SURRIJA & Opera Evelyn from EEAAO

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[00:00:00] **Paige Chung:** All right. Good evening. You're tuned into Apex Express Radio on 94.1 K P F A. We're bringing you an Asian and Asian American view from the Bay Area and around the world tonight. I'm your host, Paige Chung, and we have the lovely Jane Lu joining me to talk all about music, all about Jane's album. So, Sir Surrija (laughter) and a little bit about Jane's participation on everything everywhere, all at once, the musical album.

I'm super excited to talk to you today. We've just had an amazing little check-in in the morning. Yeah. Um, yeah, she's no stranger to your ears. Like I said, she's the opera, Evelyn and everything everywhere, all at once. And what I really wanna share with the listeners today is on her Sariah album people have written like really beautiful reviews and I just thought it was because I'm a writer, I also thought the reviews were very

[00:00:44] **Surrija / Jane Lui:** well written.

Oh my gosh. I have not heard these. So

[00:00:48] **Paige Chung:** it'll be. Both of our first times reading them out loud. All right, here we go. Surrija is simply on a different wavelength. After dropping three LPs and some viral hits under her former moniker, Jane Lu, the [00:01:00] electro pop fan, is wasting no time with the release of Barcelona.

An explosive single that is equally chilling and seductive. Few tracks, especially of the Downtempo variety, have made me wanna headbang and wave my big lighter all at once. Oh wow. Zh who traveled to Barcelona to write the project was inspired by Picasso's connection to the capitol, but more importantly, the female lovers and the muses he kept in the shadows. It's a fascinating concept that will surely spawn an unable Downable. I think they made up this word. Unable Downable debut record. This is Gark McGavin

[00:01:34] **Surrija / Jane Lui:** Garn. Oh, from Ear Milk? Yeah. I've never met him, but he's a sweetheart and he's like very supportive of my work, so I'm very grateful. Oh that's really three to him. Cool.

[00:01:44] **Paige Chung:** And I'll read one more from Clemente Lloyd from Bearded Magazine. Okay. It en meshes and picks apart musical styles in a dance that is opulent as it is sparse.

It plays with lightness and weight. Lack and abundance focusing on the female lovers of Picasso. The [00:02:00] record was informed by their talents. Talents denied to these women as he took inspiration from them. As Lou notes their love letters to the women, Lou's atmospheric visions create a landscape, facades of brutalism alive with glitches, reverb, and collected sounds.

Throwing open the doors, however you glimpse behind the architecture to reveal plush and luxurious interiors, clean lines and bright opulent splashes of color. Loose, tireless attention to detail can be seen through every facet, and yet there is a free flowing luminosity. It plays with freedom and restraint nestling back into ideas of lightness and weight.

Ugh. Whoa. This is so good.

[00:02:41] **Surrija / Jane Lui:** I think I did read that one. I'd def for forgotten the kind of description words. Wow. That's it. That's deep. Like really abstract. Far more abstract than I remembered it to be. That's interesting.

[00:02:53] **Paige Chung:** Yeah. It's almost like, these reviews, I felt like they were like like I had a tinge of like Phil philosophical aspects, which I really [00:03:00] enjoy.

I'm Yeah. I'm really into the lyrical, poetic prose. Yeah. Does it make

[00:03:04] **Surrija / Jane Lui:** you want to hear it though, is

[00:03:05] **Paige Chung:** the thing It totally does. Cause I actually, like, I read through it before I pressed the first song. Yeah. Which is Oh, I see. For the listeners, nothing, love Sariah. Oh, sir. Yeah. For the first song is Nothing.

Love. Yeah. And so I was listening, I was reading through the first, actually. Oh, good. Yeah,

[00:03:22] **Surrija / Jane Lui:** you're like, let's see if this is accurate.

[00:03:24] **Paige Chung:** It's kinda like do you ever go to a museum and then look at, do you look at the bio first? The bio first? Totally. You go and look at the actual art.

[00:03:32] **Surrija / Jane Lui:** I tried to, so I'm one of those that will look at all the behind the scenes first before seeing the piece.

It's like I used to just watch all the special features on the DVDs before, so like all the spoilers and like all the, all the reveals I, before I see the actual feature itself. Just cuz I, I am a nerd about it except like, especially when it's something that when I scan the room, I go, oh, this, I'm not connecting with this yet.

What's going on? And [00:04:00] then I will like, make a point of going to the bio and be like, let me see if I can connect with you. Oh,

[00:04:05] **Paige Chung:** then, and sometimes it's, yeah it's a

[00:04:07] **Surrija / Jane Lui:** way in, to understand what's going on in the person's mind.

[00:04:10] **Paige Chung:** Yeah. I think also because I didn't know very much about your music initially when I was first learning about you obviously I knew your participation in everything everywhere, all at once, movie. But I was it helped me I wanted to like be in your world. So that's why I like researching people a little bit before I started listening to their music. So I can like, oh, I see. Understand where they're coming from in their music. Yeah.

[00:04:31] **Surrija / Jane Lui:** There's also this part of me though, that never really wants to explain very much, because it's not like once you make something, it means this thing to me, but then I, you put it in the world and you have no right to impose that on anyone.

They will take it and run with it. They have their own lives, they have their own images and it can be a soundtrack for their own memories and that they're, they've made or they're in the making with, and so I'm, sometimes I'm just like, here's the thing. You take [00:05:00] it and you don't need to know why I made it.

And I think what's interesting is when I, for those that I, I've never explained it to, even if they don't have the backstory, there's some thread that they understand that something comes through that is Yeah. Yeah. That's actually very parallel to how I meant it for me.

And I think that's the magic of music is like people can listen to it and they still find a sense of understanding, even if it's very abstract and Textural as opposed to exact, yeah.

[00:05:33] **Paige Chung:** I love, yeah. I felt with your music when I was listening to it, it felt so raw and then also like I was in a prairie.

Oh, whoa. Yeah. It reminds me of like, being like in a really open field with it feels very freeing, I guess is the prairie feeling that I get when I listen to your music.

[00:05:50] **Surrija / Jane Lui:** Like you're in an open space.

[00:05:52] **Paige Chung:** Yeah. Like really open field. I'm wearing like a really flowy dress and Whoa, everything.

Just like the wind is blowing. It feels like [00:06:00] so freeing, like very folk. Cuz I grew up in Tennessee for a little bit. Wow. So it feels like that, like when I was a child living there. Whoa.

[00:06:08] **Surrija / Jane Lui:** Wow. What was that like? Like what music were you listening to?

[00:06:12] **Paige Chung:** In tennessee?

[00:06:13] **Surrija / Jane Lui:** Yeah.

[00:06:13] **Paige Chung:** Yeah, so that, that's a great question. So, I think this is right around the time that I, which is actually gonna be my first question to you, so this is great. It was right around the time where I started really getting into music. I was like living in Tennessee. I had just moved there with my parents. And I was very isolated in the first couple years in middle school cuz it was real, it was a really small southern town.

So it was like a lot of white students and then maybe me and then a handful of like, black students. And I think there's like one Filipino kid in the school too. It was like me and the Filipino kid. And then um, yeah, yeah, yeah. And so I spent a lot of time just like digging from music, like on the internet, just like in my room Saturdays, just like listening to all sorts of different kinds of music.

I was listening to a lot of like,

[00:06:55] **Surrija / Jane Lui:** that's a lost art form, by the way, of actually intentionally looking for [00:07:00] music, right?

[00:07:00] **Paige Chung:** I think so.

[00:07:01] **Surrija / Jane Lui:** That is something that like I remember doing that and that I feel like these days I have, I've lost touch with that part of myself, and I really want to get back there of just really like spending time intentionally going, I want to discover what is in the world right now. Yeah. Sorry. Anyway.

[00:07:18] **Paige Chung:** No, totally. I agree. Yeah, I think I've found a little bit of it being a DJ again, but it's actually like you have to carve out a lot of time and spaciousness to play to do that. Yeah. Yeah. Which I think is just like difficult as an adult capitalism, blah, blah, blah.

Kidding. But yeah, so I was listening to like, a lot of the killers, a lot of depe mode. Oh yeah. The airborne toxic event. It was like a very like, alternative. Yeah. Oh. Also there was like a band in Tennessee or like in the South that was big. It was always on the radio. I can't remember it, but I was listening to a lot of the like local radio, which was Yeah.

Yeah, a lot of top 40. Great. Yeah. At that time.

[00:07:53] **Surrija / Jane Lui:** Great. So, but like organic instruments and people playing them and like de pmo like [00:08:00] alternative pop, but raw band, you can hear the band in it.

[00:08:04] **Paige Chung:** Yes. Yeah. Yes. And oh, and a lot of the banjo Yeah. Actually, which I found to be very beautiful. Yeah. Yeah. The banjo is very, also very raw, I think. Yeah.

[00:08:14] **Surrija / Jane Lui:** Yeah, it's a it's like puts you in a space immediately. That sound.

[00:08:19] **Paige Chung:** Yeah. Yeah. Oh, and of course, like I was living in Tennessee, I was living in near Dollywood. Do you know Dolly Parton?

[00:08:24] **Surrija / Jane Lui:** Yeah.

[00:08:25] **Paige Chung:** Dolly Parton has a, an amusement park, and it's like, it was like 15 minutes from where I lived.

It was, oh, I don't know this, a place called Seville. Yeah. So I would go there on the weekends and like listen to her music.

[00:08:35] **Surrija / Jane Lui:** Wow.

[00:08:35] **Paige Chung:** It's the first week I was at school, someone was like, oh, where are you from? And I was like, oh, I'm from California. And they said oh, out here we, our Disneyland is Dollywood. That was the first introduction.

[00:08:45] **Surrija / Jane Lui:** That's amazing. So people would literally bring their families, that's where they go in on the weekends. Wow, amazing. Cool.

[00:08:52] **Paige Chung:** Yeah. So this is a little bit of my first experience with music. I'm curious about like what your first memories of music or some earlier memories of how you interacted [00:09:00] with music.

So, mine had two main layers to it as a kid. One was my dad gave me a la boombox and like I had that thing all the way up through college.

Like I kept it. And it was this Panasonic boombox with a double deck cassette tape thing. And it was really hip for the time. And so I listened to the radio a lot and radio in Hong Kong was consists of canto pop. A lot of Leslie Chung Anita Mui Jackie Chan, Jackie Chung, and all the kind of sounds of eighties canto pop music, eighties, nineties candle pop music that that I kind of listen all the way through.

And then but the other side is a lot of these radio shows would play American Pop, the ones that would make it there. So a lot of Michael Jackson, Janet Jackson mainstream, like Madonna, mainstream Western Pop. But my dad, then he had these tapes he made that were of oldies like blue [00:10:00] Moon, we're talking like sixties, seventies.

Like American pop dancing in the Streets Peter, Paul, Mary and these folk and pop tunes that I would listen nonstop and they were all in English and I, and it was like so much, it was so cool to, to sing in this language that I didn't understand. But I just remember I had a really good memory.

I could remember the words even though I knew nothing about what they meant. And I could, I would just, the song would end and I would start singing the song, the next song in the Key that it was because I'm just used to that tape. I listened to the tape hundreds of times, so much that I knew every moment of that tape. So, hong Kong was such a collage of cultures that musically it was all, I was all over the place, but it had a lot of like seventies pop, rock, western American stuff, and then just straight can pop. That still sounds like it does today. Like in a lot of ways it's stuck in the eighties, [00:11:00] just a little bit in a way.

A lot of ballads, very melancholy. And then somewhere along the way coming here I was, classically trained on piano, so classical music. But then coming here I really was just suddenly, I. Hit this in enormous wall of music that is now in the us. Like everything from, I didn't know listen to Beatles.

I never heard Michael Jackson. Michael Jackson. Oh, knew Michael Jackson. The way that is presented here, cuz we only got like a few songs in Hong Kong and Bjork smashing Pumpkins, towed the Wet Sprocket, like from alternative to electronic to the blues to ethnic music, like ethnomusicology type music, Indian music African music, Afro Cuban stuff like this crazy wall of music just came at me when I came here.

Because suddenly the access completely changed, opened up. And so I was, I had no historical context. I was just this kid that was like [00:12:00] absorbing everything I could. And so I think for the first few projects that I worked on that were not really under my name, like you just studying music and the things that I was outputting, I was just putting out like everything I heard, I was, I was taking in everything I heard, regurgitating it and going, okay, how can I. Use all of these influences, every single little piece. And so this, I think, my own first record, that I the first couple records that I worked on with with an old friend of mine was really weird. It was like college students making a record.

It was exactly like that. It was like we were all over the place. Yeah, so, that record was like, we had ethnomusicologist who played drums on it, but because of his wide influences as a percussionist, he was playing like, Brazilian beats grooves, African grooves using all kinds of cultural instruments from, again, Brazil like Africa Asia, India. It's, [00:13:00] it was just this mishmash, and then it, but it was like over alternative singer songwriter stuff. And it had this Simon Garfunkel thing going for it. What, almost very grace landish, where it's like what are you? Like what is this? This is interesting. And it's I haven't heard anything like this before, but it was hard to place in that time without being actual adults.

We were just kids making this stuff. But it was a way for us to find ourselves, I think that's what music has always been for me is. It's a way for me to figure out who I am as I evolve more and more, my own solo record started as like a, what feels like now, like I was trying to sound like a piano diva.

Like it was the way that I was singing, to me it was crap. Like, like now listening to it, it's like I don't it, it was a way to to ex explore and explode into the scene. It was an attention getter, but I, it was, I was so young that I didn't have a sense of my core [00:14:00] and what I was really made of.

I was just trying to sound, I was just trying to use what I knew, what I know, as opposed to figure out what I wanted to hear. Big difference. And I think over the years, you. You grow older, you have more time with yourself, and you run into more situations outside of music or your passion that, that says, Hey, what do you really want to do?

How do you want to use my mind? Like, how do I want to really use my mind? And the only way that I want to use it is to create something that I want to hear. And for a long time I think I didn't know what that was. And a part of me, I think is the reason why I took a break. I think being an immigrant actually adapting to every situation I could, and having the adaptive quality was both a incredible blessing as an immigrant, but.

Musically that made me water down what I really wanted, [00:15:00] and it was harder to figure out than what I was made of. I don't know if that makes sense. So over time, I had to really understand my own Western experience of how I want to best live my life. And that's when I started to figure out what the sound was that I was looking for, going after instead of trying to adopt and adapt which is a, which isn't, a journey of its own no matter what, immigrant or not, but it took a second. And so Suriah, I feel like is something that, it's definitely the first record and body of work where after three years now of releasing it I listen to it or I look at it and I go, yeah that's actually me right now. And I can't say that with the previous albums.

And I think that's part of the big reason why I changed my name to Suriah was oh, was I really wanted this to be something different cuz it feels like a fuller evolution than before. A fuller realization than [00:16:00] the previous iterations. That was a lot.

No, it was so good. I loved that. That was so good. I I'm trying to figure out which part I wanna respond to. Maybe I'll just start with a, an easy question or maybe easy to me, but what does Soia mean?

[00:16:13] **Surrija / Jane Lui:** Ah, so Soia is a person I met and she was half tie, half Dutch.

And it was a open mic that I went to in San Diego. That's when I was, that was where I was living at a place called a Stats. And this was earlier on in my solo career. I did an open mic, came off stage, and this woman came up to me and said, Hey, my daughter wants to say hi to you. And she was this Asian woman and I said, oh yeah, sure.

So I met her and the girl was, I think she was like eight at the time. So, and that's suriah. That, that I met. And she and I like just hit it off. It was really cute. We sat outside with her mom, just like hanging around, but like, [00:17:00] we just talked, like we, we hung out and she asked me questions and something about I think seeing, someone's face that looked like hers resonated with her.

And so she kept asking questions like, so well, like, what do you do? Like, how do you do what you do? Or so this is what I do. Do how do I, like, she kept asking the what's and how's in a way that was incredibly wise and curious and. As a as someone who, like, I, I can't say that I've seen an Asian face on stage before in a way that I go, oh, there's so many questions I want to ask this person and have access to that person.

Right? And so, we chatted for, I don't know what it was, probably just like 20 minutes, really. And then I spoke to the mom. I was like, she's wonderful and I wish her the best and I wish you the best. And she just stuck with me her spirit. It reminded me to stay [00:18:00] curious that there is an incredible wisdom to children.

There's an incredible wisdom to curiosity that type of just not being scared of the world, but just go and ask if you don't know. And so, I, many years ago I took a break. I actually wrote a song about her and just the idea of this curiosity for the world. And then years later I was looking for a name to change two, and she popped up in my head.

I was like, yeah, I need to, it's a, it is a reminder for myself to stay a child, which is often the hardest thing to do when we start growing up. And it, we learn the alphabet of the world and then we have to play with that alphabet by throwing it out the window. And sometimes that takes unlearning a lot of old habits, old mechanisms.

And so, that name was just felt right. And so I did it. And so she's with us all the

[00:18:56] **Paige Chung:** time. Yeah. Oh yeah. Oh my gosh. She's just, [00:19:00] Sariah just sounds like she just gave you such a beautiful gift that day. Oh my gosh.

[00:19:03] **Surrija / Jane Lui:** And I think that's so beautiful in a way that, she gave me something that I didn't know I would needed, like a decade later.

Right. And I can only hope that we, individually, we all do that to somebody in our lifetime is just con converse and ask questions and have conversations in a way that you never know. Something might come back to you or for them in the future. Yeah.

[00:19:29] **Paige Chung:** The sort of impact that Saraia had on you it makes me feel.

Full circle with the stuff you were saying in the beginning about what it was like growing up in Hong Kong and listening to all this kind of music and then, moving to the states and you're absorbing all of this music. Yeah. But you're so open to it. Like you're so open to listening to all of it.

And also just the story of you listening to your dad's tape over and over is like this. I think also the similar curiosity that you're talking about Sariah, cuz I think. I don't know if people do this now anymore, but like listening to the same album over and over, the same mixtape [00:20:00] over and over, and like memorizing it and like internalizing it to the point where it becomes part of your body.

Oh man. Yeah. Yeah. I'm not sure if that's like, I think that people do a lot of young people that I talk to when we talk about music, they don't listen to a full album and sit down and turn everything off and just sit on their couch and, I don't know, blast it on full volume in their headphones or, I know that it's not like people are not listening to music.

I'm not trying to say all that, but there's I feel like something a little lost in the full attention of giving to the fullness of an album or,

[00:20:28] **Surrija / Jane Lui:** yeah. I think the way that, you know, the way that most people approach music is fragmented right now. Because the way that's presented to us, right?

It's by sound bites, it's by YouTube videos. It's attached to a visual so often of the time. So it's like we're, we don't really know how to, we've lost the idea of processing music for mu on music's terms. Yes. Only. Right? And so it creates this, like, I even noticed that sometimes [00:21:00] there's so much music, at the same time that it feels overwhelming.

Yes. And I don't know where to start. And so there's this edness that I like, I don't even know how to click around to find the right thing. Right. Once I click on a song, it feels like, oh, I'm supposed to be clicking the related song to this or so,

[00:21:18] **Paige Chung:** so you already have like pre FOMO almost.

Exactly.

[00:21:20] **Surrija / Jane Lui:** Yeah. And there's this thing about, these playlists that are curated for you. It is curated by this. Machine or by someone who believes that this thing is relatable, but at the same time, which is a way of discovering music, but also there's this art of, let me do that work for me, right?

Like, where do I go next and what is it about this song that I like and how do I search for the next relatable song? Like going into a record store and taking out the CDs and going to listening stations,

[00:21:58] **Paige Chung:** right? It's like, yeah, [00:22:00] how are

[00:22:00] **Surrija / Jane Lui:** you, like the randomness of that can be lost because it's curated for you, right?

Yeah. But I, I think there, there is it is hard work. And that's why I was saying to you that's a lost art of spending time, like putting time aside to do that work. It is actually work. Joyful. None nonetheless. But it's like you have to give the music time with you. It's building a relationship.

You, you cannot expect, the deeper things to come through until you give it a chance of like second pass, third pass. You might be surprised, even the volume of things, if you listen to things really quietly in the background will be very different from if you actually just sit, put headphones on, close your eyes and turn it up.

It'll affect you differently. And so that, I feel like that relationship, I don't know what the answer is and I still struggle with that cuz I find, It's like we [00:23:00] somehow, we have more automation these days in life in general, like emails and, social media. You can schedule stuff and zoom calls.

Like you can, you don't have to write letters and fly by pigeons anymore. But yet, like we have no more time than before we, yeah. We're, we, it's like we still actually have less time than before. What a conundrum. Right.

[00:23:19] **Paige Chung:** There's like a lack of I was reading tits like some of his meditation practices and he was talking about focus.

And there's seems like a lack of focus.

[00:23:27] **Surrija / Jane Lui:** Oh my gosh. Yeah. Yeah. I find that is it's, it takes a lot of effort to be still for a second, yeah. And yeah. So, I think it's it's. The only way to really like get life's input, in order to make something out into the world is if I can just be still for a second and for a second.

Like a year.

[00:23:52] **Paige Chung:** No, I think that makes sense. Yeah. One of my friends is an artist and was like, I haven't made anything in a while. And I was like, [00:24:00] yeah you have to. I was referring to my friend something that my poetry teacher told me, which is like, Sometimes when you are not, quote unquote sitting down at your desk and writing Yeah.

You're spending time with your friends, you're watching tv, you're hiking. Yeah. You're like living your life. And that's the writing too, cuz you have to do those things in order to write. Yes. Yes. And yeah, I was telling my friend that and they were like, oh yeah, I really need to remember that when I'm making my art.

And you need like sometimes a year or two years or three years or whatever the case may be, to live your life and then return to it and Yeah. Yeah. Yeah. I'm so curious about like your current creative practice and like how you're, I don't know. Yeah. How you're being still so you can also do the, your creative practice.

[00:24:39] **Surrija / Jane Lui:** I'm bad at it. I'll tell you that I am, pandemic has forced, all of us to look at ourselves a lot and forced a lot of stillness and isolation and I think. I've learned from that outside of just social anxiety, which that has,

[00:24:57] **Paige Chung:** it's like, I don't know how to interact

[00:24:59] **Surrija / Jane Lui:** [00:25:00] with the really loud buzzy world anymore.

It is my thing right now. Yeah, totally. Like the, I remember just the claustrophobia I felt being like at a mall, open air mall. I was like, whoa, this is a, there's so many people here

[00:25:17] **Paige Chung:** right now. Yeah. You realize how overstimulating it is when you reenter stuff. Yeah. And I had that with restaurants.

Yeah. Yeah.

[00:25:25] **Surrija / Jane Lui:** And so I think there's a, there I think I'm moving into a new stillness that I almost didn't have before where I can, I don't really get sir crazy where I can be in one place and there's plenty of. I don't know. There, so coming up, I am gonna do a writing retreat in May in the mountains.

I think it's leaving. I, for me, I have to kinda leave the comfort of my home so that my senses are heightened in a place, I don't know, with nature. With new, with a new kitchen, like different cookware, like, just so I can, I'm eating[00:26:00] and I'm very aware of what I am breathing in and my surroundings.

Cuz at home I get too comfortable and then I get really lazy and then I'll, I can just stall like the day away. It's so easy for me. So I have to get away from home and yeah, just nourishing space to do a bunch of writing for a number of weeks. And that usually requires a lot of isolation for me.

And I'll take the first three days or so to pace around the place. Cuz then I'm, then, now I'm coping with how much stuff I need to confront that I don't get to when I'm at home, cuz I'm just too comfortable here for real. Like, oh my gosh.

[00:26:38] **Paige Chung:** That, that, that's, yeah, I don't, did you, do you feel that about the confrontation?

I really resonate with that.

[00:26:45] **Surrija / Jane Lui:** Yeah. Yeah. That I got nowhere to run. I'm just here with me. So then I start talking to myself and and creating like a structure of when to confront. And then once I do [00:27:00] that work, I let myself go. Like, I'll let myself take a break from that. Right. Which is nice, which means you've done some work.

Otherwise, when I'm at home, I'm just not. Looking at any of it, I'm just festering,

[00:27:13] **Paige Chung:** I'm just repressing

[00:27:15] **Surrija / Jane Lui:** and everything is just snowballing. Yeah. So, I think that's what is coming up for me is, and we're constantly family things. Like lately I think it's been a lot of things that I want to try to work out with my mom.

Different my roots where I stand now, and the kind of sound that I'm looking for. So, when we are writing or when I am writing, I have to be very careful about what I curate for myself because I'm very absorbent and I know that. So I have to be careful about what I'm listening to, who I'm talking to, the kind of conversations and the kind of food and my sights and sounds that I'm curating for me.

We'll all be a part of the chef's table when I'm in that room writing,[00:28:00] so, yeah. Yeah. It was a, oh my gosh. Big roundabout way of, I very well, I could listen

[00:28:05] **Paige Chung:** to you all day. This is like, so fun. This is like, so fun for me. Do you

[00:28:09] **Surrija / Jane Lui:** have a process? Like, because do you write poetry?

[00:28:12] **Paige Chung:** Yeah, I was gonna say I'm also a writer.

I'm curious, do you write, are you talking about songwriting or are you talking about other kinds of writing too? Yeah, songwriting. Okay. Yeah, that's what I assumed. Yeah, it's a very songwriting sounds so, yeah. Really hard. It's really, oh my gosh. Yeah. Because like with songs, I think like you have to write the song, but then also like, because your voice, like you're a vocal artist, like your voice is so vulnerable.

Yeah. When you're Both writing it and singing it. So I think it's like a very two step, like not literal, just two steps. There's many steps in between, but, a very vulnerable experience as an artist. But yeah, I do write, I write poetry plays. I've been working on more, like yeah, I've been working on a little bit more like, academic work.

I actually just recently got into grad school. [00:29:00] Oh, congrats. Oh, thank you. Thank you. Yeah, I I'm very excited because I've been living in Los Angeles with my parents for the last three years during the pandemic. Okay. And I was very fortunate to find the Bee Junkie Institute of Sound, the DJ school I go to.

Ah. But it also means that I've like. Become very involved in LA party scene at Nightlife. Gotcha. And I find it very hard to focus on my practice, on my musical practice on the DJing itself. And so, I'm really excited cuz it's gonna be in upstate New York, it's gonna be like I got my own little apartment and I'll be very isolated for quite a few years I think working on my PhD and working on my writing and my music and I think like, what you're saying, I think there are so many things that haven't been able, partially I've been able to confront cuz of the pandemic but in a different way.

It's like a different confrontation cuz I've am confronting it with my family, living with them and we're going through it together. Yeah. And so, as an artist, as you're saying, like going to the mountains, like going in nature, like being really particular about what you're intaking Yeah.

You've just had less control over [00:30:00] it in the last few years and yeah. I think it'll be so good for my practice. Wow.

[00:30:03] **Surrija / Jane Lui:** Yeah. So what is the PhD like what, what like I know nothing about what it even means to need to go into apply for a PhD. What are you looking to study?

[00:30:14] **Paige Chung:** Yeah. I've been so fortunate.

I found like such a good program. It's actually it's a performing and media arts program. Oh. And it'll be like about five years if I do it on time, which most people do not. Okay. Okay. I had to apply, so I applied to a lot of different programs cuz initially I thought maybe my work would make more sense in ethnic studies.

Because I'm a hip hop scholar, hip hop studies scholar. Gotcha. And. So my research involves like hip hop studies. If it involves like DJ turntable thinking about That's so cool. A PhD.

[00:30:45] **Surrija / Jane Lui:** Ok. Oh my gosh.

[00:30:47] **Paige Chung:** That's amazing. Okay. And this program in particular is so special because they really, the faculty there really encourage the musical and creative practice that I'm bringing where like some other programs like, don't, like [00:31:00] they say it's a performing arts program, but they really just mostly want you to do the writing and the research and the institution.

Totally. And like the stuff that's very academic, but Totally. And not that the creative work is less academic, but sometimes in that world people view it that way. Yeah. So, it, I don't know. I think the world of possibilities is just so. Big right now. It's so like, wow, I'm gonna try to do all my play stuff.

I'm gonna try to really dive in a lot deeper into the music. I wanna learn the piano. So it's great. It's really beautiful listening to your music. Oh man. Wow. I just, yeah, I'm so excited. So, so

[00:31:33] **Surrija / Jane Lui:** when you so like your writer like poetry and plays, right? So do you find that when you hear it a certain way when you write poetry, for example when you write it a certain way that it feels different when you say it, I'm always curious about this as the writer who, who does it?

Like, it's different when you have someone else read it, but when you are reading it out loud or like, is your writing process [00:32:00] naturally, does it include that, that you're speaking it out loud? Yeah,

[00:32:03] **Paige Chung:** that's a good question. L lately, I think in the last couple years. So I started writing poetry maybe freshman year of college.

And probably towards the end of fresh of college. And then through the pandemic. The pandemic I wrote a lot less. It was really hard to write at home, so that's why I was really resonating with what you were saying about isolation and confrontation. Yeah. A lot of my work I write about my family and it's really hard to write about them when I'm with them.

Yeah. So I need to be very far away from them.

[00:32:30] **Surrija / Jane Lui:** I hear that Joe. I hear that so

[00:32:32] **Paige Chung:** deep. So, yeah, I'm curious about that cuz I, I read that you mentioned your dad in some parts of Sariah. Yeah. And for me the poetry has become very lyrical, like, and I noticed. I think at the time I was also dating a rapper.

Yeah. And so I was really into the, like the hip hop, like rhyme scheme, rhythm. I was, yeah, totally. It was like the rhythm the sort of swagger, the cadence of all of it. So it did become very, like when I would say it, and then also when I started [00:33:00] towards the end, I really got into my playwriting.

It also became very like a lot of dialogue came up in my poetry. Oh. So it was like, it was interesting to see, see them, how they, yeah. How they

[00:33:10] **Surrija / Jane Lui:** cross wires. That's beautiful. Oh man, I love that. And that's where you're creating something new for you, right? Like it's you letting these influences cross wires and how that can affect how these dialogues can affect what you.

Are writing. Yeah. And how you saying

[00:33:28] **Paige Chung:** it? Ah, beautiful. Yeah. And like in poetry, a lot of people talk about the speaker, and when I was starting to write plays, I would hear a lot of speakers. Like there was a lot of characters that would come out in the poetry. Wow. And I was trying to figure out a way, like I kept thinking about the, there was this one poem I kept thinking about.

It was like a table, like a kitchen table, and all of my family members around it and all of the noise that comes out and sounds, and all of the words. And also my family is I have Puerto Rican family members and Vietnamese family members and black and German and Wow. Was very [00:34:00] mixed.

So there's all sorts of languages too happening around the kitchen table. Yeah. And just trying to have it come out in the, on the page and on the poetry. And so, wow. Yeah. Yeah. I'm curious for you, like, yeah. With your Sariah album, you mentioned a little bit about your father in the description.

Yeah. I'm so curious about, do you feel like you need a lot of space from your family as well when you're doing your music or,

[00:34:23] **Surrija / Jane Lui:** music was the reason for the distance, so that, that was the default. I, they just, the music was, I've been doing music my whole life, like, and I think for them giving me piano lessons was more of a a recognition of a certain status as opposed to, really wanting them to be good at this thing.

But, They, I didn't go in, I didn't have a choice in learning this thing, or they just they gave me the lessons. And so I was like, I love it. So I'm gonna make this my life. And yeah. Of course there's the, that's the usual story, right? Like of that [00:35:00] butting heads and so music was actually a big reason for our silence for a long time.

And so I think in that vein I had a lot of just I had a multiple falling out with my dad. And so I had to write again. We it's, so writing is a way of me figuring that I'm problem solving when I write, and so I write about my dad. I always had to write about him. Before I could move on to another topic.

Because that became like the bowser of, the big boss of

[00:35:34] **Paige Chung:** wait's. You're like, wait a

[00:35:35] **Surrija / Jane Lui:** minute, and then the nerd comes out and then the geek comes out.

[00:35:39] **Paige Chung:** Yeah. So I love

[00:35:40] **Surrija / Jane Lui:** it. It like, I always have to get through the big level first before I could like, move on to the other material that I want to talk about.

And I think I identified, to be honest though, like I wrote about him and it was just him, like it wasn't my mom. And most of like half of Suriah is about my dad and [00:36:00] half of Suriah is about these women who were under the pressure of patriarchy to like follow instructions as essentially to stop what they love doing.

And I didn't realize that they integrated together in, in my head. Right. I was just curious about these women. The things that I was being exposed to that I've, that I hooked onto immediately had a threat, which was that I was, again, problem solving, trying to understand how to have, how to give myself agency to heal from the manipulation that was happening.

And so I think I think with my dad's stuff, f I worked out, I actually worked out quite a lot of it in thanks to these women from a different time. It was like having a conversation and one of the songs on there when I play it live like, is such a different experience from hearing it. Or producing it in the room and then figuring out how to do it in a life setting that makes dramaturgical sense[00:37:00] in a way that, so I always play, there's two songs.

One is called She Learned To Not Be Scared, which is just a piano tune with thunder and rain in the back. And it's basically the sound of, you're hearing a girl learning to not be scared by playing the piano. And then the second song is called Glo, which is about the woman. And in it, I'm basically having a conversation and calls back to the moment when the girl is playing that theme in the, on the piano.

And when I play it live, like I still get emotional because for me it's actually a real conversation that I had with this woman. Like over, like time travel in a way. And but, I don't wanna, I don't wanna say all of that

[00:37:43] **Paige Chung:** cause

[00:37:43] **Surrija / Jane Lui:** it doesn't need all of that. I just need to do the thing, but I need to do it in a way that would, that people can feel something of that abstraction. Right. And so it, like writing about my dad in that way really was cathartic and remains a really important [00:38:00] way of doing it for me was coming in sideways to, to, I think we do that a lot, even in life without music where we deal with something.

Like at an angle, through a weird conversation with a stranger or someone saying something about, a topic that had nothing to do with, what you're dealing with. And then you go, oh yeah. And so I think the next part of it is writing about my

[00:38:23] **Paige Chung:** mom. Yeah. I heard you mentioned earlier you were trying to kinda work something out with her.

Yeah.

[00:38:29] **Surrija / Jane Lui:** It's interesting that I think we identify most of what we think is the biggest trauma, but I have realized that I should and would like to pay more attention to my mom, who was a different, set of complex issues between us, but that she is, she's changed over the last three years.

Very palpable. She's way warmer. She is really affectionate Oh. In her own way. And it's both. That's so beautiful. It's so confusing too. Like whenever I'm like, whoa, you're like [00:39:00] coming in for a hug. What's going on?

[00:39:01] **Paige Chung:** Oh my gosh.

[00:39:02] **Surrija / Jane Lui:** Yeah. And so I think there, I had to resolve my relationship with my dad after he passed, cuz I was very angry with him for a long time and vice versa. Yeah. And so when before he died, he was, the anger was concentrated in Hong Kong. Cause that's where he lived after he died.

He was everywhere. Everywhere I was, every in my life and my relationships, friendships. Yeah. So with my mom, it's like, she's around, she's healthy. Let's go there right now and let's do something, that will be shared. Able to be shared and can, I can problem solve some of these things in me right now.

There's no time better than when I'm. Right now,

[00:39:40] **Paige Chung:** yeah. So, yeah, I one of the plays that I wrote during that time period I was telling you about, is about one of the plays is about my experience going on my first date in high school. Oh, and I was like, not allowed to date in, in, in my family.

Like it was like a really super, super strict. Whoa, no dating. Like, don't even think about it until [00:40:00] when. What is the rule? I don't know. They okay. Yeah. It k they was like, it's like, don't ever date,

[00:40:04] **Surrija / Jane Lui:** but then suddenly you're like, right.

[00:40:06] **Paige Chung:** Get married 25.

Yeah. No why

[00:40:08] **Surrija / Jane Lui:** are you

[00:40:08] **Paige Chung:** not dating? Yeah, for sure. There was definitely like at some point in college where they're like, oh, okay, like you're living all the way in Michigan, like you're on your own. Like, we understand this is, so it was okay, your friends's coming to visit now. So, yeah. Over time, but in, in high school I was, me and my parents had a very tumultuous relationship.

Yeah. They were very strict and I was, that's also why I moved so far away. Totally. The first time. But so the play is about about me and my dad. He, I I'm walking to go on my date and I'm like taking the train in la. And I'm not supposed to date, so I tell my dad I'm going to go see my best friend Karen.

Yeah. And we're gonna go do our every Saturday we did the same thing. We just like, went to Chinatown and like, had Boba and then Nice. I was like, oh, I'm going to a movie with a friend because I'm like, notoriously terrible at lying. And so he was very suspicious. He followed me to the [00:41:00] train station.

No he didn't.

[00:41:01] **Surrija / Jane Lui:** Oh my

[00:41:02] **Paige Chung:** gosh. You robbed me off in front of the person I was going on a date with and like, talked to the person and then he was like, what are you guys gonna do? Like, like interrogating him and then, I don't know, the, and then just left was yelling at me on the two minute car ride over to the train station cuz it's very close.

So anyway, so this play, it's about all of this and it's also about different conversations with my dad and I Yeah. And just our relationship like Especially like that really early childhood, like middle school, high school phase. And he actually at some point in the pandemic, one of his friends, I guess is a writer and was like and then I guess my dad told him that I was also a writer.

And he was like, oh, like I wanna read your writing. Like, one of, oh, that's why, because his friend told him that he found my writing. I don't know, maybe, I don't know how that happened. Okay. And then cause this is like, my dad hangs out with like a bunch of like Vietnamese guys and like Little Saigon.

Like, [00:42:00] I'm like, how do you do find, like this writing? Yeah. It's on the internet. It's not like hidden or anything, but it's just like, yeah. So they had to put an effort.

[00:42:07] **Surrija / Jane Lui:** Yeah. I was like, you have to type in your name digging. Right?

[00:42:10] **Paige Chung:** Yeah. There was some work involved there. And my dad was like, oh, I wanna read your work.

I wanna read what you wrote about me. Oh. And so I was very nervous. Cause I, I had a lot of, my writing is a about my dad too. Okay. And yeah, he read it and then I was like, oh, what did you think? He was like, oh, it was good. Of course. But the, and that was like kinda

[00:42:27] **Surrija / Jane Lui:** it. But the fact that he said that though, like, for you and your family dynamic, does that, was that like, oh my God, he means it like he actually liked it.

Like, did you feel. Affirm.

[00:42:37] **Paige Chung:** That's a good question. You know what I mean? It wasn't quite like a, it wasn't quite like validation or affirmation, but it was, I think it was more that my dad like sat down and read it. Oh. Cause my dad mostly yeah, I think it's just, I think that's right. Action alone was enough.

Like more than that's enough. That's right. Yeah. Because like, he mostly reads in Vietnamese, he mostly speaks in Vietnamese, so he speaks English as well. And he's quite fluent. It's not like a barrier, but [00:43:00] it's not something that he seeks out to do. He's not like reading the Great American novel every weekend.

Right, right, right, right, right. So, yeah, that was just like, wow. Like I can't believe he really sat down to like, yeah. Read. Yeah. That's a big deal. Yeah, totally. I feel like that's like, I don't know the Tony of like family Yes. Accomplishments.

We are going to take a quick break from our interview with Sariah to introduce the song that she's saying in opera fight from everything everywhere. All at once. You're listening to 94.1 KPFA and online@kpfa.org

[00:44:00] [00:45:00]

All right. We are back from listening to the opera, fight that Sariah saying on for everything everywhere. All at once. You're listening to you in 94.1 KPFA in San Francisco, 89.3 in Berkeley and online@kpfa.org. Let's return [00:46:00] back to our interview.

[00:46:00] **Surrija / Jane Lui:** same because I, so I did the thing I did for just singing for everything everywhere, all at once.

And my brain was like, okay. My, the first person, literally, I did not know I was gonna sing for her until I was in the booth, and I saw her face on the monitor, the sync monitor, and I literally looked at the Daniels and I w and I just looked at them to see like if this was like the right cue, right?

they're like, yeah, so that's what you're doing it too. And inside I was screaming outside. I was like, okay, cool. I got you. Let's do it. Casual.

[00:46:32] **Paige Chung:** Casual.

[00:46:33] **Surrija / Jane Lui:** And the first thought that came to mind was, how am I gonna tell mom this? Because I gotta tell her, because I think this is what she's gonna be proud of

[00:46:40] **Paige Chung:** me for. Oh yeah, I was gonna ask you that. Yeah. Is your relationship with your mom changed since you've done something? So like,

[00:46:47] **Surrija / Jane Lui:** I'm still figuring that out.

[00:46:48] **Paige Chung:** Okay.

[00:46:48] **Surrija / Jane Lui:** I don't have a straight answer. But immediately when it came out, when a movie finally came out, a year later, I texted it to her cuz it wasn't released in Hong Kong until far later. [00:47:00] And I texted her both the poster of the movie and a picture of Michelle Yo and I, because I met her at one point and I texted it to her and I'm like, yeah, I sang for her.

And I didn't say much before. I didn't wanna, like, you just dropped

it in there,

I was like the, hey mom, like, this is what I've been doing. And she didn't say a thing. Right. She didn't, she like, I saw the two check marks on, on WhatsApp, and I was like, okay. She saw it, but she didn't say anything.

Oh. And then months later when I knew that the movie was in Hong Kong, I texted her, I'm like, Hey, I'm gonna try to get a DVD to you of this, somehow mail it to you. And she wrote back and that moment, and she said, actually I'm, I can't talk right now. I'm on my way to the movie. Oh. And this is a woman who, through the pandemic, does not go out because she's older, she's at high risk, she's has some heart issues and she just has been staying alone at home with a little helper that has been helping her get through some of the groceries and all that.

[00:48:00] But like the fact that she decided to go to a movie theater in a Petri dish, sit for two hours. I heard nothing from her after that. She didn't say anything about it again, but the I but the fact that I know she made the effort I was almost crying. I was like, yeah, there's something here that we are gonna, that might have helped us change the dynamic.

She's finally seeing that maybe what I'm doing is, something worth celebrating, perhaps. And so, yeah, so that our dynamic has changed. I've just seen her, I haven't, I hadn't seen her in six years. I saw her for the first time at Cambodian Rock Band in Berkeley.

She came to the show and there was the first moment when she, like it was all of our family all around, and she came at me with a hug. And I had never experienced that from her before. So I think, it's a cocktail of things. I haven't seen her, it's been a pandemic. I'm sure we're all more aware of our mortality than ever.

And yeah. So, it, it's something [00:49:00] worth looking at is what I'm feeling inside. So I think that's something that I'm gonna just check out. Check into. Yeah. Ah, that's

[00:49:07] **Paige Chung:** crazy text. So happy you were able to see your mom and she was able to see the movie and that's so beautiful. Yeah. Yeah. Yeah. Can you hear the song?

I cannot actually. Okay, perfect. Yeah. That's great.

[00:49:18] **Surrija / Jane Lui:** I'm glad that you are writing about that too with

[00:49:22] **Paige Chung:** your dad. Oh, thank you. Yeah. There's a new project I wanna work on. He he recently told me he was supposed to go to jail when he was much younger. Wow. Not like he, he didn't do anything like incriminating but he was with people who did.

Yeah. And he was spending a lot of time with him, but. Where in Little Saigon in the early eighties, like wow. Right after the, it was he was the first RA wave of Vietnamese refugees. Wow. And moved to Little Saigon. So, like at that time a lot of young men are like very lost. They try to join gangs as a way of protecting themselves and survive.

Yeah. Survive and community. And so he, yeah, he was in one and he, he recently told me this story and I'm like, oh [00:50:00] my gosh. Like, we have to write this. Wow. And I always had this feeling like I, I've been doing more learning about the. Like, the Asian prisoners like industrial complex kind of stuff.

Like, the relationship between Southeast Asia war and then the US prison system and like how there's like a huge funnel between interesting. And I always had this feeling. I was like, I feel like my dad could have easily ended up in prison at a young person, like, like wow. Living at that time.

And he finally told me a story and I was like, oh my gosh. See that feeling wasn't out of nowhere. Yeah. Yeah. So that's when like the next project I wanna dig into and tap into kind of like what you're saying with your, is he pretty

[00:50:35] **Surrija / Jane Lui:** open with his stories with you?

[00:50:36] **Paige Chung:** Yeah, he is. I think it's more of a matter of there's a saying that my mentor said once, it was something like, there's a time in, there's a story that's gonna come into your town. And that story will change you forever. So I feel like that, like my dad, it's not that he's withholding stories, but it's there's a very specific timing of when things are told. Oh,

[00:50:57] **Surrija / Jane Lui:** interesting.

[00:50:57] **Paige Chung:** Yeah. It's not just oh, whatever. , I'm gonna tell you [00:51:00] the story now. It's like something happens and then, okay, now you need to hear this story now. Yeah. Or yeah. It's winter. So we tell this story in winter. I see timing like that.

[00:51:07] **Surrija / Jane Lui:** How old was he when he first got here? He was

[00:51:10] **Paige Chung:** 16. Yeah. He was 16 or 17. He was quite young.

Yeah. And the the openness that your mom has after the pandemic, I really resonated with that too. My mom is I joke around that she's cold. She's not actually cold, but she's a little bit, she's like a tough woman, yeah. She's like, yeah, real, like takes, can take care of herself.

Like, really independent. Yeah. So when I told her that I got into school, it was like the third time in my entire life she's ever cried.

[00:51:37] **Surrija / Jane Lui:** Oh my goodness. She's so proud of

[00:51:39] **Paige Chung:** you. Yeah. She was like proud and I think she was really sad that I was gonna move out. Oh gosh. I see. She was really happy and yeah.

Yeah. It was like the second time was, when her mom passed away. Yeah. And so the third time being that I got into grad school was just like, what is going on? Oh my gosh. So I think the pandemic in like old age has really like,[00:52:00] softened, it softened our parents. Yeah,

[00:52:02] **Surrija / Jane Lui:** I think so. I think so. It's softened, hopefully, right.

All of us in some way to be, to like empathy. Somehow we realize how important. Other people are in our lives, even if we don't know them. Yeah, that is the hope. And I can feel that with my mom. And that's, I feel like when our, with the people that are closest to us, sometimes it's the hardest people to soften when they are softening.

It's like, whoa.

[00:52:28] **Paige Chung:** Yeah, it's a lot. Yeah.

[00:52:30] **Surrija / Jane Lui:** That's a biggie.

[00:52:31] **Paige Chung:** Are you gonna be able to go to Hong Kong and spend some time with her? So I know that it's really hard to go over there. I have some friends who are trying to go to China and it's just been incredibly difficult.

[00:52:41] **Surrija / Jane Lui:** Oh yeah. What was their reason?

[00:52:43] **Paige Chung:** For Yeah, just to visit family, the pandemic. It's really hard to

[00:52:46] **Surrija / Jane Lui:** but why? Oh, be because of the pandemic. It's difficult.

[00:52:48] **Paige Chung:** Yeah. I think like, for the f I think I wonder how it is this year because last year it seems so, like there was a lot of like, you have to quarantine when you go there for quite a bit of Oh time.

I see what quarantine. Yeah. Yeah. And it's like by the time you're [00:53:00] finished with quarantine and then if you get sick on the travel over, it's been like a month.

[00:53:04] **Surrija / Jane Lui:** Yeah. Yeah. Yeah. I think the quarantine is lifted actually. Okay. Home call it finally did it, it was still a week for the longest time through 2022.

But I think for me it's more feeling safe enough to go like politically, yeah, so I am just gauging when that might be and I'm on gonna be on tour this year, most of the year. And so I think the earliest that I would, my mom is turning 80 next October, like 2024. So my hope is to go back sometime then and just kinda do it up for her in some way.

She's so healthy and she like seeing her this time. Gave me a lot of hope for my own. She's turning 80. She literally looks like, she can pass as 62 60, like she looks 20

[00:53:54] **Paige Chung:** years younger. Yeah, she looks good. So I'm like, oh good. My future's looking so bright. Good sign. [00:54:00] Yeah. Yeah. Celebrate mama Sariah's 80th.

Yeah. Yeah.

[00:54:04] **Surrija / Jane Lui:** So, yeah, I am hoping to communicate more with her. She's definitely softened. So it, which is both really new and confusing and great.

[00:54:15] **Paige Chung:** Yeah. Yeah. Do you wanna tell the listeners a little bit about the tour?

[00:54:18] **Surrija / Jane Lui:** Oh, yeah. So this is just for this is for Cambodian Rock band. It's a show about the Cambodian genocide follows a man who.

Has a daughter in the current year, which is 2008 in the show, and the daughter has gone back to Cambodia to work on this case about doke who is the head of the prisoner, S 21, who did a lot of torturing killed I think 20,000 people. He was given 20,000 people in the prison, and only seven survivors were found at the end of the that time when the Vietnamese liberated the prison.

And [00:55:00] so it follows a man who actually survived. But never talked about it. Daughter didn't know that he was a survivor, and it flips back in time to 1970 5, 19 78 ish when he was in a band, a Cambodian rock band. And I am one of the cast members and one of the music directors of the show.

The music was, half the music was written by Dengue Fever, which is a band that's very current in Long Beach, and half the songs are oldies from Cambodia. And so the show has been doing incredibly well. We just finished Houston and Berkeley and would have a three month break right now. We're gonna head into Washington DC which is really interesting.

It'd be interesting to get some of the politicians in the room. And we're going to Seattle and then sitting down in la oh, good. At the top of next year. And so, it's been quite a journey and it's not an easy show to do [00:56:00] both for the venue that's doing it.

There's just a lot of resources that they need to have, but also for the cast and for our lead man Joe, who's Cambodian it is a show and a half like physically for everyone and musically for everyone. And so we are actors that play the music also. It's a six person cast. And there's no fat on this show.

We are. We are doing all the things together. And so it really, it's a tight dynamic. It's a tight, it's a ship that's really run tightly and it's a it takes up most of our brain power whenever we are doing the show. And so, I'm grateful to have these three months to go into my own writing a bit, but then after I'm done I flip right back into just like flying in with the sh with the show running.

And so, yeah, come find us. We're called Cambodian Rock Band and we have our own Insta page where I'm sure you'll hear about it on that page whenever we're in your town,

[00:56:58] **Paige Chung:** in your area. Oh, okay. So the dates [00:57:00] aren't like set yet for like Los Angeles or, I think we're, yeah,

[00:57:03] **Surrija / Jane Lui:** I think we're finishing up like, like what those dates are and each of the venues have to announce their own season.

And so, yeah, DC is our next target.

[00:57:13] **Paige Chung:** Oh, the song. So wonderful. Yeah. I hope I'm back in la during that time when you guys are performing. Oh, yeah. Yeah. I would love to see it. Yeah. Yeah. Thank you so much for being on the show. Yeah. Please check out Surrija on all streaming platforms. SoundCloud, Bandcamp, Spotify and check out Sariah's website

I think it's just w yeah. www.sariah.com. Yeah. And Instagram, U

r i j a. .

[00:57:37]  **Miko Lee:** Thank you so much for joining us. Please check out our website, kpfa.org backslash program, backslash apex express to find out more about the show tonight

[00:57:48] **Paige:** we thank all of you listeners out there, keep resisting, keep organizing, keep creating and sharing your visions with the world. Your voices are important.

[00:57:55]  **Miko Lee:** Apex express is produced by Miko Lee Jalena Keane-Lee and Paige [00:58:00] Chung

[00:58:00] **Paige:** tonight's show was produced by me Paige Chung. Thanks to the team at KPFA for their support, have a great night.