

Instead, this album accentuates the grittiness of our deepest internal realms, and reminds us to face our true selves, in order to come through stronger and better – both individuality and as a collective. *Burnt Ends* is our anti-escape album. It is a journal of our society's experience of rising issues and actually doing something about it. —H. SNIDER



Speed Reader

Demos

JUNE 2023

SELF-RELEASED



egg punk with the white missing. Bright yellow orbs of lyricism with guitar that sounds like iron and cholesterol entering the bloodstream. The sulphurous aftertaste of naïve excitement extinguished

by adulthood. This is Speed Reader's debut album, *Demos*.

"Floora" asks tough questions – questions we haven't thought about in too long. Like; if the floor and flora aren't related, then why are they spelled so similarly? And why aren't we appreciating the floor more? It's right there, supporting us unconditionally. Kinda like the bass behind the piercing guitar in this track.

Here's a fact about the human condition: "get too cold, then you die, that's the way it's gonna go." To avoid this, as we all know, we put on clothes! Remember when you first put on a coat by yourself? Or when you learned how to tie your shoes properly? It's exciting stuff – definitely deserving of a dedicated song (see: "Waffles.")

Speed Reader has a similar sound to bands like 1 Trait Danger, Cheekface, and New Waver. Searching for the genre that describes these bands has been difficult. So, I've coined my own placeholder term. "Nerdcore" – I am declaring in the most endearing way – is defined by quick, simplistic and repetitive instrumentals. The vocals are largely monotone with often inconsistent melody. The songs always tell an unconventional story, as if the band is living in a cartoon.

Groundhogs exist strongly in children's group consciousness. In contrast, the amount of groundhog imagery in grownup media is pretty lacking. At least we have this song by Speed Reader to make up for it. "Groundhog Day" sounds like something a group of intrepid protagonists in a toddler-tailored show would sing to herald the changing of seasons. The song encourages a groundhog named Phil to "get out of the hole, and into the light!"

"Streets 4 People (Cars Are Guests)" is a macabre expression of the car-dependent neighbourhood experience. The line, "you drive, we die!" perfectly encapsulates the feeling of crossing a busy road as the crosswalk countdown is down to the single digits. The song is sung from the perspective of a child, which makes sense, as road-related tasks are much more harrowing when you are half the size of an average adult.

In *Demos*, Speed Reader remembers how it feels to be small in a big world – a confusing world, made of constructs and conventions when we are given no rulebook. A world where we are told to eat our eggs – even the whites – when we do not like egg whites. In this world, *Demos* reminds us that everything bright and exciting still exists. A runny yellow yolk. Kitchen tile warmed in the early morning. That burning star telling the groundhog spring is coming. You just have to stick your tongue out and taste it.—KAREN ZHOU



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know what to boycott

FROM THE DESK OF
DR. PHINEAS WINNEBAGO...

STAR CANYON DIGEST

ARIES

You cannot chase both rabbits, however, there is much to be learned from defeat. Act accordingly.



LIBRA

Recent winds have scattered most leaves, but nature does not tolerate a vacuum. As you turn away from the cooling twilight, trust that most endeavours are easier than the worry that precedes them.

TAURUS

Study the incentives and you will know the future. The worst among us understand this, and sadly, they alone wield the courage to seize power. Let's do less together and see what's to be done about it.



SCORPIO

Reserving judgement is an expression of hope. Put that somewhere safe but keep it within reach so that you may drift amongst careless bodies as the river parts for the stone.

GEMINI

Carve your likeness into snow and let it melt away. Consider the value of your own vanishing as you delve into minor talents. The blueprint for enduring success is simpler than you think: just keep folding paper.



SAGITTARIUS

We are all losers here, so just enjoy the desert air. The time will come to search the couch for lost specie, but now is not that time. Now, you are here, and thankfully, love is a bearer asset.

CANCER

Alas! Fortune emerges from the laws of chance and gravity to take us hostage once more. This room offers no seating, but illuminates distant corners of former selves upon entry.



CAPRICORN

Imagine new reasons for impossible things as you prepare to break the surface of calm water. The world is cold, clear and beautiful once more; let's not waste it this time.

LEO

Gold is gold but values drift over time with unpredictable outcomes. Expect unreliability from everyone you know. Remote possibilities remain open. Explore risk with care.



AQUARIUS

You bloomed late, but fashionably so. Regardless, it's all propoganda, so why not smoke on the fire escape and ring in the debt jubilee? It all adds to infinity. We must press on.

VIRGO

Stop and get out, for you have arrived at a local point of interest. Remember where your heart resides and stroll the painted ruins. Quiet though it is, love is a radical act. Please don't let that come between us.



PISCES

VIVE LA VIE BOHÈME!
(clink)



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.

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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	CiTR GHOST MIX	CiTR GHOST MIX		CiTR GHOST MIX	6 AM
7 AM	CiTR GHOST MIX	PACIFIC PICKIN'	FROM HERE FORWARD	CiTR GHOST MIX	CANADALAND	VIEWPOINTS	RADIO ART OVERNIGHT	CiTR GHOST MIX
8 AM				CiTR GHOST MIX	OUTDOOR PURSUITS		FUTURE ECOLOGIES	8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE	RUSSIAN TIM SHOW	QUEER FM		CLASSICAL CHAOS	9 AM
10 AM		LOVE NOTES	CiTR GHOST MIX	AGAINST THE CURRENT	BREAKING BARRIERS	BACK TO THE GARDEN	CiTR GHOST MIX	10 AM
11 AM	CiTR GHOST MIX	UBC MEDICINE LEARNING NETWORK	MUSIC'S ON THE MENU	TRAINING TIME WITH JEFF	SCHMOEDIO	DISC OLLIE		11 AM
12 PM		CiTR GHOST MIX	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	CiTR GHOST MIX		12 PM
1 PM	PARTS UNKNOWN	SAXOPHONE A L'APRES MIDI	LA BONNE HEURE W. VALIE	HAIL! DISCORDIA! (EVERY 3RD THURS)	MUSE'ISH	CHOPPED 'N' SCREWED	THE ROCKERS SHOW	1 PM
2 PM		LEENIN' WITH JEFF	NANCY'S PANTRY	FAN CLUB	HARMONIC HOOLIGANS	BEPI CRESPIAN PRESENTS... AND NARDUWAR	POWER CHORD	2 PM
3 PM	LETHAL REFRESH	CiTR GHOST MIX	TAKE JUAN	WORD GOBLINS	CiTR GHOST MIX			3 PM
4 PM	UNCEDED AIRWAVES	TEACHABLE MOMENTS	TRAINING TIME	THE MIXSOUP	THE REEL WHIRLED	NARDUWAR PRESENTS	CODE BLUE	4 PM
5 PM	CiTR GHOST MIX	ANIMAL BRAIN RADIO	CiTR GHOST MIX	ARTS REPORT	DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA	5 PM
6 PM	SPIT IN YOUR EAR	GOB STOPPER	EURO NEURO	DOGEARED	KAFU MUZIK	THAT SONG FROM THAT MOVIE	ALL ACCESS PASS	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	7 PM
8 PM		CRIMES & TREASONS		THUNDER BIRD EYE	2010 RADIO	9TH FLOOR PEASANTS	CROWD FLIP	8 PM
9 PM			CiTR GHOST MIX		LIVE FROM THUNDERBIRD RADIO HELL	SOCA STORM	SYNAPTIC SANDWICH	9 PM
10 PM	THE JAZZ SHOW	OFF THE BEAT AND PATH	SLIMEWIRE					10 PM
11 PM		SAXOPHONE LA NUIT	PLANET FHLOSTON		COPY/PASTE	MOON BATH (MONTHLY)	CiTR GHOST MIX	11 PM
12 AM			AFTN SOCCER SHOW		CiTR GHOST MIX		RANDOPHONIC	12 AM
1 AM	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

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CiTR 101.9 FM CHARTS

BEST OF 2023

	Artist	Album	Label
1	boymoder*+	648QUEENSWAILING	SELF-RELEASED
2	White Poppy*+	Sound Of Blue	NOT NOT FUN
3	Bobby Bazini*	Pearl	SPECTRA
4	yeule	softscars	NINJA TUNE
5	Dixie's Death Pool*+	Trippy Brigadoon	SELF-RELEASED
6	YEP*+	Reprimand	SELF-RELEASED
7	Fortunato Durutti Marinetti*	Eight Waves In Search Of An Ocean	SOFT ABUSE/ QUINDI
8	creightonLmao*+	inspirationMusic	SELF-RELEASED
9	TJ Felix*+	WORLD OF HURT	SELF-RELEASED
10	ivri	the star factory	IVSOUNDS
11	Haley Blais*+	Wisecrack	ARTS & CRAFTS
12	Föllakzoid	V	SACRED BONES
13	Helena Deland*	Goodnight Summerland	CHIVI CHIVI
14	Elisapie*	Inuktitut	BONSOUND
15	1tbsp	Mosquito Love	SUMOCLIC
16	Faith Healer*	The Hand That Fits The Glove	MINT
17	Penny Diving*	Dirty Pets	SELF-RELEASED
18	POSTDATA*	Run Wild	PAPER BAG
19	Fucked Up*	Cops	SELF-RELEASED
20	A Certain Place	Lapses	SHIMMERING MOODS
21	Bleach Lab*	Lost In A Rush Of Emptiness	NETTWERK
22	Hyperdawn	Steady	THEM THERE
23	MIKE	Burning Desire	10K
24	NEW VOGUE*	WAITING DAZE	SOUND SALVATION
25	Contra Code*+	Friday Junior	KINDA COOL
26	A. Savage	Several Songs About Fire	ROUGH TRADE
27	Anthex*+	Layers of Time	SELF-RELEASED
28	Blue J*+	Deep in the Fade	NETTWERK MUSIC
29	Crystal Coffin*+	The Curse of Immortality	A BEAST IN THE FIELD
30	Jane Mortifee*	Just Here Just Now Just Enough	JESSCD
31	Polyrhythmics	Filter System	SELF-RELEASED
32	Pony Girl*	Laff It Off	PAPER BAG
33	Deathwinds*+	Ripping Annihilation	SELF-RELEASED
34	Cherry Glazerr*	I Don't Want You Anymore	SECRETLY CANADIAN
35	Altın Gün	Aşk	ATO
36	Various Artists	Rose Avenue Compilation, Vol. 1	ROSE AVENUE
37	Azu Tiwaline	The Fifth Dream	IOT
38	Headcheese*+	Expired	NEON TASTE
39	Inn Echo*	Hemispheres	ANTHEM
40	Archetype Trad*	Explorer	SELF-RELEASED
41	Anjimile	The King	4AD
42	b.michael*+	Gore	SELF-RELEASED
43	Blonde Redhead	Sit Down For Dinner	SECTION1
44	Doe Eyes*+	Same Boat	DEN
45	Slowdive	Everything Is Alive	DEAD OCEANS
46	RRUCCULLA	Zeru Freq.	LAPSUS
47	We Are Time*+	We Are Time Mixtape Vol. 1	WE ARE TIME
48	Laila Biali*	Your Requests	ACT MUSIC
49	Devon Parkin*+	Sit With Dirt	SELF-RELEASED
50	Dismal Aura*	Imperium Mortalia	AVANTGARDE MUSIC

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.

when will we stop our ceaseless counting?

DISORDER

DROP SPOTS

CHINATOWN

Here I Am Studio
Hunny Bee
Dandelion Records
Massy Books
Vegan Supply
Propaganda Coffee

KITS

Platform 7
Aphrodite's
Rain City Coffee
Grounds For Coffee
La La Island
Arbutus Coffee
Banyen Books
Painted Ship
Lokal
Zulu Records

MAIN

Paper Crane Coffee
Abe's
Red Cat Records
Lucky's Comics
Neptoon Records
Bebop Ink
JJ Bean (Main)
Forecast Coffee
Kranky Cafe
Red Gate Arts Society
Federal Store
Budgie's Burritos
Gene
Liberty Coffee
Lucy's Diner
Cartems Donuts
Matchstick Coffee

COMMERCIAL

Slice of Life Gallery
Prado (Commercial)
Audiophile
Spartacus Books
High Life Records
People's Co-Op
Mum's The Word
JJ Bean (Commercial)
Bump'n'Grind Coffee

HASTING'ISH

Big Joy Barber & Salon
Far Out Coffee
JJ Bean (Victoria)
It's Okay

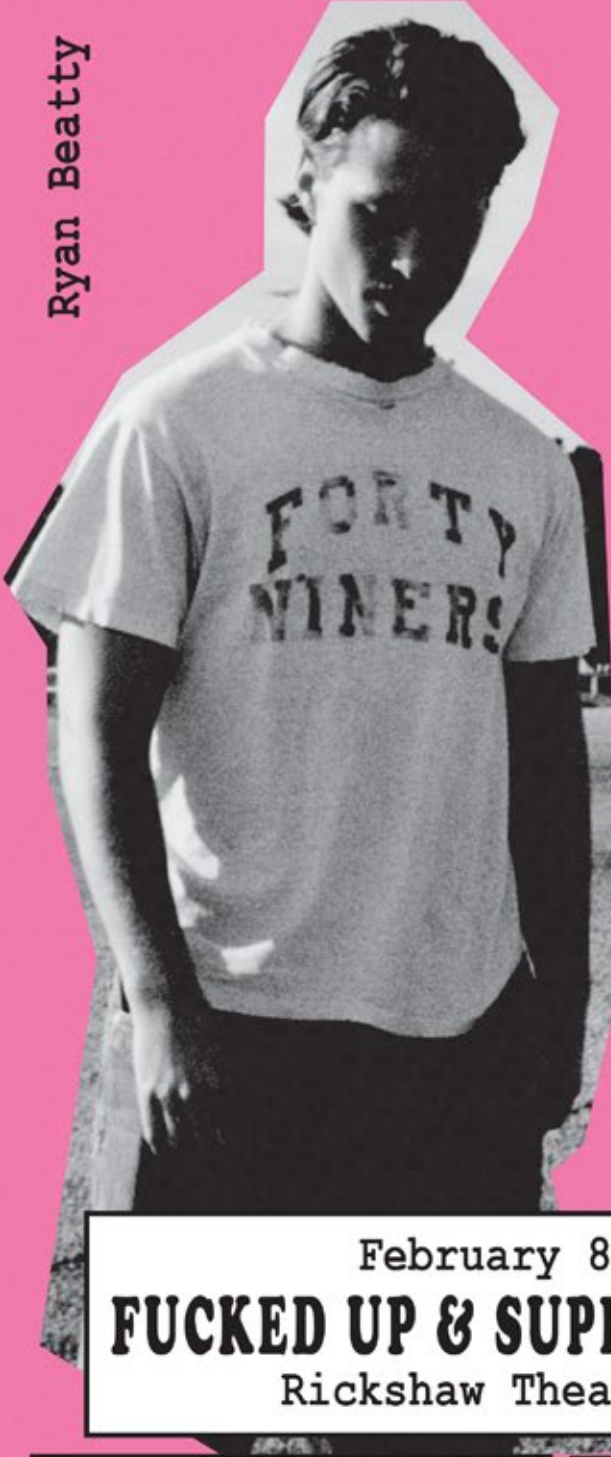
ELSEWHERE

CiTR 101.9 FM (UBC)
Gigi Blin (South Cambie)
Moodswing Coffee / Bar
(New West)
Emily Carr University of
Art & Design

wanna get on this list?
need a top-up?
can't find us?
fear not!!!!!!!
just email us at
editor@citr.ca

Illustration by Thea Flora

Ryan Beatty



UPCOMING SHOWS IN VANCOUVER!

December 3
JAMES SMITH LIVE
Hollywood Theatre

December 7
ALASKA
Vogue Theatre



December 13
DEVENDRA BANHART
Commodore Ballroom

December 14
KEVIN ABSTRACT
Biltmore Cabaret

February 2
COLD WAR KIDS
Vogue Theatre

February 3
BABYTRON
Vogue Theatre

February 8
FUCKED UP & SUPERCHUNK
Rickshaw Theatre

February 24
SQUID
Rickshaw Theatre

March 6
LAETITIA SADIÉ
Fox Cabaret

March 10
RYAN BEATTY
Commodore Ballroom

March 20
BRISTON MARONEY
Commodore Ballroom

April 2
MATT MALTESE
Hollywood Theatre

April 4
SLEATER-KINNEY
Vogue Theatre

April 17
CHASTITY BELT
Fox Cabaret

April 23
JOSÉ GONZÁLEZ
Orpheum Theatre

September 12
KING GIZZARD & THE LIZARD WIZARD
Pacific Coliseum



Sleater-Kinney



Tickets & more info
timbreconcerts.com